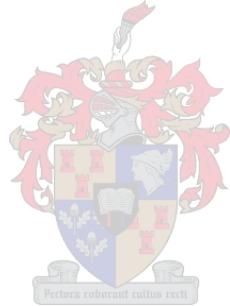


# **A critical study of models implemented by selected South African university choirs to accommodate cultural diversity**

**Renette Bouwer**



Thesis presented in partial fulfilment of the requirements for the degree of  
Magister Musicae in the Faculty of Arts at Stellenbosch University

**Supervisor: Prof. M. Smit**  
March 2009

## **Declaration**

By submitting this thesis electronically, I declare that the entire 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.

10/21/2008

## **ABSTRACT**

The goal of this study is to explore three different models that three selected university choirs chose to accommodate diversity: two choirs with different identities existing independently alongside each other on one campus (model A), one choir, implementing diversity (model B) and one choir with a Eurocentric character (model C).

Each university was treated separately, collecting qualitative data to provide historical insight into the choir, to determine profiles of the relevant conductor(s) and choristers and to determine the management body's views regarding the role of the choir(s) within the institution. Information on repertoire indicates preference for musical styles, favouring an African or Western perspective or showing measures of cultural adaptability.

Data was collected from choristers, conductors, organisers and university representatives by questionnaires and personal interviews as well as historical data in the form of concert programmes of the selected university choirs.

The research findings indicated that the three universities concerned chose to handle their cultural diversities in completely different ways, resulting in creating unique choral identities which are evident in aspects such as repertoire, choristers' experience and the support from the institution.

## **OPSOMMING**

Die doel van hierdie studie is om drie verskillende modelle wat deur drie geselekteerde universiteite gekies is om diversiteit te akkommodeer, te ondersoek: twee kore met verskillende identiteite wat langs mekaar maar onafhanklik van mekaar op een kampus funksioneer (model A), een koor wat diversiteit implementeer (model B) en een koor met 'n Eurosentriese karakter (model C).

Elke universiteit word afsondelik behandel en kwalitatiewe data is versamel om insae te bied in historiese aspekte, profiele van betrokke dirigent(e) en koorlede saam te stel en om standpunte van die beherende liggaam binne die instansie te bepaal. Data oor repertorium dui op voorkeure vir musiekstyle wat 'n duidelike sentiment ten gunste van 'n Afrika- of Westerse perspektief laat blyk of 'n mate van kulturele aanpasbaarheid toon.

Data is verkry van koorlede, dirigente, organiseerders en verteenwoordigers van die universiteit deur vraelyste en persoonlike onderhoude sowel as historiese dokumente soos konsertprogramme.

Die navorsingsbevindings dui aan dat die drie betrokke universiteite gekies het om diversiteit op verskillende maniere te hanteer met die gevolg dat daar in elke geval 'n unieke koor-identiteit geskep is wat duidelik blyk uit aspekte soos repertorium, koorlede se belewenis en die ondersteuning van die instansie.

## **TABLE OF CONTENTS**

<b>CHAPTER 1</b>	<b>1</b>
1. Background / rationale	1
1.1 Research problems and objectives	4
1.2 Research methodology	7
1.3 Chapter layout	12
<b>CHAPTER 2</b>	<b>13</b>
2. Literature review	13
2.1 The choral situation in South Africa	14
2.2 Choral trends in the rest of the world	17
<b>CHAPTER 3</b>	<b>20</b>
3. Introduction	20
3.1 Model A: Two choirs with different identities - existing alongside each other	22
3.1.1 Historical background of TUKS Camerata and UP Chorale	22
3.1.2 Views of choir management regarding the role(s) of the Choirs	23
3.1.3 Information gathered on TUKS Camerata	25
3.1.3.1 Repertoire 2006-2008	25
3.1.3.2 Conductor of TUKS Camerata	27
3.1.3.2.1 Qualifications and experience	27
3.1.3.2.2 Conductor's views	28
3.1.3.3 Information gathered from the choir organiser	30
3.1.3.4 Profile of choristers of TUKS Camerata	31
3.1.3.4.1 Musical background	31

3.1.3.4.2 Reasons for singing	32
3.1.3.4.3 Means of transport	32
3.1.3.4.4 Financial implications	33
3.1.4 Summary	33
3.1.5 Information gathered on UP Chorale	34
3.1.5.1 Repertoire 2006-2008	34
3.1.5.2 Conductor of UP Chorale	36
3.1.5.2.1 Qualifications and experience	36
3.1.5.2.2 Conductor's views	36
3.1.5.3 Profile of choristers of UP Chorale	39
3.1.5.3.1 Musical background	39
3.1.5.3.2 Reasons for singing	40
3.1.5.3.3 Means of transport	40
3.1.5.3.4 Financial implications	40
3.1.6 Summary	41
3.2 Model B: One choir – implementing diversity	42
3.2.1 Historical background of University of Johannesburg Choir	42
3.2.2 Views of choir management regarding the role(s) of the Choir	43
3.2.3 Information gathered on UJ Choir	45
3.2.3.1 Repertoire 2006-2008	45
3.2.3.2 Conductors of UJ Choir	48
3.2.3.2.1 Conductor of Western Music	48
3.2.3.2.1.1 Qualifications and experience	48
3.2.3.2.1.2 Conductor's views	49
3.2.3.2.2 Conductor of African Music	51
3.2.3.2.2.1 Qualifications and experience	51
3.2.3.2.2.2 Conductor's views	51
3.2.3.3 Performances and membership	55
3.2.3.4 Profile of choristers of UJ Choir	56

3.2.3.4.1 Musical background	56
3.2.3.4.2 Reasons for singing	56
3.2.3.4.3 Means of transport	57
3.2.3.4.4 Financial implications	57
3.2.4 Summary	57
 3.3 Model C: One choir – Eurocentric character	58
3.3.1 Historical background of Stellenbosch University Choir	58
3.3.2 US Academic Choir – Schola Cantorum	59
3.3.3 Views of choir management regarding the role(s) of the choirs	60
3.3.4 Information gathered on US Choir	64
3.3.4.1 Repertoire 2006-2008	64
3.3.4.2 Conductor of US Choir	65
3.3.4.2.1 Qualifications and experience	65
3.3.4.2.2 Conductor's views	66
3.3.4.3 Information gathered from choir organiser	69
3.3.4.4 Profile of choristers of US Choir	71
3.3.4.4.1 Musical background	71
3.3.4.4.2 Reasons for singing	71
3.3.4.4.3 Financial implications	72
3.3.5 Summary	72
 <b>CHAPTER 4</b>	<b>73</b>
4. Conclusion and recommendations	73
4.1 Model A: Two choirs with different identities – existing alongside each other	74
4.2 Model B: One choir – implementing diversity	77
4.3 Model C: One choir – Eurocentric character	80

4.4 Conclusion	83
Bibliography	84
Addendum A:	Repertoire lists
Addendum B:	Choristers' reasons for singing
Addendum C:	Questionnaires
Addendum D:	Vision and Mission Statements

## **CHAPTER 1**

### **1. Background / rationale**

According to MacDonald et al. (2002:1) “music is a fundamental channel of communication: it provides a means by which people can share emotions, intentions and meanings even though their spoken language may be mutually incomprehensible”.

In South Africa there has been for decades, even centuries, a tendency by people from different races to rather preserve their own than to share. This tendency reached its extreme and was enforced in the second half of the twentieth century by the previous government with the implementation of the policy of segregation, which only ended in 1994 when Apartheid was demolished. The ideology underlying this policy was that people who were different had to be kept apart. The result was that the principle of sharing was not only neglected but strongly discouraged. Communication between races was under severe strain and a strong sense of distrust existed between them. Segregation also existed at the levels of tertiary education and resulted in so-called “white” and “black” universities. Although music has the means to share, it was for a very long period of time not granted the opportunity. As a result of this, distinctly separate choral styles have emerged in South Africa.

Universities (including the University of Pretoria, University of Potchefstroom, Stellenbosch University and Rand Afrikaans University) had good choirs that sang mainly music that originated from European art music traditions (or “Western music” as it will be referred to in this study). They gained international recognition and succeeded in winning many international awards.<sup>1</sup> An identity that supported the ideals of Western

---

<sup>1</sup> International awards of these choirs:

Pretoria University’s TUKS Camerata:

Tallinn choir festival, Estonia: first prize for mixed choirs (1998 & 1993)

music was very popular. Very little African music<sup>2</sup> was sung by these choirs and membership was often from white students with a good music/choral background.

In 1994 South Africa had its first democratic elections and the African National Congress gained power. The new constitution abolished all Apartheid laws. As educational levels in townships and other black communities rose and political power as well as moral and financial support for previously disadvantaged students grew, a greater number of black students found their way into universities and colleges previously

---

International Choral Competition for Advent and Christmas Music, Prague: overall winner (1999)

SNK International Choral Competition, Arnhem, Netherlands: second prize for mixed choirs (2001)

Singkreis Porcia International Competition, Spittal, Austria: winner (2001).

Rand Afrikaans University (RAU), since 2005 University of Johannesburg Choir: (UJ Choir): International Choral Competition for Advent and Christmas Music, Prague: overall winner (2001)

International Choral Competition for Advent and Christmas Music, Prague: gold medal for large choirs, special jury prize for multicultural achievement (2006)

International Festival for Academic Choirs (IFAS), Pardubice, Czech Republic: second prize (gold) for Sacred Music, winner of Traditional category (2008)

Miltenberg Chor Wettbewerb, Germany: winner of traditional and spiritual category (2008).

Stellenbosch University Choir:

World Choir Olympics, Bremen, Germany: winner of Youth Choirs, mixed voices category (2004)

World Choir Olympics, Graz, Germany: winner of Musica Sacra category, second in Spirituals and Gospel category, fourth prize for Youth Choirs, mixed voices category (2008).

Potchefstroom University Choir, also known as PUK Choir:

Internationaler Chor Wettbewerb, Spittal an der Drau, Austria: shared second place and “Publicum Preis” (1993), shared third place (1997), shared fourth place (2008).

<sup>2</sup> Kofi Agawu acknowledges three styles of African music in what he calls a “tripartite scheme”:

- “Traditional” music (vocal as well as instrumental) of a vast number of genres (e.g. funeral dirges, children’s game songs, recreational dances, music marking harvests, healing ceremonies, court celebrations and many other) that is performed regularly in everyday African life (e.g. as part of ritual, play, worship etc.) and which is passed on mostly orally within and across language, ethnic and cultural boundaries
- Popular music of African origin that originated in urban areas and holds global support
- Art music (vocal as well as instrumental) composed by African composers accustomed to and trained in European art music (2003: X1V, XV).

This study will deal mostly with traditional African music in the broadest sense. Examples of African art music are mentioned in the discussion of UP Chorale in 3.1.5.

reserved for whites. Students could now choose where to further their education. The identities<sup>3</sup> of previously white institutions changed according to the extent that change took place in the cultural make-up of the institutions. The change depended largely on demographic realities. Previously “white” universities in the Northern part of South Africa were affected most. Choirs at these previously “white” institutions were confronted with a new reality and had to choose how to address this situation.

For the purpose of this study the researcher chose three previously “white” universities, University of Pretoria (TUKS), University of Johannesburg (UJ) and Stellenbosch University (SU) for the following reasons:

- Universities that were previously “white”, as is the case with the ones chosen for this research, are more likely to experience rapid change than previously black universities and would thus benefit from a study such as this.
- Due to the fact that drastic political change was introduced only fifteen years ago, institutions are still struggling with challenges and experimenting with solutions relating to cultural diversity<sup>4</sup>.

These experiments resulted in three “models” (examples of structuring) used by different previously “white” universities to accommodate diversity within their choirs:

---

<sup>3</sup> Stuart Hall defines “identity” in simple language as being “constructed on the back of a recognition of some common origin or shared characteristics with another person or group, or with an ideal, and with the natural closure of solidarity and allegiance established on this foundation” (1996:2).

<sup>4</sup> According to the latest figures from the Buro for Institutional Research and Planning (BINEP) at UP, approximately 40% of the students at TUKS are black. According to Management Information Systems (MIS), at UJ there are currently nearly 60% black students, 22% white students and the remainder are coloured and Indian. The most recent statistics given by Stellenbosch University indicates 14,69% coloured students, 12,75% black students and 72,56% white students (Stellenbosch University, 2008c & 2008d).

1. Some chose to manage the political and social pressure by forming two choirs that operated alongside each other on the same campus, clearly separating the choir with Eurocentric ideals from the one with African ideals. (Model A)
2. Others relinquished the prerequisite idea that the two ideals cannot merge and formed one choir, training the singers to excel in both Western and African music. (Model B)
3. Other institutions did not experience as much change or pressure and hardly made any adjustments. (Model C)

### **1.1 Research problems and objectives**

The research problem can be formulated as follows:

South Africa has a history of excellence in choirs at tertiary level. After ground-breaking work by, for example, Philip McLachlan at Stellenbosch University (Malan, 1985:249) and George Gruber at Rhodes University (Malan, 1985:137) that served as a catalyst right across the country, university choirs gained international recognition for their high standard over many decades.

As a result of the political change after 1994, a vast number of students from previously disadvantaged communities (and potential choristers) emerged on our country's campuses. The identity of the university choir as it existed in the past (consisting of mainly middleclass, white choristers with a variable level of education in Western art music), came under pressure. The so-called "university" choirs referred to in this research share these common traits:

- The choirs function under the protection of the institution and carry its name.

- The institution supports the choir financially to some degree, for example by appointing a professional musician to serve as their conductor and by providing facilities.
- Singers voluntarily join the university choir during their time of education at the relevant tertiary institution.
- A process of auditioning allows them membership.
- Choristers are mostly lovers of choral music who find a cultural haven in their participation in the choir.
- They may be scholars of music (music students) but are mostly not.

Questions that need to be addressed are:

Are the workings of the university choir today a true reflection of the cultural diversity<sup>5</sup> of the institution and do the people involved (choristers<sup>6</sup>, conductors<sup>7</sup>, university management<sup>8</sup>) work towards a common goal? What is their goal and what methods do they use to reach that goal? These questions would involve looking at the possible discrepancies between the reasons why choristers sing and the motivation for the institutions to support them morally and/or financially, as well as the auditioning methods and repertoire choice that mainly depend on the preference of the conductor.

This study will investigate whether there is disparity between the ideals of conductors and singers on the one hand and management on the other hand, regarding:

- Accommodation of diversity
- The choir's role within the university

---

<sup>5</sup> The acknowledged difference between groupings of people emanating from and based upon inter alia socio and economic background, religion, preferences, custom and ideology.

<sup>6</sup> Students who voluntarily join the choir.

<sup>7</sup> Professional musicians employed by the academic institutions to train the choir.

<sup>8</sup> Group of individuals at the top of the hierarchy of the institution who determine the policy and workings of the institution, such as an executive committee or similar body.

- The university's responsibilities towards the choir
- The educational function of the choir
- The marketing function of the choir

I would like to establish whether perhaps it is possible that conductors fail to include previously unrecognised talent in their choirs for the following reasons:

- Their auditioning methods favour choristers with a Western musical background;
- They favour a specific style of music (for example Western art music or traditional African music that is more improvisatory, involves dancing and is not “conducted” in the usual sense of the word);
- They do not believe that one choir can succeed in authentic<sup>9</sup> performance of both choral styles mentioned above.

This basically would mean that the conductor determines the strategy of the choir.

I also would like to determine whether management might have expectations of the choir that may not always be recognised, communicated to, and/or acknowledged by the choir. The universities under discussion support their choirs morally and financially by providing professional expertise in the form of conductors, organisers and accompanists, as well as facilities and services. The choir's dependency on the institution for survival could allow management to prescribe what route each choir must take regarding their role within the institution. It might become a matter of concern that management could have an increasing political interest in the choir or even demand unrealistic public

---

<sup>9</sup> In Western music “authentic” means to perform according to the intentions of the composer. In traditional African music, on the other hand, it indicates a performance true to the style of the music, which would often involve improvisation.

exposure of the choir for political and/or marketing gain. The aim of this study is to find out how management of the different institutions regard the choirs that represent them (for example, as a flagship project, marketing tool and/or an educational tool).

It needs to be determined who ultimately decides on important strategic matters in each case and what the implications are for the functioning of the choir and whether these objectives are in line with how choristers and conductors see their role? An understanding of the above could lead to better communication between the involved parties (choristers, conductor, and management) and could limit misunderstandings.

In addition I intend to find the reason why choristers invest so much time, energy and money in the choir, since this also needs to be communicated to the management bodies of the universities.

## **1.2 Research methodology**

Information was gathered in the following ways:

Short questionnaires to choristers on:

- Musical background
- Past experience in choral singing
- Reason for singing in the choir

This questionnaire consists of open-ended<sup>10</sup> and closed-ended questions<sup>11</sup> as described in Babbie and Mouton (2001:233,234). This information

---

<sup>10</sup> According to Babbie and Mouton “the respondent is asked to provide his/her own answer to the question” (2001:233). E.g. “Does singing in this choir add value to your life? Explain”.

<sup>11</sup> These questions ensure effective feedback but need to leave room for unexpected but valuable information e.g. “How do you travel to choir rehearsal?”

Possible answers to select were:

- own car
- lift
- taxi

indicates whether singers from the different case studies have different musical and socio-economic backgrounds, whether there is a lack of experience in some cases and whether singers sing for reasons in line with the expectations of management.

Questionnaires to choir organisers regarding:

- Aspects concerning the management of the choir
- Financial statistics
- Statistics concerning profile of performances by choir

Although some of these questions were open-ended<sup>12</sup> and closed-ended<sup>13</sup>, the format of this questionnaire was more extensive and included for example questions regarding the profile of performances, financial motivations and other organisational matters. Since the choir organiser deals with issues such as concerts and tours, it is possible to find out what level of exposure the choir gets through concerts, nationally and internationally. In instances where the organiser was not available for personal interviews<sup>14</sup>, the research was done by means of a questionnaire with open-ended and closed-ended questions as described in Babbie and Mouton (2001:233,234).

In the case of University of Pretoria Chorale the role of choir organiser has been fulfilled by a student and changes from year to year. The UP Chorale choir organiser from 2005 until 2007 was Siphomozo Gaza, a singer in UP Chorale who has since left the choir and was not available for an interview. Since Gaza worked closely with the current conductor, Mbuso

- 
- stay on campus, walk
  - stay near campus, walk
  - other (please specify)

<sup>12</sup> E.g. “What are your main motivations for accepting an invitation for a concert?”

<sup>13</sup> E.g. “Did you do an international tour in 2007?”

<sup>14</sup> As in the case of TUKS Camerata organiser, Pamela Oosthuizen. At the time of the research she indicated willingness to assist in the research by completing the questionnaire, but regrettably had no time for a personal interview.

Ndlovu, the relevant information was obtained from the latter in a personal interview.

The interview with Lydia Meier, organiser of the US Choir was recorded in her office at Stellenbosch University, where the questions from the questionnaire for organisers were asked orally and recorded.

Interviews with conductors and collecting information and regarding views on:

- Qualifications and experience
- Methods of auditioning
- Repertoire preference
- Difference in ideals regarding Western and traditional African music, where relevant.

Data was gathered by recording face-to-face interviews (in the case of Ndlovu and Jacobs) and through the questionnaire for conductors (in the case of Van der Sandt and Van der Merwe), which shed light on the views and preferences of conductors and whether these influence them in the selection of choristers and repertoire. It would have been ideal to conduct face-to-face interviews with all conductors but due to logistical limitations this proved to be impossible. Van der Sandt of the University of Pretoria had relocated to his new home in Kwazulu Natal and was on a concert tour with the Drakensberg Boys' Choir at the time of the research and unavailable for a personal interview, but assisted by completing the questionnaire. Van der Merwe of Stellenbosch University was unable to keep an appointment for a personal interview or to reschedule, with the result that the information had to be obtained through a questionnaire. The researcher acknowledges the fact that response from a questionnaire lacks spontaneity and subtleties that usually emerge in a face-to-face interview.

In the case of the personal interview, most questions were formal, but there was room for spontaneous response. Guidelines for interviews as given by Babbie and Mouton (2001:251-253) were followed. The interviews with Ndlovu and Jacobs were conducted (with their approval) in English, the language in which they converse with their choirs. In instances where the conductors were not available for personal interviews<sup>15</sup>, the research was done by means of a questionnaire with open-ended<sup>16</sup> and closed-ended questions<sup>17</sup> as described in Babbie and Mouton (2001:233,234). The questionnaires show whether issues such as personal preference of music style and repertoire play a role in the selection of choristers.

The interview with Sidumo Jacobs, the advisor for African Music of University of Johannesburg choir deviated from those with the other conductors for several reasons:

- He is not involved in the auditioning process<sup>18</sup>
- His responsibilities are limited to the selection and teaching of (mainly traditional) African music repertoire for the UJ Choir
- His appointment is on contract and is annually revised

Although his input could be of great value, he does not have the authority to determine policy in general and therefore numerous questions in the questionnaire were not applicable. The interview with Jacobs focused mainly on his views regarding the combination of Western and African choral music in one choir, an issue relevant to the model he is currently involved in. His position is unique since none of the other choirs in this research make use of a specialist in a similar way.

---

<sup>15</sup> As in the case of TUKS Camerata Conductor, Johann van der Sandt and Stellenbosch University Choir conductor, André van der Merwe.

<sup>16</sup> For example: “How do you select your choir?”

<sup>17</sup> For example: “How often do you rehearse?”

<sup>18</sup> That is the responsibility of the “Senior Choir Master” and researcher, Renette Bouwer.

The structures of power in the chain of command at the three universities under investigation differ. In each instance the researcher was referred to a person who acted as chairperson of an overseeing body at the institution that holds the responsibility for the functioning and well-being of the choir and who in turn reports to the executive committee (or similar body) of the institution. This individual represents the institution, communicates policy and is responsible to oversee the execution of policy. The term “management” thus refers to the executive body of the institution as being represented by this person. In each case, the title and role of the person is explained. It should be mentioned, however, that policies regarding the choir of an institution are not always well documented or defined<sup>19</sup>, and when defined, not regularly attended to, and responses from the person interviewed on behalf of the institution might have been subjective. It should also be mentioned that in one case the person representing the management of the institution, Prof. Hinch from UP, is a musician and could thus be more sympathetic towards esthetical aspirations, while for example in the case of UJ, the person representing Management, Kerry Smith, is in a senior executive position and could be more focused on political and managerial matters. The one common factor between all the people representing Management that were interviewed is that they are in an executive position regarding the choir, reporting directly to the top structure of the institution – they are the *link* and are most likely to be informed on policies of management.

Interviews with these persons representing the management of the universities regarding their views on the role of the choir (for example flagship project / educational tool) were executed at the three universities<sup>20</sup> to find out whether the choristers’ reasons for singing are in line with the ideals of management (recreational activity for students, marketing tool or flagship project etc.).

---

<sup>19</sup> Some, but not all choirs in this research, have a formally drafted document or constitution.

<sup>20</sup> University of Pretoria, Stellenbosch University, University of Johannesburg.

Information on repertoire and historical background of the choirs was obtained from a selection of choir programmes of the past three years. The researcher mainly worked with original printed programmes, but in the case of the US Choir, information was provided by the choir's organiser as Microsoft Word documents.

### **1.3 Chapter layout**

In chapter 2 a literature overview will be given on matters regarding identity and musical identity in particular, focusing on international as well as South African literature. Choral trends in the rest of the world which touch on multiculturalism will be discussed here.

Chapter 3 looks in depth at the delicate and specific internal workings of three models by focusing in each case on an institution, its historical background, repertoire, conductor(s), choristers and relations within the structure. The profile of the three models chosen is:

Model A – Two choirs with different identities, existing alongside each other (University of Pretoria)

Model B – One choir – implementing diversity (University of Johannesburg)

Model C – One choir – Eurocentric character (University of Stellenbosch).

Chapter 4 summarises the findings of the research and highlights advantages and disadvantages in each case.

## CHAPTER 2

### 2. Literature review

A question causing heated debate among conductors, choristers and music lovers in post-Apartheid South Africa today is: Is it possible to successfully integrate Western and African singing cultures in one choir? This loaded question touches the heart of the principle of *identity*.

According to Hall (1996:2), identification always involves common origin or shared characteristics between individuals or groups. He sees it as being “always in process” and never completed. Is music in the broad sense<sup>21</sup> then powerful enough to serve as common force to bind a group together and form a new identity through this process of evolution, or is the difference in styles of music (in this case Western and African) too big an obstacle to overcome? Is it possible through responsible exposure and education to create pathways of trust that can ultimately ensure a workable *culture of multiculture*?

Hall (1996:4) also mentions that identities are never unified and are, especially today, increasingly broken and constructed across different, often antagonistic practices. This might prove to be valuable information, considering the vast differences in the ideals (choral sound, blend, intonation etc.) held by the Western choral tradition, as opposed to that of the African tradition or even between different Western or different African groups of musicians.

MacDonald et al. (2002) discuss musical identities at great length. In the first two chapters they define musical identities and their importance and also shed light on the origins of musical identity. Here exposure from before birth and early childhood is discussed. Four chapters are devoted

---

<sup>21</sup> The Western music philosophy is: “music for the sake of music”. In other cultures, as is the case with traditional African music, it is often more functional and forms part of everyday life – see footnote 2.

to the developing of musical identities and the last five chapters are about the process being turned around: *developing identities through* music. Although not focused on choral music, their research elucidates youth identity as well as national identity, which applies to the young singers in the current research. It mentions that identity is dependent on shared actions, feelings and experiences of which music, song and dance can be the most “spontaneous and sincere” (Trevarthen 2002:34).

## **2.1. The choral situation in South Africa**

In South Africa, because of the conflict between the colonial heritage and indigenous tradition, there is not only a vast difference in the way choral music is being *presented*, but also in the manner it is being *received* by its audience. While focused silence for the duration of a performance is evidence of appreciation and approval from the audience in Western music, the complete opposite is true in the case of traditional African music. African people show their appreciation, joy and excitement by shouting, clapping, ululating, dancing and even spontaneous participation in the singing while the performance is in process. Not only is the identity of the performers at complete odds when comparing Western music-making to that of the African tradition, but the reaction of the audience leaves room for misjudgement of intent.

In her article “Singing the nation: negotiating South African identity through choral music”, Nicol Hammond notes that identity transformation “involves negotiating the tensions between processes of identification, and processes of differentiation” (2007:24). She mentions the “Rainbow Nation” concept of “multiple identities and multiple voices, each with its own, distinctive character, co-existing with, and contributing to, the collective” (2007:25,26) – that was stressed immediately after the 1994 elections. Hammond shows, however, that in more recent years, the ideals

of the “African Renaissance”, (a reaction against the Eurocentric ideals, where the African ideal is promoted) is shifting the focus away from the Rainbow Nation concept (2007:26).

Hammond discusses controversial issues surrounding choral identities such as choral sound, homogeneity, visual aspects and repertoire. She describes the functioning of choirs from three South African universities (she doesn't specify which three) from an identity perspective and comes to an insightful conclusion: although she admits the presence of her own judgmental thoughts towards customs foreign to her own, she has since learnt to understand and respect it (2007:33).

In her Master's thesis “Multi-cultural choral singing at the University of Port Elizabeth”, HJ Lamprecht (2002) analysed choristers' experiences of the development of the multicultural choir. She did ground-breaking work in this regard since 1994, when the need arose to accommodate black students in the previously mostly white singers' environment of the UPE Choir. The model she used in her research is the same as the one currently implemented by the University of Johannesburg Choir where the author of this thesis is currently involved and which will serve as “model B” for the purpose of the thesis. Lamprecht (2002:60) found that singers regarded singing in a multicultural choir as a social and musical empowerment experience that did, however, not come about without great effort. She discusses problematic issues such as language (2002:24), style (2002:26,27,41), sound (2002:37) and intonation (2002:40,41) and also touches on important social issues such as incidents of antagonism from exclusively black audiences (2002:32) and experiences where African music was introduced in workshop form to exclusively white audiences (2002 Addendum:19). She shows that exposure to music from other cultures creates a new respect for that form, although the process is not without its hardships. Her efforts with the singers regarding repertoire, vocal training and general musicianship has a strong educational edge

and will shed valuable light on reasoning in this study that one of the main functions of the university choir should be educational.

The current research, however, will look at different models in search of a solution to the challenge of multicultural presence at university level.

Rochelle Oelofse also did valuable research in her Master's Thesis, "An application of choral conducting techniques within a multicultural choir environment: a case study of the Eastern Cape Youth Choir" (2002) on issues that arise when choral identities are challenged. She gives a historical view on the functioning and aims of this specific choir and discusses at length the changes that were brought on by political shifts and increasing involvement from different cultural backgrounds. She touches on the social and political reasons of the lack of (choir) integration in the Apartheid era and points out the complexity of accommodating a diverse cultural mix in one choir. She shows how better communication between choristers and conductor can allow the group to broaden an understanding of style difference, build mutual trust and improve overall standard on many levels of performance. She wrote in the conclusion that she was "struck by one most profound and empowering realization.....that multi-cultural choral singing is a phenomenon brought on by the need for choral activity to reflect events – and thus the real need of the society in which it is practiced" (2002:45).

Although many of the aspects referred to in the above-mentioned thesis will also be relevant and valuable in this research, the aim in this study is to focus on current models at tertiary level and to note the benefits and disadvantages of each model regarding aspects such as the standard of singing, educational values and the expectations of the parties involved. Both Oelofse and Lamprecht's research focused on one specific choir and its transformation into a multicultural entity. The research for this thesis will

reflect on the changes in the university choirs mentioned, and will consider the advantages and disadvantages of each model referred to earlier.

The researcher acknowledges that there are numerous choirs in South Africa (for example the Drakensberg Boys' Choir) as well as in the rest of the world, where identity of a specific culture becomes irrelevant since the focus is mainly on education through the music. This is, however, not applicable in the current research.

## **2.2 Choral trends in the rest of the world**

Multicultural singing is not an exclusively South African phenomenon. On the contrary, much has been written elsewhere on the subject, especially regarding choral music.

Maria Guinand, acting president of the International Federation for Choral Music (IFCM) at the time, wrote: "It is absolutely essential to open up to other ideas, cultures, and artistic and musical expressions" (2005:5). Guinand suggested we ask ourselves the following:

Concerning the technical aspect, there exist fundamental elements that define a choral conductor.

- Musical knowledge: yes, but of which music?
- Knowledge of repertoire: yes, but of which repertoire(s)?
- Knowledge of vocal technique: yes, but in order to sing what and how?

Concerning vocational and educational training there are other questions:

- The capacity to lead? Yes, but in order to lead whom and in which social and musical context?

-The role of the choral leader and his pedagogical knowledge? Yes, but in order to teach what, how and to whom? (Guinand, 2005:5)

André de Quardos, professor of Music at Boston University and chairman of the IFCM's Multicultural and Ethnic Commission, found that in societies that are victims of political or religious repression, choirs are a "focal point for cultural integrative activity" (2005:10). He states that, in a socially diverse environment, minority groups search for identity by establishing choirs (for example, gay, ethnic etc.). As is the case in the above-mentioned research, issues regarding minority groups are often under scrutiny in the United States of America. In the current study the focus will be on cultural diversity rather than on minority groups. De Quardos also mentions that, due to globalisation (internet, international festivals, repertoire sharing) choirs are increasingly identifying with other singers worldwide. Thus, on the one hand there is the tendency to preserve identity and on the other hand to share ideals and grow.

Also from the United States of America comes Mary Goetze's insight that "if we are to achieve what I believe to be the true mission of multiculturalism in education...then we need to do more than sing a song or play a composition based on a non-Western melody or text" (2000:23). It is clear from the above that there is not only a global interest in multiculturalism, but a strong emphasis on authenticity. Goetze questions the sensibility of learning music from other traditions (only) by means of notation (2000:24). When teaching music of foreign cultures to singers, she encourages aural learning – especially if that is the manner in which the cultures learn their own music. She warns that the importance of visual aspects such as dance and dress should not be separated from the sound

(Goetze, 2000:25). This is a warning against a form of tokenism<sup>22</sup> where a limited number of songs from other cultures would be included in a programme to create a (false) impression that one is open for diversity.

More evidence of an increase in performance and appreciation of ethnic and traditional music worldwide is the fact that respected international competitions which previously only catered for Western art music, now often have categories which accommodate “traditional” choral music, where costumes and dance are prerequisites. It is, however common practice and expected that, in order to take part in the “traditional” category, choirs also have to enter in the category for Western choral music to prove their versatility (Internationaler Chorwettbewerb 2008:15, IFAS (International Festival of Academic Choirs), 2008, category A1, A2 and B2).

---

<sup>22</sup> Tokenism is the principle or practice of agreeing in a very small way to the demands of minority groups, etc. simply in order to win favour with such groups or to satisfy legal requirements (Oxford Advanced Learner's Dictionary, 1995).

## **CHAPTER 3**

### **3. Introduction**

The researcher's interest in this study stems from years as conductor of the Rand Afrikaans University (RAU) Choir. During the first period she conducted the RAU Choir (1991-1994), issues of cultural mixing was not even on the horizon at this institution that stood as a pillar in White Afrikaans society. During that time she only once auditioned (and passed) a non-white chorister. He was a young and talented coloured man who was a teacher and studied at RAU part-time. Due to work pressure, he could however not commit to the choir and the choir remained exclusively white.

In her second term at RAU (1999-present) she learned that during her absence an informal choir (which operated as a "student society") consisting of black students singing African music (under the leadership of a talented singer with no formal music training, Michael Sema) was established at RAU. In 2000 the university gave this choir (RAU Chorale) full official status and supported them financially. A designated (part-time) conductor, Ludumo Magangane was appointed. In the meantime a small number of black students started to show interest in the RAU choir and on their International tour in 2001 they boasted four black singers. The repertoire was mainly European Art music, but they included the odd "African" song to impress especially European audiences – a form of tokenism. It was on this 2001 trip to Prague that the RAU Choir won a prestigious international choir competition (The 11<sup>th</sup> International Competition for Advent and Christmas Music). They won the category for large choirs and also beat 44 other choirs to be crowned as overall winner.

In the years after 1994 there was an honest effort made by RAU to give equal opportunities to singers in both choirs. Financial support covered tours, clothes and basic needs of both groups. The choirs co-existed,

allowing students to choose the identity of choral music with which they felt most comfortable. RAU Chorale undertook a fully sponsored tour to Europe at the end of 2004. They sang mostly traditional African music and although they did not take part in a competition, they were very well received by European audiences.

In 2005, when RAU was encouraged by Kader Asmal (then Minister of Education) to merge with Witwatersrand Technicon and Vista University, a new challenge surfaced. A courageous step was taken by Rita van den Heever, head of RAU Arts in consultation with Renette Bouwer, conductor of the choir at the mentioned university and author of this study, by making a fresh start at the birth of University of Johannesburg and forming *one* choir, committed to both Western and African music. Since the author did not (and still does not) consider herself equipped to teach African music, this challenge was managed by appointing an advisor on African music and part-time conductor, Sidumo Jacobs, to assist her.

In 2005, the first year of UJ, the choir consisted of 60% white and 40% black members. In 2006 it changed to an equal balance and in 2007 it turned to 20% white and 80% black membership. The demographics changed drastically in a short span of two years and as a result the identity of the group changed. The researcher's main aim with the choir has always been to strive towards authenticity – to sing Western Music like Westerners and African music like Africans (see footnote 8). This related to almost every aspect of choral singing: intonation, choral sound, phrasing, posture etc. Although these ideals of authenticity are honourable, the combination of the two choral styles has intrinsic inhibiting traits. In this study she wants to explore the advantages and disadvantages for choristers, conductors and the educational institution when choosing a multicultural model, compared to a model of separation and/or selection.

### **3.1 Model A: Two choirs with different identities – existing alongside each other**

In this model two choirs exist alongside each other, each supporting its own unique character and preference of style. For the purpose of this study the researcher focused on the University of Pretoria, although this model is also in use in a relatively similar manner at the North West University.<sup>23</sup>

#### **3.1.1 Historical background of TUKS Camerata and UP Chorale**

The University of Pretoria Choir was officially established in 1968 and has had only four conductors since its inception forty years ago. Initially it was known as the “UP Koor” (UP Choir) and in the late 1980’s and 1990’s it was often fondly referred to as “Tukkiekoor” after the nickname of the university. In January 1999 Johann van der Sandt was appointed as conductor and in that year the choir changed its name to “TUKS Camerata”. The choir strives “towards the highest possible artistic standards” (TUKS Camerata Programme, 2007).

In 1998 the need arose for students to celebrate African music on campus and a small group of eight members called “Tuks Africa Sings” emerged. They grew in numbers and became an official choir of the University of Pretoria, now known as The University of Pretoria Chorale (UP Chorale). The choir’s fourth conductor, Mbuso Ndlovu, was appointed in 2007.<sup>24</sup>

In 1999 Prof. Henk Temmingh and the conductor of TUKS Camerata, Johann van der Sandt came up with a unique model for the choirs. The Camerata sang mainly European Art music, while the UP Chorale specialised in African music always presented with colourful costumes and

---

<sup>23</sup> In August 1994, on the campus of Potchefstroom University (since January 2004 North West University) the PUK-Serenaders were born and thus two choirs were established on the campus, namely PUK-Choir, which sings mainly Eurocentric Art music and PUK-Serenaders, focusing mainly on African music.

<sup>24</sup> Previous conductors: Stoffel Mahlabe (1998-2000), Mokale Koapeng (2001-2004), Michael Dingaan (2005-2006).

song and dance. On certain occasions the two choirs would join forces and form the “Concert Choir”.

In 2005, Prof. John Hinch of the Music Department was appointed to oversee the choirs. He realised that the two choirs have completely different ideas of “what they want to do and how they want to function” (Hinch, 2008). According to Hinch the “Concert Choir” performed in 2006 a very successful production of “Carmina Burana”, but he mostly feels that this combined choir was not a success. Although university management was promoting the effort, the choristers lacked camaraderie and motivation for such concerts (Hinch, 2008).

### **3.1.2 Views of choir management regarding the role(s) of the choirs**

The complete Vision and Mission statements of the University of Pretoria, according to their official website, are listed in Addendum D.

Of interest for this research is the following excerpts from the statements: UP is a “university with an inclusive and enabling, value-driven organisational culture that provides an intellectual home for the rich diversity of South African academic talent”<sup>25</sup> and “enables students to become well-rounded, creative people, responsible, productive citizens and future leaders by....encouraging them to participate in and excel in sport, cultural activities, and the arts”<sup>26</sup> (University of Pretoria, 2009a). The principle of excellence is highlighted in most of the literature surrounding UP and its choirs<sup>27</sup>.

Hinch, as representative of Management, feels strongly that the model of two choirs, each carrying its own identity, is the most satisfying solution to

---

<sup>25</sup> From the Vision statement

<sup>26</sup> From the Mission statement

<sup>27</sup> 2006 and 2007 Concert Programme as well as CV on their web page  
<http://www.tukscamerata.up.ac.za/>

the needs of the choristers and the question of diversity. Each student can choose the style of music that most suits his/her needs.

Why try to bring them closer together? They want to go further and further apart. There is a market for the refinement of Western orientated music and there is also a market for the ethnic components of the UP Chorale. The two choirs are like oil and water – they are equally good on their own but they won't mix. Membership is not racially exclusive – it is the choice of the students (Hinch, 2008).

Hinch does agree that top Management of UP would rather see an amalgamated group because “they see it from a political point of view” (Hinch, 2008).

On a question about the University's main reason for supplying the infrastructure and support for the choir, Hinch responded that the University sees the choir as one of its many extra curricular activities available for students to ensure balance. He considers the aim of the choirs “to keep the artistic standard as high as possible”. (This reiterates the statement made in the official CV of Camerata.<sup>28</sup>) He also commented that foreign visitors are delighted to attend performances of UP Chorale (Hinch, 2008). This correlates with UP's mission statement to encourage students to “participate in and excel in sport, cultural activities and the arts” (University of Pretoria, 2009a).

Since 2008 the choirs resort under the new UP Arts Department with Dr. Masitha Hoeane as director. In the beginning of September 2008 the Concert Choir's performance of Mendelssohn's “Lobgesang” was well

---

<sup>28</sup> 2006 and 2007 Concert Programme as well as CV on their web page  
<http://www.tukscamerata.up.ac.za/>

received by critics.<sup>29</sup> The Concert Choir was joined for this event by singers from two other Pretoria based choirs (UP Youth Choir, UP Jacaranda Children's Choir). Although the Concert Choir appears from time to time at isolated showcase events, the two separate choirs of the University of Pretoria are very actively involved in their own programmes.

### **3.1.3 Information gathered on TUKS Camerata**

To find out more about the identity of TUKS Camerata, research was done on repertoire, profile of the conductor and views of choristers.

#### **3.1.3.1 Repertoire 2006-2008**

(For a list of Camerata's repertoire from 2006 – 2008, see Addendum A.)

The choir's repertoire of the last three years includes an interesting selection of both sacred and secular music with a preference for 20<sup>th</sup> century composers from different parts of the world.

In 2006 (the year when they undertook a tour to Tanzania and Kenya) at least three works by contemporary South African composers<sup>30</sup> were included, as well as some Renaissance and Romantic works in the sacred part of their programme. An interesting inclusion is "Khutso – Agnus Dei" (Chant for peace) by Mokale Koapeng / Roderick Williams, arranged by Johann van der Sandt (the conductor of the choir).<sup>31</sup> Although there is a reference to "Traditional South African Folk Music" in the 2006 programme, no titles are given and it is unclear how wide their repertoire in this genre stretched. It could be possible that they implied "traditional African music" but this can not be verified in the given reference.<sup>32</sup> To add a lighter angle to the programme they chose two African-American Spirituals and a work by the Finnish composer Mia Makaroff. The only

---

<sup>29</sup> Personal correspondence from Riek van Rensburg to UP Arts, 16 September 2008.

<sup>30</sup> Peter Louis van Dijk, Niel van der Watt, Stefans Grové.

<sup>31</sup> Koapeng was conductor of the UP Chorale until 2004.

<sup>32</sup> TUKS Camerata 2006 Concert Programme.

work with accompaniment in the 2006 repertoire was Mendelssohn's "Hymne".

Even without taking into consideration the possible African languages they sang in their traditional programme, 2006 boasts TUKS Camerata singing in ten different languages.<sup>33</sup>

Their 2007 repertoire<sup>34</sup> was built around their international tour to Germany, Austria and Italy. They sang among others in their sacred programme, four Romantic works<sup>35</sup> and four works by twentieth century composers.<sup>36</sup> The secular part of their programme included among others three works by Mia Makaroff, a Whitacre and some arrangements of popular music, as well as two African-American Spirituals. Again there is only mention of a "selection of traditional South African folk music". They sang, true to their tradition, in eight different languages, excluding possible African languages.<sup>37</sup>

2008 has been a difficult year for the Camerata. Their conductor unexpectedly resigned to take up a post as Director of Music and Conductor at the Drakensberg Boys' Choir and had his last concert with the Camerata in July. Richter Grimbeeck was appointed as acting conductor until a permanent appointment is made by the university. The repertoire was already partly mastered by the choir when he took over in July 2008.

Camerata, with Johann van der Sandt as conductor, produced the following CD's since 2005:

---

<sup>33</sup> English, Afrikaans, German, Latin, Bulgarian, Finnish, Spanish, Danish, Russian, Sotho.

<sup>34</sup> TUKS Camerata 2007 Concert Programme.

<sup>35</sup> Mendelssohn, Grieg, two works by Rheinberger.

<sup>36</sup> Kodály, Distler, George Schumann and Venturini.

<sup>37</sup> English, Afrikaans, German, Latin, Finnish, Bulgarian, Hungarian, Italian.

*Eleven Years, Eleven Languages* (2005)

This CD was produced as a joint effort with UP Chorale

*Butterfly* (2007)

*Khutso* (2007)

This CD also includes works by *Singkronies Chamber Choir* and *Cant'afrika*, all conducted by Van der Sandt (Oosthuizen: 2009).

### **3.1.3.2 Conductor of TUKS Camerata**

In January 1999 Johann van der Sandt was appointed as conductor of TUKS Camerata.

#### 3.1.3.2.1 Qualifications and experience

BMus (Ed), BMus (Hons), MMus (Musicology), DMus (Choral Conducting: Practical), Diploma: Individual Music Education, Diploma in Choral conducting: Gorinchem, the Netherlands.

Van der Sandt has approximately sixteen years of experience in choral conducting. Apart from his work with TUKS Camerata, he has also conducted:

- Hoërskool Voortrekkerhoogte Koor (2 years)
- Impromptu Chamber Choir (4 years)
- East Rand Youth Choir (6 years)
- Afrikaans Hoër Seunskool Koor (2 years)
- RAU Choir (5 years)
- Waterkloof Hoërskool Koor (4 years)
- Singkronies Chamber Choir (8 years)

He has adjudicated at various international choir competitions and has been invited to international choral events on numerous occasions.<sup>38</sup>

### 3.1.3.2.2 Conductor's views

All the information on the views of the conductor listed here was obtained by means of a questionnaire.

Van der Sandt prefers mostly contemporary and late Romantic music of different languages (Afrikaans, English, German, Latin, Nordic-, Baltic- and African languages) for mixed voices ranging from strict four-part to multiple divisi. He includes commissioned works as well as experimental works (for example a mixture of traditional and electronic media) in his programmes. Most of the music is a cappella because of his preference but also due to budget restraints<sup>39</sup>.

Van der Sandt's main motivation for accepting an invitation for a concert is exposure and marketing. He considers it a growth opportunity for individual choristers and also for the choir as an instrument.

His view of an ideal chorister is a disciplined individual with a strong sense of responsibility towards the music. Highest on his list of priorities in the selection of a singer is intonation, followed by colour of the voice and

---

<sup>38</sup> According to the TUKS Camerata 2006 programme his invitations include:

- Jury member of International Festival and Competition of Advent and Christmas Music, Prague, Czech Republic (2003, 2004, 2005 and 2006)
- Jury member of the 41<sup>st</sup> International Choir Competition in Spittal, Austria
- Guest Conductor of the Prague Chamber Choir
- Guest Conductor of the Austrian Government's Bundesministerium für soziale Sicherheit und Generationen in Graz, Austria (2002, 2003)
- Guest lecturer and conductor on the choral traditions of South Africa at the Performing Arts Institute of Wyoming Seminary, USA (2004, 2005 and 2006)
- Guest Conductor of Vorarlberg's Choral Association in Bregenz, Austria (2004 and 2006)
- Guest Conductor in Jyväskylä, Finland, 2005
- Guest Lecturer at the Department of Musicology, University of Jyväskylä and the school of Music, Jyväskylä University of Applied Sciences, Finland (2004, 2005, 2006).

<sup>39</sup> The services of a professional pianist or instrumentalists in the case of an ensemble or orchestra would be too costly.

personality. He adds aspects such as dedication, self discipline, integrity and honesty to the list. Although sight singing abilities are valuable, he grades its importance as only 5/10.

For TUKS Camerata van der Sandt has a three-fold auditioning process:

- voice and ear test
- theory assessment
- solo singing in front of a small audience.

The first audition consists of a prepared classical song and unprepared song (“Silent Night” or “Amazing Grace”), as well as a range test, aural tests and an evaluation of intonation perception.

According to van der Sandt members learn a new repertoire in the following manner:

Choristers get a CD with all notes and parts played. They have to learn their notes on their own. At the beginning of the year there is a “know-your-music-audition”. The candidate must exhibit a fair amount of knowledge of the given repertoire as well as the ability to sing his/her part against other voices of different voice groups. After passing this audition, voice groups usually just divide to double check and work as a group, however quite minimal. This process allows me as conductor, to start working on sound, intonation, subtleties and interpretation sooner than usual which influences the end product (quoted verbatim from the questionnaire).

Van der Sandt spends approximately 30% of the rehearsal on voice training. He makes use of a voice trainer who engages with smaller groups during a rehearsal.

From time to time, where voice groups might experience difficulties, he makes use of choristers who are relatively skilled pianists to act as voice leaders and report back to him.

On a question whether it is his perception that the choristers prefer the model of two different choirs, each with its own identity, he strongly responded affirmatively (Van der Sandt, 2009).

### **3.1.3.3 Information gathered from the choir organiser**

In a questionnaire, Camerata's organiser, Pamela Oosthuizen, gave insight into the choir's role within the university and the broader community (Oosthuizen, 2008).

Camerata performed at several "full" concerts in 2007<sup>40</sup>. They also sang at several concerts with other choirs, sometimes as guests of other choirs and at other occasions, hosting. Camerata performed on two occasions for events with a strong commercial motivation where they received R2000 and R5000 respectively (Oosthuizen, 2008).

They usually sing for a small number of graduation ceremonies (three in 2007), but for these occasions they combine with UP Chorale to form the "Concert Choir"<sup>41</sup>. Camerata is sometimes requested to sing for official university events such as international conferences<sup>42</sup>. Oosthuizen claims that the choir usually tries to accommodate such request from the institution (Oosthuizen, 2009).

---

<sup>40</sup> Eersterus Dutch Reformed Church, German Lutheran Church, Farewell Concert before the European tour, Concert at Universiteitsoord, Mahube Fund Raiser Concert, Annual Gala Concert and a concert at Holy Trinity Church in Braamfontein.

<sup>41</sup> The University's initiative to promote multicultural performance in the structure of the Concert Choir could be seen as tokenism since it only serves to give the impression that the cultures mix.

<sup>42</sup> Only two such events are listed: International Conference of the Department of Theology and International Conference for the Study of AIDS.

In 2007 Camerata undertook a three-week concert tour to Europe where they visited Germany, Austria and Italy, where the choir took part in the Seghizzi competition in Gorizia (Oosthuizen, 2008).

According to Oosthuizen, the three main motivations for accepting a concert are:

- Exposure of the choir
- Experience for the choristers
- Networking (Oosthuizen, 2008).

Choristers' annual financial obligations are membership fees (R300), clothing, tours and two camps. They are financially responsible for the sale of tickets for certain concerts (Oosthuizen 2008).

In 2006 Camerata had 80% white choristers, 85% in 2007 and 90% in 2008 (Oosthuizen 2008). These statistics show a decline in membership of black students in Camerata. Oosthuizen stated in personal correspondence early in 2009 that the choir has experienced an increase in interest from black students for auditions, but that most of those students could not meet the financial obligations and therefore could not become members (Oosthuizen, 2009).

### **3.1.3.4 Profile of choristers of TUKS Camerata**

In the questionnaire participants gave information on musical background, choral experience and the reason(s) for singing in the choir. (See Questionnaire for Choristers, Addendum C and Choristers' reasons for singing, Addendum B)

#### **3.1.3.4.1 Musical background**

Forty three choristers took part in the survey. The musical background of the Camerata choristers is impressive. Six participants study music and 16

others have reached a level of Grade VII and higher<sup>43</sup> in various instruments.<sup>44</sup> Twenty-one choristers have a qualification of Grade V and higher in theory of music. Only six singers indicated no formal musical training in any instrument or music theory. All singers have previously sung in choirs. Only seven singers indicate school choirs as their only exposure to choral singing; the remainder sang in regional choirs<sup>45</sup>, international choirs<sup>46</sup> and attended choir schools<sup>47</sup>.

#### 3.1.3.4.2 Reasons for singing

It is clear from the survey that passion for the medium is the motivation for almost all the students' participation. Some added comments such as "I live for this" and "personal sanctuary". Three indicated that they want to learn more about choral conducting and one stated that her sole reason for studying at the University of Pretoria is to sing in Camerata. Aspects such as social interaction, opportunity to travel and stress-release received variable support. Singing for the purpose of serving the university is ranked last by most participants.

The table in Addendum B shows TUKS Camerata choristers' response to the open-ended questions regarding the role of the choir in their life.

#### 3.1.3.4.3 Means of transport

Twenty-six of the participants have their own transport, nine stay near campus and can walk, five make use of help from other singers with transport and three cycle to choir. None indicated transport by taxi.

---

<sup>43</sup> As Grade VII involves a fairly high level of musicianship, especially in relation to amateurs such as these choristers, it serves as an indication of fine musical training that could be considered one level below that of a music student.

<sup>44</sup> Piano, singing, cello, flute.

<sup>45</sup> Pro Cantu, National Youth Choir, Colla Voce Youth Choir, Cantare Children's Choir, Singkronies, North West Youth Choir, North West Children's Choir, East Rand Youth Choir, Kwazulu-Natal Youth Choir, Pretoria Youth Choir, UP Youth Choir, Cantus cum Corde.

<sup>46</sup> World Youth Choir, United Nations Children's Choir.

<sup>47</sup> Drakensberg Boys' Choir.

#### 3.1.3.4.4 Financial implications

Apart from R300 annual membership fees, choristers pay for two camps, national or international tours and all clothing, and are also responsible for selling a certain number of tickets per concert (Oosthuizen, 2008).

Although ten participants indicated that their membership of the choir does not put financial strain on them, most responded strongly against the financial demands made by the choir. Some need to work to meet their financial responsibilities towards the choir, which in turn results in them not attending rehearsals or concerts. The procedure to hold choristers financially responsible for unsold tickets for concerts received unfavourable mention from numerous participants.

#### **3.1.4 Summary**

Tuks Camerata's long history of excellence is reflected in many ways: the conductor of the past number of years, Johann van der Sandt, is well educated and has many years of experience. His inclusion as jury member at numerous international competitions is proof of his international stature. Van der Sandt's choice of repertoire is ambitious and shows his clear preference for contemporary compositions of Western Art music, including works of South African composers. He demands great commitment from his choristers. It appears that his auditioning method favours students with Western music education and background.<sup>48</sup>

TUKS Camerata choristers show vast musical and choral experience. Music students add value and knowledge to the group (reading and vocal skills, knowledge of style and repertoire) which will contribute to rapid progress.

---

<sup>48</sup> At the first audition applicants must perform a Western art song. This stipulation demands a background of experience in Western music.

The overwhelming response from the choristers of TUKS Camerata shows that they are passionate about the choir. Their (sometimes fanatical) answers are much stronger than any of the other choirs. The social benefit the choir gives them is also very prominent but choristers do not show any interest in other cultures. Their role as possible marketing tool for the University is not recognised and they indicate almost unanimously that serving the University is last on their list of priorities. (This corresponds with the statement made by Hinch that the University offers the students membership of the choir as an extra curricular activity, and also with the Mission statement of UP that encourages students to “participate in and excel in...cultural activities and the arts”. Hinch also made no reference of their possible role as a marketing tool.) They are mostly very diligent in their responses, taking care to read the questions properly and comment freely. There is an indication of financial strain on choristers due to their responsibilities towards the choir for tours and particularly tickets sales.

### **3.1.5 Information gathered on UP Chorale**

Information on UP Chorale’s repertoire, conductor’s profile, student’s musical background and views regarding the choir was gathered in a similar manner as in the case of TUKS Camerata.

#### **3.1.5.1 Repertoire 2006-2008**

(For a list of UP Chorale’s repertoire from 2006 to 2008, see Addendum A.) 2006 was the second year of Michael Dingaan’s appointment as conductor of UP Chorale. The only reference available for that year’s repertoire is the programme of UP Chorale’s *Five University Concert*, held on 1 April 2006, 18:00 in the Musaion. It contains a photo of a small group of singers (twenty-four). They sang a programme that consisted of excerpts from “Ushaka” (a work by Mzilikazi Khumalo), “Missa Kenya” (Paul Basler), an arrangement of “Londonderry Air” by Bob Chilcott and some African traditional songs.

In January 2007, one of the UP Chorale choristers, Mbuso Ndlovu, was appointed as conductor. In this year they included works from all eleven official languages of South Africa in their repertoire, mostly, but not exclusively traditional (See Addendum A). Several works by Western composers were also included in their programme, such as Sibelius, Bruckner and Verdi.

The more informative choir programme for 2008 reveals a full indigenous programme that includes songs of all eleven official languages of South Africa as well as songs in other African languages. This programme includes narration, dance, song and praise poetry while choristers are dressed in their different traditional attires. The choir also performs Western Choral, fusion of Jazz and Folk song, African Choral, gumboot dancing, poetry and drama (See Addendum A). During the rendering of the above-mentioned programme the choristers are dressed in their formal choir uniform (UP Chorale Cape Town Tour 2008 Programme).

UP Chorale lists their repertoire under the following headings:

1. Conducted (11 songs)
2. Umququpelo (Traditional choral songs) (6 songs)
3. South African Spirituals (5 songs)
4. Gumboot dance
5. Poetry
6. Indigenous programme (Inclusive of all eleven official languages of South Africa, as well as featured languages from other African countries).<sup>49</sup>

---

<sup>49</sup> In this category they sang three songs from Africa (Cameroon, Kenya, and Democratic Republic of Congo), some TshiVenda, Siswati, XiTsonga, IsiZulu, SePedi, IsiNdebele, SeSotho, IsiXhosa, SeTswana, Afrikaans and English songs.

### **3.1.5.2 Conductor of UP Chorale**

After Michael Dingaan left, the assistant conductor (and one of the singers), Mbuso Ndlovu, was appointed as conductor in January 2007.

#### 3.1.5.2.1 Qualifications and experience

Mbuso Ndlovu is twenty-six years of age and obtained BA(Mus) from University of Pretoria and had training with Prof. Johann van der Sandt, the conductor of TUKS Camerata and lecturer in choral conducting. He has three years experience as a conductor and apart from his work at UP Chorale, has also worked with the choirs of Pretoria High School for Girls, St. Mary's DSG Chapel choir and the New Nation Choir.

#### 3.1.5.2.2 Conductor's views

In a personal interview in August 2008, Ndlovu said that he loves South Africa, but that he feels South Africa has not a lot to offer technologically – it is called the “dark continent”. He wants to promote African music and show the world what Africa has to offer. He regrets that a lot of South Africans, especially black South Africans, do not know enough about their own culture. He wants to

...inspire [South African] audiences to show them they have culture, they have identity, and they have something to be proud of, rather to have been told that they have nothing to offer. I do not restrict – I want to be versatile. South Africa is evolving. It is full of fresh ideas (Ndlovu, 2008).

On a question regarding Ndlovu’s idea of the ideal chorister he said that he is faced with a challenge when doing auditions because a lot of his potential singers are black students from townships who have not had much exposure to choral music. He relies more on basic evidence of musicality and melodic memory as well as the ability to sing in tune. He

has learnt that with time, exposure and proper training, people grow musically. He uses staff notation and teaches his choristers the basics, but his choristers have to rely mostly on “the ear” because of the lack of formal musical training. Auditioning for UP Chorale does not demand any preparation from students beforehand. Although “Silent Night” is an optional auditioning song, they are allowed to sing any other song (Ndlovu, 2008).

Regarding financial demands made on choristers, Ndlovu said that management tries to teach choristers that “nothing is for free. I think commitment is also to be shown in a form of financial contribution.” He admits that some members lose their membership because of failure to pay choir fees<sup>50</sup> (Ndlovu, 2008).

Choristers receive the majority of the repertoire for a specific year at the first rehearsal, but gradually new songs are introduced. Everything is taught to them, mostly by repetition. Ndlovu is the only musically skilled person to take responsibility for teaching choristers their music. UP Chorale rehearses twice a week. When they work towards tours they add additional rehearsals. A normal rehearsal is two and a half hours. They have no rehearsals during examination periods or holidays.

One of Ndlovu’s greatest challenges is to find the right repertoire for his choir. According to him, the music UP Chorale prefers to perform is not readily available. Unlike Western music that can be bought in shops or ordered over the internet or downloaded, he, as a collector and performer of African music, needs to keep contact with other conductors (who are often also composers) to provide suitable repertoire for his choir. This statement appears to refer to composed African choral works. Ndlovu

---

<sup>50</sup> See also remarks of Oosthuizen concerning black students who could not meet the financial demands for Camerata in 3.1.3.3. This does not imply that white students can meet financial demands, but rather that financial strain is experienced by both UP choirs.

feels that the significance of the many African “composer conductors” is often not recognised by conductors who work mainly with Western choral music. Ndlovu stresses the fact that African people do not separate music, visual arts, poetry and dance. “It is just our way of life.” He encourages his choir to embrace those qualities of the heritage and often also includes poetry in his choral programme (Ndlovu, 2008).

On a question whether he feels that the choristers are satisfied that there are two different choirs, each with its own identity, he responded positively but admitted that the university would like to have one choir that shows unity<sup>51</sup>. “We’ve come up with a way to appreciate diversity because at the end of the day it is best that the Camerata is doing what they are doing and us what we do” (Ndlovu, 2008). He feels that it would demand too much to try to teach choristers a style of music that they are not used to due to cultural background. Despite these remarks, as was indicated in 3.1.5.1, he included a fair number of Western choral works in his repertoire. He mentioned the combined effort of the “Concert Choir” and stated that the two choirs have a “willingness to learn from each other”, but also admitted that choristers still tend to criticize styles foreign to their own. It appears as if Hinch’s sentiment regarding the lack of success of the Concert Choir (see 3.1.1), is shared by Ndlovu.

Ndlovu grew up with a lot of exposure to Western music and feels his responsibility as a leader to “appetise them to do other things and to teach them to appreciate other forms of art” (Ndlovu, 2008).

Concerning the two distinct identities he said that a choir must be branded, not only by uniform but also by repertoire. He feels that if you put the two choirs together (for example, UP chorale with singing, dance and poetry and Camerata with their challenging repertoire), “some things that the

---

<sup>51</sup> This is his subjective view and is not reflected in the Vision and Mission statements of UP. A similar sentiment was mentioned by Prof. Hinch (see 3.1.2).

Camerata is doing *have to die*, and some of the things that the Chorale is doing *have to die*" (Ndlovu, 2008).

He feels that the current model of two choirs has only one great disadvantage: it reflects negatively on the image of the university – it creates the perception of encouraging racism.

It is not the truth. It is just a perception. We cannot use the perceptions to build something that will last. Universities should not be ashamed at the way we do things, but we must come up with a marketing strategy that promotes the beauty of diversity (Ndlovu, 2008).

He also refers to Tswane University of Technology's arts campus where students can choose to do jazz, opera or musical theatre. He considers it a matter of taste for genre and feels that ultimately the quality should be the aim – "only then will people start to appreciate diversity" (Ndlovu, 2008).

### **3.1.5.3 Profile of Choristers of UP Chorale**

Twenty-four singings of UP Chorale took part in the survey. (See Questionnaire for Choristers, Addendum C and Choristers' reasons for singing, Addendum B)

#### **3.1.5.3.1 Musical Background**

Eighteen candidates indicated no music training on any level (theory, piano, singing or other), while three mentioned singing lessons, but none of those indicated grading (for example Royal Schools Grade 4). Only one singer had any training in piano and then only for a six-month period. Another chorister indicated music theory training at "University of Pretoria second year" level. However, this person does not indicate training in any

instrument, which raises questions as to the validity of the statement regarding music theory.

Although three students indicated experience on regional choir level<sup>52</sup>, it is interesting to note that five singers indicated no former choral experience on any level and five mentioned primary school choirs as sole previous choral experience. Eight participants also sang in high school choirs. Only two students responded to the option “other choirs” and indicated “opera ensembles” and “community adult choir”. However, no mention is made of church choirs.

#### 3.1.5.3.2 Reasons for singing

It appears that the choristers did not all take time to read the questionnaire with care and thirteen of the responses regarding the reason they sing in the choir are spoilt. Of the remaining eleven, all indicated passion for singing as their main motivation for singing in the choir and all but one indicated “to serve the University” as least important. Detailed information on UP Chorale’s open-ended responses are given in Addendum B and summarised in 3.1.6.

#### 3.1.5.3.3 Means of transport

Most of the participants live on or near campus and walk to choir rehearsal. Seven make use of bus transport, lifts and taxis. Only one of the choristers owns a car.

#### 3.1.5.3.4 Financial implications

Thirteen participants do not feel financial strain due to choir responsibilities. Eleven find it difficult to manage financially. Four members mentioned their “responsibility” towards financial contribution as small price to pay for the “privilege” to sing in the choir.

---

<sup>52</sup> Pretoria Youth Choir, Gauteng Youth Choir, Garankuwa Circuit Choir.

### **3.1.6 Summary**

UP Chorale creates a choral home for choristers who are interested in African music and may or may not have had any experience in Western music. The conductor is young and does not have extensive professional experience. He has had no international exposure. He showed great commitment towards this research and offered his input without reservation. Ndlovu's milder approach in auditioning allows many choristers to start a journey where they are primarily encouraged to enjoy choral music of their own culture with all the accompanying colourful elements, but also to learn new styles through the introduction to mostly uncomplicated and accessible Western choral music. Choristers' responses include elements of pride in their own culture, as well as understanding for the cultures of others. Some participants mention their serving role but most write about their passion for singing and the social benefits, as well as the recreational value.

It is clear that choristers from UP Chorale do not have extensive experience in formal choral singing as is the case with Camerata. As a result of this, the conductor is the only person to assist the voice groups. This would add to very slow progress, especially when they engage in music that is being presented in staff notation. Despite the fact that African composed music is not easy to get hold of (see Ndlovu's remark in 3.1.5.2.2), Ndlovu has managed for the past two years to present a programme where all eleven official languages of South Africa feature.

Choristers come from a less privileged economic background and experience financial strain due to their membership.

### **3.2 Model B: One choir – implementing diversity**

Although this model was first implemented by the University of Port Elizabeth, now Nelson Mandela Metropolitan University (NMMU), for the purpose of this study I chose to focus on the University of Johannesburg (UJ).<sup>53</sup>

#### **3.2.1 Historical background of University of Johannesburg Choir**

The choir of the University of Johannesburg came into existence in 2005 when the Rand Afrikaans University (RAU) merged with Technicon Witwatersrand (TWR) and Vista University. Before the merger, choirs existed on the campuses of TWR and Vista, which operated as student societies and sang mainly traditional African music. On the RAU campus, two parallel choirs existed, namely RAU Choir and RAU Chorale. The RAU Choir had a long history of serious choral involvement and had undertaken several international concert tours since its inception in 1977. One of the aims of the choir was to perform a work with orchestra each year.<sup>54</sup> Although RAU Choir included a few isolated traditional African songs in their repertoire late in the 1980s, their repertoire was mainly focused on Western choral music. The history of the RAU Chorale and the events surrounding the merger of RAU Choir and RAU Chorale are discussed in 3.1. Although other choirs still exist on the UJ Bunting Road and Soweto campuses<sup>55</sup>, the choir on the Kingsway campus<sup>56</sup> became the official choir of the University of Johannesburg.

---

<sup>53</sup> See Chapter 3, Introduction.

<sup>54</sup> Works performed by RAU Choir include Krönungsmesse (Mozart), Messiah (Händel), Carmina Burana (Orff), Voices of Light (Einhorn), Requiem (Fauré), Requiem (Rutter).

<sup>55</sup> Previously TWR Choir and Vista University choir. These two choirs have part-time amateur conductors, perform mostly traditional African music and are supported financially by the UJ.

<sup>56</sup> Previously RAU Chorale and RAU Choir.

### **3.2.2 Views of choir management regarding the role(s) of the Choir**

The complete Vision and Mission statement of the University of Johannesburg, according to their official website, is listed in Addendum D.

UJ differs from the other two universities in this research in the regard that it is a young institution which needs to position itself in a short period of time with numerous challenges resulting from the merger (see 3.2.1). This might be the reason why the issue of “brand” is often mentioned by the role players.

The University of Johannesburg vision is to be a “premier, embracing, African city university offering a mix of vocational and academic programmes that advances freedom, democracy, equality and human dignity as high ideals of humanity...” (University of Johannesburg, 2009a).

Among its priorities are to “build a reputable brand” and to “cultivate a culture of transformation”. The UJ is committed to keep up “with the rapid and pervasive changes taking place in both higher education and society in general”. The University is described as a “premier African city university in the making” and its “Africanness”<sup>57</sup> is stressed (University of Johannesburg, 2009a).

In an interview with Kerry Swift, Executive Director of Advancement of UJ and line manager of the UJ choir, he said that the performing arts (dance, choral work) and fine arts at a university are of the few visible activities that the university offers. He acknowledges the fact that UJ does not have “academic underpinnings” (referring to the fact that UJ does not offer a degree in Music), but he feels that the choir adds to the “visibility of the institution both on and off campus”. In his view the choir is an important

---

<sup>57</sup> This is an indication of the African Renaissance ideology as described by Hammond (see 2.1).

“brand ambassador” and he values the marketing and branding impact of the choir nationally and internationally. He feels that, although it does not add to UJ’s academic status, it generates recognition for excellence in the choral world. For this reason UJ in turn supports the choir financially<sup>58</sup> (Swift, 2008).

Swift recognises the educational angle of the choir. “I think the choir is a very important cultural crucible.” He compares it to his experience as patron of the National Youth orchestra, where participation is also optional. Members join out of their own free will and grow together as a successful team. Relationships born in this manner become very strong and last long.

An added benefit is that parents of the members learn to “understand each other around their children’s performances”. The interaction between the members becomes a “natural integrating mechanism” that is achieved through “shared pride”. He believes that everybody associated with the group (choristers, parents and the communities they come from) benefit from it – on the level of integration and education. Swift feels that a multicultural group such as the UJ Choir does much more to “enrich both sides of the historical divide” than a group such as Buskaid<sup>59</sup> that consists of only black members<sup>60</sup>. Swift sees the choir as a “microcosm” of the “broader society” and as a “cultural platform” where transformation can take place (Swift, 2008).

Apart from the marketing and branding functions the choir fulfils, it “also provides space for voluntary cooperation between people from many different backgrounds where there is no fear engagement [sic], no coercive engagement”. To echo this, Swift mentions the success of the

---

<sup>58</sup> See 3.2.3.3

<sup>59</sup> Buskaid is a string orchestra consisting of young black musicians, mostly scholars from Diepkloof in Soweto, founded in 1992 by a British viola player, Rosemary Nalden (Buskaid, 2009).

<sup>60</sup> Swift’s reference to Buskaid is solely for the purpose of indicating his preference for a multicultural group for the purpose of reconciliation and understanding.

choir and the audience's positive and spontaneous response towards the choristers<sup>61</sup>. Since the university is young and transforming, they need a choir to promote the new brand that echoes their ideals (Swift, 2008)<sup>62</sup>.

### **3.2.3 Information gathered on UJ Choir**

It should be noted that the researcher and informer in the case of UJ Choir is the same person and that the findings could be biased.

The aim of the UJ Choir is to excel in both African and Western music. The conductor of UJ Choir and researcher of this thesis, Renette Bouwer (who is also responsible for all managerial aspects regarding the choir) is fifty years of age and trained in Western Art music.<sup>63</sup> To ensure authentic performance of African works, UJ appointed a part time African music advisor, Sidumo Jacobs, who is responsible for selecting and teaching the choir (mostly traditional) African music.

#### **3.2.3.1 Repertoire 2006-2008**

(For a list of UJ Choir's repertoire, see Addendum A.) In 2006 the UJ Choir prepared for their European concert tour in December 2006 and their participation in a competition of Christmas and Advent music in Prague. Their programme of Western music listed seventeen sacred works from different periods<sup>64</sup>, secular works<sup>65</sup>, contemporary pop arrangements and spirituals. South African contemporary composers, such as Peter Louis van Dijk, Hendrik Hofmeyr, Niel van der Watt and Awie van Wyk's works

---

<sup>61</sup> This is a subjective perspective of Swift and is only proof of his positive perception of the choir's effect on audiences.

<sup>62</sup> For the Vision and Mission Statements of UJ, see Addendum D.

<sup>63</sup> See 3.2.3.2.1.1.

<sup>64</sup> Composers represented are Purcell, Mozart, Mendelssohn, Bruckner, Nystedt, Van der Watt, Van Dijk, Whitacre, Hofmeyr.

<sup>65</sup> A work by the Argentinean composer Escalada, as well as ten movements from the South African composer Niel van der Watt's work *Klipwerk*.

were included. A variety of traditional African songs<sup>66</sup>, arranged by Sidumo Jacobs, included nine secular and six sacred songs. At the end of 2006, the UJ Choir produced a double CD “Voicedance” with Western and African music.

In 2007, after the success of the concert tour in December 2006 where the choir won a golden award as well as a special jury prize for multicultural achievement at the International Competition for Christmas and Advent Music in Prague, a great number of white students<sup>67</sup> left the choir. In 2007, two years after the merger (see 3.1) a noticeable shift in the demographics of the institution became evident. Since the interest in auditions came mainly from black students at the beginning of 2007, the result was a choir consisting of predominantly black members<sup>68</sup>. Although the new members showed great potential, they lacked solid choral background. The majority had never sung from staff notation and they struggled to become comfortable with the many challenges that accompanied their introduction to Western art music. The repertoire was chosen to limit the pains of the choristers’ venturing into the unknown and they were exposed to music that has proven to be universally loved by performers and audiences alike: accessible Bach, Mendelssohn, Fauré and Rachmaninoff, as well as a few more challenging works by contemporary composers<sup>69</sup>. A significant part of the 2007 repertoire included accompanied works. A selection of seventeen traditional African songs<sup>70</sup> was performed.

---

<sup>66</sup> Xhosa, Zulu, Tsonga, Sotho.

<sup>67</sup> Mostly originally RAU students that graduated at the end of 2007.

<sup>68</sup> The organiser US Choir (Lydia Meier) reported no change in the racial profile of students who auditioned for the choir during the past three years (Meier, 2009). The organiser of TUKS Camerata indicated a rise in number of black students who auditioned and passed during the past three years, but they could not fulfill the financial obligations towards the choir and lost their membership as a result (Oosthuizen, 2009). Ndlovu stated that UP Chorale only attracts the interest of black students, whose membership also depends on their ability to fulfill their financial obligations (Ndlovu, 2008).

<sup>69</sup> Alf Houkom, Eleanor Daley, Knut Nystedt.

<sup>70</sup> Xhosa, Sotho, Zulu, Tsonga.

The UJ Choir was invited to perform at the 8<sup>th</sup> World Symposium for Choral Music (WSCM) in Copenhagen in July 2008. The programme they submitted and were chosen to do was called “The Sound of the Rainbow – a selection of contemporary and traditional music from South Africa”. Secular and sacred choral works by Peter Louis van Dijk and Niel van der Watt were chosen alongside arrangements of traditional African songs by Mzilikazi Khumalo, Niel van der Watt and Sidumo Jacobs. The skills of the choristers have shown vast improvement since the previous year and the repertoire was exclusively a cappella. With prescriptions of two international choir competitions<sup>71</sup> planned ahead of the performances in Copenhagen in mind, works by Anton Bruckner, William Byrd and Zdeňek Lukaš were included in the 2008 repertoire. Great care was taken with the selection of (mostly traditional) African music and with the help of a choreographer it was presented in a colourful way with costume and dance.

Since its inception in 2005, UJ Choir has released three CD's:

*Missa de Meridiana Terra* – Niel van der Watt (2005)

This work was commissioned by UJ for the opening of the new UJ Arts centre in October 2005.

*Voicedance!* (2006)

The double CD consists of Eurocentric music (CD1) and work of South African composers, as well as traditional African music (CD2).

*Sound of the Rainbow* (2007)

---

<sup>71</sup> International Festival for Academic Choirs (IFAS) in Pardubice, Czech Republic and Miltenberg Chor Wettbewerb in Germany.

This CD contains exclusively African music, with the exception of one song<sup>72</sup>, all traditional. This CD was recorded at the end of May 2008 and made available in time for the choir's tour to Europe in July 2008.

In the beginning of 2009 the choir's 2008 repertoire will be released on a CD, *I am the Voice of Africa*, which mainly contains works of contemporary South African composers, as well as the traditional African repertoire the choir performed during 2008.

### **3.2.3.2 Conductors of UJ Choir**

The UJ Choir has two conductors: a fulltime conductor, Renette Bouwer<sup>73</sup>, who also serves as organiser of the choir, and an African music advisor, Sidumo Jacobs, who teaches the choir the African repertoire and conducts them from time to time, depending on his availability.

#### **3.2.3.2.1 Conductor of Western Music (permanent conductor)**

##### 3.2.3.2.1.1 Qualifications and experience

The conductor of the UJ Choir received a BMus from the University of Pretoria<sup>74</sup> and BMus (Hons) and Higher Diploma in Education from the University of South Africa. She was a member of the Pretoria University Choir for four years, sang in the SABC Chamber Choir under direction of Richard Cock for several years and also began a career as soloist under tutorship of Sarie Lamprecht. She worked with several choirs prior to her latest appointment at the RAU Choir (later called UJ Choir) in 1999.

- Eastern Transvaal Youth Choir<sup>75</sup> (1981 – 1986)

---

<sup>72</sup> Ntyilo, Ntyilo, composed by Alan Silinga, made famous by Miriam Makeba, © Gallo.

<sup>73</sup> The researcher and author of this thesis.

<sup>74</sup> She specialized in Composition and majored in Organ and Piano.

<sup>75</sup> Now Mpumalanga Youth Choir.

- NG Gemeente Constantiakruin Church Choir (1986 – 1992)
- Laerskool Helderkruin Senior Choir (1994 – 1999)
- RAU Choir (1991 – 1994)
- West Rand Children’s Choir (1996 – 1998)

In 2007 she took over from her mentor Petru Gräbe as conductor of Cantamus Corde, a chamber choir based in Pretoria.

### 3.2.3.2.1.2 Conductor’s views

Although she was trained in Western music and is aware of the many differences in style between Western and African choral music, she believes it is possible to successfully train singers to excel in both genres. She teaches choristers elementary skills to read staff notation<sup>76</sup> and invests a great deal of time in each rehearsal in vocal training, concentrating on resonant, well-blended and well-tuned tone with good vowel differentiation. Although she is not responsible for the choice of African music, she aims to include in the Western music repertoire a variety of music from different style periods<sup>77</sup>, languages<sup>78</sup> and other genres<sup>79</sup>.

She believes that it is possible to teach choristers reasonably good vocal technique over a short period of time, but that it is more challenging and demands a longer period of time with no guarantee of success to train a singer who lacks definition of pitch. Although sight-singing skills, past choral experience and pleasant voice quality are valuable assets for any choir, her quest is to find singers with fine intonation (especially an indication of the ability to hear and sing elementary sequences of

---

<sup>76</sup> She uses Emily Crocker and Joyce Eilers’ “The Choral Approach to Sight-Singing” where choristers are introduced to rhythmic, melodic and harmonic concepts through exercises and part songs.

<sup>77</sup> The 2008 repertoire included contrapuntal, romantic and twentieth century works.

<sup>78</sup> Latin, English, Afrikaans, French.

<sup>79</sup> Gospel, pop, spiritual, European folk music.

semitones when introduced to, and practiced with, in a guided manner) and good melodic memory. Singers who apply to audition rarely have experience past school and church choirs and find the experience quite intimidating, and for that reason are asked to sing a simple<sup>80</sup> hymn a cappella. If they show potential, they are also evaluated on their range, melodic memory and ability to distinguish parts, but not on sight-singing. Singers can enter an audition completely unprepared. If they are unfamiliar with the words of a simple hymn, it can be provided or they are allowed to sing without text on a vowel or “la-la”. The main purpose of the audition is to find potential without the prerequisite of prior high level choral or solo experience.

In the beginning of each year, after the auditions, choristers are issued with a file with the repertoire of the year<sup>81</sup> and a CD with recordings of the works they are to learn. Due to the fact that reading skills are limited, singers learn by repetition. This process is extremely time-consuming, especially at the beginning of each year. During weekend camps in the beginning of the year the choir uses the services of outside voice leaders that enable the choir to divide into voice groups to save time in learning notes.

Voice training is done on a regular basis (for fifteen minutes at the beginning of each rehearsal) by the conductor. In 2008, before the trip to Europe and the choir’s participation at the WSCM, singer and vocal teacher Nicholas Nicolaidis assisted with vocal training in group classes for a short period of time. This is however, not a regular procedure.

Accompanied works are performed by hiring the services of a professional accompanist.

---

<sup>80</sup> As is also the case with UP Chorale, singers are encouraged to sing “Silent Night” or any other hymn of their choice.

<sup>81</sup> Traditional African songs are not included since the conductor of African music, Sidumo Jacobs, prefers to teach aurally.

The choir has a designated choir room as well as a smaller room if additional space is needed.

### **3.2.3.2.2 Conductor of African Music**

Sidumo Jacobs, thirty-four years of age, has been the advisor for African music for UJ choir since 2005 and teaches the choir the African repertoire. Depending on his availability, he conducts<sup>82</sup> them from time to time.

#### 3.2.3.2.2.1 Qualifications and experience

Jacobs received a Diploma in Music and an Advanced Diploma in Conducting from the University of Port Elizabeth. He received his practical conducting training from the Norwegian conductor and pedagogue, Kåre Hanken.

In his thirteen years' experience as conductor, he has worked with various choirs as guest conductor for African music<sup>83</sup>. He has been invited to numerous workshops in African music abroad and will be a guest conductor at *Europe Cantat* in July 2009 in the Netherlands. In July 2007 he conducted the World Youth Choir on its concert tour in South Africa.

#### 3.2.3.2.2.2 Conductor's views

In a personal interview in October, Jacobs said if he had to choose choristers for the choir, he would have a bigger picture in mind. "One must choose an individual that is going to be versatile in terms of stylistic factors – a voice that is flexible, that can intermingle in both worlds<sup>84</sup>. What I do with the voice doesn't have to derail what you do. A voice should be comfortable with any conductor" (Jacobs, 2008). This is an indication that

---

<sup>82</sup> Though not the modus of conducting generally accepted by the majority of the Western choral music fraternity in the world vis-à-vis the leading of a choir into sing and dance, as is commonly the case in the performance of traditional African choral music.

<sup>83</sup> Rand Afrikaans University Choir, now UJ Choir, UPE Choir, TUKS Camerata, East Rand Youth Choir, Pro Cantu Youth Choir, Rhodes Chamber Choir.

<sup>84</sup> Meaning Western and African choral music.

Jacobs is of the opinion that a good vocal technique could be applied to different styles with good effect.

On a question about whether he feels the choir benefits from having two conductors, he responded positively and said that exposure to more than one conductor creates singers that are able to adjust. “They learn to adopt any new technique that is in front of them – that is very good for their sense of musicianship. When they see a healthy musical relationship and trust between two conductors, it is contagious. Remember, we serve as a mirror – whatever we give to them or however we perceive each other, they give it back” (Jacobs, 2008).

When asked if he thinks that actively combining Western and African music in one choir creates a feeling of a positive influence and respect between the members towards each other he said:

I would like to quote something you once said at a concert when you introduced me. You said: ‘We belong in Africa, and we need to be versatile’. It is so remarkable because the way you perceive Western music, they way I perceive African music, we think alike. Where do we want to go? Where do we want to position these students? It is very important for their upbringing. They will actually be part of different worlds. How do we give them the right knowledge to handle it? For example – if we find singers that are singing African music<sup>85</sup> – one style – there would be a level of intolerance when they listen to a style that they have not been exposed to<sup>86</sup> since their conductor has drilled them to sing *one* style. If the conductor has a great influence on their lives, they are going to believe in him.

---

<sup>85</sup> Most likely a reference to traditional African music.

<sup>86</sup> Most likely a reference to Western choral music in the general sense.

What we do is to say: in a universe there are different clusters, different lifestyles which we are introducing them to. It starts with music, but it actually teaches them if you are versatile you will have a sense of tolerance and a very flexible lifestyle on all levels of your life. Music is a lifestyle and you cannot build a lifestyle out of one genre (Jacobs, 2008).

In his experience, singers who have not been exposed to other styles of music tend to regard the unknown with distrust and consider it inferior. He, as was also observed by the conductor of UP Chorale, regards education as an important tool to broaden horizons and create better understanding between the worlds (Jacobs, 2008).

On a question whether he feels that a multicultural choir is a political strategy he said: "A singing voice doesn't know politics. Even if you are a politician, once you start singing you interpret what the composer wants, you sing according to a composer's wish. Our duty as musicians is to serve as mouthpiece for a composer" (Jacobs, 2008).

A voice doesn't know politics – it depends on how a teacher presents the subject to the students. Only a *lazy* musician would say [to put Western and African styles equal together in one choir] it is a political thing - a musician that would want a quick fix (Jacobs, 2008).

He sees the role of a good teacher, and in this case, a good conductor, to set clear goals and to pursue it with passion. Obstacles (such as students with poor education, unhealthy singing habits, and limited reading abilities) should be addressed in a proactive manner in order to keep the focus on the main goal. The educational aspect is of foremost importance (Jacobs, 2008).

He agrees that the personality of the choir changes when he takes over from the conductor of Western music. He attributes it to the fact that singers learn through good example the difference in styles, moods and emotions which exist between the works they perform. He honours the choir's adaptability and mentions their ability to involve the audience in their performances. "Our duty is not just to make wonderful sounds, but to touch the heart that is in need." In his view, the UJ Choir succeeds in involving the knowledgeable musician as well as the uninformed music lover. This achievement's secret lies in the variety and accessibility of the UJ Choir's programme (Jacobs, 2008).

Asked whether he sees performance excellence or education as his main responsibility towards the choir, he said "we cannot divorce excellence and education. We have to educate before we can achieve what we have in our minds" (Jacobs, 2008).

He admitted that he prefers working with traditional music rather than composed African works because it "gives the message quickly and there is a level of good entertainment, of good fun. It makes me feel at home and happy" (Jacobs, 2008). These remarks, together with the insight gained from research on UJ Choir's repertoire from 2005 – 2008 (see Addendum A), shows that only traditional African music is explored and not composed African music. This preference of Jacobs correlates with Junita Lamprecht's in Addendum 1 of her Master's thesis "Multi-cultural choral singing at the University of Port Elizabeth" where she explains her preference for performing traditional African music rather than "the lengthy composed African songs" because "I knew the white audiences in South Africa and overseas were more interested in the traditional songs with the vibrant movements<sup>87</sup>" (2002 Addendum:12). She also stated that the

---

<sup>87</sup> Composed African choral works are usually performed without the typical dance usually associated with traditional African choral music.

audiences in Spain in 1996 “preferred the traditional songs to the composed ones” (2002 Addendum:13).

### **3.2.3.3 Performances and membership**

UJ Choir members have no financial obligations to the choir. Since UJ’s inception in 2005, choristers were even rewarded for their participation in the choir with a small bursary<sup>88</sup> that is paid to the choristers in October when they have proved their commitment to the choir and to the University in general. The University provides clothing<sup>89</sup>, covers costs of camps<sup>90</sup> and national tours<sup>91</sup> and running costs. In the past, even international tours were mostly sponsored by the UJ, with choristers making a relatively small contribution<sup>92</sup>. This is proof of enormous financial support from the University and enables many underprivileged students the opportunity to sing in the choir.

As could be expected from the facts given above, the UJ demands a great return on its investment in the choir. There is evidence of increasing pressure from the UJ for the choir to sing at official functions (Bouwer, 2008). They were asked to perform at as many Graduation Ceremonies as possible<sup>93</sup> but the choir could only manage to sing at 13 ceremonies, and not without a struggle. Students had to be threatened with the loss of their bursaries to ensure their continued commitment during the graduation

---

<sup>88</sup> The amount varies from year to year, depending on the number of students involved in the different Arts Academy Companies that consist of UJ Choir, UJ Song and Dance, UJ Drama, UJ Contemporary Dance.

<sup>89</sup> The official uniform is made of durable material and passed on from year to year. Official UJ Choir blazers are also made available to the choristers free of charge on the condition that they return it in good condition. Each chorister is supplied with a choir T shirt which they keep. Warm, informal polar fleece tops were supplied when the choir toured in winter time.

<sup>90</sup> UJ Choir usually has two working camps annually.

<sup>91</sup> UJ Choir usually undertakes a national concert tour each year, except in the year of an international tour.

<sup>92</sup> In 2008 each chorister’s bursary (of approximately R2000) was allocated to the tour fund and they had to pay an additional amount of R2000 towards the cost of the trip. Fundraising was done for individuals who could not comply.

<sup>93</sup> UJ had 74 Graduation Ceremonies in 2008, all on the Kingsway Campus where UJ Choir resides.

months<sup>94</sup>. Other UJ functions where the choir performed were a corporate function<sup>95</sup>, the Aids Memorial Service, the Best Achievers Lunch, Memorial Service for students and staff members who died during the year<sup>96</sup> and an international conference hosted by UJ's Vice Chancellor.

#### **3.2.3.4 Profile of choristers of UJ Choir**

Thirty-five UJ choristers took part in the survey. (See Questionnaire for Choristers, Addendum C and Choristers' reasons for singing, Addendum B)

##### 3.2.3.4.1 Musical background

Choristers from the UJ Choir come from vastly different musical backgrounds. Twenty-one participants indicated no music training (theory, piano, singing or other instrument), seven indicated some form of training but failed to specify grading. Ten mention achievements through UNISA and Royal Schools of Music. Five of the above have passed Grade 5 music theory and only two have passed Grade 7 or 8 in any practical instrument<sup>97</sup>.

##### 3.2.3.4.2 Reasons for singing

Only five out of the thirty-five participants did not indicate "passion for singing" as ultimate reason for singing. More than half of the UJ choristers regarded their support for the university as least important reason for singing. However, their responsibility towards the institution is recognised in varying degrees by seventeen participants. It is also clear that some choristers enjoy the added travelling benefits that the choir offers them by putting it high on their priority list of reasons for singing in the choir.

---

<sup>94</sup> March, April, May, September.

<sup>95</sup> In February when the new 2008 choir had barely had one week of rehearsal.

<sup>96</sup> This event was in November and many of the students were either still engaged in exams or had left on holiday.

<sup>97</sup> piano grade 8, flute grade 7.

#### 3.2.3.4.3 Means of transport

Five students have own cars, three make use of bus or taxi, four depend on “lifts” and the majority (twenty-six) stay on campus and walk to rehearsals.

#### 3.2.3.4.4 Financial implications

Members of the UJ Choir have no financial responsibilities towards the choir. Formal choir uniform and blazers are provided but stay the property of the choir. Other clothing (T-shirts, warm jackets, scarves) are sponsored by the University and becomes the property of the chorister. Choristers do not pay for camps, national tours and social events. Only one of the participants mentions financial strain due to transport expenses.

### **3.2.4 Summary**

The University of Johannesburg is generous in its sponsorship towards the choir and in return makes frequent use of the choir at official university functions. The UJ Choir is a multicultural group whose members pass the audition based on musicality and potential rather than on prior musical experience, which in most of the cases prove to be relatively limited<sup>98</sup>. They are exposed to many different styles of music and learn to sing a cappella Western and traditional African music, as well as accompanied works and bigger works with orchestra from time to time. This exposure to other musical styles and cultures in a safe environment creates in them an appreciation for diversity and a sense of tolerance. As becomes clear from their responses to the open-ended questions, they also acknowledge and treasure the educational value their membership to the UJ Choir brings. Due to the fact that they are trained by conductors skilled in their own particular field (Western/traditional African choral music) the choir can grow with pride in diversity.

---

<sup>98</sup> More than two thirds of the singers had no previous music training of any kind.

### **3.3 Model C: One choir – Eurocentric character**

One of South Africa's most prominent University Choirs, the Stellenbosch University Choir (US Choir) has shown little, if any, change to the Eurocentric character they have had the past seventy years. According to the statistics on the SU website, there are approximately 3 000 black and 3 450 coloured students, compared to the 16 500 white students (Stellenbosch University, 2008c). The demographics of the institution differs from those of UP and UJ due to geographical circumstances.

#### **3.3.1 Historical background of Stellenbosch University Choir**

The Stellenbosch University Choir is one of the oldest and most prestigious choirs in South Africa. It was founded in 1936 with William Morris as the first conductor. In its seventy years of existence, the US Choir has been served by numerous influential conductors.

Gawie Cillié (1940-1954)

Philip McLachlan (1955-1976): He is widely seen as the father of choral music in South Africa. According to Malan in the *South African Music Encyclopedia* the standards he set for School Music and Choral singing were followed by many, but equalled by few. He received an award from the South African Academy for Science and Arts in 1972 (Malan, 1985:249).

Johan de Villiers (1977-1984)

Acáma Fick (1985-1992)

Sonia van der Walt (1993-2002)

In earlier years, the US Choir resorted directly under the Rector. In an email on 24 October 2008, Prof. Hans Roosenschoon shed light on events that changed the positioning of the choir: In 1999 when Roosenschoon was Head of the Music Department, criticism was voiced regarding the US Choir's Eurocentric repertoire, exclusivity, and lack of community involvement. In an attempt to address this and as part of a repositioning process of the Music Department where more opportunities were being

created to encourage wider participation and eradicate exclusivity, upon recommendation by a task team the US Choir was dismantled by the Rector. The multicultural Stellenbosch-based Libertas Choir was to represent the University at certain functions such as graduation ceremonies. In return the Libertas Choir would give the income of one concert towards the Music Department's Certificate Programme, a bridging course that encouraged community involvement. This announcement was met with great displeasure by supporters of the US Choir and received considerable coverage in the media which led to the US board's intervention with strategic planning, a new constitution and the subsequent re-instatement of the US Choir. The Choir was to resort under the Director of the Conservatorium (which is situated in the Music Department). Due to other changes in the Music Department since then, it is now the task of the Head of the Music Department to oversee the choir (Roosenschoon, 2008).

At the beginning of 2003 André van der Merwe was appointed as conductor of the US Choir.

### **3.3.2 US Academic Choir Schola Cantorum**

As part of the restructuring of academic programmes in Choral Conducting, a project chamber choir, Schola Cantorum, was formed in the Department of Music of the Stellenbosch University in 2005. This choir's main function is to serve as an instrument for education and examination of advanced postgraduate students in choral conducting<sup>99</sup>. Their focus is on Western art music and apart from their above-mentioned academic responsibilities they also perform from time to time under the baton of their conductor and founder, Dr. Rudolf de Beer. Membership of Schola Cantorum is not limited to SU students. However, music students,

---

<sup>99</sup> Audition document (30-11-2006) supplied by Dr. Rudolf de Beer, lecturer in Choral Conducting at US (De Beer, 2006b).

especially singing and conducting students, are encouraged to become involved. Great emphasis is placed on sight-reading skills to enable singers to learn new and challenging repertoires with ease. Although this choir fulfils an important role as teaching tool at SU, it does not form part of this research due to its strong academic function, and the fact that it cannot be seen as a student choir due to its numerous non student members.

### **3.3.3 Views of choir management regarding the role(s) of the choir**

The complete Vision and Mission Statement of Stellenbosch University, according to their official website, is listed in Addendum D.

Relevant for this research is the Vision Statement of SU to “create and sustain, in commitment to the academic ideal of excellent scholarly and scientific practice, an environment within which knowledge can be discovered, can be shared, and can be applied to the benefit of the community” (Stellenbosch University, 2009a).

With the Mission Statement, Stellenbosch University also commits itself to “be an active role-player in the development of the South African society” and to “have a campus culture that welcomes a diversity of people and ideas” (Stellenbosch University, 2009a).

Prominent on the SU website, listed below the Vision and Mission Statements, are the following values<sup>100</sup> related to this research:

- Equity - Equity, in terms (*inter alia*) of the bringing about of a corps of excellent students and academic and administrative staff members that is demographically

---

<sup>100</sup> For a complete list of the values, see <http://www.sun.ac.za/university/StratPlan/stratdocs.htm>

more representative of South African society, must be fundamental to all our actions, including our redress of the inequalities of the past and our repositioning of the University for the future.

- Tolerance and Mutual Respect - We must respect the differences between personal beliefs, between points of view, and between cultural forms of expression (Stellenbosch University, 2009a).

SU has well defined policies regarding planning to accommodate diversity and the following commitments are made:

- That the bringing about of a corps of excellent students and academic and administrative staff members that is demographically more representative of South African society must be fundamental to all our actions.
- That we shall make a concerted effort to utilise the rich diversity of the country as an asset.
- That we will continuously subject the accessibility of the University to critical evaluation (Stellenbosch University, 2009b).

The following statements on the SU website regarding diversity are also relevant:

- The University could hardly be a positive role player in the building of a new society in South Africa if our demographic profile remains a reflection of our apartheid past.
- Our task is to prepare students for the multicultural society within which they must live and work – a goal

that will be difficult to achieve if our staff and student profile does not also reflect multiculturalism and diversity (Stellenbosch University, 2009b).

Perhaps the most significant information in this regard is evident in some of the principles governing the management of the development of diversity:

- The University is managed as a whole: holistically, systemically.
- Within the whole are many parts, and each part is also managed on the same principles as the whole.
- The interests of the whole outweigh the self-interest of any part.
- The management of a part includes the competence to make decisions, and also the concomitant responsibility to manage the part to the benefit of the whole.
- All operational actions are measured against the extent to which they support our strategic goals and add value (Stellenbosch University, 2009c).

Prof. Sandra Klopper was, at the time of the interview, the acting Head of the Music Department at SU. She said that the body that oversees the choir is in transition. It is currently chaired by herself as the head of the Music Department and also consists of members of the SU Marketing Department. In her view the US Choir will increasingly be used to showcase the University as a marketing tool and in public relations. She acknowledges the existence of a tension between the autonomy of the choir on the one hand and the marketing obligations on the other hand, but feels that it can be resolved (Klopper, 2008).

She takes pride in the fact that the US Choir has done extremely well in recent international exposure, performing a repertoire that was chosen by the conductor. She however felt that “in the service of the university the choir could also be required to have a different *kind* of repertoire...that in a sense demonstrates their service position towards the university”. She feels that the choir’s aim towards excellence in music, outreach, community interaction or education can not be seen separately from their responsibility towards the institution supporting them. In her view the choir as “the public face of the institution” has to reflect a transformational angle. She supports a university’s policy of bursaries for previously disadvantaged students to allow them to study and would also like to see them becoming part of the choir and in turn give back to the University in terms of participation in the choir (Klopper, 2008).

She was not prepared to single out any of the choir’s roles<sup>101</sup> at the University but considers the success of the choir to depend on how well the structure is balanced. If unreasonable demands are being made on the choristers by the University, she fears choristers could leave the choir (Klopper, 2008).

When asked how important she considers the standard of the choir to be, she said:

I don’t want to be too academic but the whole concept of standard is perhaps something that comes from the Western music tradition and I wonder whether that is necessarily the right framework to work the form; if it is one of the frameworks, then, in a transforming society, there are *other* kinds of frameworks that also have been important. And I am not sure what those other kinds of frameworks are, but if they complement concepts of

---

<sup>101</sup> Flagship project, marketing tool, educational tool, community service, instrument for artistic excellence or extra curricular activity.

standards then it becomes a win-win situation. Again, I have a strong sense of it not being either/or. I think one must be careful not to hold on to the idea “*this* is the way choirs *are*” – meaning that “*this* is the way choirs *were*”... but now they are different and they are different for very good reasons, and their difference is a plus and a minus depending on where you look. If you’re looking from that tradition from what choirs *were*, then you can say it is a minus, but if you look at it from just a contemporary perspective, then it is a plus. You bring in new communities, you bring in new traditions of music, you are educating not necessarily your students in a particular kind of tradition of singing, you are educating your community of listeners to a wider range [of] repertoire<sup>102</sup>” (Klopper, 2008).

She warns against observing issues regarding choral music from a very narrow perspective and stresses that deviating from a certain tradition does not necessarily imply failure of standard, but implies *change*, which might be very productive (Klopper, 2008).

### **3.3.4 Information gathered on US Choir**

Most of the information, with the exception of the conductor’s views, was provided by Lydia Meier, organiser of the choir.

#### **3.3.4.1 Repertoire 2006-2008**

Although Renaissance and Romantic works feature in the 2006 and 2007 repertoire of the US Choir, contemporary works form the bulk of the repertoire. (See Addendum A for list of repertoire.) The only original composition by a South African composer is “The Birth of Orc” by Hendrik

---

<sup>102</sup> Implying Western and African music.

Hofmeyr. The original contemporary works include works in a relatively conservative style, but are predominantly adventurous harmonically and demand a great deal of technical and vocal skills from the choristers. According to a document supplied by the organiser of the US Choir that lists the 2006 repertoire, all the works were original. In 2008, the choir's participation in Graz motivated the conductor to select an ambitious programme with strong emphasis on sacred music. The only examples of folk music in the repertoire the past three years are arrangement of Spirituals. No African music (traditional or other) was performed in the previous three years.

### **3.3.4.2 Conductor of US Choir**

All the information regarding the conductor was obtained by means of a questionnaire. As mentioned in 3.3.1 the current conductor of the Stellenbosch University Choir is André van der Merwe. He is forty years of age.

#### 3.3.4.2.1 Qualifications and experience

Van der Merwe could not finish his BMus at the University of Cape Town due to a serious hand injury. In 1992 he received BDrama from Stellenbosch University. He has worked extensively with various choirs since 1996:

Brackenfell School Choir (1996-1997)

Pro Cantu Youth Choir (1997-2002)

Stellenberg Girls' Choir (1998- )

The South African Youth Choir (2005- )

The Stellenbosch University Choir (2003- )

During this time he won numerous international awards with his choirs:

Pro Cantu:

2002: International Llangollen Eisteddfod, Wales:  
1<sup>st</sup> place: Folklore and Youth Choirs; Choir of the World

Stellenberg Girls' Choir:  
2004: World Choir Games, Bremen: 1<sup>st</sup> place: Youth Choirs of Equal Voices  
2006: International Llangollen Eisteddfod, Wales:  
1<sup>st</sup> place: Folklore and Youth Choirs; Choir of the World  
2008: World Choir Games, Graz: 1<sup>st</sup> place: Youth Choirs of Equal Voices

Stellenbosch University Choir:  
2004: World Choir Games, Bremen: 1<sup>st</sup> place: Mixed Youth Choirs  
2008: World Choir Games, Graz: 1<sup>st</sup> place: Musica Sacra

The South African Youth Choir:  
2008: International Choral Kathaumixw<sup>103</sup>, Canada: 1<sup>st</sup> place:  
Folklore and Chamber Choirs

Van der Merwe has also received recognition as adjudicator<sup>104</sup> and guest conductor<sup>105</sup> on several occasions.

### 3.3.4.2.2 Conductor's views

(All information regarding the views of the conductor was obtained by a questionnaire.) Van der Merwe selects mostly contemporary choral music (1950-2008), but also chooses repertoire from the Renaissance and Romantic periods, sacred and secular, often Latin, eight part works. If

---

<sup>103</sup> *Kathaumixw* is a Native American word that means a *gathering of people*, pronounced “Ka-tau-mew”

<sup>104</sup> Johannes Brahms Wettbewerb, Wernigerode (2005), World Choir Games (2006 and 2008), Cor Cymro, Wales (2007)

<sup>105</sup> National Youth Choirs of Great Britain (NYCGB) in England (1999-2001)

funds allow it, he commissions new works from SA composers such as Roelof Temmingh (“Three Motets” – 2008) and Hendrik Hofmeyr (“The Birth of Orc” – 2008).

Van der Merwe states that he struggles to get choir members from the black communities and therefore the choir consists entirely of white and coloured students. They previously had one or two black members. In 2003-2004 they included African Songs (10%) in their repertoire, but the music “never really worked, lacking a certain level of committed energy and spontaneity”. They have not included any African music in their repertoire since 2005. He added however, that his South African Youth Choir “workshops and performs traditional African music fantastically! Here the black singers inform and inspire the other members to make the performances authentic and most exciting”.

Since acoustic space has a major influence on how the audience perceives the choral sound, he insists on professional (but subtle) sound amplification if the acoustics are known to be poor. The notion of sharing music (educational aspect) with audiences is always predominant. The choir aims to perform in poorer communities from time to time. (Van der Merwe: 2008). This is confirmed by the US Choir website where their involvement with choirs in less fortunate communities is mentioned. “From the beginning of 2005 the choir hosts an orphan children's choir from Kayamandi – not only teaching music skills to the children, but also making the University Choir aware of the value of community service” (Stellenbosch University, 2009).

When asked how he sees an ideal chorister, he highlighted good vocal and listening skills. He feels that passion and commitment can save an average candidate and can motivate a member to excel musically. Highest on his list of skills for choristers is intonation, followed by personality and

colour of the voice. He added passion for choral music and commitment to the list.

Members are auditioned by him, assisted by the student committee who, according to him, often contribute meaningfully in terms of the character of the candidate. The committee also gives valuable input in borderline cases. Choristers are to sing a prepared song of their own choice. The choice of song enables him to learn more about the background of the candidate and their preference of style. He lists “scale singing” and “intervals” as unprepared testing. Van der Merwe very rarely finds the need to do a second audition. He re-auditions choristers each year, mainly to determine the status of their development. He finds it “helpful to stay in contact with their specific needs and weaknesses”.

Each year at the end of October, Van der Merwe arranges a workshop with all new members where they receive the next year’s repertoire, along with a rehearsal CD with sound files for those who cannot read music. On this occasion he discusses the music (vocal demands, style, and pronunciation) and plays recordings if available. The purpose of this meeting is mainly to create excitement. Members unable to attend this meeting will receive their material via mail. Choristers are then expected to learn the music during the holidays.

Eight section leaders from the choir are selected and receive prior training regarding aspects such as style elements, detail, dynamics, structure and phrasing. At the beginning of the new academic year octet auditions are scheduled to determine individual progress and feedback is given. In the first few weeks of the new academic year, the choir divides in eight voice groups where section leaders work with each voice group. During these rehearsals attention is given to all relevant musical aspects – not only

“note bashing”<sup>106</sup>. The conductor moves between these groups for help and feedback. According to Van der Merwe, this procedure creates a sense of pride amongst the voice groups and also benefits the choir as a whole in the long run.

He spends approximately twenty minutes of the two-hour rehearsal on voice training and the remaining time on repertoire. He does not actively work on improving sight-singing abilities. He sometimes finds it necessary to work with individuals separately, or to call in the assistance of a singing teacher at the Music Department when unhealthy vocal technique persists.

### **3.3.4.3 Information gathered from choir organiser**

In an interview with the US Choir organiser, Lydia Meier, insight was gained into the choir’s role within the university. Although the US Choir has performed at official functions of Stellenbosch University<sup>107</sup>, they have not performed at Graduation Ceremonies for the past three years. They usually do a short programme in the Endler Hall on the University’s Open Day and give at least two free lunch hour concerts on campus annually<sup>108</sup>. Meier confirmed in personal correspondence regarding the specific matter that the choir is seldom asked to perform at official university functions, but on the few isolated occasions where they were asked, complied (Meier, 2009). The last national tour of the US Choir was in 2003 when they undertook a concert tour to the northern parts of the country with performances in Johannesburg and Pretoria. They prefer short weekend tours<sup>109</sup> where they can do concerts and ensure bonding. For this reason they prefer affordable accommodation where the group stays together (Meier, 2008).

---

<sup>106</sup> A term used to for repetitive practicing with the help of a piano to teach new material to singers with limited sight reading abilities.

<sup>107</sup> For example the installation of the Chancellor and inauguration of the Rector.

<sup>108</sup> In May and August each year.

<sup>109</sup> For example, attending Kuesta, a Choir Festival where selected university choirs annually meet.

On their trip to Graz in July 2008, they performed in the competition and sang at events organised by the Olympics committee, and afterwards they went on a short trip to Turkey, which did not involve any concerts. The conductor did not join them on the trip to Turkey (Meier, 2008).

Stellenbosch University financially supports the choir by paying the salaries of the conductor and organiser and providing offices and rehearsal facilities. All other expenses (running costs, clothing, tours and music) must be generated by the choir. Choristers pay R600 choir fees annually and R100 rental fees for choir uniform. Any additional clothing is also paid by members. The organiser assists needy choristers in finding sponsors for these expenses (Meier, 2008).

According to Meier, the membership of the choir has been predominantly white over the past three years with about 10% coloured members. In the past year there was an increase in the number of coloured students, which is a reflection of the demographics of the University. It is of great concern to her that there has been very little interest from black students who want to audition for the choir. In cases where black students did pass the audition and the added obstacle of finding a possible sponsor was dealt with, it happened that the students found that the strain of commitment overshadowed the joy of membership and decided to quit (Meier, 2009b). According to the most recent statistics given by Stellenbosch University (Stellenbosch University, 2008c & 2008d), there were 3445 (14,69%) coloured students and 2989 (12,75%) black students at SU in 2007. The US Choir currently has only two black members.

Since 2005 the choir has released one CD, *Illumina* and plans to release another at the end of 2008 (Meier, 2008).

### **3.3.4.4 Profile of choristers of US Choir**

Thirty-eight choristers of the US Choir participated (see Questionnaire for Choristers, Addendum C and Choristers' reasons for singing, Addendum B). The following information was obtained through the questionnaire:

#### **3.3.4.4.1 Musical background**

The musical background of the US Choir members is equally as impressive as TUKS Camerata's. Eight singers study music, ten have reached a level of Grade VII and higher in various instruments<sup>110</sup>, thirteen choristers have a qualification of Grade V and higher in theory of music, and twenty indicated some lower level of theoretical and/or practical training. Only five singers indicated no formal musical training in any instrument or musical theory. All singers have previously sung in choirs. Sixteen singers indicate school choirs as their only exposure to choral singing<sup>111</sup>, while the remainder of the thirty eight participants also sang in regional choirs<sup>112</sup>.

#### **3.3.4.4.2 Reasons for singing**

It appears that the choristers did not all take time to read the questionnaire with care and ten of the responses regarding the reason they sing in the choir are spoilt. Of the remaining twenty-eight, twenty-six indicated passion for singing as their main motivation for singing in the choir.

Open questions regarding their reason for singing and added value of participation revealed the following: choristers join the choir mainly for their passion for singing and the social benefits. An interesting angle that emerged with this choir was the specific mentioning of the discipline associated with singing. Hardly any participants mentioned the

---

<sup>110</sup> piano, guitar, recorder, violin, clarinet.

<sup>111</sup> Of which four sang in the world acclaimed Stellenberg Girls' Choir that won many awards nationally and internationally.

<sup>112</sup> Pro Cantu Youth Choir, UP Youth Choir, Tygerberg Children's Choir, Kwazulu Natal Youth Choir, South Cape Children's Choir.

recreational value of participation or added insight regarding other cultures (see Addendum B).

#### 3.3.4.4.3 Financial implications

As seen in 3.3.4.3, choristers are responsible for choir fees (Meier, 2008). Twenty three participants indicated no financial strain due to membership, eleven mention international tours and three the annual and clothing expenditure as a burden. One student regretted that the time spent in rehearsal and concerts could have been invested in working part-time.

#### **3.3.5 Summary**

The US Choir has maintained a high national and international profile over many years. The conductor is well qualified to uphold expectations of excellence and is internationally acclaimed. The choristers show a high level of previous choral experience and general musicianship. It appears that the choir operates in a disciplined manner<sup>113</sup> and that it fulfils an important role in the lives of the choristers. The choir's repertoire is challenging, almost exclusively a cappella and Eurocentric. The members are mainly white students, with approximately 10% representation by coloured students and isolated membership from the black community. Communication is mostly, though not exclusively in Afrikaans (Meier, 2008).

Prof. Sandra Klopper, acting head of the Department of Music and chairperson of the body overseeing the choir, noted that the choir could also be required to have a different *kind* of repertoire to demonstrate their service position to the university. This corresponds with the Mission Statement of SU and its views regarding diversity<sup>114</sup>.

---

<sup>113</sup> See multiple references to "discipline" in choristers' response.

<sup>114</sup> See 3.3.3.

## CHAPTER 4

### 4. Conclusion and recommendations

“The ways in which people experience music...are far more diverse than at any time in the past, as are the range of contexts in which this takes place” (MacDonald et al., 2002:1). Stuart Hall mentions the other side of the coin by commenting on the disturbance caused by globalisation and free migration to “the relatively settled character of many populations and cultures” (Hall 1996:4).

African and other ethnic music are becoming increasingly popular globally. Steen Lindstrom, director of the 8<sup>th</sup> World Choral Symposium in Denmark that was held in Copenhagen in July 2008, stated that the aim of the artistic committee was to ensure that ethnic music was represented at the Symposium (2008). Simon Frith mentions that European listeners and players adore African<sup>115</sup> music (1996:109).

In South Africa, we are caught between our colonial heritage on the one hand and the rich indigenous culture and music of this continent on the other. Although appreciation for African music in general might be fashionable in the rest of the world, it seems as though in South Africa there is still a sense of apprehension towards it by performers and audiences groomed in a tradition of Western music. This research shows how three universities in a time of rapid political and social change in South Africa are searching for ways to approach the reality of a diverse society with different styles of choral music, each exposing the benefits and limitations of the model of choice and influencing the role players as a result.

---

<sup>115</sup> Frith comments on African music in general.

#### **4.1. Model A: Two choirs with different identities - existing alongside each other**

This model reveals the following:

There is a sense of contentment from both choirs (conductors, choristers) in the security of the known identity. It appears as if the two choirs pose no threat to each other and fulfil their own unique role while creating a platform where choristers can enjoy and sing the music of their choice on a high level. Singers can stay in their comfort zones and it in turn ensures that audiences can select the style/identity of their choice when attending a concert. As mentioned in 2.1.1, audiences appreciating Western music listen to the performance in total silence, ensuring no distraction for the performer, and only after the rendering of the work do they show their appreciating by applauding. Since traditional African music, on the other hand, originates from social activity and involves the whole community, the tendency among African audiences listening to especially *traditional* African music is to actively take part in the performance by joining in singing and dancing. Lupwishi Mbuyamba describes how choral music forms part of celebrations in the major stages of life (for example births and weddings) in African cultures (Mbuyamba: 2005). De Beer points out that “Western influence has led African choirs to sing for audiences, and to a distinction between performer and listener” (De Beer: 2006a). There is, however, still strong interaction between performer and audience due to the origin of the music.

It is clear from the repertoire of TUKS Camerata that they succeed in performing Western music at a high level of difficulty and their success at International competitions is proof of the standard of their efforts. This success might be a combination of the level of training of the conductor and the past choral experience and formal music training of the choristers, evident from the questionnaires. The passion and sense of belonging of choristers who are privileged to be part of the group are also evident from

the questionnaires. It is interesting to note that the choir is comfortable within its identity and that it does not feel the need to include more than a few isolated African works in its programme.

UP Chorale's conductor, on the other hand, has less conducting experience but has the added benefit of being well acquainted with traditional African music, while his formal music training allows him to be efficient in selecting composed African works and Western repertoire.

Although his effort to represent all eleven official languages of South Africa in his repertoire annually does not necessarily have a bearing on his choice of repertoire as "good" music, but it proves his intention to widen his (and his choristers') parameters and to be as inclusive as his singers' abilities allow him to be. He recognises the fact that the majority of his members severely lack training, but his passion for the African culture and music is being transferred to his choristers and is evident in their responses.

Fortunately for the two choirs, who thrive in their own identities, the University still supports their co-existence. Prof. Hinch, overseer of the choirs until recently (who sees the two groups as "oil and water" that cannot be mixed<sup>116</sup>), remarked that top management would rather see one choir representing the diverse cultures. This comment, however, is not reflected in the Vision and Mission statement of the university<sup>117</sup> and could be considered a subjective response.

Camerata choristers' responses indicate passion towards singing but fail to reflect any sense of service beyond themselves or greater understanding of cultural differences. However, UP Chorale singers to a limited extent mention their service responsibility towards the community

---

<sup>116</sup> See 3.1.2.

<sup>117</sup> See Addendum D.

and also their added knowledge regarding diversity and the traditions of their own culture.

One could easily argue that this is an ideal arrangement, especially when considering Hinch's statement regarding the aim of the choir that is also quoted in Camerata's concert programmes: "to keep the artistic standard as high as possible" (Hinch: personal interview and TUKS Camerata Concert Programme 2006 and 2007). However, Laclau states that "the constitution of a social identity is an "act of power" which only "affirm(s) itself by repressing that which threatens it" (1990: 33). Although this model ensures highest artistic level and the diversity of the students are acknowledged, other important issues are not addressed:

- In a developing country, a university has an educational responsibility towards its students, even on extra curricular level.
- The combined "Concert Choir" appears to be a more acceptable "public face" UP would like to show to the world, but this concept is not really considered a success by the role players<sup>118</sup>.
- Choristers are not being equipped to add value to society at large from their experience gained, as would be the case with a multicultural choir<sup>119</sup>.
- Although UP fulfil their vision statement towards diversity ("to provide a...home for the rich diversity") by providing two podiums for excellent, but different choirs, choristers are not prepared for the social environment they will have to enter after their studies<sup>120</sup>.

---

<sup>118</sup> Tuks Camerata performs relatively seldom at official University functions. UP Chorale is, according to Hinch, a popular attraction to foreign visitors. Ndlovu, Van der Sandt and Hinch agreed that the concept of the Concert Choir (combination of the two choirs for special UP events) is unsuccessful.

<sup>119</sup> Lamprecht describes the impact of knowledge of a multicultural choir in the broader communities (2002:43).

<sup>120</sup> According to *Education Draft White Paper 3* of the Department of Education, tertiary institutions need to be "socially responsible and conscious of their role in contributing to the national development effort and social transformation" (1997,6).

- There is a strong possibility that the identities of the choirs will move even further apart<sup>121</sup> and this could create a judgmental climate.

For the choristers of TUKS Camerata, the joy is found in the excellent performance of Western choral music. The UP honours its vision and mission by providing recreational opportunities through choral singing and by offering own choice in choral style.

#### **4.2 Model B: One choir - implementing diversity**

The multicultural choir of the University of Johannesburg came into existence at the height of uncertainties surrounding the merging of institutions with different identities. Following the example set by Junita Lamprecht at the University of Port Elizabeth and her success nationally and internationally with her UPE Choir<sup>122</sup>, the management of UJ Choir saw no other alternative but to abandon the two separate choirs that existed on the RAU campus and form a completely integrated choir at the new UJ.

“Change implies the capacity to relinquish at least aspects of a given identity” but “is likely to provoke feelings of anxiety and fear in the collectivity” (Robins 1996:61). This might be the reason why many white students left the choir in the time of the merger.

The UJ singers express a strong sense of appreciation for other cultures<sup>123</sup> – more than any of the other choirs in this study. Although their responses include expected issues such as passion for singing and discipline and balance, many UJ choristers comment on the new skills

---

<sup>121</sup> A view shared by Hinch (see 3.1.2).

<sup>122</sup> According to Lamprecht, the UPE Choir featured in a Norwegian TV documentary and was invited to an International Choral festival *VOICES*, in Trondheim, Norway, and received “regular invitations to international choral festivals” (2002: addendum 19).

<sup>123</sup> See Addendum B, p.4.

they have acquired and reveal a feeling of empowerment. It appears, as Lamprecht also reports (2002: addendum 13), that increased exposure to Western music encourages African singers to explore new styles previously alien to them. Although this model of a multicultural choir brings satisfaction on many levels (introducing new styles to choristers, sharing of experiences with other cultures, “helping to break down cultural barriers” (Lamprecht, 2002: addendum 12) it also harbours intrinsic obstacles:

- Due to the fact that the choral experience and formal music training of choristers in a choir selected from singers from different cultural and socio-economical background are vastly different, more advanced choristers could lose interest. On the other hand, inexperienced singers could be intimidated by the choice of repertoire or the knowledge of other, more experienced singers. (This results in a substantial loss of members in the first weeks of each choir year<sup>124</sup>.)
- Lack of experience and skills have a considerable effect on the choice of repertoire, especially in the case of Western music. Teaching the choir good intonation, choral sound and blend is a time consuming necessity and the choice of repertoire depends on the success of the latter. Technical matters such as good breath control (which takes years to master) could also have a restricting effect on the choice of repertoire<sup>125</sup>.
- The choir needs an additional conductor to work with African repertoire since the current full-time conductor is trained in Western music, does not speak any African language or have adequate

---

<sup>124</sup> The researcher annually selects eighty singers but the choir shrinks to approximately sixty members within the first month.

<sup>125</sup> In 2008 the researcher included Eric Whitacre’s “Water Night” in the repertoire. This soon proved to be the most loved piece by the choristers. Although they could master the tuning and handle the tone clusters, the piece was unsuccessful due to the singers’ lack of breath control.

knowledge of especially traditional African music with its improvisatory character.

- Although all university choirs (and choirs of educational institutions such as schools) struggle with the frustration of “starting over each year”, this is even more applicable in the case of this multicultural choir because of the intake of such a large number of inexperienced choristers with limited musical background. It will take decades to improve the educational standard in all South African schools.

The advantages of the model are:

- Choristers learn new styles of music, as well as tolerance for other cultures.
- Students from disadvantaged communities have the opportunity to be educated through singing<sup>126</sup>. This can be passed on to their communities and benefits the society at large.
- Choristers are prepared for multicultural life outside the university sphere.
- Choristers are exposed to international events where their value and standard are confirmed internationally.
- Since this model is beneficial for the image of the institution, the University supports the choir to promote their brand<sup>127</sup>. (If the University uses this in an abusive manner, however, it might result in loss of membership<sup>128</sup>.) Strong support from the institution might include better financial support and lessen strain on individual choristers in matters such as clothing, tours and camps.

---

<sup>126</sup> For example in sight singing staff notation.

<sup>127</sup> See Kerry Swift’s view on the role of the choir in 3.2.2.

<sup>128</sup> The singers almost unanimously indicated that “To serve the University” was the least important reason for singing in the choir.

It is of concern however, that due to the University's generous sponsorship the choir might become a political tool. As the face of the University, more and more demands (often unrealistic)<sup>129</sup> are being made on the choir. Realities regarding the workings of a choir are often not taken into consideration<sup>130</sup>. While the singers indicated a certain amount of loyalty towards the institution, if the demands on the singers by the university become excessive, there is a strong possibility that they will leave the choir and their input would be lost. There will always be other students to take their places, but the standard could drop significantly due to the lack of continuity.

Lamprecht sums up the benefits of the multicultural choir in the conclusion of her research: "The musical development of excellence was embedded within the social construct of acceptance and tolerance. The medium to put aside the individual differences; historical and cultural baggage in order to become collectively focused, was the music" (2002:44).

#### **4.3 Model C: One choir - Eurocentric character**

Stellenbosch University has had a Eurocentric character for many decades. Their 2012 Vision Statement states:

SU puts a high premium on diversity of ideas and is successfully attracting both staff and students from diverse sections of our society. There is an ease of acceptance regarding various cultural backgrounds (Stellenbosch University, 2008a).

Under the heading "Diversity" SU accepts responsibility for their role to build a new society and to prepare students for a "multicultural society

---

<sup>129</sup> See 3.2.3.3.

<sup>130</sup> For example multiple performances at Graduation Ceremonies, requests to perform during exam time or early in the year when the choir is not ready.

within which they must live and work". To achieve the latter, the "staff and student profile needs to reflect multiculturalism and diversity" (Stellenbosch University, 2008b).

The US Choir does not reflect the intentions of the institution to prepare their students for multicultural society, although SU indicates that "each part<sup>131</sup> is also managed on the same principles as the whole" and "the interests of the whole outweigh the self-interest of any part" (University of Stellenbosch, 2009c).

No African music was performed by the choir in the past three years, according to the repertoire lists that were kindly made available for this research by the choir organiser. The only effort made towards multiculturalism is the inclusion of American spirituals. However, works by internationally acclaimed composers from various nationalities were included in the choir's repertoire. Although demographics dictate choice of repertoire, statistics nevertheless indicate a substantial presence of black students at SU (see 3.3) and one could have expected a degree of accommodating African (composed and/or traditional) music in the US Choir's repertoire.

The choir's international achievements where they performed difficult contemporary works leave no question as to their artistic standard.

In the responses of choristers regarding value the choir adds to their lives, an omission of two aspects is obvious:

1. None of the participants mention diversity in any sense.
2. None of the choristers mention improvement in singing technique.

Only one chorister mentions the recreational effect of singing in the choir.

---

<sup>131</sup> Also the choir that officially represents them.

Several make comments regarding the disciplined environment associated with the choir.

As mentioned in 3.3, there are nearly equal numbers of black and coloured students at SU. One could ask what the reason might be that there is good representation from the coloured students, but not from the black students.

The answer could lie in a combination of the following:

- The auditioning method favours students with a substantial Western musical background<sup>132</sup>.
- Coloured students associate with the Western music.
- Coloured students generally speak Afrikaans as home language, which provides them with a sense of belonging on the predominantly Afrikaans campus
- Rehearsals are conducted in Afrikaans, mother tongue of most of the students
- Black students cannot associate with the exclusive Eurocentric repertoire and choral identity.

As shown in 3.3.3.4.1 the US Choir can tap into the experience of many good choirs in the Cape region<sup>133</sup>. There is no shortage of choristers who can pass the strict audition requirements and ensure the continuation of a high artistic standard. It should therefore not be necessary for SU to revert to tokenism to increase the number of black choristers. One must also bear in mind that the choir has a long and colourful history and has generated through the years a great number of alumni members and due to constant excellent standard, also a strong support group. If the choir

---

<sup>132</sup> In recent years an increasing number of school choirs from coloured communities with Afrikaans as home language have entered prominent choir competitions (for example *ATKV Appelous*) with great success.

<sup>133</sup> Excellent school and regional choirs include for example Laerskool Durbanville, Laerskool Gene Louw, Hoërskool Tygerberg, Tygerberg Children's Choir, Pro Canto Youth Choir.

deviates from the identity they have created over the past seventy years, they are at risk to lose that support which would in turn have a serious effect on moral support as well as income through ticket sales.

The researcher does not claim to have found the solution to the problem. How the US Choir will change their profile to reflect the Vision of their institution without sacrificing standard, is perhaps a matter for further research.

#### **4.4. Conclusion:**

The choirs under discussion, although all from previously prominent Afrikaans Universities, have many intrinsic differences of which geographical factors are one of the most influential. The number of black students at the UJ has increased astronomically over the past few years due to rapid political change and a merger with previously “black” institutions. This change is not experienced as radically by the UP. US has a much lower percentage of black students. Each institution has chosen a model ideal for its circumstances. As shown in this research, this choice results in the fact that each model excels on certain levels but fails on others.

Perhaps the answer lies in the words of Simon Frith:

...what makes music special – what makes it special for identity – is that it defines space without boundaries (a game without frontiers). Music is thus the cultural form best able both to cross borders – sounds carry across fences and walls and oceans, across classes, races and nations – and to define places; in clubs, scenes and ravines, listening on headphones, radio and in the concert hall, we are only where the music takes us (1996:125).

## Bibliography

- Agawu, K. 2003. *Representing African Music: Post Colonial Notes, Queries and Positions*. New York: Routledge.
- Babbie, E. & Mouton, J. 2001. *The Practice of Social Research*. Cape Town: Oxford University Press.
- Bouwer, R. 2008. UJ Choir Annual Report 2008.
- Crocker, E. & Eilers, J. 1990. *The Choral Approach to Sight-Singing*. Milwaukee: Hal Leonard.
- De Beer, R. 2006a. African traditional choral music: an evolution in folklore. *International Choral Bulletin*, 25(3): 9-11.
- De Beer, R. 2006b. Schola Cantorum Audition Document, 30 November 2006.
- Department of Education 1997. *Education White Paper 3: A programme for the transformation of higher education*. Pretoria.
- De Quardos, A. 2005. Identity, integration and choral activities. *International Choral Bulletin*, 24(3): 10-11.
- Frith, S. 1996. Music and Identity. In Hall, S. & Du Gay, P. (eds), *Questions of Cultural Identity*. London: Sage Publications. 109-125.
- Goetze, M. 2000. Challenges of performing diverse cultural music. *Music Educators Journal*, 87(1): 23-25, 48, July.
- Guinard, M. 2005. Editorial. *International Choral Bulletin*, 24(3): 7-8.

Hall, S. 1996. Introduction: Who needs "Identity"? In Hall, S. & Du Gay, P. (eds), *Questions of Cultural Identity*. London: Sage Publications. 1-17

Hammond, N. 2007. Singing the nation: negotiating South African identity through choral music. In Akrofi, E., Smit M. & Thorsén, S-M. (eds.), *Music and Identity: Transformation and Negotiation*. Stellenbosch: African Sun Press. 21-35.

Hinch, J. 2008. Personal interview with author on 12 August 2008. Pretoria.

IFAS (International Festival of Academic Choirs). 2008. [Online]. Available: <http://www.ifas.cz/detail.php?idstr=soutez> [25 June 2008]

Internationaler Chorwettbewerb. 2008. Invitation 10–14 July 2008, Landkreis Miltenberg.

Jacobs, S. 2008. Personal interview with author on 7 October 2008. Johannesburg.

Klopper, S. 2008. Personal interview with author on 19 August 2008. Stellenbosch.

Laclau, E. 1990. *New Reflections of the Revolution of our Time*. London: Verso.

Lamprecht, H.J. 2002. Multi-cultural choral singing at the University of Port Elizabeth: an exploratory study. Unpublished Master's thesis: University of Port Elizabeth.

Lindstrom, S. 2008. Personal correspondence, 9 October 2008.

Malan, J.P. 1984. McLachlan, Philip. *Suid-Afrikaanse Musiek-Ensiklopedie*, 3:247-249.

Malan, J.P. 1984. Gruber, George. *Suid-Afrikaanse Musiek-Ensiklopedie*, 2:137-139.

MacDonald, R.A.R., Hargreaves D.J., & Miell, D. 2002. What are musical identities, and why are they important? In MacDonald, R.A.R., Hargreaves D.J., & Miell, D. (eds.), *Musical Identities*. Oxford: Oxford University Press. 1-20.

Mbuyamba, L. 2005. An African experience: the role of choral music in society. *International Choral Bulletin*, 24(3): 9.

Meier, L. 2008. Personal interview with author on 19 August 2008. Stellenbosch.

Meier, L. 2009a. Personal correspondence, February 2009.

Meier, L. 2009b. Personal conversation, February 2009.

Ndlovu, M. 2008. Personal interview with author on 15 August 2008. Johannesburg.

Oelofse, R. 2002. An application of choral conducting techniques within a multi-cultural choir environment: a case study of the Eastern Cape Youth Choir. Unpublished Master's thesis: University of Port Elizabeth.

Oosthuizen, P. 2008. Questionnaire for organisers, August 2008.

Oosthuizen, P. 2009a. Personal correspondence, February 2009.

Oosthuizen, P. 2009b. Personal conversation, February 2009.

Oxford Advanced Learner's Dictionary. 5th ed. 1995. Oxford: Oxford University Press.

Questionnaire for choristers of TUKS Camerata, August 2008.

Questionnaire for choristers of UJ Choir, August 2008.

Questionnaire for choristers of UP Chorale, August 2008.

Questionnaire for choristers of US Choir, August 2008.

Robins, K. 1996. Interrupting Identities. In Hall, S. & Du Gay, P. (eds), *Questions of Cultural Identity*. London: Sage Publications. 61-86.

Roosenschoon, H. 2008. Personal correspondence, 24 October 2008.

Stellenbosch University. 2008a. [Online]. Available at:  
<http://www.sun.ac.za/university/diversiteit/index2.htm> [18 October 2008]

Stellenbosch University. 2008b. [Online]. Available at:  
<http://www.sun.ac.za/university/diversiteit/diversity.htm> [18 October 2008]

Stellenbosch University. 2008c. [Online]. Available at:  
<http://www.sun.ac.za/university/statistieke/statseng.html> [17 October 2008]

Stellenbosch University. 2008d. [Online]. Available at:  
<http://www.sun.ac.za/university/Statistieke/spreadsheets/fig2.xls> [18 October 2008]

Stellenbosch University. 2009a. [Online]. Available at:  
<http://www.sun.ac.za/university/StratPlan/stratdocs.htm> [9 February 2009]

Stellenbosch University. 2009b. [Online]. Available at:  
<http://www.sun.ac.za/university/diversiteit.htm> [9 February 2009]

Stellenbosch University. 2009c. [Online]. Available at:  
<http://www.sun.ac.za/university/diversiteit/principles.htm> [9 February 2009]

Swift, K. 2008. Personal interview with author on 8 October 2008.  
Johannesburg.

Trevarthen, C. 2002. Origins of Musical Identity: Evidence from Infancy for Musical Social Awareness. In MacDonald, R.A.R., Hargreaves D.J. & Miell, D. (eds.), *Musical Identities*. Oxford: Oxford University Press. 21-38.

TUKS Camerata. 2006. Concert Programme.

TUKS Camerata. 2007. Concert Programme.

TUKS Camerata. 2008. UJ PUK TUK Choir Festival. 2008 St Albans Cathedral, 24 May 2008. Concert Programme.

University of Johannesburg Choir. 2006. *Voicedance!* (CD booklet).

University of Johannesburg Choir. 2008. *Sound of the Rainbow*, (CD booklet).

University of Johannesburg, 2009a. [Online]. Available at  
<http://www.uj.ac.za/Informationabout/OurVision/tabid/8288/Default.aspx>  
[9 February 2009].

University of Johannesburg, 2009b. [Online]. Available at <http://www.uj.ac.za/Informationabout/OurBrand/tabid/8287/Default.aspx> [9 February 2009].

University of Pretoria Chorale. 2006. Five Choirs in Concert. Musaion, 1 April 2006.

University of Pretoria Chorale, 2007. Heritage Concert. 20 September 2007.

University of Pretoria Chorale. 2008a. [Online]. Available at: <http://www.upchorale.up.ac.za/> [18 September 2008].

University of Pretoria Chorale. 2008b. Programme: Cape Town Tour 2008.

University of Pretoria, 2008. [Online]. Available at <http://www.tukscamerata.up.ac.za/> [28 October 2008].

University of Pretoria, 2009. [Online]. Available at [http://web.up.ac.za/default.asp?ipkCategoryID=1767&subid=1767&ipklook\\_id=2](http://web.up.ac.za/default.asp?ipkCategoryID=1767&subid=1767&ipklook_id=2) [9 February 2009].

Van der Merwe, A. 2008. Questionnaire for conductors, August 2008.

Van der Sandt, J. 2008. Questionnaire for conductors, August 2008.

Van der Sandt, J. 2009. Personal conversation, February 2009.

Van Rensburg, R. 2008. Personal correspondence, 16 September 2008.

## **ADDENDUM A**

### **Repertoire 2006 – 2008**

The information compiled in the tables is taken from various sources:

- Programmes
- Word Documents supplied by choir organiser
- Memory (Documentation of UP Chorale's 2006 repertoire is incomplete and the current conductor, Mbuso Ndlovu, who was a chorister at that time, supplied a list of songs the choir sang in that year.)
- Information on the Website of UP Chorale (  
<http://www.upchorale.up.ac.za/>)

Please take note of the following:

In the case of UP Chorale, the language of the original work/arrangement is given as additional information, and then only if mentioned as such on the programme. The reason for the inclusion of language in this table is to emphasize the vast number of languages (all eleven South African languages) the choir has included in their repertoire in 2007 and 2008.

For the purpose of this study, styles of original compositions have been very loosely classified under the following headings:

- |     |                           |
|-----|---------------------------|
| Ren | Renaissance               |
| B   | Baroque                   |
| C   | Classical                 |
| R   | Romantic                  |
| CE  | Contemporary Experimental |
| CC  | Contemporary Conservative |
| CD  | Contemporary Dissonant    |
| CP  | Contemporary Pop          |

CJ Contemporary Jazz

AC African Composed

Accompanied works (in instances known to the researcher) are indicated with \*.

**Repertoire: TUKS Camerata 2006 - 2008**

Composer	Title	Original Compositions		Folk Music		Style	Arrange-ments	Year
		Sacred	Secular	South African	Other			
Purcell	I was glad when they said unto me	X				B		2006
Mendelssohn	Hymne*	X				R		2006
Kalinikov	Gladsome light	X				CC		2006
Van Dijk	Bells	X				CC		2006
Whitacre	Go, lovely rose (from <i>Three Flower songs</i> )		X			CC		2006
Schumann (George)	Herr, erhöre meine Worte	X				CC		2006
Van der Watt	Here, U is my krag en beskerming	X				CD		2006
Grové	Psalm 138	X				CD		2006
Purcell arr. Sandstrom	Hear my Prayer, o Lord	X				CD		2006
Holten	Regn og rusk og rosenbusk		X			CD		2006
Whitacre	Cloudburst		X			CE		2006
Yupanqui arr. Solé	Duerme negrito			X		X		2006
Koapeng arr. Williams	Khutso – Agnus dei					CJ	X	2006
arr. Makaroff	Armottoman osa			X		X		2006
Unspecified arrangers	Traditional South African Folk Music			X		X		2006
arr. Kutev	Dragana i slaveya			X		X		2006
arr. Hogan	Hold on			X		X		2006
arr. Hogan	Music down in my soul			X		X		2006
Mendelssohn	Singet dem Herrn ein neues Lied	X				R		2007
Grieg	Ave Maris Stella	X				R		2007
Rheinberger	Kyrie	X				R		2007
Schütz	So fahr ich hin	X				B		2007
Van der Watt	Ag, as es ek maar vlerke soos 'n duif kon gehad het	X				CC		2007
Distler	Singet dem Herrn ein neues Lied, Op. 12. No 1	X				CC		2007
Schuman (George)	Herr, erhöre meine Worte	X				CC		2007
Stroope	Amor de mi alma		X			CC		2007
Purcell/Sandstrom	Hear my Prayer, o Lord	X				CD		2007
Venturini	Geburten	X				CE		2007
Whitacre	Her sacred spirit soars		X			CE		2007
Makaroff	Butterfly		X			CP		2007

Ellington arr. Hørby & Pedersen	Freedom (from <i>Sacred Concert</i> )					X	2007
Ellington arr. Hørby & Pedersen	Is God a three-letter word for love (from <i>Sacred Concert</i> )					X	2007
Queen arr. Sund	Bohemian Rhapsody					X	2007
Oakland arr. Shaw	Java Jive					X	2007
Unspecified arrangers	Selection of traditional SA folk music		X			X	2007
arr. Kutev	Dragana I slaveya			X		X	2007
arr. Makaroff	Two Finnish songs <ul style="list-style-type: none"> <li>▪ Armottoman osa</li> <li>▪ Mitä Kaikatat kivonen</li> </ul>			X		X	2007
arr. Hogan	Hold on			X		X	2007
arr. Dawson	Ezekiel saw de wheel			X		X	2007
Vasks	Dona Nobis Pacem	X			CD		2008
Sandström	Psalm 139	X			CD		2008
Olsson	Psalm 120	X			CC		2008
Distler	Singet dem Herrn ein Neues Lied	X			CC		2008
Villette	Hymne à la Vierge	X			CC		2008
Gretchaninoff	Nunc Dimittis	X			CC		2008
Whitacre	Her Sacred Spirit Soars				CC		2008
Ticheli	There will be rest				CC		2008
Stroope	Amor de mi Alma		X		CC		2008
Van der Watt	Paaskantate	X			CC		2008
Šmídbergs	Perkonami Melni Zirgi				CE		2008
Makaroff	Mita Kaikatat Kivonen		X		CP		2008
Makaroff	Were you there					X	2008
Queen arr. Borela	Bohemian Rhapsody					X	2008
Beatles arr. The Real Group	Drive my car					X	2008
arr. Kallio	Dobbin's Flowery Vale			X		X	2008

2006 – Concert tour to Kenya and Tanzania

2007 – Concert tour to Germany, Austria and Italy

\*With accompaniment

## Repertoire: UP Chorale 2006 - 2008

\*\*2006 repertoire as remembered by UP Chorale's present conductor, Mbuso Ndluvo, who was a chorister of UP Chorale at that time.

Composer	Title	Original Compositions		Folk Music		Style/ language	Arrange- ments	Year
		Sacred	Secular	South African	Other			
Moerane	Sylvia**		X					2006
Not Known	Adoramus**	X						2006
Not known	Cum Sanctus**							2006
Peterson	Hymn to Freedom**		X					2006
Verdi	Anvil Chorus**						X	2006
Mnomiya	Vukuyibambe**		X					2006
Lubov	Love		X			CC		2006
Moerane	Della		X			CC		2006
Khumalo	Excerpts from Ushaka		X			AC		2006
Basler	From Missa Kenya: Gloria		X			AC		2006
Not indicated	Nda wana		X			AC		2006
arr. Chilcott	Londonderry Air				X		X	2006
arr. not indicated	Salukazi			X				2006
arr. not indicated	Ndikhokhele bawo			X				2006
arr. not indicated	Wangi phatsa kwa ze kwasa			X				2006
arr. not indicated	Thelebuke			X				2006
Khumalo	Izibonga ZikaShaka		X			AC		2007
Khosa	Thula S'thandwa		X			AC		2007
arr. Mooko/ Rafapa	S'khandamayeza		X			AC		2007
"Von der Insel Cypern"	Ayia Marina (Ave Maria)		X			CC		2007
Sibelius	Be still my Soul		X			R		2007
Bruckner	Locus Iste	X				R		2007
Sarmanto	Hymn to the World	X				CC		2007
arr. not indicated	Mlondolozi			X			X	2007
arr. not indicated	Ngwanéna ke maratile			X			X	2007
arr. not indicated	Ubuhle bedoda			X			X	2007
arr. not indicated	Dwala lam			X			X	2007

Makhene	S'khumbule	X			Zulu	X	2007
arr. not indicated	BaTswana		X		Tswana	X	2007
arr. not indicated	Ke rekitse taimane e bothhokoa		X		Tswana	X	2007
arr. not indicated	Geg'emathunzini		X		Ndebele	X	2007
arr. not indicated	Nompopolozi		X		Ndebele	X	2007
arr. not indicated	Magapitla		X		Pedi	X	2007
arr. not indicated	Tuluti		X		Pedi	X	2007
arr. not indicated	Walila bo!		X		Xhosa	X	2007
arr. not indicated	S'khanda 'mayeza		X		Xhosa	X	2007
arr. not indicated	Waya Waya Masonondaba		X		Tshonga	X	2007
arr. not indicated	Mme Mathabo		X		Sotho	X	2007
arr. not indicated	Sefako		X		Sotho	X	2007
arr. not indicated	GwalaGwala		X		Swati	X	2007
arr. not indicated	We Thelebuke		X		Swati	X	2007
arr. not indicated	Ndwele we!		X		Venda	X	2007
arr. not indicated	Tsho Vuva!		X		Venda	X	2007
arr. not indicated	Wolimbamba		X		Zulu	X	2007
arr. not indicated	Ngqonyiwe		X		Zulu	X	2007
arr. not indicated	Suikerbos		X	Afrikaans		X	2007
arr. not indicated	My Bonny lies over the ocean		X	Engels		X	2007
Arr. not indicated	Bawo Thixo Somandla ("South African Spiritual")		X			X	2008
Basler	From Missa Kenya: Gloria	X			AC		2008
Zawinul	Mercy Merci	X			AC		2008
Moore	Irish Blessing	X			CC		2008
Ndlovu	Amazolo		X		AC		2008
Moerane	Ruri	X			AC		2008
Moshugi	Abantwana	X			AC		2008
Koapeng	Going back to Ngoza		X		AC		2008
Khumalo	Thula S'thandwa		X		AC		2008
Kotalineng	Nain Unta Kesasta		X		AC		2008
Khosa	Famban'Kahle		X		AC		2008
arr. not indicated	Nda Wana		X				2008
arr. not indicated	Guru Njeba		X				2008
arr. not indicated	Hare se re bina		X				2008
arr. not indicated	He shall reign		X				2008
arr. not indicated	S'khululekile		X				2008

arr. not indicated	Imbololo			X				2008
arr. not indicated	Thixo Bawo			X				2008
arr. not indicated	Kuwe Baba			X				2008
arr. not indicated	Zonk'izono ma zi phele			X				2008
arr. not indicated	Calvary			X				2008
arr. not indicated	Dibato			X				2008
arr. not indicated	Pio pio pio			X				2008
arr. not indicated	Mtshabona			X		Venda		2008
arr. not indicated	Ro do ni dalela			X		Venda		2008
arr. not indicated	Zendekela			X		Venda		2008
arr. not indicated	Idvodza l ya ngishaya			X		Swati		2008
arr. not indicated	Lamanti lawa			X		Swati		2008
arr. not indicated	Lijuba			X		Swati		2008
arr. not indicated	Tuva			X		Tsonga		2008
arr. not indicated	Timanga			X		Tsonga		2008
arr. not indicated	Salani Masala			X		Tsonga		2008
arr. not indicated	Vuk' ubashaye			X		Zulu		2008
arr. not indicated	Uboqaphela			X		Zulu		2008
arr. not indicated	Impongo			X		Zulu		2008
arr. not indicated	Mainama			X		Pedi		2008
arr. not indicated	Mogatse pudi			X		Pedi		2008
arr. not indicated	Eile			X		Pedi		2008
arr. not indicated	Siyakulela			X		Ndebele		2008
arr. not indicated	Jika Maleleza			X		Ndebele		2008
arr. not indicated	Ithemba liyabulala liyaphilisa			X		Ndebele		2008
arr. not indicated	Lengolo			X		Sotho		2008
arr. not indicated	Nkemeleng			X		Sotho		2008
arr. not indicated	Ka melamu			X		Sotho		2008
arr. not indicated	Imigudu			X		Xhosa		2008
arr. not indicated	A kekho			X		Xhosa		2008
arr. not indicated	Naledi			X		Tswana		2008
arr. not indicated	Kgomo dinana			X		Tswana		2008
arr. not indicated	Daisy			X	English			2008
arr. not indicated	Greensleeves			X	English			2008
arr. not indicated	Alabama			X	Afrikaans			2008
arr. not indicated	My Dina			X	Afrikaans			2008

## Repertoire: UJ Choir Repertoire 2006 - 2008

Composer	Title	Original Compositions		Folk Music		Style	Arrangements	Year
		Sacred	Secular	SA	Other			
Mozart	Ave Verum Corpus*	X				C		2006
Mozart	Lacrymosa (from <i>Requiem</i> )*	X				C		2006
Mendelssohn	Ps 100 (Jauchzet dem Herrn)	X				R		2006
Nystedt	Sing and Rejoice	X				CC		2006
Van der Watt	From <i>Missa de Meridiana Terra</i> Credo Sanctus Benedictus		X			CC		2006
Whitacre	Lux Aurumque	X				CC		2006
Hofmeyr	Sweet was the Song	X				CC		2006
Van Dijk	Gifts	X				CD		2006
Bouwer	Magnificat*	X				CC		2006
Bruckner	Locus Iste	X				R		2006
Purcell	Thou knowest Lord the secrets of our hearts	X				Ren		2006
Du Plessis arr. Hyman	Gebed					CP	X	2006
Van Wyk	Ps 16 (Neem my in beskerming)*	X				CC		2006
Nystrom arr. Bouwer	Soos 'n Wildsbok					CC	X	2006
Ray	He never failed me yet*	X				CP		2006
Escalada	Tanguendo		X			CP		2006
Van der Watt Text: Van Wyk Louw	From <i>KLIPWERK</i> * Die Esel Keer 'ie Ding Die Merrie met die kol Oppas vir die kat se oog Salpeter en Heuningkrans Moenie krap waar die vlooibyt Kind, ek het verband op jou Die ou-tante se rok		X			CC		2006

	Die hanslam lek my hand My voete loop na Monteku						
Van der Watt	Our Quest*		X			CC	2006
arr. Erb	Shenandoah			X			2006
arr. Hatfield	All too soon			X			2006
arr. Hogan	Ride the Chariot			X			2006
arr. Hogan	Wade in the Water			X			2006
Joel arr. Chilcott	And so it goes				CP	X	2006
Jasperse	Voice dance		X		CP		2006
arr. Zegree	Moon River					X	2006
Bach	Wohl mir, dass ich Jesus habe (from Cantate 147)*	X			B		2007
Fauré	Cantique de Jean Recine*	X			R		2007
Nystedt	Cry out and Shout	X			CC		2007
Rachmaninoff	Bogoroditse Devo	X			R		2007
Mendelssohn	Verleih uns Frieden*	X			R		2007
<b>Error! Not a valid link.</b>	In Remembrance	X			CC		2007
Houkom	The Rune of Hospitality*	X			CD		2007
arr. Cladwell / Ivory	John the Revelator*				CP	X	2007
Mendelssohn	Lerchengesang	X			R		2007
Daley	In Flanders Fields		X		CC		2007
arr. Washburn	Bonny Portmore			X			2007
arr Thomas	Swing Down, Chariot			X			2007
Weill arr. Robinson	Mac the Knife				CP	x	2007
Gershwin arr. Gilpin	Clap Yo Hands				CP	x	2007
arr. Jacobs	Sangena (Xhosa)		X				2007
arr. Jacobs	Bashemane (Sotho)		X				2007
arr. Jacobs	Samthatha, hha (Zulu)		X				2007
arr. Jacobs	Amaviyoviyo (Zulu)		X				2007
arr. Jacobs	Ndandihleli (Xhosa)		X				2007
arr. Jacobs	Bhuti ndihamba nawe (Xhosa)		X				2007
arr. Jacobs	Amarabini (Xhosa)		X				2007
arr. Jacobs	Wena hamba and' khathali (Xhosa)		X				2007

arr. Jacobs	Masambe nttoyam' (Xhosa)		X			2007
arr. Jacobs	Shilohini (Tsonga)		X			2007
arr. Jacobs	Dubula Mfana (Zulu)		X			2007
arr. Jacobs	Thula Sizwe (Zulu)		X			2007
arr. Jacobs	Jerusalem (Xhosa)		X			2007
arr. Jacobs	Lebitso (Sotho)		X			2007
arr. Jacobs	Bawo Thixo Somandla (Xhosa)		X			2007
arr. Jacobs	Ndiyekele (Xhosa)		X			2007
arr. Jacobs	Silithemba (Xhosa)		X			2007
arr. Jacobs	Igqirha (Xhosa)		X			2007
Van der Watt	From <i>Missa de Meridiana Terra</i> • Credo • Sanctus • Benedictus	X		CC		2008
Nystrom arr. Bouwer	Soos 'n Wildsbok			CC	X	2008
Ahlen, Afr. text: Gräbe	Somerpsalm (Sommarpsalm)	X				2008
Tučapský	From <i>Five Latin Motets</i> • Tristis est anima mea • Pater Meus	X		CC		2008
Byrd	Haec Dies	X		Ren		2008
Bruckner	Virga Jesse Floruit	X		R		2008
Lukáš	Dies Irae	X		CD		2008
Lukáš	Pater Noster	X		CC		2008
Van Dijk	Weeklag vir Harik		X	CD		2008
Van Dijk	Dansgebed		X	CD		2008
Van der Watt	I am the voice of Africa		X	CC		2008
arr. Khumalo	Akhala Amaqhude Amabili (Zulu)			X		2008
arr. Jacobs	African Majola 5 Xhosa songs (Majola, Ndoda'm, Qula, Kuyaliw'			X		2008

	ezants' apha, Somagwaza):						
arr. unknown	Ukuthula (Zulu)				X		2008
arr. Jacobs	Lona Linamandla (Xhosa)				X		2008
arr. Jacobs	Sizongena Laph' emzini (Zulu)				X		2008
arr. Jacobs	Thina Singenile (Zulu)				X		2008
arr. Jacobs	Fiyela and Setate sa Mosadi (Sotho)				X		2008
Rogers & Hammerstein arr. Shaw	If I loved you (from <i>Carousel</i> )				CP	X	2008
Jasperse	Voicedance	X			CP		2008

**Repertoire: US Choir 2006 - 2008**

Composer	Title	Original Compositions		Folk Music		Style	Arrang e-ments	Year
		Sacred	Secular	South African	Other			
Monteverdi	Beatus vir	X				Ren		2006
Tomkins	When David Heard	X				Ren		2006
Tomkins	O Sing unto the Lord a new song	X				Ren		2006
Stametz	Gaudete	X				Ren		2006
Mendelssohn	Ehre sei Gott in der Höhe	X				R		2006
Malan	Karoo		X			CC		2006
Lauridsen	Contre qui, rose		X			CC		2006
Bisso	Agnus Dei	X				CD		2006
Orbán	Cor mundum (Psalm 50)	X				CD		2006
Feliciano	Silence my soul	X				CD		2006
Feliciano	Pamugun		X			CD		2006
Miškinis	Day after day	X				CC		2006
Byrd	Haec dies	X				Ren		2007
Gallus	Alleluia	X				Ren		2007
Kastalsky	Svete tihiy	X				R		2007
Elgar	Lux aeterna	X				R		2007
Chesnokov	Svete tihiy	X				R		2007
Temmingh	Sanctus	X				CD		2007
Pēteris Vasks	Zīles ziņa		X			CD		2007
Dale Warland	Never seek to tell thy love		X			CC		2007
Cillié arr. A vd Merwe	Vervul my hart						X	2007
Nepgen arr. A vd Merwe	Psalm 137						X	2007
arr. Williams	I got a robe				X		X	2007
arr. Bob Chilcott	Didn't it rain				X		X	2007
arr. Roland Carter	Go, tell it on the mountain				X		X	2007
arr. Jack Halloran	Witness				X		X	2007
Balzanelli	Dies Irae	X				CD		2008
Cayabyab	Anima Christi	X				CC		2008
Hofmeyr	The Birth of Orc		X			CD		2008

Svilainis	Laudate Dominum	X				CD		2008
Orbán	Lauda Sion	X				CC		2008
Hofmeyr	Pie Jesu	X				CD		2008
Svilainis	Lord, Lord God	X				CD		2008
Hyo-Won Woo	Gloria	X				CD		2008
Trad. arr. A vd Merwe	Aandlied			X			X	2008
arr. Hogan	I can tell the World				X		X	2008
arr. Esenvalds	Amazing Grace				X		X	2008
arr. Hogan	Who built the Ark?				X		X	2008
arr. Caldwell / Ivory	John the Revelator				X		X	2008

## **ADDENDUM B**

### **Reasons why choristers sing**

The comments listed below were taken from the responses to the open-ended questions and were loosely categorised to reveal the choristers' sentiments regarding the role of the choir in their lives.

## **Model A**

### **1. TUKS Camerata**

#### Discipline and balance

Enriches my life  
Broadens my mind  
Keeps me going through my studies  
Motivates me to keep on with studies  
I get depressed when I do not sing  
Body and mind needs it  
It keeps me sane  
Keeps me sane  
Grants me sanity  
Teaches determination, broadens the mind, making new friends

#### Passion

It is what kept me from giving up my studies  
Without it I wouldn't be half as happy  
Brings whole new dimension to my life  
My most important cultural, social and personal engagement  
Worries about future without choir after 4 ½ years singing  
Don't know what I will do without choir  
It is my life... (to be!)  
It is my religion – better than church  
My quality of life comes from singing here  
I am worried of what my life would be without it  
I want to devote my life to it  
It is fulfilling  
It made me the person I am  
Without it I feel incomplete  
My highest priority  
More important than it is supposed to be  
Most important part of my life  
I would die! Choir = life  
Choir is like water – cannot do without  
I am a choir geek – I love it with my life  
Become more important than academics

#### Diversity / own culture

(None of the participants' answers reflect this angle.)

#### Social

I've made my best friends here  
Opportunity to make friends

Social interaction is great  
Made lifelong friends, grateful!  
Helped me making friends – I am normally shy  
Part of an organism  
Love choir family  
Made my closest friends here  
Choir is like a second family for me  
Bonds with people from all works of life  
Learn a lot, play a lot – it is like another family  
Meet people, do things that I will remember for rest of my life

Recreational angle

Lets me relax  
Keeps me sane  
Keeps me sane (same response from two different people)  
Gives me time to relax to gain new strength for studies  
It is the fuel for my engine

Technique

Standard of the choir creates opportunity to make magic

Multiple benefits

(None of the participants indicated multiple benefits.)

Unexpected response

(None of the participants gave unexpected responses.)

(Questionnaire for Choristers, 2008)

## **2. UP Chorale**

### Serving angle

Outreach programmes make us better, giving to people  
A place where I can belong and serve

### Discipline and balance

It has improved my personality and taught me to work with people  
Taught me discipline, friendship  
Enhanced my social skills, discipline, and cultivated a sense of loyalty  
Improved vocal skills and people skills  
It has built me as a leader  
Keeps me focused, occupied, gives me a sense of belonging  
I do not grow only musically, socially and intellectually, but also as a person.  
Teaches discipline  
It has built my character  
Equips me for my life ahead  
Builds self confidence and personal character

### Passion

It defines who I am, brings out the best in me  
It makes me an extraordinary person – not just a student  
Means more than one can imagine  
It is the core of my life  
Choir is my reason for waking up each morning  
Source of sanity and support  
Centre of my life  
Music is my life  
It inspires me everyday  
Were it not for this choir, I would have left this institution  
Cannot imagine life without choir  
It is very important – life changing

### Diversity/own culture

I gain knowledge about the diverse culture we have in SA  
Taught me how important it is to know our own culture

### Social

It is the only form of social life I have  
Taught me to interact and socialize with people musically and socially  
It is home away from home, forms friendships  
Brings out a sense of belonging  
It is not only about the music but also about the choristers who become like friends  
Like home away from home  
Learn about yourself with people who share your passion

### Recreational angle

Brings out my creative side – helps me relax and strengthens me emotionally

### Technique

It's a learning experience I get for free  
Teaches us about African culture, values and background

### Unexpected response

Feels good to hear people applauding

### Multiple benefits

I have grown beyond imagination

(Questionnaire for Choristers, 2008)

# MODEL B

## UJ Choir

### Discipline and balance

More important than academics  
It enforces discipline and opens your eyes to the greater arts around you  
Teaches me to prioritize  
Gives me peace of mind and balance between study and singing.  
Taught me self discipline, keep me fit – dancing  
First family, then school, then choir  
As important as my studies

### Passion

It makes me happy, adds joy to my life  
It is a part of me – I plan everything around it.  
One of my top priorities – music is my life  
I will choose singing above everything else  
It humbles me and allows me to share my talent  
It is part of who I am  
My life will never be the same

### Diversity

It teaches me there is diversity in music and to appreciate other people's cultures  
I get to know people of different races  
Without it my life is fairly dull: I have had the opportunity to interact and to get to know people from other races and cultures – awesome!  
It is a source of discipline and enjoyment and exposes me to different musical styles

### Social

Opportunity to meet people, see places  
Interaction with people is important to me, made move to Gauteng easier  
Adds to my social life

### Recreational angle

I love it – I feel fulfilled after choir  
Without it I won't be able to function  
It feeds my soul – I am incomplete if I do not sing  
Stress release  
It helps me to recharge and feel better emotionally  
I have realized the value of music as part of my spiritual and emotional life  
It breaks me out of my boring life and helps me to relax  
It gives me the reason to wake up  
It keeps me rooted

### Technique

I have learnt a lot about technique  
It allows me to grow as a chorister and learn proper singing methods  
Learnt a lot, also reading music  
The training develops my voice  
It teaches me a good vocal technique

### Multiple benefits

The benefits are great: learning, social, travel, too much to mention

### Unexpected response

Not very important, but I have learnt a lot and my voice and songwriting abilities have improved. I want to become a solo artist.  
My choir is recognised – therefore I am recognised

(Questionnaire for Choristers, 2008)

# MODEL C

## US Choir

### Discipline and balance

It is something to do besides studying  
It gives a break from studies but still feels like time used constructively  
It is my most important extra mural activity  
Get in touch with diverse people I wouldn't otherwise meet.  
Broadens my horizons  
Choir is part of a balanced lifestyle  
Singing makes me happy and calms my senses  
Choir is fun, satisfactory and inspiring, especially being part of a group of musical geniuses in such a disciplined environment.  
The disciplined way we make music together adds value to my life  
I sing to relax and take my mind off my studies.  
It teaches me discipline, perseverance and patience.

### Passion

Most important after studies  
It's my whole life!  
Very important  
The value of music cannot be expressed here – space is too limited!  
If I knew earlier how amazing the people, the music is, I would not have waited for my final year before I joined. (This student indicated only one year in primary school as previous choral experience)  
Were it not for my studies, I would have stayed for eight years in the choir!  
Choir is the most rewarding way to keep music near  
It helps me with my interest in choral composition

### Diverse/own culture

(None of the participants' answers reflect this angle.)

### Social

We experience life different from other people. Friendships we build stays forever  
Love being part of something where everyone is equally important - forming part of an instrument which can both enchant and entertain  
I make my best friends in the choir  
I love being part of a group that love making music together  
Love meeting other people who are also passionate about singing  
I have a deep feeling for music which touches my soul  
Gives me life and social freedom  
Social interaction and musical training stimulates and facilitates my studies  
It has built my leadership qualities

### Recreational angle

Singing in the choir is like a hobby to me

### Technique

(None of the participants particularly mentions improvement in singing technique.)

### Unexpected response

I have made a commitment I will honour but my life won't fall apart without it.  
It increases my appreciation for detail.  
Choir is important because it is prestigious

(Questionnaire for Choristers, 2008)

## **ADDENDUM C**

### **Questionnaires**

## Questionnaire for choristers

Name of choir: \_\_\_\_\_

Years in this choir: \_\_\_\_\_

### Music background

	Years training	Highest qualification e.g. Unisa grade 3 (if applicable)
Music theory		
Piano lessons		
Singing lessons		
Other instrument(s) (Please specify)		

### Previous choral experience

Name of choir (please specify name of choir each time)	Number of years
Primary school choir	
Secondary school choir	
Regional choirs (Youth Choirs e.g. Colla Voce)	
University Choir	
Others (please specify)	

**Why do you sing?** Please indicate most important reason with 1, least important with 5.  
(See example)

	Passionate about music/singing	Social interaction	Opportunities to travel	Stress release	To serve the University
Example	2	1	4	3	5
Your answer					

### Transport

How do you get to choir rehearsals? (Please mark with x)

Own car	Lift	Taxi	Stay on campus, walk	Stay near campus, walk	Other (specify)

How important is choir in your life? Explain in one sentence.

---

---

---

Does singing in this choir add value to your life? Please explain.

---

---

---

Does your membership in the choir put financial strain on you? Please explain if answer is “yes”.

---

---

---

---

## **Questionnaire for Conductors**

Name of choir: \_\_\_\_\_  
Name of conductor: \_\_\_\_\_  
Age of conductor: \_\_\_\_\_

### **Experience**

Qualifications – give full details

---

---

---

Years experience as choral conductor \_\_\_\_\_

Previous choirs conducted + years

---

---

---

---

International exposure:

---

---

---

---

---

---

### **Repertoire**

What sort of repertoire do you do with your choir? Please give details (regarding aspects such as style, language, voicing etc.)

---

---

---

---

---

---

What is the ratio Western/African music in your repertoire?

---

What are your main motivations for accepting an invitation for a concert / organising an event?

---

---

---

---

### **Standards for admittance**

What would you consider an ideal chorister?

---

---

---

---

How important are the following on a scale of 1 – 10 (1 = insignificant, 10 = imperative):

Musical background	
Past choral experience	
Colour of the voice	
Sight-singing ability (staff notation)	
Intonation	
Personality	

Other aspects:


### **Auditions and membership**

How do you select your choir?

---

---

---

---

Which tests are included in your audition?

Prepared	
----------	--

Unprepared	

Do you do “second” auditions? Please explain.

---



---



---

How long does “membership” last? (Must choristers re-audition each year?)

---



---

### **Learning of new repertoire**

How do you go about teaching the new repertoire? Please explain the process.

---



---



---

When do your choristers get their new music and what is expected of them then?

---



---



---

### **Rehearsals**

How often do you rehearse during term time?	
Duration of a normal rehearsal?	
Do you normally rehearse during exam time?	
Do you normally rehearse during holidays?	

Do you go on weekend rehearsal camps?	
How often?	

How much time in a normal rehearsal is allocated for:

Voice training	
Sight-singing	
Working on repertoire	
Other	

Do you always work with the whole group or do you divide into smaller groups?

---



---



---

Who do you use as “voice leaders” when you divide into smaller groups?

---



---

What do you expect of a voice leader?

---



---



---

Are they paid? Please give an indication of payment, if applicable.

---



---



---

### **Additional training**

Do you have individual training sessions with choristers? \_\_\_\_\_

Please specify:

---



---

Who is responsible for giving the training? \_\_\_\_\_

How often and how long are the sessions? \_\_\_\_\_

Is payment involved? Please give an indication of payment, if applicable

---

### **Accompaniment**

Please indicate an estimated percentage (%) regarding accompaniment:

A Cappella	Piano	Other instruments	Total
			<b>100%</b>

## **Questionnaire for choir organisers/administrators**

Name of choir \_\_\_\_\_  
Name of organiser/administrator \_\_\_\_\_

### **Repertoire**

Please supply old programmes/print-outs of the repertoire of 2005-2008 to give a good indication of the type of music the choir sang.

---

---

---

---

---

---

---

---

What is the ratio Western/African music in your repertoire?

---

### **Performance profile – 2007**

Please indicate the concerts that your choir did in 2007 in the following fields:

Full length, formal concerts in concert hall/church where only your choir featured:  
Concert \_\_\_\_\_ Ticket price \_\_\_\_\_

---

---

---

---

---

Full length, formal concerts that you hosted where you shared the stage with other choirs:  
Concert \_\_\_\_\_ Ticket price \_\_\_\_\_

---

---

---

---

---

Full length, formal concerts where you shared the stage with other choirs, organised by others:

---

---

---

---

Outdoor performances e.g. sports events, shopping centres or markets:

Event	Repertoire sung	Remuneration
-------	-----------------	--------------

---

---

---

Graduation Ceremonies for your own university

Number of ceremonies	Repertoire sung
----------------------	-----------------

---

---

Graduation Ceremonies at other educational institutions:

Number of ceremonies	Repertoire sung	Remuneration
----------------------	-----------------	--------------

---

---

Performances at your university for Departments, Management, Marketing etc:

Event	Repertoire sung	Remuneration
-------	-----------------	--------------

---

---

---

Performances of work with full orchestra:

---

---

Which orchestra(s) was/were involved?

---

---

Did you do a national tour?

Where to?

---

What time of the year? \_\_\_\_\_  
How many concerts did you do on this trip? \_\_\_\_\_  
Accommodation? \_\_\_\_\_

Did you do an international tour? \_\_\_\_\_  
Where to? \_\_\_\_\_  
What time of the year? \_\_\_\_\_  
How many days? \_\_\_\_\_  
How many concerts did you do on this trip? \_\_\_\_\_  
Competitions? \_\_\_\_\_  
Accommodation? \_\_\_\_\_

Did you take part in any national competitions? Please specify.  
\_\_\_\_\_  
\_\_\_\_\_

What are your main motivations for accepting an invitation for a concert / organising an event?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Please give additional comments that you consider important regarding concerts.

**Error! Not a valid link.**

### **Transport**

Do you make use of bus transport/own transport when going to concerts?  
\_\_\_\_\_  
\_\_\_\_\_

How many singers have own transport? \_\_\_\_\_ %

### **Budget**

How much money is given to the choir by the institution for:

Salaries	
Running costs	
Tours	

Camps	
Clothing	
Music	
Other? Specify	
Other? Specify	

Do choristers contribute financially? Please specify. (membership fees, clothing, tours, camps etc.)

---



---



---

Is membership subject to financial contribution?

---



---



---

### Auditions and membership

What are the procedures for auditions?

Please specify fully, mentioning

- time of year
  - ways of advertising the event
  - time allocated for each student
  - other information you think might be useful
- 
- 
- 
- 

What tests are included in the audition, as far as you know?

Prepared	
Unprepared	

--	--

Is there only one audition? Please explain if there is more than one.

---

---

---

How long does “membership” last? (Must choristers re-audition each year?)

---

---

### Rehearsals

How often do you rehearse during term time?	
Duration of a normal rehearsal?	
Do you normally rehearse during exam time?	
Do you normally rehearse during holidays?	
Do you go on weekend rehearsal camps?	
How often?	

### Management of the choir

Who is responsible for the management of the choir?

---

---

---

What is the role of the **conductor** in your choir?

---

---

---

---

What is your role as organiser?

---

---

---

---

Please give details of your appointment (part-time, full-time, etc.)

---

Is there a choir committee? \_\_\_\_\_

What is the role of the **committee**?

---

---

---

---

How important is good attendance by choristers?

---

---

Who manages this aspect? \_\_\_\_\_

What are the measures taken by the above person/body to ensure good attendance?

---

---

---

---

### **Social activities**

Do the choristers socialise outside the choir environment?

---

---

Are there any organised social events for the choir?

---

---

---

---

### **Cultural distribution**

Please give a % indication of cultural distribution.

	White	Black	Coloured	Other
2006				
2007				
2008				

## **ADDENDUM D**

### **Vision and Mission statements (and similar policy statements)**

This information was obtained from the official websites of the institutions.

#### **1. University of Pretoria**

##### **Vision**

The University of Pretoria strives to be:

- a leader in higher education that is recognised internationally for academic excellence, with a focus on quality;
- a university that is known for international competitiveness and local relevance through continuous innovation;
- the university of choice for students, staff, employers of graduates and those requiring research solutions;
- a university with an inclusive and enabling, value-driven organisational culture that provides an intellectual home for the rich diversity of South African academic talent; and
- the premier university in South Africa that acknowledges its prominent role in Africa, is a symbol of national aspiration and hope, reconciliation and pride, and is committed to discharging its social responsibilities.

##### **Mission**

The mission of the University of Pretoria is to be an internationally recognised South African teaching and research university and a member of the international community of scholarly institutions that:

- provides excellent education in a wide spectrum of academic disciplines;
- promotes scholarship through:
  - the creation, advancement, application, transmission and preservation of

- knowledge;
- the stimulation of critical and independent thinking;
  - creates flexible, life-long learning opportunities;
  - encourages academically rigorous and socially meaningful research, particularly in fields relevant to emerging economies;
  - enables students to become well-rounded, creative people, responsible, productive citizens and future leaders by:
    - providing an excellent academic education;
    - developing their leadership abilities and potential to be world-class, innovative graduates with competitive skills;
    - instilling in them the importance of a sound value framework;
    - developing their ability to adapt to the rapidly changing environments of the information era;
    - encouraging them to participate in and excel in sport, cultural activities, and the arts;
  - is locally relevant through:
    - its promotion of equity, access, equal opportunities, redress, transformation and diversity;
    - its contribution to the prosperity, competitiveness and quality of life in South Africa;
    - its responsiveness to the educational, cultural, economic, scientific, technological, industrial, health, environmental and social needs of the country;
    - its active and constructive involvement in community development and service;
    - its sensitivity to the demands of our time and its proactive contribution towards shaping the future;
  - creates an intellectually stimulating and culturally vibrant, pleasant and safe environment in which its students and staff can flourish; and
  - is committed to effective, efficient, caring and innovative approaches to teaching, research and community service, client-centered management and administration, and good governance. (University of Pretoria, 2009)

## **2. University of Johannesburg**

### **Vision**

It is the vision of the University of Johannesburg to be a premier, embracing, African city university offering a mix of vocational and academic programmes that advances freedom, democracy, equality and human dignity as high ideals of humanity through distinguished scholarship, excellence in teaching, reputable research and innovation, and through putting intellectual capital to work.

The mission of the UJ is to propose, develop and implement a web strategy based on the mission, vision and strategic objectives of UJ in order to meet the needs of our current and future stakeholders within the online community presenting UJ as a premier, embracing, African city university.

### **Mission**

The UJ commits itself to the following:

- Quality education
- Leading, challenging, creating and exploring knowledge
- Supporting access to a wide spectrum of academic, vocational and technological teaching, learning and research
- Partnerships with our communities
- Contributing to national objectives regarding skills development and economic growth

The values guiding all University activities include:

- Academic distinction
- Integrity and respect for diversity and human dignity
- Academic freedom and accountability
- Individuality and collective effort
- Innovation

In giving expression to its vision of being a pre-eminent South African and African university the UJ has set itself ten strategic goals. Its priorities are to:

- Build a reputable brand
- Promote excellence in teaching and learning
- Conduct internationally competitive research
- Be an engaged university
- Maximise its intellectual capital
- Ensure institutional efficiency and effectiveness
- Cultivate a culture of transformation
- Offer the preferred student experience
- Focus on the Gauteng city regions
- Secure and grow competitive resourcing

## **Brand**

Reflecting our Core:

The two birds coming together and embracing an open book are emblematic of the union of the respected learning institutions into a powerful new entity. The birds also represent the concepts of freedom – freedom at academic, personal and social levels; independence, success, dignity and mobility, all of which are the core values of the University of Johannesburg.

Our logo also symbolises the accessibility of the University. The UJ is providing greater accessibility to higher education and a variety of academic and vocational programmes with articulation possibilities between programmes. This also takes into account the essential interaction encouraged between the academic learning environment and society, and supports the mission of the University, which includes partnerships with communities.

The ability of birds to adapt to their changing environment should serve as an example for the institution, which will have to keep up with the rapid and pervasive changes taking place in both higher education and society in general.

The birds distinctive crown feathers declare its "Africanness" – singifying that we are a premier African city university in the making.

(University of Johannesburg, 2009)

### **3. Stellenbosch University**

#### **Vision**

With this vision statement, Stellenbosch University commits itself to an outward-oriented role within South Africa, in Africa, and globally

Stellenbosch University:

- Is an academic institution of excellence and a respected knowledge partner
- Contributes towards building the scientific, technological, and intellectual capacity of Africa
- Is an active role-player in the development of the South African society
- Has a campus culture that welcomes a diversity of people and ideas
- Promotes Afrikaans as a language of teaching and science in a multilingual context.

#### **Mission**

The raison d'être of the University of Stellenbosch is —  
to create and sustain, in commitment to the academic ideal of excellent scholarly and scientific practice, an environment within which knowledge can be discovered, can be shared, and can be applied to the benefit of the community.

(Stellenbosch University, 2009a)