

**Music in the Community:
A Study of Community Music Projects in the
Western Cape, with specific reference to Redefine
Music Education Project, in Kuils River.**

by

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DECLARATION

I, the undersigned, hereby declare that the work contained in this thesis is my own original work and that I have not previously in its entirety or in part, submitted it at any university for a degree.

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__17__ / __November__ / __2009__

Date

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ABSTRACT

The initiation and establishment of community music projects have been increasing in number in South Africa in the last decade due to the growing interest in these projects' beneficial outcomes. Music education, music activities and a myriad of opportunities through music are provided to under-privileged communities who would otherwise be deprived thereof.

The Redefine Music Education Project is a community music project situated in Kuils River and which draws learners from local impoverished communities and townships. The efficient management of project, staff and learner commitment, and community involvement has resulted in various project and learner achievements. However, it has also undergone several setbacks and faces frequent challenges. Due to the Redefine Music Education Project's success rate and sustained years of operation, it is considered as one of the Western Cape's reputable community music projects.

This research study sets out by evaluating the need and role of a community music project in disadvantaged communities as well as describing the qualities that make a community music project successful. The research uncovered the impact that such a project has on the individual and on local communities in the Western Cape.

A noteworthy result of the study is the fact that it serves as guidance and motivation to other operating and upcoming community music projects. It also provides and opens further opportunities of study and research regarding music in the community.

OPSOMMING

Die inisiëring en vestiging van gemeenskaps-musiekprojekte het in die laaste dekad in Suid-Afrika toegeneem vanweë die groeiende belangstelling in die voordelige uitkomst van hierdie projekte. Hierdie projekte bied musiekopvoeding, musiekaktiwiteite en ontsluit geleenthede deur musiek aan minder bevoorregde gemeenskappe wat andersins nie daarmee in aanraking sou kom nie.

Die Redefine Music Education Project is 'n gemeenskaps-musiekprojek geleë in Kuilsrivier. Die projek staan grootliks in diens van leerders uit plaaslike verarmde gemeenskappe en townships. Die doeltreffende bestuur van die projek, personeel en leerder-toewyding, en gemeenskapsbetrokkenheid het verskeie projek- en leerderprestasies tot gevolg gehad. Die projek het egter ook verskeie terugslae ervaar en staan voortdurende uitdagings in die gesig. As gevolg van die Redefine Music Education Project se suksesse en die hoeveelheid jare wat dit reeds bestaan, word dit gereken as een van die Wes-Kaap se maatgewende gemeenskaps-musiekprojekte.

Hierdie navorsing evalueer die behoefte aan en rol van 'n gemeenskaps-musiekprojek in minder bevoorregde gemeenskappe. Dit ondersoek ook die kwaliteite wat so 'n projek help om suksesvol te wees. Die navorsing toon uiteindelik ook die impak wat so 'n projek op individue en op plaaslike gemeenskappe in die Wes-Kaap het.

'n Betekenisvolle resultaat van die studie is dat dit as gids en motivering dien vir ander huidige en toekomstige gemeenskaps-musiekprojekte. Dit beskryf ook verdere geleenthede vir studie en navorsing ten opsigte van musiek in die gemeenskap.

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CHAPTER 1

Introduction

The growing interest in community projects in South Africa from the public, municipalities, the government and established foundations that are willing to contribute financially to these projects, has led to the initiation of various community projects throughout the country, including the Western Cape. These community projects include several music education projects which are either organised by the South African Music Education Trust (SAMET), various other companies and foundations (such as, MTN, De Beers, SASOL, National Lottery Distribution Trust Fund, Rupert Music Trust and others) or simply by eager volunteers and smaller organisations who wish to further music education.

Community Music Projects¹ have been made accessible to South African communities due to the benefits of music education and the need for upliftment and mobilisation in impoverished communities. However, despite the general enthusiasm of professional, learner, amateur and volunteering musicians to “make a difference” through music in under-privileged societies, the success rate of many of these CMPs are rather unsatisfactory. This is possibly due to the many unforeseen challenges which arise when community projects are put into practice. However, despite these difficulties, there are a small number of successful projects in South Africa, of which one such CMP in the Western Cape will be utilised for examination and research in this study.

1.1 Research Objectives

The several objectives of this research study are either related or interlink. The main objective of the study is three-fold: 1) to determine the nature of CMPs in an under-privileged community in the Western Cape, South Africa, 2) to establish the impact that such a CMP has on the individual and the local community, and 3) to uncover the

¹ “Community Music Project” will be abbreviated to CMP for the duration of this research study. “CMPs” indicates plural.

available and accessible musical activities that have been initiated in the community by a CMP and, therefore, also verify the role of CMPs within the community.

The limited research literature available on CMPs in the Western Cape makes this case study valuable from a documentary perspective. As a result, an aim of this study is to review the nature of music projects in the communities where music (inclusive of music education, music lessons, live music, workshops and musical activities) is either not available or accessible, due to socio-economic problems. The Redefine Income Fund - Western Cape Music Education Project (better known as the Redefine Music Education Project) is used as the main reference on which the case study is based in order to discover the benefits as well as the problems and challenges of a typical/standard music project established in an under-privileged community in the Western Cape. Therefore, the RMEP is used as an example of the kind of musical outreach that is possible (or impossible) with the implementation of a CMP. In doing so, the impact that the RMEP has on the individual and the role the project has within its local community can be determined.

1.2 Research Methodology and Problem Identification

The qualitative case study occurs “in the field” (field research) at the RMEP which is investigated during its operating times on Saturday mornings from 09h00 to 13h00, during the period 31 January 2009 to 20 June 2009.² The research was conducted by involving the following community members and participants of the RMEP:

- Project leader of RMEP
- Learners of RMEP
- Ex-learners of RMEP
- Teachers of RMEP

² All learners of the RMEP received a “Notification Letter” (Refer to Appendix A) which informed their parents/guardians of this research study conducted at the RMEP and of the learner’s possible participation in questionnaires and interviews. There were no objections or negative feedback.

- Parents/Guardians of learners of RMEP
- School principal of some RMEP learners

The information from the informants or participants was retrieved by the use of five methods of qualitative data collection. The qualitative data retrieved is used as the primary sources on which the research study is reliant upon, and discussed in detail in Chapter 2. The methods incorporate:

- Two formal individual interviews
- Several informal group interviews
- Observation and participant-observation
- Personal documents (fieldnotes)
- Four sets of questionnaires

Even though the latter is predominately used as a method for quantitative data collection, the need for using questionnaires to draw up statistics is of secondary importance. In this case study, the questionnaires are primarily used to uncover personal opinions, experiences and attitudes of the questionnaire participants (therefore, qualitative data). A few challenges were met concerning the pilot studies of the questionnaires. Pilots studies were deemed unnecessary for two sets of questionnaires (distributed to ex-learners of the RMEP; and the teachers of the RMEP) due to the small number of participants. Secondly, the execution of a pilot study for the questionnaires distributed to parents/guardians proved impossible due to fact that only a single opportunity was presented in which to distribute the questionnaires to the respondents. However, no problems were encountered during the completion of the questionnaires and consequently the research did not suffer any setbacks. Ultimately, a pilot study³³ was carried out on one set of questionnaires (compiled for the learners of the RMEP) during which the four respondents experienced no challenges or objections and due to the satisfactory responses, no alterations were made to the questionnaires.

³³ The pilot study involved four learners of the RMEP and occurred on 23 May 2009 at the Cape Teaching and Leadership Institute, in Kuils River.

The “in the field” human relationships and relevant ethical principles were applied throughout the field research. In retrieving answers or information from participants and community members, the possible problem regarding the “truth content” of the responses arises. The respondents might feel the need to impress, exaggerate, generalise or perhaps simply be imprecise or negligent, all of which have an impact on the honesty and accuracy of the information given. During the data collection, by means of observation, as little intrusion as possible (if any) was inflicted on the course of the lessons and classes, but by having an observer present (either intrusive or non-intrusive) understandably can influence the teacher’s “normal” methods or style as well as the conduct of the learners in the class.

The human relationships built and developed during the fieldwork were valued and needed to add depth and meaning to the research as well as serve as potential sources for documentation. Even though Beaudry states that often the people involved in the research feel “used like objects – observed, analysed, written about and left” (Beaudry, 1997: 63), it is hoped that this case study did not result in this kind of sentiment from the participants of the RMEP, partly due to the personal “hands-on” involvement in the RMEP as well as the fact that the research data collection entails voluntary involvement and contribution.

It is hoped that this case study will bring to light the realistic aspects and angles which need to be approached and considered when dealing with a CMP, as well as to determine what the qualities are that render a CMP “successful”. The RMEP’s methods, achievements, disappointments and attitudes are documented, interpreted and discussed, and have the potential to be used as a guideline for similar community projects in the Western Cape or in the rest of South Africa. Only when the eager participants and organisations are made aware of the expected developments and setbacks, successes and complications, joys and frustrations – the “power and potency of music” could be tapped and channelled into the community in a sustainable manner (Beeston, 2007: 52).

CHAPTER 2

Literature Review and Primary Sources

To determine the need for a CMP in the Western Cape (and in general) and the establishment thereof, this chapter will review the current available literature that has influenced and would influence the founding of any community project, and then more specifically, a CMP. Due to the qualitative research design of this case study, the collection of data “in the field” is considered as the primary sources on which the study depends.

2.1 Literature Review

There is a general lack of scholarly research regarding CMPs in South Africa despite the increasing interest in the initiation of various community projects. However, enough sources were retrieved to support the development of a view on the current standing of CMPs, especially in the three recent research studies by Barker-Reinecke (2000), Cloete (2006) and Kierman (2009).

2.1.1 The Need for a Community Music Project

There are two main areas of discussion that determine the need of a CMP. Firstly, the environment in which the CMP is most likely to be situated (or the local environment of the participants that the project draws, if the project is located outside the local environment of the community), and secondly, the benefits of having music as an extra-curricular activity, therefore, validating the importance of music and music education.

2.1.1 (a) The Influence of Environmental Circumstances

In *Nutured By Love* (Suzuki, 1968: 47), Shinichi Suzuki expresses the importance of environmental influences on children by stating that “man is the product of his environment”. The celebrated Japanese violin pedagogue revolutionised violin teaching

by developing the renowned “Suzuki Method” which is founded on the principles of “talent education” and creating “beautiful people”. Talent education, in turn, is based on a concept that all humans are born with equal ability including equal musical ability, but whether that ability (or talent) is developed and harvested depends on the available opportunities, the quality of education received from the teachers, the support of the parents and the individual’s determination and personal adaptive speed.

Suzuki meticulously reiterates that if children are raised in an under-privileged or meagre environment, it potentially “stunts and damages them” (Suzuki, 1968: 7). Whereas, if a child is presented with a valuable education, especially education in the arts (such as music education) from an early age, the child has the opportunity to develop into a well-rounded, sensitive and noble human being with superior qualities (harmoniously referred to as “beautiful people” by Suzuki). Similarly, Edwards and Louw (1997: 114-115) state that “if children grow up and live in an environment of outstanding musicians, this is very likely to play a critical role in the development of an interest in music and of musical talent”. To support and accompany this outlook, reference is made below to Bronfenbrenner’s Ecological System’s Theory concerning the ecology of human development.

2.1.1 (b) Environment and Human Development

Bronfenbrenner’s Ecological Systems Theory demonstrates that the environment or setting in which an individual lives has a major impact on the human development of the individual. Bronfenbrenner rationalises and demonstrates the “influences, interactions and interrelationships” in the context of society by means of a model (Landsberg, 2005: 9). The model makes it evident that within the society (the “macrosystem”), the local community (the “exosystem”) is a more direct environment which influences the individual. Schools, health systems, churches, sports centres and so on, as well as the general socio-economic status of the inhabitants are inclusive of the elements in a local community that can have an influence or impact on an individual (Landsberg, 2005: 9).

On a macrosystem level, the South African government installed the Group Areas Act of 1950 (Act No.41 of 1950) during Apartheid, which assigned people of different races to different business and residential areas (cf.

http://www.southendmuseum.co.za/index.php?option=om_content&view=article&id=3&Itemid=4, 2009). Now, fifty-seven years later, this discrimination has resulted in vast unemployment, poor health conditions, negligible education and a lost sense of culture and traditions in these large poverty-stricken segments of the country. On an exosystem level, this has resulted in poor and under-privileged communities having increased violent crimes and drug abuse, which inevitably have a negative influence on an individual growing up in such a community. These many negatively contributing factors have led to a general need and interest in a variety of community projects in local communities in South Africa (including the Western Cape) to uplift previously disadvantaged communities. The current community projects focus either on music, dance, sport, nature conservation or religion, which occur as extra-curricular activities at a chosen local community centre.

2.1.1 (c) Problems in Under-Privileged Communities in the Western Cape

Although according to the Community Development Foundation (2009), the Western Cape is considered the “second least poor province in South Africa” (www.communityfoundationwesterncape.org.za/view, 2009), the impoverishment of the under-privileged communities in the Western Cape should by no means be underestimated. Low-income earning families and unemployment lead to a deficit in education among the youth, who then exercise their energies in anti-social behaviour. Townships and “coloured” communities (in the Cape Flats, Athlone and others) are known for experiencing problems with street gangs and according to Fouché and Torrance (2005), in 2005 there were between 60 000 and 80 000 gang members in the Western Cape alone. “The existence of the gangs revolves mainly around the supply and trade of drugs in the community” (Dissel, 1997) of which the most commonly-used and sold drug in the Western Cape is crystal methamphetamine, a crystalline powder which

is more commonly known as “tik”, due to its cheap availability as well as the variety of ways in which the drug can be used. Pinnock (1998) researches gangs in the Western Cape and elaborates on the reasons for their existence. Ironically, youngsters join gangs to escape their dysfunctional, abusive and poor families and communities in order to be accepted into a more affluent society or a better support system (referred to as a “surrogate family” by Pinnock (1998)), and leading them to lives saturated with crime, drugs and alcohol (exactly that which they were initially escaping). Traditions and cultures, which play an important role in the sense of identity and well-being of an individual and a community, fade or are simply replaced by the rituals created by gangs. Sadly, without the immoral, enforced “discipline” on non-white communities during Apartheid, the gangs of these previously disadvantaged communities have become involved in criminal activities involving violence and hostility with the use of weapons and arms.

Another component is the Human Immunodeficiency Virus (HIV) and the Acquired Immune Deficiency Syndrome (AIDS) which is South Africa’s foremost health crisis and a vast and expanding literature deals with the epidemic’s expanding rate of infection as well as the problems that the disease has generated within communities, such as “labour loss, decrease in morale in the community, decay of extended family structures, increased poverty, elevated mortality” (Lolliot, 2006: 4). A recent study on HIV/AIDS in the Western Cape (Cleary *et al.*, 2005) indicated that although the health system in the Western Cape is better resourced than in other provinces in South Africa, an estimate of 500 000 HIV patients were predicted to die within the year of 2005, with the vast majority from the under-privileged communities.

Lastly, the rapid and constant relocation during Apartheid of the non-white communities to confined areas of poorer infrastructures and social services retarded not only the possible economic development of non-whites but also had a negative impact on their family structures. Another example is the use of men from rural areas to labour in the mines, factories and other frugal labour (cf. Dissel, 1997) who were removed as

“head of the families” and caused the collapse of African family networks as well as putting family values at stake.

With the many challenges and hindrances present in daily life, the “previously” disadvantaged communities of the Western Cape remain the “currently” disadvantaged communities. The existing community projects (inclusive of CMPs) do not claim to eliminate these problems, but by providing productive and beneficial opportunities and activities, the projects attempt to be involved in diminishing some of the problems.

2.1.1 (d) Why is Music Important?

The need for community projects in under-privileged communities in the Western Cape that strive towards uplifting and mobilising these disadvantaged environments is evident. However, the need for community *music* projects within these under-privileged communities has not yet been discussed. Why music? How could music be beneficial? The purpose of this section is to ascertain the importance and significance of music and music studies to the individuals in the project and the community at large.

The fundamental purpose of music in the daily life of human society has been examined and debated by various researchers and philosophers. Walker states that “music has always held a most important place in life in all cultures” by illustrating the importance of music in community activities such as sporting events, church/religious services, funerals, weddings, birthdays and others events (Walker, 1990: 185-186). In South Africa, music is used and performed at indigenous cultural initiations, superstitious occurrences and even during industrial labour actions (or “strikes”). Since music is present at/during an individual’s or a society’s significant/momentous achievements/milestones as well as at occasions that are more commonplace, music is considered an essential component in a community’s traditions and cultures, and therefore also shapes an individual’s identity. Walker further discusses the interesting notion of ancient cultures’ beliefs in music’s supernatural powers with regard to communicating with the gods, curing illnesses, forecasting weather and so on, as well as

using music as the source of power and knowledge of the individual's spirit/being.⁴ This combination of the music's significance in cultures and communities, its trusted supernatural powers and the fact that music is also used as "a central element of scientific knowledge of all things" results in the study of music as "crucial to the educated mind, an idea that has lingered in Western educational practices for 2000 years" (Walker, 1990: 214).

A great deal of recent research concerning music education, music therapy and music and brain research has been conducted, all of which demonstrate the benefits of music as a stimulus. The studies concern the intellectual/academic-, physical- and social development of the participants simply by being exposed to music over a certain period of time (whether it is simply by listening to music, participating in group music classes, or private lessons).

The Mozart Effect⁵ (Campbell, 1997) generated the initial positive publicity regarding the impact of music on the human mind and development (specifically in terms of spatio-temporal reasoning) and since then there has been a remarkable expansion in this area of research. Wilcox (1999) summarises the general studies regarding music and brain research and highlights that music stimulation assists in linking neuronal networks to other areas of the brain as well as in developing the neural fibres that connect the two sides of the brain. This improved connectivity in the brain is valuable in strengthening the mind and, therefore, enhancing various aspects of human life inclusive of learning abilities, discipline, focus, concentration, listening skills and others, not to mention the creative aspect concerned with music making and involvement. Even though Demorest and Morrison (2000) question the recent hype of these studies by reminding the reader that "there is a long way to go before establishing any direct connection between musical organisation and the inner working of the mind", they cannot deny that "this research does offer our profession an unprecedented opportunity to educate people about the many positive benefits of music participation" (Demorest

⁴ The Australian aboriginal "Dreamtime" is an example used by Walker in which the aboriginals draw upon songs from their "dreams" as means to unlocking the individual's creative spirit (a means of expression and an artistic activity which is considered to reveal special powers) (cf. Walker, 1990: 187-188).

⁵ The term "Mozart Effect" was first used by Alfred A. Tomatis and later developed by Don Campbell.

and Morrison, 2000: 34, 38). Wilcox also touches on a concept that Suzuki (1968) devotedly discusses concerning the impact that the awareness of sound and the study of music can have on the development of an individual's sensitivity, nobleness and quality as a human-being.

Music therapists use music to assist children in behavioural problems, learning disabilities, medical treatments (and cures), rehabilitation, social difficulties, or as a contributing factor in prevailing over anxiety and stress. Lolliot (2006) also establishes that through the use of music, or "group musicking",⁶ a psychological "sense of community" can be established in an individual (Lolliot, 2006: 8-9). This "sense of community" incorporates 4 main factors of human well-being, including 1) belonging and acceptance, 2) a sense of significance as an individual, 3) supporting an individual's needs and 4) a "shared emotional connection" (Lolliot, 2006: 9). The fact that music can contribute to generating these aspects of human life which are essential to an individual's personal happiness is something that should be taken note of by all organisations, institutions and volunteers involved in community development.

It borders on mundane to "jump on the bandwagon" and declare that music is the "universal language", but in the end "all humans are capable of perceiving the same range of sounds, and their auditory mechanisms respond according to the same principles" (Walker, 1990: 3). With the aid of music education that utilises this shared human sense, a myriad of benefits can be harvested which should be the "birthright of every child, especially those born into less privileged and typically less stimulation environments" (Wilcox, 1999).

Therefore, the need for local CMP is determined, firstly, by the poverty stricken communities in the Western Cape with their many socio-economic induced problems and challenges. Secondly, the need for CMPs is informed by music's potential beneficial influence on the individual which subsequently has the means to uplift and positively impact the individual's community.

⁶ "Group musicking" is a term Lolliot uses when referring to music being made in a group. The participants of Lolliot's research study included members of the Jamestown Sounds CMP.

2.1.2 The Role of a Community Music Project

Having established the need for a CMP by reviewing the impact that the local environment has on an individual and the community as well as the benefits of music education and music as a stimulus, the role of a CMP becomes more apparent.

Olsson and Veblen (2002) examine the general importance of community music with reference to the community music development in various countries⁷ by studying the typology of community music in each of these countries. Even though they conclude that there is not yet an accurate definition of “community music”, all the various and differing international definitions assent that “community music concerns people making music” (Olsson & Veblen, 2002: 730). Kierman researches definitions from various authors and editors of which the most suitable definition of a CMP as a form of “community music” is:

“... music teaching-learning interactions or transactions that occur ‘outside’ traditional music institutions and/or music teaching-learning interactions or transactions that operate in relation to traditional institutions”, (The Editorial Board of The International Journal of Community Music, as quoted by Kierman, 2009: 20).

In South Africa, CMPs are most prevalent in under-privileged communities. During the segregated education system in the Apartheid years, community music thrived on self-instruction or informal tutoring because “so many [disadvantaged community members] have been denied access to formal instruction” (Kierman, 2009: 39). In the currently desegregated Post-Apartheid education system, CMPs have been initiated to institute music education and music-making which lean towards formal tutoring. This is achieved by competent teachers implementing proven methods and by providing proficient instruments and facilities. However, the challenge remains to integrate the

⁷ Inclusive of the United States of America, Canada, Nordic/Scandinavian countries, Austria, United Kingdom, Australia and South Africa.

formal tuition adopted from traditional music institutions with the direct experience and social interaction which characterised community music in the past (cf. Kierman, 2009: 40).

Olsson en Veblen (2002: 736) form a list of general characteristics that music activities in the community embrace. From this vast list, the following characteristics are relevant to CMPs and describe the general purpose of CMPs in the Western Cape:

- Active participation in music making of all kinds (performing, improvising and other active participation).
- Development of active musical knowing.
- Multiple learner/ teacher relationships and processes.
- Commitment to lifelong musical learning and access for all the members of the communities.
- Awareness of the need to include disenfranchised and disadvantaged individuals or groups.
- Recognition that participants' social and personal growth are as important as their musical growth.
- Ongoing commitment to accountability through regular and diverse assessment and evaluation procedures.
- Belief in the value and use of music to foster acceptance and understanding.
- Fostering of personal delight and confidence in individual creativity.
- Flexible teaching, learning, and facilitation modes (oral, notational, holistic, experiential and analytic).

The "success" of a CMP is relative and debatable due to fact that the outcome and goals are defined differently by the various CMPs as well as by the learners of the CMPs. In the Western Cape, there are many more characteristics or attributes required from a CMP than those mentioned above, to deem it successful. However, it may well be argued that the general success of a CMP can be determined by the realisation of the above mentioned characteristics.

An interesting notion arises regarding the tuition of classical (“Western”) music to learners with a predominantly African background. Cloete’s (2007) case study on the establishment and development of the Mangaung String Programme in Bochabela⁸ discusses the relevance of classical music in a CMP. She contextualises the positive impact of the CMP by using Hans Robert Jauss’s reception theory of the Arts and, therefore, affirming that the individual’s “horizon of expectations” can be broadened by the “immediate enjoyment and use” of the Arts, specifically in reference to Western art music (Cloete, 2007: 22-23). By “introducing an artform previously regarded as ‘Eurocentric’”, Cloete is able to illustrate and establish the positive impact that Western art music can have when used in a music project within a struggling community of an entirely different cultural background (Cloete, 2006: 17). The Field Band Foundation also makes use of classical music and states “using the vital role that Arts play in social inclusion and development, the [Field Band] Foundation has extraordinary success” (www.fieldband.org.za, 2009). Therefore, the use of classical music is a “means to an end” and is not intended to infringe on the African cultural background of the learners who attend CMPs.

Overcoming socio-economic and learning barriers in poverty-stricken communities is a goal that CMPs strive towards. Due to the fact that “poverty is closely tied to poor performance in school, school boards continually seek ways to narrow the gap” and CMPs intend to provide music as a means to accomplish this wish (Wilcox, 1999). Firstly, the participation of learners at most CMPs are free of charge⁹ which includes tuition, usage of instruments and transportation to/from the facilities (some CMPs even supply food provisions for the duration of the classes). The small number of CMPs that insist on a minor fee do so merely to confirm commitment from the learners. Hence, the prospect of music education’s inaccessibility due to financial constraints is eliminated,

⁸ Bochabela is an under-privileged community within the impoverished Mangaung district on the outskirts of Bloemfontein.

⁹ This is due to the fact that CMPs are largely sponsored by the national and international private sector. Barker-Reinecke (2000) also refers to the intriguing concept of the “hand-out syndrome” in under-privileged communities as a “culture of entitlement, where any expectation of payment for services, lessons and even instruments is viewed with suspicion by people steeped in protest and anti-government feeling (Barker-Reinecke, 2006: 291).

making it available to all. Secondly, by acquiring musical skills an alternative is provided to facilitate an individual's "earning potential at a later stage" (Kierman, 2009: 19). Having an education in the theoretical and practical components of music-making is a promising means to a career and future in the music industry. Kierman's (2009) research involving brass tuition in CMPs establishes that "an increasing pool of professional musicians had their formative years in brass tuition in community music settings" (Kierman, 2009: 19). Lastly, the above mentioned connection between music and brain stimulation is the final feature of a CMP's prospects in being a contributing factor in prevailing over poverty and its correlation with poor performance in schools.

The recently instituted Outcomes Based Education (OBE) in South Africa's school education system includes music education under the learning area named "Arts and Culture", implying that a single teacher is responsible for the learners' education in drama, music *and* the visual arts (cf. Barker-Reinecke, 2007: 29-47). As a result, a general education of the arts is received by a generally-trained Arts teacher who has not specialised in either drama, music or the visual arts. Therefore, it is unlikely that learners will be taught to read music, play musical instruments or be fully exposed to the expressive and creative nature of music. This is another reason for the development of CMPs as an extra-curricular activity in which the sole focus provided is rooted in music and music education. Music as additional education and activity plays a role in developing "all aspects of the personality or with providing a full range of educational experiences for the child to develop from" (Walker, 1990: 216). Furthermore, the sheer lack (or absence) of opportunities available in extra-curricular education, practical skills-based training (including arts and crafts), sports, entertainment and additional recreation activities has a detrimental effect on the lives of the youth from impoverished families. A CMP ensures that the youth are constructively occupied in their leisure time instead of investing their energies in aggressive and antisocial behaviour resulting in rebellious and disruptive activities. Besides the fact that music intelligence and achievement is its own reward, CMPs also provide the youth with a chance to see beyond the possible dreariness or gloom of their everyday lives.

In summary, the implementation of a music project in a local community is ideally three-fold: 1) to provide music education (with all its accompanying benefits); 2) to offer a participatory learning activity which in turn prevents the youth from having idle time on their hands, and; 3) to ensure positive mobilisation of the community by involving the locals. If the CMP becomes well-established and draws a considerable amount of interest within a community, the teachers/educators/project directors have the possibility of a positive and uplifting influence on the individuals involved and, in turn, would be beneficial to the local community. Therefore, a CMP also intends to facilitate and initiate individuals to become contributing members to the community, without the loss of cultural identity. As a final point, a CMP can be seen as an effective arts development program which plays a valuable role in preserving the performing arts.

2.1.3 A Glance at Other Community Music Projects in the Western Cape

There are currently many existing and prospective CMPs in the Western Cape. Some are considered successful and others are unknown. It would be impossible to mention all initiatives in progress and therefore an overview is given of three prominent CMPs and then two developing CMPs in the Western Cape.

2.1.3 (a) Cape Philharmonic Orchestra Education Project

The Cape Philharmonic Orchestra is involved in regular educational and outreach performances at various under-privileged schools in the Cape Town area. The educational strategy of the Cape Philharmonic Orchestra also incorporates Cape Philharmonic Youth Orchestra, the Cape Philharmonic Youth Wind Ensemble and the Cape Philharmonic Youth Orchestra Junior Strings which consist of eager, advancing learners mostly from previously under-privileged communities. The orchestras/ensembles and various members of the orchestras/ensembles are taught and conducted by members of the Cape Philharmonic Orchestra as well as by some of Cape Town's foremost musicians. "It is hoped that by 2011, this collaborative process will yield positive results so that the musicians will be more representative of the

demographics of the people of the Western Cape” (<http://www.cpo.org.za/outreach.q>, 2009). New music education projects proposed/intended for 2009 include “Satellite” projects in Nyanga and Wynberg.

2.1.3 (b) Field Band Foundation

This country-wide organisation has fifteen running projects (including one in Cape Town) which focus mainly on under-privileged communities with high unemployment and low youth-orientated educational activities. Group music lessons and life skills are currently provided to 3548 learners from 272 schools in 116 townships between the ages of 9 and 21 (cf. <http://www.fieldband.org.za/>, 2009). The regional director, Belinda Jackson, is responsible for the success of the project in Cape Town and, similar to other Field Band Foundation projects, the members who eventually leave the Foundation are expected to invest back into the project.

2.1.3 (c) Music Therapy Community Clinic

This “non-profit organisation provides music therapy services to underprivileged and previously disadvantaged communities” in the Cape Town area (<http://www.music-therapy.co.za/>, 2009). Even though this “travelling” clinic does not provide music tuition as such, it offers a variety of music activities and music participation and is, therefore, considered as a CMP. Informal and free of charge group music-making sessions are offered to young and frequent law offenders and it has proven to be a “successful binding factor between therapists and group members” (Calitz, 2007: 9). The Music Therapy Community Clinic boasts five flourishing music therapy projects in the Cape Town area. These projects include the Heideveld Music Therapy Project (for violence and trauma sufferers), Siyaphila Project (for victims of HIV/AIDS), Music for Life Project (after school music groups for children), Music for Health Project (in hospital settings) and the Community Music Training Project (to train community workers in music therapy).

2.1.3 (d) Jamestown Sounds

Jamestown Sounds is a CMP that was founded in 2006 by Karin Calitz and sponsored by various local organisations (Rupert Foundation, Western Cape Provincial Department of Arts and Culture and others). The project gives music tuition to approximately forty-five under-privileged learners from the two schools¹⁰ in Jamestown (near Stellenbosch) on Friday afternoons. The music teachers are mostly eager students from the University of Stellenbosch who are paid hourly wages for individual music lessons in guitar, recorder, violin, cello and piano. The endeavours are showcased at two annual concerts but “unfortunately some of the children struggle to make progress as a result of uninterested or unsupportive parents” (Calitz, 2007: 10). Since the project has only just recently been established, it is undergoing various initial administrative problems, learner withdrawals and lack of learner commitment and progress. However, with required enthusiasm and sponsorship in place, it is hoped that these challenges will soon be overcome.

2.1.3 (e) The Valley Music Project

This CMP is an initiative of Bridge House Preparatory/Secondary/College in Franschoek and draws young learners from the New Apostolic Church congregations in the under-privileged communities to attend music lessons at the school facilities on Friday afternoons. Bridge House music teachers and post-graduate students from the University of Stellenbosch offer the learners individual or group music lessons in recorder, flute, violin and piano. Generous sponsorship from local organisations, the Valley Music Fund and parents of Bridge House scholars allows for the music education of approximately fifty learners annually. The New Apostolic Church choirs and the Valley Music Project learners give a concert in the Bridge House Theatre to celebrate the year’s efforts (cf. <http://www.bridgehouse.org.za/uploaded/newsletters/2008/10-31/2-Prep%202008-10-31.pdf>, 2009).

¹⁰ The two schools include Weber Gedenkskool and Stellenzicht Secondary School.

All of these CMPs are mostly (if not entirely) dependent on funding from the private sector as well as the philanthropy of individual volunteers.

2.2 Primary Sources

Babbie and Mouton (2001) emphasise the importance of using multiple sources of data in case studies by elaborating on the various methods of qualitative data collection available. In this case study, five different methods of gathering data was used to allow for multiple perspectives as well as to enable a “thick description” research study (cf. Babbie & Mouton, 2001: 282). Qualitative data collection retrieves information (“original data”) from the community and the author (together considered as the “informants”) regarding the RMEP and functions as essential sources which support the development and outcome of the study (Babbie & Mouton, 2001: 232). The methods utilised include: questionnaires; individual interviewing; group interviewing; observation and participant-observation; and personal documents.

2.2.1 Questionnaires

The use of questionnaires as a method of data collection is customary when conducting surveys. However, in this case study the questionnaires are not only used to discover a general consensus of the individuals involved (directly or indirectly) at the RMEP, which is a typical objective during survey analysis. More importantly, personal opinions, attitudes and experiences are sought for interpretation and analysis in favour of a descriptive and illustrative text. Therefore, the questionnaires of this research study are considered to gather qualitative data with the option of employing some of the objectives of a survey (quantitative data), such as formulating statistics or the use of generalisation.

Four sets of questionnaires consisting of open-ended, closed-ended and matrix questions (in the form of Likert scales) were composed in English¹¹ and given to:

- 1) Learners at the RMEP (ages ten years and older) (Refer to Appendix I, no. 1) on 30 May 2009, during one of the Saturday morning's music classes in Kuils River. All learners were exempt from Ensemble Class to be able to participate in the completion of the questionnaires. With the help of Ronnie Samaai (who knows the learners personally), a decision was made to present learners aged 10 years and older with questionnaires, as they are of an age to comprehend the questions more accurately and provide more plausible answers. The learners aged 9 years and younger were interviewed in groups (discussed below). Of the 85 learners registered RMEP learners (taking into consideration that by 30 May 2009, 12 learners had withdrawn), 62 learners¹² participated and 62 questionnaires were returned. Since the pilot study (on 23 May 2009, in Kuils River) resulted in no change to the questionnaire, the 4 pilot study learners' questionnaires were added to this pool, adding up to a total of 66 returned learners' questionnaires.
- 2) Parents/Guardians of the learners (Refer to Appendix I, no. 2) on 20 June 2009, before and after the second "In-House Concert" of the RMEP in Kuils River. Of the 30 questionnaires distributed, 25 were returned.
- 3) The 11 teachers (excluding Ronnie Samaai) (Refer to Appendix I, no. 3) at the RMEP on 30 May 2009, during one of the Saturday music classes in Kuils River. Of the 11 questionnaires, 11 were completed and returned.

¹¹ Even though English is the second language of majority of the learners at the RMEP, they are competent enough in the language to partake in music classes. English is either the "learning and teaching" language in Xhosa schools from Grade 4 (or even Grade 3) or a compulsory subject from Grade 4 (or Grade 3) at all schools in the Western Cape. Learners in Grade 3 or 4 are between 9 and 11 years of age. Even though no language comprehension problems occurred during the completion of the questionnaires, Nomlindo Poto (Xhosa-speaking teacher) stood by for possible Xhosa translation for the Xhosa-speaking learners.

¹² Due to bad weather conditions during the winter months, a reduced number of learners turn up (as further discussed in Chapter 3).

- 4) Past learners of the RMEP (Refer to Appendix I no. 4), during May 2009 (via email or hand-delivered). Of the 5 questionnaires distributed, 3 were returned.

The data retrieved by means of the questionnaires provided concrete information valuable as a source (for interpretation, formulating statistics and as a reference). Due to the larger numbers of returned questionnaires, statistics could be devised from the Learner Questionnaires and the Parent/Guardian Questionnaires and are represented in form of histograms (Refer to Appendix J).

2.2.2 Individual Interviews

In total, three individual formal interviews were carried out and were recorded with a dictaphone which two of the individual interviews were conducted with Ronnie Samaai, the founder and project leader of the RMEP. The first formal interview took place on 25 February 2009 (in Stellenbosch) with the purpose of investigating the founding, managing and structuring of the RMEP and was, therefore, structured with specific questions in order to extract exact occurrences, figures, names and so on. The second formal interview commenced on 20 June 2009 (in Kuils River) and encompassed more of a “general plan of inquiry” (Babbie & Mouton, 2001: 298) than a specific set of questions. However, general direction of conversation was established and specific topics were pursued (cf. Babbie & Mouton, 2001: 298). The purpose of this interview was to obtain Ronnie Samaai’s personal experiences and opinions regarding the RMEP and CMPs in general.

The third individual interview was conducted with Phumela Nomtshongwana, the school principal of Masiphumelele Primary School (Kayelitsha) which some of the learners¹³ of the RMEP attend. The formal interview occurred on 19 June 2009 (in Khayelitsha) and was structured with a section of specific questions and a section of general topics of discussions. By interviewing a school principal, a different (and notable) angle is made available for investigation regarding the impact of a RMEP on the

¹³ Nomtshongwana estimated that at least 10 RMEP learners are currently attending Masiphumelele Primary School.

individual (and the community). Coincidentally, Nomtshongwana's two children also attend the RMEP, which added relevance to the interview.

The three interviews proved an amiable way to obtain information in comfortable settings from willing and agreeable interviewees who never hesitated to offer their opinions.

2.2.3 Group Interviews

Group interviews took place during May and June 2009 during Saturday morning music classes in Kuils River with learners of nine years of age and younger. A decision was made to interview the younger learners in groups rather than presenting them with questionnaires due to the contention that a simple, open "discussion" would extract clearer answers than expecting the learners to render their experiences on paper. The interviews were conducted in English with the aid of Xhosa translations from Nomlindo Poto, who was present during all the group interviews. The intention of the series of short, informal interviews was to reveal some of the young learners' opinions and experiences at the RMEP by group interaction on specific topics as well as the group members' individual responses. The interviews took place in a relaxed environment (either in hallways, empty classrooms or on the lawn) and were recorded with a dictaphone.

Even though not very much information was extracted from the group interviews as with the other methods of data collection, it was an interesting experience to converse with young learners at the onset of their journey in music education and added to the general impression of the RMEP.

2.2.4 Observation and Participant-Observation

Observation of the individual music classes, various practical music group classes, music theory group classes, ensemble classes, dance classes and staff meetings took

place on numerous Saturday mornings from January 2009 to July 2009 (from 09h00 to 13h00) at the Cape Teaching and Leadership Institute, in Kuils River. In addition to merely remaining on the outside as an observer, the opportunity to gain a more “hands-on” experience as a participant-observer was prearranged. The present author gave individual violoncello classes from January to June 2009 to a total of three learners (of which one learner was a permanent learner for the duration of the case study) as well as lending a helping hand in the administration department. This led to being a part of the RMEP and not only observing the actions of the various contributing members and participants. Due to the unobtrusive nature of observation and participant-observation, a familiarisation with the subjects occurred and possible “previously unnoticed aspects” were depicted as well as the subjects’ revealing portrayal of the RMEP through their actions instead of their verbal accounts (cf. Babbie & Mouton, 2001: 293-295)

2.2.5 Personal Documents

Personal fieldnotes documented the observation, participatory-observation and personal experiences during the sessions at the Redefine Music Education Project on Saturday mornings in Kuils River. Barz and Cooley (1997) deduces that fieldnotes serve as an “attempt at understanding, textualising and thus reinterpreting original experience” (Barz & Cooley, 1997: 49) which proved as a valuable source in this case study. Both the empirical observations and the interpretation thereof were documented in the fieldnotes resulting in copious amounts of fieldnotes from which the most applicable were selected for analysis and portrayal.

In conclusion, the combination of the literature review and the primary sources will be relied upon to prepare selected statistics and, more importantly, to interpret the personal opinions, experiences and attitudes into a narrative or prose text which will form the body of the case study.

CHAPTER 3

Redefine Income Fund – Western Cape Music Education Project (Redefine Music Education Project)

3.1 Introduction

The project leader of the Redefine Income Fund – Western Cape Music Education Project,¹⁴ Ronald (Ronnie) Samaai, was approached by the South African Music Education Trust (SAMET)¹⁵ at the end of 1995 to establish a CMP for under-privileged children from previously (or currently) disadvantaged communities in the Western Cape. Hesitant at first, due to fact that the establishment of such a project would terminate his upcoming plans for retirement, Samaai agreed to be the driving force in the foundation of SAMET's only CMP in the Western Cape. His many years of experience in education¹⁶ at the now Cape Institute for Teaching and Leadership¹⁷, his respectable music qualifications,¹⁸ his comprehension of the under-privileged communities in the Cape Town area and his competent social skills, made him the obvious choice for a project leader. The proposal led to the launch of the project in March 1997¹⁹ and the opening of the project a month later in April 1997, which has since then been responsible annually for an average of more than 100 under-privileged children's music education for the past eleven years (excluding 2009).

Since 1994, SAMET has supported CMPs in Alexandra, Ga-Rankuwa, Gugulethu, Kayelitsha, Kimberley, Kuils River, Lanseria, Lehurtshe, Mafikeng, Nelspruit, Nyanga,

¹⁴Better known as the Redefine Music Education Project and abbreviated to RMEP, as mentioned in previous Chapters.

¹⁵ Jennifer Williams, as head of SAMET in 1995, contacted Ronnie Samaai.

¹⁶ Ronnie Samaai's involvement in education (more specifically, music education) throughout his life amounts to thirty eight years of teaching experience, ranging from pre-graders to university level learners.

¹⁷ Previously known as Bellville Teacher Training College. Due to the changes in South Africa's education system, various teaching colleges in the greater Cape Town were merged to form the Cape Teaching Institute which became the new title for the campus and facilities. The most recent name modification is The Cape Institute for Teaching and Leadership which occurred in 2007 when a new board assumed management.

¹⁸ Ronnie Samaai holds a B.Mus (UNISA), Teachers Licentiate Diploma (UCT), Fellow of Trinity College (London), Licentiate of Trinity College (London), Licentiate of the Royal Schools of Music.

¹⁹ The launch of the project occurred at the Cape Sun (Cape Town) and the acclaimed international violinist, Yehudi Menuhin, was the guest speaker.

Soweto and Taung. Together with various project leaders, SAMET has initiated 16 music education projects in South Africa, some of which are no longer operating or which have undergone name alterations, changed locations, sponsors or management. Besides RMEP, projects which were solely initiated by SAMET (and project leaders) and which are still operating successfully, include the Alexandra Music Project (Gauteng), the Izithethe Music Project (Mpumalanga), the Mangaung String Program (in the Free State), the Mmbana String Project (in North West) and the Ray Phiri Arts Institute (Mpumalanga). SAMET is committed to providing “empowerment and employment to arts and culture” (<http://www.samet.org.za/Home>, 2009) and, by 1999, the organisation boasted with providing music education to more than two thousand five hundred learners from under-privileged communities, employing one hundred and two teachers and seventy community members as project workers (Barker-Reinecke, 2000: 287). The mission statement of SAMET in Barker-Reinecke reads:

SAMET is a non-aligned, facilitating body, pledged to providing, expanding and upgrading music education for the greater South African population. Teacher upgrading, music literacy, education and performance enhancement, leading to the creation of opportunities within the music profession is the key area being addressed. SAMET beneficiaries are required to re-invest their skills by providing assistance to their own communities (as quoted by Barker-Reinecke, 1997: 287).

Various sponsors from the private sector are approached by SAMET and after securing endowments, responsibility is given to the project leaders to be founders and managers the projects, themselves.

This chapter deals with the technical aspects involved in running the RMEP, particularly regarding the structure and management of the project. The process and motivation that is required for the founding of such a CMP is explored and an attempt is made to document the involvement and contributions of the foremost supporters, employees and volunteers. It has become apparent that to include or mention all the assistance/aid

received from various people, would result in a lengthy, extraneous and unnecessary list of names and titles. Most of the information was obtained from a recorded personal interview with Ronnie Samaai on 25 February 2009 (in Stellenbosch).

3.2 Funding and Managing

Originally, the title for the project was the MTN Western Cape Music Education Project, due to the Mobile Telecommunications Network's generous sponsorship. In 2004, the Redefine Income Fund became the main sponsor, hence the change of name. Once these corporate or private sponsors are approached by representatives of SAMET, the collected funds are transferred to the project's individual bank account. The usage of the resources²⁰ are towards text books, music books, music stands, new music instruments, stationary, instrument maintenance and other expenses. The surplus is either utilised when non-sponsored opportunities²¹ present themselves or transferred to the next financial year.

SAMET itself is responsible for the teachers' salaries which are compatible to any private music study fees for 2009 (R165 per hour), excluding monthly transportation remuneration. As far as the learners' transportation to the Cape Institute for Teaching and Leadership in Kuils River is concerned, Golden Arrow²² buses have kindly agreed to provide and sponsor the return trip every Saturday morning for nine years to date. The learners are collected and delivered at the various bus stops on the bus route, which are predetermined by Samaai according to the annual learners' locations and transportation needs. The bus route for 2009 provides thirty-five to forty learners with transportation starting at Masiphumelele Primary School (Kayelitsha), with a stop at Lwandle Primary School (Kayelitsha) and a change of direction to incorporate a stop at Chris Hani (Kayelitsha), to Kuils River. The simple "majority rules" viewpoint is applied and

²⁰ For 2009 the amount sponsored by Redefine Income Fund to the RMEP for the advancement of music education was R140 000.

²¹ For example, should the project be invited to perform at a certain school or event, funds from the project's bank account could potentially contribute towards transportation or refreshments.

²² Golden Arrow was recently bought over by Hosken Consolidated Investments (HCI), which also generously continues the transportation sponsorship.

should it be that only one or two learners live in area that does not fall within the regular bus route, it is expected that those learners/parents devise alternative plans to arrive punctually at the destination. In some cases, learners in Kayelitsha are faced with a 25 minute walk in order to reach the nearest bus stop on the bus route,.

The facilities used for the project are located on the safe premises of the Cape Institute for Teaching and Leadership campus (in Nooiensfontein Road), in Kuils River. The Performing Arts department facilities of the institute supply the project with lecture rooms, teaching rooms, practice rooms (most of which are equipped with an upright piano), a store room²³ and a theatre. Apart from the weekly presence of the RMEP from 09h00 to 12h30 on Saturday mornings, the department is locked, unused and the pianos, untouched. Due to Samaai's previous connection²⁴ with the institute, he was able to secure the facilities for this period of time every Saturday morning, since the start of the project in 1997.

Internationally acclaimed violinist, Yehudi Menuhin, started the Violins for Africa initiative after meeting Samaai at a violin/ music workshop in Camps Bay in March 1997. A discussion concerning the lack of instruments (including violins) at CMPs in South Africa lead to Menuhin's contact with several international (and national) corporate organisations and resulted in the purchase of over one hundred violins, which were given to President Nelson Mandela, who in turn entrusted SAMET fairly to distribute the instruments among its various CMPs. The encouraging support that Menuhin gave to SAMET before the CMPs were initiated was enough reason for Samaai to accept responsibility as project leader of a CMP: "You just don't say 'no' when you hear the name 'Yehudi Menuhin'," Samaai confesses (Samaai interview, 25 February 2009). Other music instruments such as recorders, cellos, brass instruments, clarinets and flutes were privately sponsored by small corporate companies or individuals who either took a keen interest in the outcome of the project or who were "sensitive to the project's purpose" (Samaai interview: 25 February 2009). For example, one of many gratifying instances involves a certain person's request to his wedding guests to make a contribution

²³ Used to lock-up music stands, books and some of the instruments.

²⁴ Samaai was vice-rector of the Bellville Teacher Training College from 1971 to 1996.

towards the RMEP instead of purchasing expensive wedding gifts for the newly-wed couple.

The administration department of the RMEP is solely run by Eileen Samaai (wife of Ronnie Samaai), entirely without remuneration. She is responsible for the learners' registration and registration forms (refer to Appendix B), indemnity forms [Refer to Appendix B], instrument forms (refer to Appendix B), handling of monies and other administrative tasks. Due to her close collaboration with the learners, she is easily able to match a name to a face or to provide a memorised summary of their personal background, should it be required. The learners pay the minimum fee²⁵ of R140 for the year (of 2009), which is kept on record as "fees" and used towards further necessities required by the project. The management of the project is under the impression that if "you get something for nothing, you do not appreciate it" (Samaai interview, 25 Feb 2009) and, therefore, by implementing a compulsory marginal payment, it is hoped that a more conscientious effort will be made towards the care of the instrument as well as to committed preparation for and attendance of the music classes. Should it become apparent that a particularly keen learner is unable to exhaust such a "vast" amount of money on music education/ activities, the registration deposit (R40) is still insisted upon but the balance is overlooked. However, Samaai admits that been one or two cases have occurred in which an eager learner has attended the RMEP free of charge: "We have never denied a child's participation in the project because of financial constraints" (Samaai interview, 25 February 2009).

The learners are fortunate enough to be permitted to take their instruments home and are therefore given the opportunity to practise, allowing for speedier progress. The risk involved in sending a fragile, valuable instrument to an under-privileged society with a child (especially since there is no instrument hire involved in obtaining the instrument) is surmounted by issuing each learner with an "instrument form". The instrument form informs the parent/caregiver that the responsibility has been assigned to them regarding the care of the instrument and should any damage occur, a healthy

²⁵ The fees are deposited in the project's bank account and overseen by SAMET.

contribution towards the repair of the instrument is expected. In rare cases, the learner is fortunate enough already to have an instrument, which means that an opportunity is created for another to register.

There is vast amount of daily and weekly trivialities involved in the administration of any CMP, but the RMEP manages to separate the frivolities and hurdles that are accompanied by running the project from the actual music education classes.

3.3 Goals and Aims

The RMEP vision and mission statement reads:

- To make music education accessible to learners, especially those from the previously, as well as the presently disadvantages communities.
- To contribute meaningfully towards developing and empowering musicians of quality.
- To promote an understanding and appreciation of the various cultures and music in the country.
- To use music as a medium to unite people from diverse cultural, language and social backgrounds to improve their quality of life, thus making a meaningful contribution towards nation building (Samaai, 2008).

There are many interlinked goals and aims that the project aspires to fulfil, but foremostly it is committed to providing a high quality of music education and a diverse range of music activities. In doing so, creative skills are employed and individuals are enabled to achieve their musical potential. Since the Redefine *Music* Education Project is a community *music* project, the performing arts are promoted and windows of opportunities are provided to talented learners to possibly enter the music industry in South Africa.

3.4 Selection of Learners and Teachers

During Samaai's "practise teaching"²⁶ period during his studies in education, he was placed at a number of under-privileged schools in Kayelitsha, which lead to amiable relationships with the principals and teachers at those schools. These relationships resulted proved beneficial advantageous for the project when the time came to select the learners from disadvantaged communities. Initially, learners were selected from the particular schools with which Samaai had maintained a good relationship with the principal or teachers from his student days, due to the fact that he would be welcomed and trusted to experiment in initiating an awareness in music, with the purpose to provide the "opportunity of a lifetime" to those who showed an interest. "The acceptance is not strictly on musical ability, but more to see whether they [the learners] are really interested [in music]," Samaai (Samaai interview: 25 Feb 2009) points out.

Preference is given to children who have committed to the school choir,²⁷ as this already indicates an attraction to music. After the violin (or perhaps another instrument) is demonstrated to them, Samaai plays along with the school choir and observes the various responses from the learners. Several children are then interviewed with simple questions, in order to establish their background in listening and music (if any), and simply to judge whether they would be suitable candidates for music education as an extracurricular activity (without it interfering with their schoolwork). The questions are along the lines of:

- "Do you like music?"
- "Why did you join the choir?"
- "What are your favourite things to do after school?"
- "What are your favourite subjects at school?"

²⁶ This term refers to the period during tertiary studies in education in which the more advanced education students are placed at various schools for a short period in order to "practise teaching" and develop their teaching skills.

²⁷ Choral singing is a popular music endeavour in the poorer communities ("black" and "coloured" communities) of the Western Cape. Many CMPs are solely dedicated to the establishment and development of choirs in these impoverished communities.

- “Is there often music playing at your home?”
- “Are any family members actively involved in music?”

An aural audition follows in which the learner, for example, claps rhythms or sings melodies and intervals, to give an indication of his/her musical ability. Often the choir teachers (who are not musically trained to perform or teach music) also assist in pointing out the potential candidates and spur those on who show flair during the auditions. Once the learners are selected, their parents/caretakers are informed of their selection, as well as the process that follows. In most cases, the learners start with the recorder (which is a comparatively easy instrument to learn) and depending on commitment, progress, talent and interest shown, they are presented with a string-, woodwind- or brass instrument.²⁸ In some cases the learners continue playing the recorder whilst also pursuing lessons/classes in the new instrument.

Nowadays, besides visiting the various schools in search for potential learners, the project leader is approached by eager children, parents and school principals who wish to be involved in the project. An acceptance of more-or-less 100 learners (a total of 97 registered learners in February 2009 as in the Name List (Refer to Appendix C)) is the preferred, manageable size of the project (in reference to the division of the various groups) which the available facilities can accommodate. However, up to a maximum of 120 learners²⁹ can be approved annually, and a waiting list is created from surplus demand. The children are from under-privileged areas such as Kayelitsha, Bellville South, Eerste Rivier, Mitchell’s Plain, Chris Hani, Gugulethu and many learners are from the periphery of the Cape Institute for Teaching and Leadership in Kuils River (and Serepta). Therefore, the learners’ are Xhosa-, English- or Afrikaans speaking, of which English is used as the teaching language at the project. Should there be a communication problem, all the teachers are adequate in Afrikaans and for any translation into Xhosa, Nomlindo Poto³⁰ gladly assists.

²⁸ Initially the instruments were limited to recorder and violin.

²⁹ At one particular registration, 150 learners were accepted. However, the realisation grew that such a large group was unmanageable and since then a smaller size for the project has won favour.

³⁰ The project has been fortunate to receive Nomlindo Poto as a beginner violin learner at the project. As a teacher at one of the primary schools (Masiphumelele Primary School in Kayelitsha) that some of the

The selection of teachers is a slightly easier process. The teachers are either approached by Samaai or apply for a position by means of a Curriculum Vita, followed by an interview. Besides the instrument competence level of the teachers, it is essential that the teachers show compassion towards the children (and their tuition), demonstrate a comprehension of their disadvantaged backgrounds and are committed to the purpose of the project. The project started with five teachers, and in 2009 there is a total of eleven teachers³¹ tutoring eleven instruments, theory, ensemble and dance classes. The instruments available for instruction are inclusive of string instruments (violin, viola, cello and double bass), brass instruments (trumpet, trombone, French horn and euphonium), woodwind instruments (flute, clarinet) and recorders (soprano, treble, descant and bass). The RMEP is currently in possession of fifty-two string instruments, two flutes, three clarinets, one French horn and one trombone.

The learners range between the ages of eight to twenty-three years³² and are scholars in the various disadvantaged communities, as already mentioned. Some of the more advanced learners who have completed their school careers and who have reached an acceptable proficiency capability on their instruments form part of the “teacher support” system and become mentors/assistants who work alongside the teachers/tutors.

At the end of every year, the learners and teachers are evaluated by Samaai and their continuation at the project is reflected upon. Even though mistakes regarding the selection of the learners and teachers have been made in the earlier years of the project, the project was not detrimentally affected. With eleven years of experience, management has developed a better notion of suitable or ideal project candidates and fewer (if any) misjudgements are made.

RMEP learners attend, she supervises the behaviour on the bus, helps with translation during classes as well as facilitates some of the learners in private practising during the week.

³¹ Two violin teachers, one violin/viola, two brass teachers, one cello/bass teacher, one flute teacher, one clarinet teacher, two recorder/theory teachers, one teacher who choreographs the dance/movement classes and also instructs music theory.

³² Except Nomlindo Poto, as already mentioned.

3.5 Annual Structure

The annual structure has remained similar since 1998 (the second year of the RMEP) (refer to Appendix D). The year is divided into four terms (eight weeks per term) which coincide with the Western Cape school terms. Therefore, if a learner is absent from as many as 3 of the 8 Saturday mornings in a term/quarter, the parents are contacted, requested to return the instrument and to discontinue the music education classes in order to provide an opportunity for a new learner. Not only does absence from the project classes (and apathy towards commitment to the project) reduce the progress of the learner's groups,³³ but it also impedes the learner's personal musical advancement. Once a term, a music theory test³⁴ is completed and an "In-House Concert"³⁵ is held during which all the learners participate. At the end of each year the learners receive certificates for attendance and for practical and theoretical proficiency. Recently, a "Student of the Year" floating-trophy³⁶ has been attained to encourage, motivate and praise diligent learners. The recipient of the floating-trophy is nominated by the staff and is exempt from RMEP fees for the following year.

The structure has undergone very few transformations or changes and due to its efficiency, there have been no further suggestions for improvement from teachers, learners or parents.

3.6 Lesson and Class Structure

Saturday mornings at the RMEP consist of a timetable of 6 lessons or classes (refer to both First Timetable and Second Timetable in Appendix E)³⁷ with a duration of 35 minutes each, which is not an extensive amount of time for a music class. The project is "not only about playing an instrument" (Samaai, 25 February 2009), and therefore

³³ Group division is discussed below.

³⁴ Top theory test results are posted throughout the RMEP facilities and learners are congratulated for their achievements (Refer to Appendix G).

³⁵ Refer to Appendix H for an example of the Concert Programme of the In-House Concert on 28 March 2009 and on 20 June 2009.

³⁶ Kaylin Levendal (violin) holds the trophy for 2009.

³⁷ The timetable is altered on "In-House Concert" days (Refer to Appendix F).

practical-, music theory- and ensemble classes are compulsory disciplines. The dance/movement classes are optional or extra but due to the class' enjoyable attributes, the majority (if not all) of the learners enrol for participation thereof. This allows for two "free" periods which are intended as an opportunity for practising or completing music theory assignments. The staff members are made aware of the learners' lack of a motivated environment or a secure facility in their communities to prepare for the music classes. Therefore all teachers and mentors assist any learner in private practising or music theory difficulties during their free periods.

All classes at the RMEP are group classes and only a few advanced, exceptional learner instrumentalists receive an individual (private) lesson, the exception being when there is only one learner on a specific instrument (for example, in 2009, double bass, French horn and euphonium had only one learner each). The practical and music theory group placements are executed according to the learners' level, progress and advancement.

There is no specific music teaching method used at the project, but Samaai is personally fond of incorporating the Suzuki violin teaching methods in the beginner violin music classes.³⁸ Other than that, the standard American/European teaching methods (also referred to as the Western paradigm of music education) are applied, concentrating on the traditional technical and theoretical aspects of performance and music education. The dance/movement class takes place in "Broadway" (an open area in Block B³⁹ of the Cape Teaching and Leadership Institute) and incorporates a series of choreographed movements to upbeat Hip-Hop, African or township music which are repetitively rehearsed to perfection. The dance class adds a different, creative dimension to the project's music activities which the learners seize advantage of and obtain pleasure from.

³⁸ Aspects of the Suzuki violin teaching method that Samaai utilises includes teaching letter names before the notes as well as various facets of imitation.

³⁹ Dance classes always took place in the Theatre of the Cape Teaching and Leadership Institute but since March 2009, restoration on the Theatre has started and the dance classes were moved to Broadway.

3.7 Disappointments and Achievements

Even though numerous disappointments have been encountered while managing the RMEP, the achievements of the project completely “overshadow any negative aspect” (Samaai interview, 25 February 2009).

A yearly disappointment is the small amount of learners who discontinue the music project (which has considerably decreased since the start of the project). This usually happens when the learner has to choose between the music project or a school sport activity. In such an instance, Samaai contacts the participant’s parents and questions the learner’s preference for either music or sport, which has on occasion resulted in the learner/parent favouring the latter. Other reasons for the absence of learners in the past (and in some instances even withdrawals) have been bad weather conditions (especially in winter months), traditional initiation periods (particularly for the Xhosa and Sotho males) which clash with RMEP classes and some instances when the demanding preparation for the yearly South African Schools Choral Eisteddfod⁴⁰ competition (of which the results are of significant prestige to the schools in the impoverished communities in the Western Cape) takes precedence with some of the learners. In addition, if a learner is absent from 3 consecutive weeks of music classes at the project, it is requested that the child resigns from the project in order to allow a new, dedicated learner (on the waiting list) an opportunity. In 2009, a total of 12 learners withdrew for similar reasons.

Recently, problems regarding the use of the facilities at the Cape Teaching and Leadership Institute has been experienced. At the end of 2008, a notification letter was received by the project leader informing the project’s management that the campus facilities will no longer be able to accommodate the project on Saturdays mornings, much to the dismay of the teachers, parents and learners. The restoration at the institute and future plans to use the facilities for further teaching benefit education has resulted

⁴⁰ A project by the Department of Education to promote choral development and music education in public schools (in under-privileged communities). The Western Cape’s school choirs usually achieve good positions in the competition.

in the new institute board's decision to cancel any extra-curricular activities on campus. However, an immediate appeal was made, restating the vision and mission of the project and asking for a reconsideration in light of the project's "noble" cause. Hitherto, the department is still dutifully unlocked on Saturday mornings for "Mr. Samaai's music", as the janitor refers to the project and, as a result, classes continue as normal.

Many of the project's achievements encompass prestigious performances or invitations, such as a performance at the International Chamber Music Festival in 2008 (Stellenbosch), Artscape (Cape Town), Fancourt (George) and various Parent-Teacher Association gatherings at the various learners' schools. In 2009, the project was given an opportunity to showcase its accomplishments on Pasella⁴¹ which was broadcast on 18 March 2009, as well as an invitation to partake in the Valdres Summer Symphony Music Festival in Norway, in June 2009. An organiser of the festival, Alf Kraggerud, invited three learners,⁴² a teacher⁴³ and the project leader of RMEP (all expenses paid) to join in music making, lectures, lessons and teaching in Norway.

Furthermore, a few of RMEP advanced learners have been accepted as members of the Cape Philharmonic Youth Orchestra (four learners in 2009), Cape Symphonic Wind Ensemble as well as completing Trinity College of Music practical examinations (two clarinet learners in 2009). Selected learners also represented the project at SAMET annual orchestral workshop in Johannesburg (nine learners in 2009) and some even attended the Franschhoek Mountain Chamber Festival.

The project boasts with several features in local newspapers as well as three past learners who are pursuing a career in classical music and are currently pursuing undergraduate studies (B.Mus) in the Western Cape: Odile Lesch (violin studies at the University of Stellenbosch), Kervin Engel (trumpet studies at the University of Cape Town) and Monica Dadazi (flute studies at the University of Cape Town). All of the above mentioned achievements of the RMEP are proof of the project's commitment

⁴¹ Pasella is a popular, weekly Afrikaans journal television programme on SABC 2.

⁴² Kaylin Levendal (violin), Tamlyn Philander (trumpet) and Monica Dadazi (flute)

⁴³ Angelo Adams (French horn)

towards music education and in overcoming disappointments and administrative obstacles.

Against the background regarding the management and structure of the RMEP, attention can now shift to the project's impact as informed by the methodological discussion in Chapter 2.

CHAPTER 4

Personal Interpretation, Observation and Commentary

4.1 Introduction

A personal interest in CMPs arose during my indirect involvement in a particular CMP in Potchefstroom in 1998. The Tswana learners of this CMP were hauled on stage with a predominantly (if not entirely) “white” youth orchestra to encourage cultural interaction and to showcase the project’s innovative (and pioneering in the North-West Province, at the time) purpose by demonstrating some of the potential outcomes of introducing music to the under-privileged communities in North-West (and, for that matter, in the rest of South Africa). As a member of the youth orchestra, we viewed this sudden “interaction” with curiosity, partly because of the commotion created by the media, interested lecturers and observing parents, and also because a music tuition organisation outside a formal institution was unheard of, particularly since it was solely and exclusively created for the under-privileged learners from impoverished communities in the Potchefstroom area. Since then CMPs have become more common and developed in South Africa, resulting in an influx of student involvement and awareness thereof.

Observing many fellow musicians’ and students’ participation in CMPs in the Western Cape, I have come across many eager attempts to establish and develop CMPs as well as the aspiration to uplift impoverished communities through music. However, many CMPs have ceased to exist due to lack of commitment towards the CMPs, bad management, miscommunication and misunderstandings, and other various unforeseen challenges. It has been a personal ambition to discover the reasons for the success of certain CMPs and the failure of others. By exploring the achievements and disappointments of a reputable CMP, a better sense of what “success” is in terms of a CMP’s outcomes and how this success is attained and managed, can be discovered. Since the RMEP is considered as one of the Western Cape’s established CMPs and due to

a personal contact within the RMEP, the project seemed like an obvious point of departure and choice for investigation.

Initially, while making my way to Kuils River for the annual commencement of the RMEP in January 2009, I was uncertain of what to expect. Having met beforehand with Ronnie Samaai and confirmed my role in the RMEP as an observer/researcher, and also as a temporary staff member, I had little idea of the project's routine, common occurrences or attitudes. To be honest, I expected a setting of impoverished living, a lack of commitment towards music education and perhaps wavering enthusiasm based on why so many CMPs did not flourish. However, on my arrival at the RMEP facilities at the Cape Teaching and Leadership Institute's Performing Arts Department in Kuils River, this was certainly not the case. The location of the RMEP activities was easily detected by following the (musical) greeting of recorders and violins⁴⁴ passed between eager hands (as the owners of the instruments attempted in instructing beginners over the noise) while the learners patiently waited to register for the year, 2009. An exhilarating chaos in the form dancing, singing, games, cheerful greetings between learners as well as between teachers created an overall buzz of excitement and a sense of eagerness for the start of the year's music studies. Furthermore, my envisioned first impression was wide off the mark regarding the "impoverished setting". The facilities provided in Kuils River (inclusive of a theatre, lecture rooms, practise rooms, bathrooms and open green lawns for free time) resembled nothing of an underprivileged environment. On the contrary, the physical location of the RMEP's music classes can be regarded as a "safe haven" when compared to the surroundings of most of the learners' local communities. While some learners arrived in meagre clothing, no shoes and packed lunch, some walked around in brand-labelled wear, bopping to their MP3-players and clutching a McDonald's take-away packet with the hand that was not drumming on their instrument case. This mixture of low-income-earning and middle-income-earning families' children in the same CMP added to the scope of case study.

⁴⁴ A few of the learners are fortunate enough to be in possession of their own instruments and some of the older, more reliable learners were allowed to keep their instruments during the summer holidays. The rest of the learners receive their instruments during registration.

Also, the variety of ages (from eight years to twenty-three years of age)⁴⁵ and races (black and coloured learners; coloured and white teachers) created additional significance and perspective in the research.

During the case study (31 January to 20 June 2009), many areas of interest were generated by observing and discovering the influence that the RMEP had on the individual learner, teacher and the community. The outcome of the interpretation of the completed questionnaires, interviews, personal experience, observation and commentary can be divided into seven areas of discussion, which include those of identity and significance, awareness and appreciation, creating “beautiful people”, human relationships and cultural interaction, progress and commitment, serving and mobilising the community as well as future opportunities. It should be noted that, in few cases, the same research data that was retrieved is valid in more than one area of discussion, therefore, merging particular related sections. However, the data has been used with conscious effort of avoiding redundancy.

4.2 Creating a Sense of Identity and Significance

There are numerous facets that contribute to the development of an individual’s identification or a sense of identity. The RMEP has directly and indirectly instilled some of these contributing facets in the learners, assisting them in their individuality and personal value. The direct means in which the RMEP was able assist herewith is by offering varied music activities and musical knowledge. The indirect means is in reference to the involvement of a variety of learners who influence each other’s sense of identity.

Being able to discover personal interests and passions, to recognise the reason for enthusiasm and zest, and to distinguish between personal likes and dislikes, are all part of the process of self-discovery and developing an identity. In determining the learners’ initial motives for involvement at the RMEP, they were requested to specify their reason

⁴⁵ The students who participated in the questionnaires also indicated their ages, starting from 10 years old (Refer to Appendix J, Figure 1).

for joining the RMEP. A total of 74% of the learners declared that they joined the RMEP due to personal music interest, 9% stipulated that the RMEP's affordability influenced them, 6% disclosed that their parents recommended their involvement, 3% indicated that their older siblings were their motivation for enrolment, 8% considered the music's future opportunities and the rest of the learners stipulated other reasons for joining (refer to Appendix J, figure 4). This landslide amount of learners who signified their personal musical interest, proves that they are able to identify with music and musical activities such as those provided by the RMEP, as a specific learner denotes: "When I am here, I think of nothing but music". When asked what the learners enjoyed the most at the RMEP, the majority of the learners were easily able to detect the aspects of music education that they enjoyed and treasured as the lengthy (but necessary, in order to provide a sense of the RMEP ambience) list below proves. It is divided into four categories:

1) Most learners indicated that their practical music lessons were the biggest source of pleasure at the RMEP:

- "Violin practice because I *loving* [love] playing it"
- "The music because it makes you alive."
- "The instrument because it is so nice to play."
- "Playing the violin because it is fun."
- "Playing the instruments."
- "Violin, because we always learn something new."
- "Playing and learning more about my instrument. My teacher, he makes learning worthwhile."
- "My recorder period."
- "Playing the *violen* [violin] because the instruments are the best."
- "My recorder because its a nice instrument."
- "Playing music."
- "I enjoy music and dance."

- "I enjoy everything, but mostly violin class, because I learn new stuff about my violin."
- "My violin lesson - I have the most amazing teacher and I love my instrument"
- "My music and friends."
- "My instrument."
- "To learn music."
- "I enjoy that I learn music because music is important for knowing."
- "I enjoy the music because I like music."
- "The violin lesson because it's interesting when you're able to play music that you see for the first time."
- "I enjoy playing Double Bass. Because it makes a real sound."
- "Playing instruments because I just like it I can't even explain."
- "Violin because it is the *easiest* [easiest]."
- "My violin classes. I get to learn something new everyday."
- "My violin lesson and theory because I get to learn new things."
- "Violin lessons."

2) Other learners related better to the ensemble or larger group classes:

- "I enjoy the ensemble classes."
- "Ensemble, coming together of all the instruments."
- "Ensemble, because then everyone comes together."
- "Orchestra, I learn new things of the music."
- "Playing in the windband [brass ensemble]."
- "Ensemble."
- "Ensemble - you're not playing alone."
- "Ensemble because I enjoy playing with other children."
- "Play with the recorder ensemble, we get to enjoy the harmonising, exchanging ideas and give input."
- "Ensemble because I enjoy playing with other people."
- "Ensemble playing. I like the cohesion of many parts."

3) Some learners preferred the dance classes:

- “The dancing.”
- “Dance = Because that’s *were* [where] I get to unwind and be happy.”
- “Dancing and music because it’s more challenging.”
- “Dance because I love to dance.”
- “Dance because you can move a lot.”
- “Dance because you get to move around.”

4) And lastly, a handful indicated that they identify with the theory classes:

- “I enjoy theory...”
- “Theory, because I learn to read and write music.”
- “Theory, I’m good at it.”

Samaai nods approvingly when he is informed of the large amount of learners who enjoy ensemble playing. He reasons that by making music together, the learners are able to envisage themselves as actual musicians and take pleasure in this new identity:

And they believe that if they play open strings and the others provide a harmony that they are the greatest violinists of God’s Earth. Now that is important to me because they get a feeling of what music does to a person (Samaai interview, 20 June 2009).

Furthermore, playing in an ensemble or participating in group tuition towards the common goal of music making or musical knowledge, creates a sense of belonging or, as Lollot (2006) describes it, “a sense of community.” For a learner to discover their “place” in their community, whether it be among other learners of similar interest or simply by being involved at the RMEP, verifies the learner’s significance within the community and more importantly, to himself/herself. Similarly, by building friendships and

establishing friendship circles at the RMEP, the learners are also able to feel valued by others as well as share their mutual interests. When asked whether they had made good friends at the RMEP, 94% of the learners responded positively, confirming this form of belonging and significance (refer to Appendix J, Figure 11). When asked what they have learned from their friends, two of the learners considered an influence on their individuality:

- “Accept yourself and others as they are.”
- “That you can be your own person.”

A broader sense of identity was exposed when examining the learners’ fondness of their classical instruments. By June 2009 (considering that many learners only registered at the RMEP in January), 95% of the learners indicated that they like their instruments (refer to Appendix J, Figure 6), implying that the vast majority of the learners had formed relationships with their musical instruments. These relationships with their instruments, with Western classical music and with the RMEP, are unique aspect which differentiates them from other peers, schoolmates, family and community members (especially in the under-privileged communities). For example, some of the learners express why they like their instruments:

- “Because it’s something different and the music is nice.”
- “Because I get to play different music.”
- “It makes a unique sound.”
- “Few people play it and I am one of them.”
- “Viola is very unique, love the deeper sound.”

Being able to distinguish himself/herself from other individuals or social groups, assists the learner in establishing his/her individuality. A specific teacher elaborates that “it is important because it provides ... pride in doing something different and artistic.” School

principal of Masiphumelele Primary School⁴⁶ and mother of two learners of the RMEP, Nomtshongwana, agrees that the learners are engaged in a distinctive education and states that "... they have this unique instrument that they can play and it also plays a part in their lives..."(Nomtshongwana interview, 19 June 2009).

Another vital element in establishing a sense of identity is the development of self-confidence and self-belief. Samaai shares his observations concerning some of the learners' confidence:

There is a lot of personal development that takes place. I don't know if you noticed that some of the learners never look you in the eyes when they talk to you. It takes a while, but after a while they will look you straight in the eyes and talk to you (Samaai interview, 20 June 2009).

This verifies that the learners are able to gain self-confidence through involvement at the RMEP either through musical activities, music education or social interaction. The RMEP "In-House Concerts" provide the learners with the opportunity to address the listeners (the learners announce the concert program) and to perform in front of an audience that comprises their family, friends and other member of their communities. This form of public participation, in which the learner is situated in the centre of attention and relied upon to deliver an outcome, develops and implements courage (and nerve) which is intended to generate a sense of assurance and, of course, self-reliance. For that reason, some of the learners articulated that besides music education, they learnt the following at the RMEP:

- "I've gained confidence to perform in front of people."
- "They have taught me... confidence."
- "Being a strong person."
- "Always believe in yourself."

⁴⁶ As from 2003, approximately fifty learners of the RMEP have been drawn from Masiphumelele Primary School, of which approximately ten learners of the RMEP are currently learners at the school.

Some of the parents similarly stipulate that the RMEP has impacted on their children in the following ways:

- "... Self-esteem, etc."
- "Build up a self esteem."
- "Enhances responsibility – self awareness – confidence."
- "... gives confidence."

As well as the teachers:

- "I think that they tend to become more self assured and they are being exposed to that world of many privileged person[s] of the past."
- "Students can express themselves through music which helps them learn about themselves and about life."

Samaai proposes that the teachers have a definite input in the improvement of the learners' confidence. He states his approach to teaching at the RMEP and encourages the other teachers to follow pursuit:

I have always believed in two-way communication. And I will go for [involve, get to know] the person who is very quiet. You need to give the person the space, the confidence to even make a mistake (Samaai interview, 20 June 2009).

Finally, the learners' musical achievements develop their pride and self-assurance in their abilities in their music studies. The fact that 95% of learners' family and friends encourage their music studies also increases the desire to achieve (refer to Appendix J, Figure 20). Considering the extensive list of personal musical achievements that the learners supplied, it substantiates their satisfaction of their results at the RMEP. Some of the mentioned achievements are:

- "Learning an instrument, playing and continue to practise."

- "I have achieved to learn more about music."
- "They taught me to play and how to feel the music."
- "Now I'm playing for CPYO (Cape Philharmonic Youth Orchestra)."
- "I have achieved lots of things, like learning to play the viola."
- "Learnt to read, write and play music. Can now also play viola."
- "Good marks."
- "It has helped my singing, especially with sight-reading."
- "... my knowledge of music."
- "I know my music and I can play what I want to do."
- "Certificates."
- "Playing instrument (sic) skills and how to read music."
- "To read, play music and to dance."
- "I have learnt to play the trumpet."
- "I have learnt to play the violin because it is very very easy."
- "I have achieved how to sing the notes."
- "A better skill to read music as *while* [well] as a trumpet technique."
- "Is that I understand music theoretically and I can play my instrument very well."
- "Being able to play the violin and read music and compose a little bit."
- "Skills on how to play your instrument..."
- "I can play violin and recorder."
- "I have achieved that goal that I have always to know which is to know how to play musical instruments."
- "Instrument playing skills."
- "I have achieved a great lot about music and the knowledge and dancing."
- "The skill of how to play my instrument and more."
- "I achieved the Learner of the Year Award in 2006."
- "Extra knowledge in regarding my recorder."
- "... I was learner of the year and got an award for dedication."
- "I've received certificates with gold, silver and bronze."

- “For me getting to play 3 different instruments while I am here is a great achievement for me because I never thought I could do more than play recorder.”

When asked if their parents are proud of their musical achievements, 98% of the learners indicated positively (refer to Appendix J, Figure 22). Together with the various other components of self-discovery mentioned above, these musical achievements are a means for the learners to build their identities and attempt to establish their personal significance (also within their communities). In closing, a specific learner reviews his/her carefree personal gain: “To relax and be friendly and always be myself.”

4.3 Creating Awareness and Appreciation

In the under-privileged communities, classical music has a certain stigma attached to its presence. This artform has developed an elitist label among the lesser-advantaged as a type of music that can only be achieved and comprehended by those of higher socio-economic and sophisticated standing. In South Africa, this standing is often associated with race, insinuating that classical music and classical music instruments are exclusively for the “white” race, while commercial music (in general) and commercial music instruments (such as guitar, drums, singing and others) can be enjoyed by all races.

Since, the RMEP employs classical music instruments and notation (which is also associated with classical music) in their music education, it is recognised as a classical music organisation by the members of the project’s local communities. Samaai elaborates:

It is something that is foreign to their culture but it also expands their total horizon of music. Whereas African music is mainly taught informally... There is a place for that. But there should be a degree of music literacy and that is what

we teach here. We also arrange a few African songs for strings (Samaai interview, 20 June 2009).

By arranging some of the African folk and commercial tunes for the learners to play on their (classical) instruments during group and ensemble classes, the learners relate better to their instruments and comprehend that a classical instrument is a means to producing many kinds/styles of music. Supporting this, 95% of the learners responded that they like their instruments (refer to Appendix J, Figure 6) (as mentioned above). Here follows some of their numerous reasons:

- “It inspires me. I like the sound of my instrument.”
- “The sound of the music is well.”
- “Because it is my life it’s part of my life.”
- “I like the sound it makes and I enjoy playing it.”
- “It make[s] a lovely sound and it is fun.”
- “I can play it at church.”
- “It’s fun and interesting to play.”
- “I like the sound it makes.”
- “Because it always charms me and the sound makes me feel happy.”
- “Because I am good at it and I enjoy producing music.”
- “It has a nice sound and I’m willing to play in conventions.”
- “Because it makes a nice sound.”
- “I enjoy playing the music and the sound that comes out of it.”
- “I love it, because I like the sound and it’s just relaxing to play my instruments and people love it too.”
- “I love the sound and the idea that it is your personal instrument.”
- “It is a good instrument that I understand.”
- “Because it has beautiful sound, easy to learn it.”
- “Because it’s fun and interesting.”
- “Because I can make music and simply because I play it.”
- “Because it suits me and simply because I like the sound and it’s challenging.”

- “Because I play well with it.”
- “Because I am learning new things.”
- “Because I enjoy playing and I love seeing myself progress.”
- “Because it is the best.”
- “Because it is the one that *incourage* [encourages] me.”
- “Because I enjoy playing it. And it makes a nice sound.”
- “I love it because everyday I get to learn something new and it’s challenging that’s why I like it.”
- “Because it makes a nice sound.”
- “It has a really sweet sound and learning to play it is very interesting.”
- “I like how you can pour emotion into your playing.”
- “Because, it’s relaxing and I really enjoy every moment of it.”
- “Because it is fun.”

The extensive (and somewhat repetitive) list establishes that through the RMEP learners find delight, enjoyment and appreciation of and through their classical instruments.

Nomtshongwana also substantiates:

The learners who are taking these classes after school are getting exposed to different instruments that they never saw before, they are not exposed to such instruments so they are the people in the community who can play the violin, for instance, and we look at that as something that is only done by the “white” people. There is nothing like that in our communities; it is an advantage to our learners (Nomtshongwana interview, 19 June 2009).

Since the learners are able to relate to their instruments, the likelihood of their development of an awareness and appreciation towards classical music is increased. This benefits the teachers during the music education classes and in their task to assist the learners to comprehend and associate themselves with classical music. To determine whether progress towards this was accomplished, a comparison was made between past

and present opinions of classical music of the learners. Many of the learners' perceptions of classical music before they joined the RMEP included:

- "I didn't like it and it was boring. It wasn't my *tipe* [type] of music."
- "It was boring and dead."
- "Boring and nice music to listen to when you want to sleep."
- "I thought it was very boring and slow."
- "I didn't really think much of classical music before I joined the project [RMEP]."
- "I thought it was very slow, until I actually saw how difficult it could get."
- "It was boring but yet calming."
- "Liked it, loved listening to orchestras."
- "I didn't like it. I thought that it was slow and low class."
- "I couldn't define the difference between the different types of music."
- "Not much."
- "I was thinking that the classical music is not good for black people."
- "It was boring and stuck up. I found it strange that people would play or listen to it."
- "I thought that it was difficult to learn."
- "I *thort* [thought] I wasn't going to know how to play classical music."
- "I thought it was good and also bad because first it will be my first time listening to it."
- "I thought it was boring and for old people."
- "It was boring."
- "I did not like it."
- "I didn't like it, but listened to it a lot to calm me down."

However, since their involved in the RMEP, the learners described changes in their perceptions of classical music:

- "It's very nice since I came here."
- "It sound[s] lively."

- "It's the best music a person can listen to!!!"
- "It's not slow and boring; it's actually interesting."
- "I enjoy playing it because most of the pieces we play has [have] a meaning."
- "I enjoy listening to it."
- "It's better than what I expect."
- "Beautiful and peaceful."
- "It is nice."
- "I like it more now because I can play some of the music."
- "The music has a special sound to it that I like."
- "I like it because it's amazing."
- "Now I like it, because it is relaxing and it relax[es] your mind."
- "I love it especially Vivaldi's four seasons."
- "It helps you study."
- "I love it so much."
- "I think it's quite original."
- "It's more than just music."
- "I think it is very very beautiful."
- "I think that the classical music is a good music for all people."
- "I appreciate it more and actually like."
- "I think it is very soothing and nice to listen to [it]."
- "I think [it] is wonderful."
- "It is cool and fun."
- "I enjoy listening to it and I try now to hear the different types of instruments."
- "I think it give[s] inspiration and you also learn respect and harmony."
- "It is amazing."
- "It's the best of all music."
- "I think it's great and relaxing and makes a person fall in contact with him/herself."
- "The players are really skilled and I now know how much effort goes into making one piece sound good."
- "I think I actually like it very much and it helps you concentrate."

- “It is fun.”
- “It’s good, I like classical music I think it’s good because it brings a happy vibe and I wouldn’t stop for the world.”
- “I like it a lot, love playing it. It is interesting and there is a big variety.”

This change in the learners’ perceptions of classical music is an indication that they appreciate this artform due to the awareness created by the RMEP. It is evident that some of the learners have certainly been absorbed by classical music and incorporated it into their daily lives. I have witnessed several such instances: Passing a group of learners who are listening to Tchaikovsky’s *Overture to Romeo and Juliet* and then (on my return) to Beethoven’s *Symphony no. 5* blaring from a cellphone (or MP3 player). Or entering a supposable vacant room to find a circle of four friends, each attempting to sing a different musical part of one of the movements of Vivaldi’s *Four Seasons*. In another such instance, I observed two giggling friends sitting on the lawn during their free period and read the treble lines from a (located) piano score on their violins. Nomtshongwana comments on this comfortable relation to classical music among the under-privileged learners:

It is not “white” instruments as such because it is about reading music and playing music and that is within our [African] culture, of course. So it is just the exposure that they are getting. I don’t think there is a problem with that because it’s music and music fits in with any language and any culture, I think. And again, our learners are being exposed to these instruments. At least they are exposed now and they can read music (Nomtshongwana interview, 19 June 2009).

The learners’ appreciation for classical music and their involvement in the RMEP, has also created an awareness among their other community members, especially their families. Since 84% of the parents indicated that they have no classical background (refer to Appendix J, Figure 33), it is of no surprise that when asked what they thought of

classical music before the enrolment of their child(ren) at the RMEP, some of the parents replied:

- "I had no idea about it."
- "I wasn't much interest[ed]."
- "Extremely boring."
- "I knew very little about [it]. We had no information."
- "I had no interest in that kind of music."
- "Did not understand it."
- "It was only for the *previllege* [privileged] to play and listen."
- "I have had little exposure to classical music."
- "Enjoyed the sounds although not understand[ing] any at first."

They had similar opinions regarding the children's classical instruments:

- "I didn't know anything about it."
- "Just another instrument to keep herself busy."
- "I look at it as a toy."
- "Could not make sense of it."
- "Difficult."
- "To be difficult."
- "I knew nothing of the instrument."
- "I did not like a solo violinist."
- "No knowledge of it."

However, since their children's involvement at the RMEP, the parents expressed their opinions as follows:

- "I enjoy it and appreciate it more."
- "Starting to enjoy it."
- "It's interesting..."

- “Now you will [be] surprised because I ask her to play her instrument for us, it’s quite interesting.”
- “Want to hear more.”
- “I love it!”
- “It will always be with us.”
- “I enjoy listen[ing] to it.”
- “The best.”
- “I am now being ‘forced’ to listen to it by Dillon [RMEP learner]. He constantly has the radio tuned into (sic) a specific station.”
- “Appreciate its value.”
- “Stimulating positive. Developmental.”
- “It’s beautiful and soothing.”
- “I think it is great for the soul.”

And also with regard to their children’s instruments:

- “It is beautiful to listen to and [I]see it is hard work.”
- “Value the instrument more.”
- “It’s noisy but it makes sweet sounds.”
- “It [is] not a toy anymore, it’s a musical instrument.”
- “I understand it now.”
- “Enjoy listen[ing] to it.”
- “Easy and playable.”
- “Very good instrument – bringing out a heavenly sound.”
- “I enjoy the rich sound ... from the instrument.”
- “I’m getting to appreciate the skill.”
- “Respected sound and instrument.”
- “It sounds good.”
- “Now I have *life* [live] music in my own house.”
- “Starting to appreciate its role in *Orch* [orchestra].”

The above findings concur that the parents were able to develop an understanding and pleasure from classical music through their children's participation at the RMEP. The fact that 94% of learners' parents are interested in their music classes (refer to Appendix J, Figure 19), confirms this appreciation of classical music and growing awareness thereof.

The teachers at the RMEP are significantly affected by the learners' personal circumstances and settings,⁴⁷ which has resulted in adaptation of their methods of teaching, personal approach to the learners and an understanding of the learners' active (or non-active) functioning in the RMEP. This changed understanding was articulated as follows by the teachers:

- "I approach under-privileged children with several factors in mind when dealing with such children – there are several possible reasons for their reactions in class."
- "I have a better understanding about the challenges they face and social environment."
- "It showed me that anyone, given the opportunity, can excel in music regardless of circumstances."
- "To see the hunger in their eyes for this project and the ultimate satisfactory results."
- "They inspire me because they are so disciplined and willing to work hard over and above their hardships at home."
- "Really feel for what they go through, their circumstances and respect [for] the fact that they [are] trying to do something with their lives."
- "We're all human beings with basic needs placed in diverse contexts, but our underlying needs are similar."

And in turn, their view of the importance of CMPs (in general) has also been affected:

⁴⁷ Eight of the eleven teachers stated that their perception of under-privileged children changed during the course of the RMEP.

- “I think that it is something commendable that any learner is given an opportunity to experience music in this way.”
- “It is more about the overall impact that it has on the children.”
- “There’s a demand for it and it’s quite important for everyone to be involved.”
- “It is more important than ever to add value to a child’s life experience, to the community activities.”
- “It is an amazing opportunity for communities to become more tight-knit and developed.”
- “I think it is a great opportunity for people who cannot afford the more expensive schools.”
- “Feels good to reach to our community and to give back on what I have learned.”
- “It exposes the children to something that they would not be exposed to under normal circumstances.”
- “I’ve been involved with [other] community work from when I’ve started teaching ... It has become even more positive.”

A few of the RMEP learners are fortunate enough to have a slightly higher socio-economic standing than the rest of their fellow learners. For example, an ex-learner testifies that the RMEP “Opened my eyes to the reality of poverty.” Thus, the awareness created concerning the circumstances in under-privileged communities is not restricted to the teachers, but some of the learners are also likely to be affected. Hence, a few of the learners commented on the impact that the RMEP (and their friends) had on them:

- “Made me aware of the many underprivileged children who don’t have this opportunity.”
- “To get to know other people and *there* [their] ways of living.”
- “What goes on in other areas.”

The above statistics and quotations are proof that, within the local communities of the learners, the RMEP has been able to create an awareness of and appreciation for not only

classical music but also for the musical instruments that are available at the RMEP. Lastly, the RMEP project has been able to sensitise the teachers as well as a few learners to the circumstances within these local communities from which the RMEP draws learners.

4.4 Creating “Beautiful People”

Through music, music education and exposure to a social context including fellow (aspiring) musicians many positive side-effects are generated for the learners. The life lessons and life skills that are gained at the RMEP play an increasingly valuable and vital role in the learners’ personal development, providing the groundwork to shape well-rounded, noble and sensitive individuals, referred to by Suzuki as “beautiful people”. These individuals have the potential to positively influence other individuals (fellow community members) with whom they come into contact. This section of the thesis observes some of the beneficial qualities that the learners have absorbed during the course of their involvement at the RMEP.

All twenty-five parents indicated that they believe music education will benefit their children (refer to Appendix J, Figure 34) and many of the parents responded that besides music education, the RMEP influenced their children in other areas of their personality and growth:

- “She’s much more disciplined.”
- “It really helped with self-discipline.”
- “She is focused and disciplined.”
- “Learn discipline herself.”
- “Stimulates my child intellectually.”
- “Discipline, competition, self-esteem.”
- “Teaching him rhythm, discipline...”
- “Discipline.”
- “Calms her down, discipline, more respectful and listening better.”

- “It will teach her discipline and responsibility.”
- “Very dedicated and motivated.”
- “More disciplined.”
- “Enhances responsibility – self awareness – confidence.”
- “Dedicated. She is passionate *know* [now] about music.”

The above provides evidence that according to the parents, discipline and dedication (or commitment, which is discussed further below) are notable influences that the learners have experienced at the RMEP, both of which are beneficial to their school careers (or extra-curricular involvement) and, in turn, could be the potential source of encouragement and motivation for future education. One learner confirmed this interpretation by saying: “I have grown as a person through music and it has helped to improve my grades.”

Samaai’s teaching experience at the RMEP corresponds to the parents’ remarks and he asserted that the learners develop “... group discipline to which they are subjected, whether it is a recorder group or a violin group, it is the discipline which is so vitally important” (Samaai interview, 20 June 2009). The teachers were also in agreement with the parents and when asked to provide perceptions of the non-musical impact of the RMEP on the learners, some of the teachers stated:

- “Life skills ... punctuality, *dissipline* [discipline]...”
- “They become more disciplined. Their horizons are broadened...”
- “Pride, perseverance, dedication, commitment, teamwork.”
- “Discipline. Communication values.”
- “Accountability. Discipline.”
- “Internal discipline...”
- “Discipline...”

Valuable input was received from the school principal, Nomtshongwana, due to her advantageous position in an education institution outside the RMEP. She was able to

draw a comparison between the learners of the RMEP and their fellow learners at Masiphumelele Primary School, and articulated her observations as follows:

And again, there is discipline with them, I mean, looking at them at the music school and when I look at them, they do not look like the kids I know from this school. They're so disciplined, the way they talk, the way they do things. They don't give us problems. They are so disciplined. I have noticed with the learners [ex-learners of Masiphumelele Primary School] who are in highschool now who have been attending Mr. Samaai's school. You can see that they are disciplined: they way the walk, the way they talk, the way they treat other people. I think there is an influence of some kind in attending those classes. It does have an influence in them (Nomtshongwana interview, 19 June 2009).

My initial experience regarding the behaviour of the learners towards adults (or authority figures) consisted of being obediently greeted in the hallways by learner after learner (as a complete stranger to the learners at that point) with a nod and a "Morning, Ma'am" before they scurried off to their next classes. As a regular observer during the music classes of the RMEP, I was pleasantly surprised by the class conduct of the learners. Since the group classes comprise small groups of learners (ranging from three learners and never exceeding fifteen learners, except during ensemble classes), the teachers are able to control and manage the classes easily. I experienced no sign of jousting, "back-chatting", bantering or any other forms of possible rudeness towards teachers or fellow learners. Consequently, RMEP may well be the only occasion where the learners find themselves in manageable classes (considering that school classrooms in under-privileged communities cram an unreasonable amount of learners into a single classroom) in which behaviour can be monitored and changes implemented. One parent concurred that his/her child "... has changed a lot especially her attitude towards elders." When asked what the learners have achieved at the RMEP, what they have learnt besides music education and how their RMEP friends have influenced them, some of the learners point to behaviour:

- “Loyalty and respect from and to the educators.”
- “To respect my fellow musicians ... ”
- “To respect and love everybody ...”
- “Respect for others.”
- “Respect.”
- “Respect!!! comes first in anything. If you respect, you will achieve a lot.”
- “It has taught me how to relax and be friendly and always be myself.”
- “Behaviour and how to be patient.”
- “Handling and dealing with difficult people ... ”

Other life skills or aspects of human development inculcated by the RMEP, specified by which the learners and parents as influential, include:

- “They have taught me how to listen, concentrate ...”
- “*Lisening* [Listening] skills.”
- “I learnt to be patient. (Learning a violin, you have to 100% patient.)”
- “Balance/Intellect/Thinking.”
- “I’ve learnt that we need to help each other.”
- “To share.”
- “How to work together.”
- “The value of hard work.”

In the RMEP, the desired outcome is not solely to produce a series of capable musicians (in several cases, musicianship is a by-product) but also to provide the learners with these necessary components to develop into quality individuals of refined character. And Samaai is quick to add that “if we can make other people happy and whole and better, then I think we have achieved a great part of what it is that I want to do here” (Samaai interview, 20 June 2009).

4.5 Human Relationships and Cultural Interaction

The social aspect of the RMEP and the relationships formed during the course of the music education classes in Kuils River, are essential components in determining the outcome (and success) of a CMP. The individuals active in the RMEP (the “environment”) have a considerable influence on one another’s attitudes, opinions, ambitions and could potentially have an impact on one another’s accomplishments (or lack thereof). Since many of the music classes are group classes, it is important for the learners to relate to each other, develop camaraderie or even instil some form of “team spirit”.

For the most part, the learners’ interaction socially and in group classes appeared to be thriving. An ex-learner affirmed that RMEP’s most enjoyable attribute was “the dance lessons and ensemble lessons. I enjoyed the group activity.” This learner also commented on the development of her fellow ex-learners by stating that they “learnt to work together and help each other in group situations.” A parent responded to the impact of the RMEP on his/her child by also referring to the group classes (“She just loves the interaction in the groups”) and another parent’s reason for enrolling his/her child at the RMEP was for their child “to interact with others.” Samaai reacted to the parents’ answers by verifying that “... they [the learners] go home and tell their parents that they played together and that it was so nice” (Samaai interview, 20 June 2009).

On the hand, the teachers expressed their frustration with group teaching, especially regarding slow progress and adaptive teaching methods (discussed below), but when asked what the RMEP has to offer the learners besides music education, four teachers answered:

- “Build a circle of friends.”
- “Socialisation.”
- “Social engagement and friendship bonds.”
- “... They learn social skills.”

My own observations of the games played, food shared, dancing, singing and chatting were confirmed when the learners were asked if they had made good friends at the RMEP. 94% responded positively (refer to Appendix J, Figure 11) of which 62% indicated that they also spend time with their RMEP friends outside the RMEP (that is, other than on Saturday mornings) (refer to Appendix J, Figure 12), which implies that the friendships and companionships formed at the RMEP are carried over into their “normal” lives.

When asked what their RMEP friends have taught them, some learners specified stimulus towards their music education:

- “To keep on practising.”
- “To work hard in my music.”
- “When I struggle with pieces, they help me.”
- “How to enjoy and interpret each piece.”
- “Practise makes good music.”
- “Music is fun, and classical too.”
- “To enjoy music, despite your circumstances at home.”
- “Practise makes perfect.”
- “I have learnt that I must practise everyday.”
- “I learnt that you must concentrate in your studies.”
- “I learnt that if I am free I have to practise.”
- “To practise.”
- “Enjoy what you do and when you play.”
- “They always say I must come every Saturday.”
- “They have taught me my violin sometimes and my dance moves.”
- “To do your work properly.”
- “Some of my friends are better at their instruments than me and they set the example for me.”
- “They love *there* [their] instruments and I can see why.”

Some learners conveyed that their RMEP friends taught them the value of amity or camaraderie:

- “You learn to bond and we [are] like family.”
- “To bond and make friends.”
- “True friends stay together no matter what.”
- “Always stay together and keep on trying.”
- “That they [are] all special in their own way.”
- “I’ve learnt that we need to help each other.”
- “Accept yourself and others as they are.”
- “How to work together.”

Other learners discovered other social aspects with their RMEP friends:

- “To have fun.”
- “I learnt *football* [football].”
- “To share.”
- “Don’t always be serious and have some fun.”
- “How to dance.”

These responses indicate the range of positive influences that the RMEP learners have on each other’s musical and social attitudes and approaches.

The RMEP also involves learners and teachers of different of races and cultures, providing opportunities for people of different societies and diverse ethnicity and backgrounds to mingle within the common purpose of music education.

Nomtshongwana communicates her delight that her two (black) children are interacting with other races and cultures:

... the mixing up of children from other cultures like 'coloured' children, having 'white' teachers and 'coloured' teachers – That makes a difference with them (Nomtshongwana interview, 19 June 2009).

Even though cultural interaction is possible and accessible to the RMEP learners, of the sixty-one learners who have developed good friendships, only thirty-six learners (56%) specified friendships with learners of a different race (refer to Appendix J, Figure 14). This low percentage can be due to a few possible reasons. First, the RMEP attracts predominantly “coloured” learners, who may find it unnecessary to interact with learners of other backgrounds. Second, it is possible that learners are not acquainted with people of different races in their communities. And lastly, in that case, stereotypes associated with different races and cultures could prevent learners from desiring racial or cultural interaction. However, in developing more fluid race and cultural interactions, two learners remarked:

- “They taught me that our cultures aren’t that different.”
- “It doesn’t matter where you come from in your background, you can still succeed.”

Also, some learners reflected on the most enjoyable aspect of the RMEP:

- “To mingle with people of different races.”
- “To get to know different people and *there* [their] ways of living.”

Concerning the relationships between the learners and the teachers, 94% of the learners indicated that they liked their teachers (refer to Appendix J, Figure 24) which implies a constructive influence of the teachers are to their education and lives.

The last component that is relevant to the outcome of the RMEP, is staff’s (the teachers) interaction and relationships with each other. During my involvement at the RMEP, I have noted that even though the teachers are well acquainted with one another, time

does not permit extensive interaction, except briefly in combined ensemble classes while instructing and conducting the learners or over a cup of tea in the weekly staff meetings. One teacher affirmed that the “good relationship between project leader and staff create a positive working environment” at the RMEP. Even though Samaai encourages the staff to share their frustrations, accomplishments and suggestions, for the duration of my presence during the case study, this never happened. It is possible that the team of teachers might lack a strong sense of unity, but it does not affect the tuition quality or devotion.

4.6 Striving Towards Progress and Commitment

Local communities and the wider public are mainly able to judge the success of the RMEP by observing the project’s “output” in terms of the progress of the learners. In general, CMPs are known for experiencing a lower standard of music education results due to a lack of commitment from both learners and teachers. In the RMEP, the meaning of commitment and progress is relative given that the perceptions of the learners (together with their parents and the school principal) and the perceptions of the teachers (and management) are of a contrasting nature and generates an imbalance of expectations from the different parties.

According to the parents, their children are sufficiently committed to their music studies as 44% indicated that their children show serious commitment, 36% indicated adequate/ good commitment and 20% indicated average commitment (refer to Appendix J, Figure 36). Not a single parent classified their child(ren) as being uncommitted (or even only somewhat committed) to their music education which implies their general satisfaction with the amount of devotion, attention and time assigned to their music education. Nomtshongwana commented as follows on the commitment and devotion of her two children to the RMEP as well as the other RMEP learners from Masiphumelele Primary School:

You need a sort of discipline for what they [RMEP learners] do. You need somebody to be much disciplined because in the first place, they need to wake up on a Saturday morning. Nobody is going to school but they are dedicated to it, so they want to do it, so they go to school on a Saturday morning. Cold, raining or not, they're there ... And the standard is very high. They do things that you thought they could not manage (Nomtshongwana interview, 19 June 2009).

Some learners become more committed at the RMEP, which may be the reason for the parents' detection of their children's (new-found) devotion (to music education). When asked how the RMEP had impacted on their children, two parents replied that their children were now:

- "Very dedicated and motivated."
- "Dedicated, she is passionate *know* [now] about music."
- "She is dedicated to coming and enjoys it..."

Similarly, some of the learners communicated that besides music education the RMEP has revealed the value of dedication to them:

- "For anything you do, you need commitment."
- "If you like music, you will practise."
- "Learned[t] to be patient (learning a violin you have to be 100% patient)."
- "The value of hard work."
- "That you can achieve anything if you practise."

It can be presumed that the vast majority of the learners consider their progress at the RMEP as satisfactory, as the majority of the learners declared their achievements at the RMEP in the form of improvement:

- "I have achieved to learn more about music."

- “Learnt to do sight reading better. Improved on my theory.”
- “I play much better than I did before I came here.”
- “I have achieved to read music better now and theory and [k]now how to play music better.”
- “Being a better player.”
- “Better results in theory ... more improvement in music.”
- “It has helped my singing, especially with sight-reading.”
- “I have only started but I think I am making very good progress.”
- “A better skill to read music as *while* [well] as a trumpet technique.”
- “I’ve many opportunities to improve my talent in violin.”

The learners also demonstrated their commitment in terms of the number of hours per week they devote to practising their instruments. The majority of the learners (thirty one learners) fall within the range of two hours to six hours of instrument practise per week, while seven learners claim to practise more than six hours per week (a specific learner even declared to practise fourteen hours per week) (refer to Appendix J, Figure 9). These high quantities of hours practised in a week is in contrast to the teachers’ frustrations:

- “Learners do not practise at home.”
- “Not practising from one week to the next.”
- “Learners who don’t practise, holiday breaks and the fact that the building’s practise rooms are only accessible over weekends.”
- “Children not practising.”
- “Students who do not practise.”

This dissimilarity raises the question of what learners consider as “practising” or whether they are practising “correctly”. A more realistic amount of hours practised per week is indicated by the learners who devote between twenty minutes to two hours of practise time per week (refer to Appendix J, Figure 9). The teachers tolerate these minimum hours of practise and teach classes accordingly in view of the learners’ deprivation of sufficient preparation time (for practical - and theoretical classes) due to

unfavourable circumstances (and facilities) in under-privileged homes and communities. Despite lacking preparation, the teachers believe that a general intention towards music education and the desire to be committed is by no means absent. Of the eleven teachers, eight teachers responded that learners show good or average commitment in their music studies. However, this does not dispel their dissatisfaction concerning the slower musical progress and the teachers mainly indicated a limited or only just average progress in the learners' music studies. Some teachers shared their frustrations as:

- "Learners who do not progress."
- "Students progress very slowly."
- "The fact that the standard is not the same as in other institutions."
- "Lack of student progress due to personal problems."

It is possible to relate the slow learner progress not only to the learners' under-privileged environment and lack of preparation, but also to the shortcomings of tuition in group classes. Even through group tuition can have its own set of benefits, the teachers commented on their experiences with the negative aspects of teaching group classes:

- "Difficult at times. Attendance influences the whole group."⁴⁸
- "... I prefer one on one teaching."
- "It is hard when students are on different levels and progress differently."
- "I realise that it is the only option, but it is not ideal. The standard of teaching is not the same as with my 'day job'."⁴⁹

Samaai is adamant that when teaching a group class "you need a totally different strategy and you can manage that without sacrificing your own standards" (Samaai

⁴⁸ 52% of the learners have admitted to skipping classes on Saturday mornings (refer to Appendix J, Figure 10).

⁴⁹ The teacher has other teaching responsibilities at either a formal institution or at a "privileged" school to which she draws a comparison.

interview, 20 June 2009). Of the eleven teachers, seven teachers (82%) acknowledged having to change their teaching technique at RMEP due to group tuition:

- “One has to teach on many different levels in one class. You have to try and see things from their point. Be patient.”
- “Sometimes the goal is not the most correct technique, but rather the experience of making music together.”
- “A more relaxed method. Technically – not so strict.”

Samaai responds to this adaption and flexibility of his staff by stating:

He [the teacher] must have his heart in the right place. You can have the most wonderful player out there in the professional arena, bring him here and he can be a total misfit because he’s not prepared to accept the situation as it is and do something about it ... That is why I firmly believe that what we do here with the limited amount of success that we have, it speaks volumes of the people who are involved in this (Samaai interview, 20 June 2009).

Since nine of the eleven teachers (82%) indicated that staff is seriously committed towards the RMEP, it implies that the teachers generally have the correct attitude towards and understanding of the value of music education in these learners’ lives (and in their communities). Essentially, both parties consider themselves devoted to the RMEP and music education and, therefore, the overall progress of the learners has the potential of eventually improving as a result thereof.

4.7 Serving and Mobilising the Community

By involving the learners’ local communities in the RMEP’s activities, musical activities and musical instruments as well as the enjoyment and benefits of music making are made available to a society that might otherwise be deprived thereof. These “activities” can be in the form of RMEP concerts, learners’ performances at schools or for other

audiences, demonstrating or showcasing their instruments, introducing others to classic music and music-making, and so on. To “serve” their communities in this regard gives the learners an opportunity directly or indirectly to mobilise their family, friends, schoolmates, neighbours and other individuals in their under-privileged communities. The more members of the community involved (directly or indirectly), the wider the borders of the RMEP’s envisaged peripheral impact. Samaai states that “it is a ripple-effect to have a community so tuned into music, the joy of music and the joy of music-making” (Samaai interview, 20 June 2009).

I was able to attend two of the four RMEP “In-House Concerts” in 2009 (28 March 2009 and 20 June 2009) and experienced the informal concerts to be a mixture of lively noise and rustling together with anticipation and excitement for this rather rare opportunity for family and friends to listen to RMEP learners perform. Samaai responded to my impression about the turnout by saying, “I am very happy about the concert attendance – it has improved” (Samaai interview, 20 June 2009). The audience comes across as restless (as smaller children run around, mobile phones ring and several audience members move around freely), but they applaud loudly and generously after each concerted effort from the young performers. A total of 53% of the learners answered that their family and friends always attend the RMEP “In-House Concerts”, 16% of the family and friends often attend and 19% only sometimes attend (refer to Appendix J, Figure 27). This places at least 13% of parents (and friends) in an unsupportive role towards the learners’ music education and therefore possibly not influenced by the RMEP activities. Nomtshongwana has attended various RMEP “In-House Concerts” and comments on parental support at these concerts:

... their [RMEP] In-House Concerts – whatever concerts they do, they turn out [people attend]. The parents’ attendance is very great from the “coloured” side. They live it, they like it, they follow it. It is maybe because we [the black community] are not used to that kind of music, we cannot understand notes and all that stuff, but we can understand the soothing part of it ... I am not pleased with the attendance from our community’s side [black community]. We don’t attend those concerts. I think the problem is with the culture of supporting of

children. We never go to the sports grounds when they play and all that stuff. We are not much interested in what our children are doing or are developing into (Nomtshongwana interview, 19 June 2009).

Encouraging learners to invite their parents, friends and other communities to these performances becomes a means to create awareness of music in the community as well as to develop a “culture of support” in their families. An ex-learner emphasises that “if parents show interest and support then nothing can stop it.” However, regarding incorporation of other community members in the “In-House Concerts”, only 22% of the learners answered that they always invite other individuals to attend, 31% sometimes request others to attend while 16% admitted that they never invite other members of their community to these concerts (refer to Appendix J, Figure 28). If the learners are encouraged to purposefully incorporate members of the communities in their performances, then their (and the RMEP’s) diligent work will be more extensively showcased.

The teachers’ divided responses regarding parental support,⁵⁰ implies that even though there is still a need for support, the current encouragement and support is perhaps satisfactory for the time being. Samaai agrees with this point of view and expresses his content with the parental and local community involvement:

I am quite happy with the kind of community involvement and I firmly believe that we make a difference in the community outside, the broader community. They may not be able to articulate their thoughts but they will say that my child is there [at RMEP] and this is what my child does. And it spills over into the schools (Samaai interview, 20 June 2009).

Other ways of serving the community include introducing their instruments and (classical) music to friends (69% of the learners claim they have undertaken this

⁵⁰ Two teachers indicated that the learners seldom receive support; four teachers indicated that the learners sometimes receive support; four teachers indicated that the learners often receive support and one teacher indicated that the learners always receive support.

introduction (refer to Appendix J, Figure 16)) as well as to perform elsewhere in the community or in locations outside the local community:

- 21% of the learners indicated that they always perform for friends or family, 11% often perform and 45% sometimes perform (which leaves a minority of 23% of the learners who seldom or never perform for friends or family) (refer to Appendix J, Figure 18). The parents' responses indicate that only 8% of their children have seldom (or never) performed for them (refer to Appendix J, Figure 35).
- 48% of the learners have played elsewhere in their community (refer to Appendix J, Figure 26).
- 57% of the learners have played at other music events (of which only one learner admitted to not enjoying it) (refer to Appendix J, Figure 29).
- 66% of the learners have played at school events (refer to Appendix J, Figure 25).

Concerning the remaining 44% of the learners who have not played at their schools or at school events before, the most likely reason includes a lack of facilities at the learners' schools or a lack of initiative from the principals or the learners. During my interview with Nomtshongwana, I was frequently made aware that Masiphumelele Primary School was fortunate enough to have a school hall on the premises. However, when asked whether the RMEP learners have been given an opportunity to perform in this hall, I was initially met with a bemused expression which gradually collected glints excitement as the revelation dawned:

They [the parents] will be so excited, because some of them like progress in their children ... If we could give them [RMEP learners] this opportunity, it will show and encourage other learners - they might enjoy it and also want to do it. And I am sure that some of them [RMEP learners] would love to showcase what they can do in front of the whole school. It is an idea and I am going to try that out (Nomtshongwana interview, 19 June 2009).

Nomtshongwana had up to this point not considered the possibility of incorporating the learners' efforts at the RMEP at her school. This is proof that even though there is a concern for and an interest in promoting music education, a direct (and proactive) method in doing so is lacking. As an initial result of this interview, the next RMEP "In-House Concert" (19 September 2009) is to be held in Masiphumelele Primary School hall.

The RMEP (and other CMPs in the Western Cape) attempts to address the lack of music education in its local communities. The notorious and controversial issue of the elimination of music education from public schools (especially primary schools) makes the RMEP's most significant service to the community nothing less than the creation of an opportunity for learners to have an education in music. Nomtshongwana articulates her frustration that the schools (specifically in Kayelitsha) are unable to find a place for music education in their school syllabus or facilities. Concerning the RMEP's educational impact, she expresses optimistically:

It is very good that our learners are being exposed to that [music notation, music playing] even if it is a small fraction from our communities. At least at some stage these learners who are at Mr. Samaai can introduce it and extend it into our communities (Nomtshongwana interview, 19 June 2009).

Therefore, with the aid of music education and musical instruments within the community, the RMEP serves and mobilises the local communities by generating musical interest as well as by providing various musical activities in which other members of the community can be involved.

4.8 Creating Future Opportunities

In order to assist in relieving the under-privileged communities from unemployment and poverty, an intended outcome and goal of all CMPs is to create future opportunities and possible career options in/with music (by means of music education) for learners who have not yet considered any future possibilities, who are unsure of their future or simply unaware that music (classical and commercial) can be a promising way to make a

living. An ex-learner states her achievement at the RMEP as: "I'm a music teacher, and if it wasn't for Redefine [RMEP] I would have ended up doing nothing."

Since joining the RMEP, many of the learners have been exposed to the idea of playing music for money as well as to some of the various possibilities in the South African music industry or simply just practicing music on the sideline in their future.

Nomtshongwana (2009) agrees with this outlook on exposure to music education:

And again, our learners are being exposed to these instruments. They have this unique instrument that they can play and it also plays a part in their lives because later on in their lives they might be interested in pursuing a career in music, for instance. At least they are exposed now and they can read music ... (Nomtshongwana interview, 19 June 2009).

When asked if the learners would be using music in their future, a significant 88% indicated that they intend to make use of their music education (refer to Appendix J, Figure 31). Most learners associated a career in music in terms of performing (especially with regard to orchestral playing) or teaching music when asked what future opportunities are available in music:

- "Being a professional violin player and play for CPO [Cape Philharmonic Orchestra] and teach children."
- "A music teacher or lecturer."
- "I can become a music teacher, I can go in[to] the music industry and I can *learn* [teach] others about music."
- "To be in a famous orchestra and make a living."
- "Being a music teacher and becoming famous."
- "Playing in a musical group and play in a [an] orchestra."
- "Playing in orchestras, teaching others to play, participating in events."
- "Being music teacher and even famous."
- "Playing in orchestras with famous people and becoming rich."

- *“Learning [Teaching] others and passing my gift on.”*
- *“Becoming famous.”*
- *“A career, playing at venues, etc.”*
- *“A music educator.”*
- *“To play in Artscape Music Orchestra [Cape Philharmonic Youth Orchestra or Cape Philharmonic Orchestra] and also in other music orchestras.”*
- *“To play in an orchestra.”*
- *“Professional and amateur music playing. Solo and orchestra; music teacher – professional and amateur.”*
- *“Study music, have own music classes, play for events, etc.”*
- *“I think I could go and play overseas.”*
- *“You can open a music school.”*
- *“Performance and teaching. Performance at other places.”*
- *“Opera, playing in an orchestra/conducting an orchestra.”*
- *“Play in a [an] orchestra and more.”*
- *“Becoming professional music player and play for CPO [Cape Philharmonic Orchestra].*
- *“I can sing and do my violin, feature some artists.”*
- *“Become a singer and become a musical instrument player. And even play on TVs and radios.”*
- *“A music teacher.”*
- *“One can be a musical teacher and even playing in the orchestra.”*
- *“Teaching others, performing.”*
- *“You can play in an orchestra and even start your own band.”*
- *“Teaching and having your own music institute – a small one.”*
- *“Playing in the World Cup Orchestra.”*
- *“Playing for presidents when they are about to make a speech.”*

The reference to becoming famous or well-known through music is probably due to many reasons. First, the fame of commercial musicians, considered by many learners as icons, could seem more attainable now that the learners can actually play an instrument

and read music. Second, the RMEP has had several features in the press and magazines as well as having appeared on Pasella (on 18 March 2009). This local (and national) publicity that the RMEP has generated over the last twelve years (with the learners' involvement in classical music) may well seem as a standard (or bonus) occurrence and a common result of being involved in the music industry. Lastly, appearing on stage, performing or entertaining others with music are all associated with being in the "limelight" and gaining recognition from others. Since all the learners are given at least four opportunities a year by RMEP⁵¹ alone to play for an audience/crowd, each learner has experienced the sensation of being the centre of attention while making music. This sensation could easily lead to the notion of becoming famous through music or developing a reputation as a sought-after musician.

A few learners also considered composition in music as a future opportunity:

- "Music composing."
- "You can compose..."
- "Make my own music."

Even though a majority of the learners were positive regarding the possibilities that music has to offer, a handful of learners were either sceptical or not convinced of a future in music:

- "A career perhaps."
- "Maybe a musician."
- "Not much."
- "Not much. If you [are] lucky and work hard you can get far. If not, then there's not much to look forward to."

These four learners have been involved in music education at the RMEP for a reasonable period of time (ranging from two years to seven years), so their apathetic outlook on

⁵¹ Referring to the four annual RMEP "In-House Concerts."

possible future opportunities in music cannot be pinned on unfamiliarity with music or ignorance of an existing music industry. More probable reasons could include no interest in following a music career, music is not enjoyable enough (or maybe too enjoyable) to transform into an occupation, they do not personally know anyone who has a successful music career or because they are not aware of all the aspects that the music industry has to offer. Perhaps music is seen solely as an interest, an extra-curricular activity or a leisurely pursuit. One teacher said that “some kids just want to do it for fun and not necessarily want to make it a career.” Four learners echoed this view:

- “For me it is a *hobbie* [hobby] but I could possibly form an ensemble and play at weddings, etc.”
- “I think that people like music and that you can have a bright future with it.”
- “Knowing that you can play music and you’ll be able to practise and play everywhere and anytime.”
- “It is like a back plan if your career fails. You can entertain people at events for money. Teaching other people more about music. Starting your own music institute.”

The latter is also a typical example of being aware of the opportunities available with the aid of music education, but not considering it as a sustainable future.

A proactive possibility that the RMEP provides to the older, capable and competent learners who wish to use music in their future, is the opportunity to become an assistant to the RMEP teachers or a mentor to the younger learners. Samaai expresses his desire for learners to give back to CMPs, by saying:

I would love to see some of our kids so enveloped in music that they decide to and are able to go to a conservatoire or a university to become qualified and able to be involved in other CMPs – because that is how they learnt (Samaai interview, 20 June 2009).

This aspiration was shared by two ex-learners who both included community involvement in their future in music:

- “Establish a professional chamber group and ultimately find a way to incorporate it with outreach.”
- “I am going to stick here and learn more. Help to develop other children’s skills.”

When the parents were asked how music education could benefit their child, eight of the twenty five parents indicated the music education provided future opportunities for their children:

- “Maybe in future she will carry on with music even in tertiary [education].”
- “ ... a possible future (professional) in music.”
- “There are many opportunities in the music industry.”
- “So many possibilities and opportunities...”
- “Playing in an orchestra.”
- “ ... can be a career.”
- “Music is a career if she decide[s] to follow *on* [it].”
- “As he would be able to further his career in music.”

This proves that some of the parents are aware of the possibilities of a future for their children through music education. However, the majority of parents are still uninformed of music as a career, possibly due to their lack of musical knowledge as well as being unacquainted with the music industry (especially classical music) in the Western Cape.

On the other hand, when asked if they thought that learners at the RMEP have future opportunities in music, all eleven teachers stated “Yes” and listed various examples of current and ex-learners who have achieved success in music or who are currently

pursuing a career in music.⁵² One teacher pointed out the important fact that “students who are able to get financial funding and good instruments will be able to go on”, which is worth emphasising to the learners at the RMEP. Like most career orientated youth, they will need to work diligently and with motivation in order to earn scholarships, bursaries and other financial support to further their music education or to embark on a (classical or commercial) career in music. An ex-learner, who is currently a music teacher, stipulated her awareness of hard work in music and RMEP’s influence in her life:

I come from [a] township where you must work extra hard to develop your skills. But then redefine [RMEP] made things/open[ed] opportunities for me.

Presenting future opportunities in music and gradually changing the perception of (classical) music’s various possibilities took several years for the RMEP to achieve. A desirable result of older/ex-learners of the RMEP engaging in a future in music is the proof and inspiration that it provides to the younger learners that it is viable and possible. The fact that the majority of the learners (and some parents) are aware of a future in music and that all the teachers believe that music opportunities exist for the learners is the first stepping stone in incorporating more musicians in the South African music industry from under-privileged communities.

In conclusion, the interpretation of the responses of the body of the RMEP (learners, teachers and management), the local community members (parents and school principal) and personal observation verified that the RMEP has a beneficial influence. Noteworthy influences were determined in most of the areas of discussion, especially with regard to the various aspects of developing an identity, creating an appreciation of classical music and providing future opportunities. It is substantiated by the following:

⁵² Monica Dadasi and Kervin Engel (current B.Mus students at University of Cape Town), Odile Lesch (current B.Mus student at University of Stellenbosch) and Thembisa Ntshongontshi (violin teacher at several CMPs in the Western Cape).

- 89% of the learners stated that they would recommend the RMEP to their friends and other learners (refer to Appendix J, figure 17).
- 96% of the parents have recommended the RMEP to other parents (refer to Appendix J, Figure 37).
- All eleven teachers affirmed that they would recommend the RMEP to other teachers.

When the teachers were asked to motivate their reason for recommending the RMEP to other teachers, they responded:

- “It is an opportunity to get to know an essential part of the fabric of S[outh] African society.”
- “Broadens your insight.”
- “It gives you much insight into how learners can work with one another over barrier lines. One can see how they could struggle with other learning areas.”
- “It’s an eye-opener. It shows that everybody has music in them and it can be developed. In Europe music is of the highest standard but it’s also accessible to everybody interested.”
- “Great experience.”
- “It opens your mind on under-privileged kids and brings joy to your life.”
- “Teachers learn about people from different backgrounds.”
- “To see how children from different backgrounds enjoy music and not taking it for granted.”
- “Because the rewards of teaching in these projects are so obvious and one really does change lives.”
- “I think that it is important for all music teachers to do some form of outreach.”
- “They would then start to recognise what is actually required of a music teacher.”

Additionally, the teachers have been able to observe the learners throughout the course of their involvement at the RMEP and conclude that the RMEP does have a noticeable impact on their lives:

- “They are able to function musically within community organisations; some have done it as a subject at schools, some are studying at tertiary level, some have reported playing at funerals. Learners learn other social skills at the project which they apply in daily life.”
- “Students can express themselves through music which helps them learn about themselves and about life.”
- “It enriches their lives and can motivate them to rise out of their circumstances.”
- “It gives them a creative outlet in a structured way and provides essential/healthy/constructive activity!”

Besides the positive effects that the RMEP bestows, there are also areas that require attention in order to improve the project’s influence, specifically in connection with the learners’ progress and commitment as well as to further mobilisation of the community. However, the RMEP’s constructive and beneficial impact thusfar is testimony of the type of success(es) that can be achieved by a CMP in the Western Cape.

CHAPTER 5

Conclusion

The outcome of the investigation of the RMEP fulfilled the intended objectives of this study in the following ways:

- The nature of a CMP in an under-privileged community in the Western Cape was determined (as well as uncovering the accessible and available musical activities for the local communities that have been initiated directly and indirectly by means of the RMEP).
- The impact that such a CMP has on the individual and the local communities was discovered and/or verified.
- The benefits and shortcomings of the RMEP (as a typical/standard CMP in an under-privileged community in the Western Cape) were observed and interpreted.
- The type of music outreach that is possible with the implementation of a CMP in the Western Cape was discovered.
- The successful features/qualities of a CMP were established as well as its role within the local communities.

Considering the increased amount of public and governmental interest in CMPs, it is a surprise that there are many CMPs that struggle to achieve or maintain success or become better established in the Western Cape. One of the difficulties may lie in the fact that some of the CMPs do not witness tangible outcomes (such as concrete achievements of learners in the music classes, creating respectable instrumentalists, visible community upliftment and other achievements) which could be discouraging and lead to project failure. Swanepoel (1992) draws attention to the fact that “ ... while people [community workers and community members] are striving towards a concrete objective, they at the same time reach abstract goals that they may not even have thought of” (Swanepoel, 1992: 2). Therefore, it is important that CMPs bear in mind that the “abstract needs” of the local community are just as vital (if not more so) as the intended “concrete

objectives" that the CMP desires (Swanepoel, 1992: 2). This study makes it evident that the impact of a CMP may possibly be more extensive than what is visible. Nonetheless, having said that, it cannot be denied that obvious challenges and problems are apparent (and arise) with the implementation of CMPs in the Western Cape.

During the course of the study, numerous factors were discovered that contributed towards the impact the RMEP has on an individual and the local community/ies. The beneficial influences that the RMEP encompasses and produces (as well as other positive outcomes) are regarded as the "success" that CMPs desire and strive towards. The shortcomings of the RMEP are viewed in terms of lacking attributes and areas of improvement.

5.1 The Beneficial Impact of the Redefine Music Education Project

It is apparent from the following that the RMEP has positively impacted on individuals who are involved in the project as well as on members in the local communities:

- 1) Efficient administration and management of the RMEP.
- 2) Concrete outcomes and achievements of the learners and the RMEP (as a CMP).
- 3) Attained personal and community development of those involved directly and indirectly with the RMEP.

Each of these areas contributed towards the RMEP's influence and are, in turn, summarised below.

1) From a management point of view, the RMEP provides an infrastructure that has an effect on the individuals and members of their communities:

- Respectable and secure facilities in which music classes and concerts can occur.
- Archived records/ documents of the learners and accompanying forms, which lead to efficient administration.

- Workable annual structure and class/lesson timetables.
- Structured music classes/lessons.
- Affordable (and in some minor cases, free of charge) music education/ tuition.
- Free of charge transportation to and from the RMEP facilities.
- Free of charge instrument hire.
- Competent, experienced and committed teachers.

Due to the adequate funding (in general, but specifically referring to 2009), the RMEP does not suffer any financial setbacks unlike many other community projects or CMPs. The fact that the RMEP is able to provide the above-mentioned infrastructure and logistical support, assists the project in fulfilling its purpose and creates a good impression of effectiveness among its community members.

2) The concrete achievements of the RMEP refer to the demonstrable successes, and include:

- Learners who were selected to play in the Cape Philharmonic Youth Orchestra and the Cape Philharmonic Wind Ensemble in 2009.
- Learners who are playing Trinity College of Music practical examinations in 2009.
- RMEP's invitation to the Valdres Summer Symphony Music Festival, in Norway, in June 2009.
- Learners who were selected to participate in the SAMET orchestra workshop in 2009.
- RMEP's appearance on Pasella in 2009 as well as in features in local newspapers and magazines.
- Well-attended RMEP "In-House Concerts" during the case study.
- Ex-learners who are pursuing careers in music (for example, three ex-learners who are currently pursuing graduate music studies (at the University of Stellenbosch and University of Cape Town) as well as an ex-learner who is a CMP music teacher).

- Respected national (invited) performances, and invitations to national festivals.

3) Personal and community development were attained (or assisted) by:

- Creating a personal identity among the learners through musical interest and enjoyment in music education. In doing so, self-confidence and pride were instilled as well as the ability to differentiate themselves from peers and other members of their communities to realise their individuality.
- Establishing the learners' personal significance through musical group involvement and activities, by means of friendships and personal music achievements.
- Creating/Increasing an awareness and appreciation for classical music and (classical) musical instruments among learners, their parents and other community members by means of changing current perceptions of classical music (and instruments), acquiring a learner-instrument relationship, introducing and exposing classical music (and instruments) to friends and family.
- Creating an awareness of the circumstances in under-privileged communities to the teachers and a few of the learners by the RMEP's incorporation of learners from impoverished communities. The teachers underwent a change of current perceptions of under-privileged children, CMPs (in general) and an adaption to their teaching methods transpired (demonstrating their flexibility as educators).
- Developing the learner's character by instilling (mainly) discipline, respect and good behaviour in an effort to cultivate whole, noble and sensitive human beings (influencing other areas of their lives).
- Building human relationships such as friendships and positive learner-teacher relationships and being influenced by those individuals (especially with regard to improving personal music studies, enjoying musical activity and social activity).
- Encouraging cultural interaction by the RMEP's incorporation of different races and cultures and, therefore, promoting cultural tolerance and understanding.

- Encouraging and enforcing the required commitment from learners (also from teachers) in regards to music education.
- Serving and mobilising the community by providing well-attended “In-House Concerts” at the RMEP, learners playing at school events and elsewhere in the communities, introducing their instruments to the community (and, therefore, providing exposure).
- Creating future opportunities as well as the awareness that future opportunities are available in/with music and music education.

The many achievements and influences that the RMEP has been able to attain and provide are examples of what a CMP in the Western Cape is capable of.

5.2 Shortcomings of the Redefine Music Education Project

As mentioned before, the shortcomings of the RMEP refer to the 1) challenges that the RMEP has undergone in 2009 and 2) cover areas of possible further improvement. Swanepoel points out that “ ... the attainment of an objective leads to the identification of further needs, the setting of further objectives, and further action to reach the new objectives” (Swanepoel, 1992: 9). Therefore, the areas of improvement (in general) at the RMEP are a result of the many objectives that have already been accomplished. It should be noted that even though the challenges are highlighted and areas of improvement are suggested, solutions might be complicated in this thesis and are not necessarily provided.

1) The challenges of the RMEP include:

- The status of the facilities in Kuils River due to the fact that the Performing Arts Department of the Cape Teaching and Leadership Institute has declared the facilities unavailable to the RMEP as from (supposedly) 2009. The unpredictable situation of the evacuation of the RMEP creates a predicament of a shortage of facilities to continue music education and maintain the RMEP’s purpose.

- The slow learner progress due to personal problems, community circumstances, absence, group tuition and even (in some cases) lack of commitment.
- The disadvantages of group class tuition, such as different levels of personal learner progress, absence of learners affecting group progress and no constant individual attention.
- Absence due to sports, traditional initiations and other favoured priorities.
- A small amount of drop-outs throughout 2009.
- Funding for further studies in music after the RMEP, should the learner pursue music as a career.

As seen from the above, the challenges that the RMEP are experiencing are predominantly concerned with practical disappointments and setbacks.

2) The following includes areas of improvement which are of a more idealistic nature:

- Mobilising, involving and exposing the community to music by initiating/creating/providing more music activities (both by the learners, the RMEP, parents, teachers and school principals).
- Cultural interaction between the learners.
- Enhancing learner motivation and commitment by exposing learners to professional musicians and concerts, and inspiring them in the process.
- Creating further awareness of future possibilities in music and encouraging competent learners to follow music as a career.

It is evident from the above that the RMEP's perceived benefits outweigh its shortcomings as documented in this study. Considering the RMEP's positive attributes, the project has the potential to achieve a great deal more in the future and by doing so, influencing other CMPs. Samaai's personal vision of the RMEP's potential is relevant in this regard:

My dream is to have this place [Performing Arts Department of the Cape Teaching and Leadership Institute] re-opened for the project and re-established as a daily Arts and Culture Centre in Kuils River. That students will be allowed to come for lessons, whether it be for violin, piano or whatever, and that space will be facilitated for the possibility of giving space to one-to-one lessons, group music making and for drama and for dance. And that we will have good [arts] teachers to serve this community and that we will involve the parents to sustain it. Now that will not happen in my lifetime, but if somebody could just take it further (Samaai interview, 20 June 2009).

It is hoped that this thesis clearly describes the salient issues that need to be considered when dealing with a CMP. Since “community development is a learning process”, other (or new) CMPs might be able to use this case study as a reference from which they can compare their current standing (in terms of outcomes, benefits and shortcomings), use it as point of departure or as some form of guideline (Swanepoel, 1992: 3).

5.3 Areas for Further Study

The content of the present document provides a myriad of further research opportunities regarding CMPs, music education and music in the South African communities. The foundation has been laid to assist/inspire/expose the need for investigation further to establish musical needs and resources as well as the means of obtaining them. Also, there is a need to establish solutions for the shortcomings of CMPs in the Western Cape (especially regarding learner progress, facilities and further music education funding) in order for CMPs to grow and progress, to promote the performing arts and music education, and help with the much-needed community upliftment in South African communities.

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APPENDIX A
NOTIFICATION LETTER

28 February 2009

Dear Parent/Relative/Caregiver,

A research study is currently being conducted at the Redefine Music Education Project (in Kuils River) based on the significance of this community music project and the impact that it has on your child and your child's community.

By receiving this letter, you are informed of your child's possible involvement in this innovative, constructive and enriching community study. No more than the simple act of filling out a questionnaire or participating in informal discussion will be required of your child, of which the outcome will be attentively, honestly and fairly documented.

Should there be any objection or enquiries, please do not hesitate to contact me on 0724393248, or kindly send a letter with your child to the Redefine Music Education Project on Saturday morning, 7 March 2009.

This attempt at making the advancement of community music projects more accessible to academic institutions and your child's participation therein is of great significance and value.

Kind Regards,

Babette le Roux.

[Masters of Music student at University of Stellenbosch]

APPENDIX B
REGISTRATION FORM 2009

REDEFINE MUSIC EDUCATION PROJECT

A Project of the South African Music Education Trust (SAMET)

Project Leader: Ronnie Samaai.

SECTION A *Personal details [PLEASE PRINT]*

Surname: Student/Registration No:
First Name: Gender: M / F
Date of Birth: Age (as on 1 January 2009):
School: Grade:

Home Address:
.....
.....

Postal Code:
Telephone No: Cell No:
Parent/Guardian:

SECTION B *To be completed by registration staff*

Instrument: Own OR On Loan:
Inventory no. of instrument:
Date of Registration:
Registration Officer: Signature:

INSTRUMENT FORM

REDEFINE MUSIC EDUCATION PROJECT

A Project of the South African Music Education Trust (SAMET)

Name of learner: Student/Registration no:

SECTION A

I, Ronald Samaai, project leader of Redefine Music Education Project, hereby delegate my responsibility to, parent/guardian of in respect of (instrument).

Inventory no:

Signature of Project Leader: Date:

Ronald S. Samaai

SECTION B *To be completed by parent/guardian and returned to Project Leader*

I,, parent/guardian of hereby acknowledge receipt of the instrument described under Section A above and accept full responsibility for it.

Residential Address:

.....

.....

.....

Tel:

Cell:

Signature of parent/guardian:Date:.....

PLEASE NOTE THAT THE INSTRUMENT REMAINS THE PROPERTY OF THE PROJECT AND MUST BE RETURNED WHEN YOUR CHILD WITHDRAWS OF LEAVES THE PROJECT.

INDEMNITY FORM 2009

REDEFINE MUSIC EDUCATION PROJECT

A Project of the South African Music Education Trust (SAMET)

Project Leader: Ronnie Samaai.

To be completed and signed by parent/guardian

Name of learner: Student/Registration no:

I, (parent/guardian), hereby confirm and undertake as follows:

1. That I am the parent/legal guardian of the above-mentioned learner and I am duly authorised to sign the indemnity;
2. That I waive and abandon without limitation all and any present claims of whatsoever nature (including for loss of property, injury or death) arising from or in connection with or as a result of:

- The transportation of my son/daughter to and from classes and music excursions;
- Their participation in any and all activities during 2009, under the control or supervision of the Redefine Music Education Project and/or its workers/volunteers whether or not such activities are approved by the Redefine Music Education Project; and
- Their use of any facilities and premises hired or supplied by the Redefine Music Education Project or third parties for or in connection with music education.

3. I hereby indemnify and agree to keep the Redefine Music Education Project (including all legal costs and expenses on an attorney and own client basis) from and against the Redefine Music Education Project and/or its volunteers arising as a result of the aforegoing howsoever caused.

Signed on the (date) of (month) 2009, at (place).

Signature of parent/guardian:

Signature of witnesses: 1.

2.

APPENDIX C
LEARNERS' NAME LIST 2009

Registration no.	Surname	Name	School Grade	Group	Instrument
128	Afrika	Carmia	8	C	Violin
068	Afrika*	Zinnia	12+	E	Treble Recorder (own)
071	Andrews*	Marceline	12+	E	Violin/Cello
9017	Arenz	Zoë	4	A	Violin
9019	Benjamin	Julia	4	A	Descant Recorder
9001	Bestman	Chanté	5	A	Trumpet (own)
8031	Bhana	Courtney	9	D	Horn/Violin
9020	Boyana	Mlamleli	5	A	Descant Recorder
8004	Cebani	Athenkosi	5	B	Violin
035	Dadase*	Monica	12+	E	Flute/Treble Recorder
079	Davids	Franklin	12	E	Trumpet (own)
8015	Davids	Jevon	11	D	Clarinet (own)
039	Davids	Simone	8	D	Clarinet
009	Dawson	Joslyn	9	E	Cello/Treble Recorder
049	Dawson*	Rozanne	12+	E	Treble Recorder (own)/ Theory tut
9021	Dhlamini	Zethu	4	A	Descant Recorder
9002	Dirks	Ashley	4	A	Descant Recorder
047	Du Plessis	Jean-Pierre	7	C	Cello
040	Edwards	Linley-Rose	10	E	Treble Recorder/Flute
9022	Fatyela	Ludwe	4	A	Descant Recorder
8023	Felix	Caleb	3	A	Violin
8028	Flowers	Lauren	7	B	Violin (own)
8027	Flowers	Jaimee	8	C	Euphonium (own)
9003	Fortune	Keaton	4	A	Descant Recorder
121	Genu	Asive	7	B	Violin
9004	Godden	Tess	9	B	Viola
9013	Gordon	Carla	6	A	Descant Recorder
096	Gwenxane	Sityhilelo	9	D	Clarinet/Bass

					Recorder
9023	Hans	Kristin	10	D	Violin (own)
7089	Hercules	Samantha	7	C	Violin (own)
7077	Holster	Keshia	5	C	Violin
9005	Hendricks	Nina	3	A	Descant Recorder
053	Hoosain*	Leah	12+	E	Viola (own)/ Theory tut
156	Hoosain	Shem	12	E	Violin
8001	Isaacs	Chanice	4	B	Descant Recorder
8034	Isaacs	Naydine	9	D	Flute/Viola
151	Jafta	Nolukhanyo	12	D	Violin
042	Jafta	Nonkukuleko	9	D	Violin
	Jenneker*	Aidan	12+	E	Violin/Theory tut
081	Jenneker	Seth	11	E	Cello
9006	Josephs	Jessica	3	A	Descant Recorder
9028	Josephus	Dasha	5	A	Descant Recorder
150	Josephus	Garcia	11	E	Violin
9007	Kannemeyer	Natalie	6	B	Violin (own)
7173	Kedama	Masixole	9	C	Violin
9031	Keyi	Sesethu	3	A	Descant Recorder
7176	Kwonglee	Danielle	5	C	Violin
082	Levendal	Kaylin	8	D	Violin
8007	Litye	Luxolo	5	B	Violin
129	Luckay	Kristen	11	E	Flute/Treble Recorder
7173	Magobiane	Tina		B	Treble Recorder
115	Mata	Namakwezi	8	D	Violin
088	Matanzima	Unathi	7	C	Violin
008	Mayongo*	Lulamile	12+	E	Violin (own)
9026	Mbane	Kamvelihle	4	A	Descant Recorder
9008	Mgodeli	Mpumelelo	2	A	Descant Recorder
9009	Mohamed	Dillon	9	B	Violin (own)
120	Mooi	Siyamthanda	9	C	Double Bass/ Treble Recorder
103	Mpisekaya	Siyamthanda	7	C	Treble Recorder
7784	Mzi	Okhule		B	Descant Recorder
9010	Ncosani	Zoeloa	6	B	Treble Recorder
9027	Ncwana	Lindelihle	5	A	Descant Recorder
094	Ndamase	Xolisa	7	C	Violin
8022	Ndayi	Voyulwethu	8	B	Tenor Recorder

9018	Nkhelle	Albertina	7	B	Cello
7176	Nikani	Maphelo	8	B	Tenor Recorder
8013	Nomtshongwana	Babalwa	4	B	Descant Recorder
130	Nomtshongwana	Kwezi	7	C	Cello
8009	Nkone	Bolumko	5	B	Descant Recorder
8021	Ntsendwana	Thamsanqa	9	B	Trumpet
7181	Petersen	Caryn	9	D	Viola
7183	Petersen	Chante	5	C	Violin (own)
046	Philander	Tamlyn	11	E	Trumpet/Treble Recorder
8010	Poto*	Xolani	5	B	Flute
8011	Rasmeni	Onesimo	3	A	Descant Recorder
9011	Roberts	Amber	6	A	Violin (own)
8020	Prinsloo	Darryn	11	D	Trombone
159	September	Carine	8	E	Violin
8038	Solomon	Erin	6	B	Violin
8039	Solomon	Kelly	9	C	Trombone
098	Somdyala*	Siyanda	12+	E	Violin
8017	Solumdwane	Athekosi	5	B	Violin
7154	Thomas	Zanele	8	C	Violin
9012	Titus	Tina	2	A	Descant Recorder
003	Totiyana	Aviwe	10	D	Violin
9034	Villet	Kaylin	3	A	Descant Recorder
9014	Voigt	Linoge	2	A	Descant Recorder
9015	Ward	Nikita	3	A	Violin (own)
9032	Weinand	Jolene	8	B	Descant Recorder
059	Willemse	Brandon	10	D	Trumpet
9029	Willemse	Lois	6	A	Descant Recorder
134	Williams	Bernadine	12	E	Viola
9016	Williams	Brunique	4	A	Violin
136	Williams	Edyne	11	E	Violin
9033	Williams	Shantall	8	B	Treble/Tenor Recorder
9030	Wilson	Uriah	3	A	Descant Recorder
7024	Zana	Nisha	5	C	Violin

* Mentors.

APPENDIX D
ANNUAL STRUCTURE 2009

First Quarter	Second Quarter
31 January	18 April
07 February	09 May
14 February	16 May
21 February	23 May
28 February	30 May
07 March	06 June (<i>Theory Test</i>)
14 March (<i>Theory Test</i>)	13 June
28 March (<i>In-House Concert</i>)	20 June (<i>In-House Concert</i>)

Third Quarter	Fourth Quarter
25 July	10 October
01 August	17 October
15 August	24 October
22 August	31 October (<i>Final Theory Test</i>)
29 August	07 November
05 September	14 November
12 September (<i>Theory Test</i>)	21 November
19 September (<i>In-House Concert</i>)	28 November
	29 November (<i>15h30: Final Concert</i>)

APPENDIX E

TIMETABLE: First Quarter 2009

	09h00	09h35	10h10	10h45	11h20	11h55
R. Samaai (Violin)	<i>Beginners:</i> Litye (B2) Caleb (B1) Darren (B1) Nikita (A)	Zanele T. (C) Liengoane (C) Masixole (C) Samantha (C)	Aviwe (D)	Siyamthanda(C) Daniella (C) Unathi (C) Nisha (C) Asive B) Erin (C) Vuyokazi (B)	Lulamile (E) Siyanda (E) Marceline (E) Aidan (E)	Ensemble
J. du Toit (Violin)	<i>Beginners:</i> Brunique (A) Tayla (B1) Amber (B1)	Namakwe (D) Nolukhanyo (D) Carmia (C) Lauren (C)	Kaylin (E)	Carine (E) Nonkululeko (D) Dillon (B)	Shem (E) Edyne (E) Garcia (E) Courtney (C)	Ensemble
Z. Hofstader (Violin & Viola)	<i>Violin:</i> Natalie (B) Kirsten H. (B) Athenkosi S. (B)	<i>Violin:</i> Xolisa (C) Keshia (C) Chante (C) Bongeka (C)	<i>Viola:</i> Caryn (D) Naydine (D)	<i>Viola:</i> Nanky (B) Tess (B)	<i>Viola:</i> Leah (E) Bernadine (E)	Ensemble
W. Cadman (Cello & Contrabass)	<i>Cello:</i> Albertina (B)	<i>Cello:</i> Joslyn (E)	<i>Cello:</i> Marceline (E)	<i>Cello:</i> Jean-Pierre (C) Bulumko (B)	<i>Contrabass:</i> Siyamthanda (C)	Advanced Ensemble
B. le Roux* (Cello)	-----	<i>Seth (E)</i>	-----	-----	-----	Ensemble
F. Lesch (Theory & Recorder)	<i>Theory:</i> Group E + <i>Marceline*</i> + <i>Aidan*</i> + <i>Leah*</i>	<i>Theory:</i> Group B1 + <i>Zinnia*</i>	<i>Bass Recorder:</i> Sityhilelo Monica (E)	<i>Treble Recorder:</i> Zoleloa B) Tatum Siyamthanda M. Asisipho	Advanced Treble Recorder Ensemble	Full Recorder Ensemble
G. Gordon (Theory & Recorder)	<i>Descant Recorder:</i> Group B + <i>Rozanne*</i>	<i>Theory:</i> Group A + <i>Monica*</i>	<i>Tenor Recorder:</i> Kwezi Vuyolwethu Maphelo	<i>Descant Recorder:</i> Group A + <i>Rozanne*</i>	<i>Theory:</i> Group D	Recorder Ensemble
M. Linnen (Theory & Dance)	<i>Dance:</i> Group A	<i>Theory:</i> Group B2 + <i>Leah*</i>	<i>Theory:</i> Group C + <i>Aidan*</i>	<i>Dance:</i> Group C & D + <i>Sandisele*</i>	<i>Dance:</i> Group B + <i>Nonkulule*</i> + <i>Unathi*</i>	Advanced Dance Learners (Special

						Group)
T. Mentoor (<i>Flute</i>)	Naydine (D)	Kristen (E)	Xolani (B)	Monica (E)	Gulwa Sandisele (B)	Wind Ensemble
R. v.d. Berg (<i>Clarinet</i>)	Jevon (D)	Sityhilelo (E)		Simone (D)	Biosha (C)	Wind Ensemble
D. Engel (<i>Brass</i>)	<i>Trumpet:</i> Thamsanqa (B)	<i>Trombone:</i> Darryn (D)	<i>Trumpet:</i> Brandon (D)	<i>Trombone:</i> Kelly (C)	<i>Euphonium:</i> Jamee (C)	Wind Ensemble
A. Adams (<i>Brass</i>)	<i>French Horn:</i> Courtney	<i>Trumpet:</i> Tamlyn		<i>French Horn:</i> Courtney	<i>Trumpet:</i> Franklin (E)	Wind Ensemble
Supervised Practising		<i>Violin:</i> Siyamthanda + Lulamile* Nisha + Siyanda*		<i>Violin:</i> Samantha + Aidan Zanele T.& Carmia + Marceline		

* Mentors

* Temporary/Substitute teacher.

(Group divisions in brackets)

TIMETABLE: Second Quarter 2009

	09h00	09h35	10h10	10h45	11h20	11h55
R. Samaai <i>(Violin)</i>	<i>Admin</i>	Zanele T. (C) Masixole (C)	Carine (E)	Daniella (C) Unathi (C) Nisha (C) Erin (C)	Lulamile (E) Siyanda (E) Aidan (E)	Ensemble
J. du Toit <i>(Violin)</i>	Brunique (A) Nikita (A) Zoë (A) Amber (B1) Luxolo (B2)	Namakwe (D) Nolukhanyo (D) Carmia (C)	Kaylin (D)	Dillon (B)	Shem (E) Edyne (E) Garcia (E) Courtney (C)	Ensemble
Z. Hofstader <i>(Violin & Viola)</i>	<i>Violin:</i> Natalie (B) Caleb (B) Athenkosi C. (B) Athenkosi S. (B)	<i>Violin:</i> Keshia (C) Chanté (C) Lauren (C)	<i>Viola:</i> Naydine (D)	<i>Viola:</i> Caryn (D)	<i>Viola:</i> Leah (E) Bernadine (E)	Ensemble
Janna* <i>(Violin)</i>	Aviwe (D)	Samantha (C)	Kirsten (D)	Asive (B)	Xolisa (C)	Ensemble
W. Cadman <i>(Cello & Contrabass)</i>	<i>Cello:</i> Albertina (B) Kwezi (C)	<i>Cello:</i> Joslyn (E)	<i>Cello:</i> Kelly (B) Ludwe (B)	<i>Cello:</i> Jean-Pierre (C)	<i>Contrabass:</i> Siyamthanda M.(C)	Advanced Ensemble
B. le Roux* <i>(Cello)</i>	-----	<i>Seth (E)</i>	-----	-----	-----	Ensemble
F. Lesch <i>(Theory & Recorder)</i>	<i>Theory:</i> Group E + <i>Marceline*</i> + <i>Aidan*</i> + <i>Leah*</i>	<i>Theory:</i> Group B1 + <i>Zinnia*</i>	<i>Bass Recorder:</i> Sityhilelo Monica (E)	<i>Treble Recorder:</i> Zoleloa (B) Siyamthanda M. (C) Asisipho	Advanced Treble Recorder Ensemble	Full Recorder Ensemble
G. Gordon <i>(Theory & Recorder)</i>	<i>Descant Recorder:</i> Group B + <i>Rozanne*</i>	<i>Theory:</i> Group A + <i>Monica*</i>	<i>Tenor Recorder:</i> Shantall (B) Jolene (B) Simyamtanda Mp. (C) Maphelo	<i>Descant Recorder:</i> Group A + <i>Rozanne*</i>	<i>Theory:</i> Group D	Recorder Ensemble
M. Linnen <i>(Theory & Recorder)</i>	<i>Dance:</i> Group A	<i>Theory:</i> Group B2	<i>Theory:</i> Group C	<i>Dance:</i> Group C & D	<i>Dance:</i> Group B	Advanced

Dance)		+ Leah*	+ Aidan*	+ Sandisele*	+Nonkulule* +Unathi*	Dance Learners (Special Group)
T. Mentoor (Flute)	Naydine (D)	Kristen (E)	Xolani (B)	Linley-Rose (E)	Tina (B)	Wind Ensemble
R. v.d. Berg (Clarinet)	Simone (D)	Sityhilelo (E)		Simone (D)	Dasha (A)	Wind Ensemble
D. Engel (Brass)	<i>Trumpet:</i> Thamsanqa (B)	<i>Trombone:</i> Darryn (D)	<i>Trumpet:</i> Brandon (D)	<i>Trombone:</i> Vuyolwethu (B)	<i>Euphonium:</i> Jamee (C)	Wind Ensemble
A. Adams (Brass)	<i>Trumpet:</i> Chanté B. (A) Uriah (A)	<i>Trumpet:</i> Tamlyn (E)		<i>Trumpet:</i> Franklin (E)	<i>French Horn:</i> Dillon (B)	Wind Ensemble

* Mentors

* New violin teacher as from the Second Quarter

* Temporary/Substitute teacher

(Group divisions in brackets)

APPENDIX F

PROGRAMME/TIMETABLE

28 MARCH 2009 (First In-House Concert)

	09h00-09h30	09h35-10h05	10h10-10h40	10h45-11h15	11h20
R. Samaai	Beginner Strings Ensemble Rehearsal: "Reverie" [Broadway]	Aviwe Carine	Zanele Nisha Masixole Erin Samantha Asive Unathi Danielle Xolani	<i>Supervise Preparation of Concert Venue.</i> [Broadway]	Concert
W.Cadman	[Broadway]	Jean-Pierre	Joslyn	Albertina Kwezi	Concert
J. du Toit	Advanced Strings rehearsal:	Kaylin	Dillon	Nolukhanyo Carmia Lauren Nonkululeko	Concert
Z. Hofstander	"Keel Row" "Drowsy" [Room C]	Xolisa Keshia Chanté	Caryn Naydene	Leah Bernadine	Concert
B. le Roux*		Seth			Concert
F. Lesch	Recorder Ensemble Rehearsal: "Winter" [DG 006]	Zeleloa Siyamthanda Asispho [DG 006]		<i>Supervise Preparation of Concert Venue.</i> [Broadway]	Concert
G. Gordon	<i>Descant Recorder:</i> Group B [Room A]	<i>Tenor Recorder:</i> Vuyolwethu Maphelo Siyamthanda Shantal Jolene	<i>Descant Recorder:</i> Group A	<i>Supervise Preparation of Concert Venue.</i> [Broadway]	Concert
M. Linnen	-----	Junior Dance Rehearsal: "Da Beat Goes On"	Senior Dance Rehearsal: "Work dat Broom"	<i>Supervise Preparation of Concert Venue.</i> [Broadway]	Concert

T. Mentoor	Tina	Xolani	Linley-Rose	Kristen	Concert
R. v.d. Berg	Dasha	Simone's Rehearsal: "Midnight in Tobago"	Jevon	Sityhilelo	Concert
D. Engel	<i>Trumpet:</i> Thamsanqa	Brass Ensemble Rehearsal: "Abide with me"	Jamee	<i>Trombone:</i> Darryn	Concert
A. Adams	<i>Trumpet:</i> Chanté Uriah		Tamlyn	<i>French Horn:</i> Dillon	Concert

* Temporary/Substitute teacher.

PROGRAMME/TIMETABLE

20 JUNE 2009 (Second In-House Concert)

	09h00-09h35	09h40-10h00	10h15-10h45	11h00
R. Samaai <i>(Violin)</i>	Nikita Danielle Carine Awiwe [BG 006]	Junior Strings Rehearsal: "Open String Samba" [BG 006]	<i>Supervise preparation of Concert Venue and tuning.</i> [Broadway]	Concert
J. du Toit <i>(Violin)</i>	Kaylin		Kaylin	Concert
W. Cadman <i>(Cello & Contrabass)</i>	<i>Cello:</i> Albertina (B) Kwezi (C)	Senior Strings Rehearsal: "All Bowed"	<i>Cello:</i> Kelly (B) Ludwe (B)	Concert
F. Lesch <i>(Theory & Recorder)</i>	Accompany Rehearsal: Carine Awiwe [BG006]	Accompany Rehearsal: Junior Strings [BG 006]	Advanced Treble Recorder Rehearsal: "Trio - Handel" [BG 006]	Concert
W. Joost <i>(G. Gordon substitute teacher)</i>	-----	Descant Recorder Rehearsal: "Drifting Along"	Treble Recorder Rehearsal: "Andante"	Concert
M. Linnen <i>(Theory & Dance)</i>	Dance Rehearsals [Broadway]			Concert
T. Mentoer <i>(Flute)</i>	Kristin	Xolani	Naydene	Concert
R. v. d. Berg <i>(Clarinet)</i>	Simone	Sityhilelo	Dasha	Concert
D. Engel <i>(Brass)</i>	Brass Ensemble Rehearsal: "The Lion Sleeps Tonight"	<i>Trumpet & Trombone:</i> Darryn Brandon	<i>Euphonium:</i> Jamee	Concert
A. Adams <i>(Brass)</i>		<i>Trumpet:</i> Tamlyn	<i>Trumpet:</i> Franklin	Concert

APPENDIX G
RESULTS OF MARCH THEORY TEST

WELL DONE! You scored above 80%

Registration number	Surname	Name	%
GROUP A			
9017	Arenz	Zoë	90
9019	Benjamin	Julia	96
9001	Bestman	Chanté	88
9002	Dirks	Ashley	83
9022	Fatyela	Ludwe	100
9005	Hendricks	Nina	100
9006	Josephs	Jessica	96
9028	Josephus	Dasha	100
9012	Titus	Tina	88
9016	Williams	Brunique	88
9029	Wilson	Lois	95
9030	Wilson	Uriah	80
GROUP B			
8004	Cebani	Athenkosi	84
121	Genu	Asive	100
9009	Mohamed	Dillon	86
7076	Nikani	Maphelo	94
130	Nomtshongwana	Kwezi	94
8013	Nomtshongwana	Babalwa	100
8021	Ntsendwana	Thamsanqa	80
9018	Nkhelle	Albertina	100
9033	Williams	Shantell	84
GROUP C			
128	Afrika	Carmia	96
047	Du Plessis	Jean-Pierre	98
8027	Flowers	Jaimee	100
7183	Flowers	Lauren	86
7089	Hercules	Samantha	92
7077	Holster	Keshia	86
7176	Kwonglee	Danielle	82
088	Matanzima	Unathi	88
103	Mpsikaya	Siyamthanda	100
7183	Petersen	Chanté	80
8039	Solomon	Kelly	82
8031	Bhana	Courtney	88
120	Mooi	Siyamthanda	100

GROUP D			
8020	Prinsloo	Darren	84
003	Totiyana	Aviwe	87
9023	Hans	Kristen	90
GROUP E			
068	Afrika	Zinnia	90
079	Davids	Franklin	81
009	Dawson	Joslyn	90
053	Hoosain	Leah	90
156	Hoosain	Shem	86
082	Levendal	Kaylin	90
129	Luckay	Kristen	92
062	Jenneker	Aidan	98
046	Philander	Tamlyn	98
159	September	Carine	92
134	Williams	Bernadine	93
136	Williams	Edyne	80
035	Dadase	Monica	91

APPENDIX H
CONCERT PROGRAMME 28 MARCH 2009
FIRST IN-HOUSE CONCERT

1. *"Reverie"* - Beginner Strings Ensemble + Winds

2. *"Midnight in Tobago"* - Clarinet Solo, Simone Davids

3. *"Keel Row"*
"Maggies" - Advanced String Ensemble.

4. *"Winter" (by Vivaldi)* - Recorder Ensemble

5. *Abide With Me* - Brass Ensemble

6. *Partita (by Bach)* - Flute Solo, Ms. Tarryn Mentoor

7. *Da Beat Goes On* - Junior Dance

8. *Work Dat Broom* - Senior Dance

CONCERT PROGRAMME 20 June 2009

SECOND IN-HOUSE CONCERT

1. Dance Groups	TBA	M. Linnen
2. Violin Solos/Duets		
	<i>Theme – Hullah Brown (Solo)</i>	Nikita
Samaai	<i>The Tortoise (Duet)</i>	Danielle & R.
	<i>Finale from Water Music (Solo)</i>	Carine
Aviwe	<i>Ragtime Rondo (Duet)</i>	Carine &
3. Recorders Ensembles		
	<i>Drifting Along – Brian Bonsor</i>	Beginners
	<i>Andante</i>	Treble Recorders
Recorders	<i>Trio – Haydn</i>	Advanced
4. Clarinet	<i>Landler – Carl Reynecke</i>	Simone Davids
5. Flute	TBA	Kristen Luckay
6. Junior Strings	<i>Open String Samba</i>	
7. Senior Strings	<i>All Bowed</i>	
8. Violin Ensemble	<i>Two-Part Fugue</i>	Aidan, Lulamile,
Siyanda,		J. du Toit, R.
Samaai.		
9. Brass Ensemble	<i>The Lion Sleeps Tonight</i>	

APPENDIX I
QUESTIONNAIRES

1.

LEARNER QUESTIONNAIRE

(Learners 10 years and older)

1. What is your age? _____
2. What instrument(s) do you play?

3. For how long have you been playing your instrument(s)?

4. Why did you join the Redefine Music Education Project?

5. Could you read or play music before joining Redefine Music Education Project?
Yes/No _____
6. What did you know about your current instrument before you joined the Redefine Music Education Project?

7. Do you like your instrument? Yes/No _____
(a) Why?

8. What kind of music do you like?

9. What did you think of classical music before you joined the Redefine Music Education Project?

10. What do you think of classical music now?

11. How does classical music differ from commercial music on the radio?

12. Who is your music role model?

13. What do your parents/friends/community think of the Redefine Music Education Project?

14. How many hours do you practise a week? _____ hours.

15. Have you skipped music classes on a Saturday morning? Yes/No _____

16. What have you achieved at the Redefine Music Education Project?

17. What do you enjoy the most at the Redefine Music Education Project? Why?

18. What do you enjoy the least? Why?

19. Have you made good friends at the Redefine Music Education Project?

Yes/No _____

If Yes,

a) Do you see each other besides at the Redefine Music Education Project?

Yes/No _____

b) Are your friends at the Redefine Music Education Project of different age groups?

Yes/No _____

c) Are your friends at the Redefine Music Education Project of different races?

Yes/No _____

d) What have you learnt from your friends?

20. How often does your family listen to classical music? Tick one.

Never Seldom Sometimes Often Always

21. Have you introduced classical music to some of your other friends? Yes/No

22. Would you recommend Redefine Music Education Project to a friend? Yes/No

23. How often do you play for friends or family? Tick one.

Never Seldom Sometimes Often Always

24. Are they interested in your classes at the Redefine Music Education Project?

Yes/No _____

25. Are you encouraged by your friends and family to work at your music studies?

Yes/No _____

26. What is your favourite piece that you are currently learning to play?

27. Are your parents proud of your musical achievements? Yes/No _____

28. Has the Redefine Music Education Project taught you anything other than music related? Yes/No _____

If yes, what?

29. Do you like your teachers? Yes/No _____

30. Have you played your instrument at school events? Yes/No _____

31. Have you played anywhere else in your community? Yes/No _____

32. How often do your family and friends attend the Redefine Music Education Project "In-House Concerts"? Tick one.

Never Seldom Sometimes Often Always

33. How often do you invite other people to attend? Tick one.

Never Seldom Sometimes Often Always

34. Have you played at other music event (orchestras, festivals, etc)? Yes/No

a) If so, did you enjoy them? Yes/No _____

35. Do you think that you will use your music playing in your future? Yes/No

36. What future opportunities do you think are available in music?

2.

PARENT/GUARDIAN QUESTIONNAIRE

1. What instrument does your child play?

2. Why did you decide to enrol your child at the Redefine Music Education Project?

3. Do you have any classical music background? Yes/No _____

4. What did you think of classical music before your child was enrolled in the Redefine Music Education Project?

5. What do you think of classical music now?

6. What did you think of your child's instrument before the Redefine Music Education Project?

7. What do you think of your child's instrument since the Redefine Music Education Project?

8. Do you think music education will benefit your child? Yes/No _____

a) If yes, how?

9. How has the Redefine Music Education Project impacted your child?

10. How often does your child play for you or others? Tick one.

Never Seldom Sometimes Often Always

11. Rate your child's commitment towards his/her music studies at the Redefine Music Education Project on a scale from 1 to 5 (where 1 represents no commitment and 5 represents serious commitment). Tick one.

1 2 3 4 5

12. Have you recommended this project to other parents/guardians? Yes/No

3.

TEACHER QUESTIONNAIRE

1. How did you get involved at the Redefine Music Education Project?

2. For how long have you been involved?

3. What instrument do you teach at the Redefine Music Education Project?

4. What other responsibilities do you have at the Redefine Music Education Project?

5. What were your views regarding community music projects before you joined the Redefine Music Education Project?

6. What are your views about community music projects since your involvement in Redefine Music Education Project?

7. Why do you think that music education is a necessary/beneficial education to under-privileged scholars?

8. Besides a music education, what other benefits do learners acquire from the Redefine Music Education Project?

9. Do you think that the Redefine Music Education Project has an impact on these learners' lives? Yes/No _____

a) If yes, how?

10. Rate the level of commitment from the learners towards their music studies on a scale from 1 to 5 (where 1 is represents no commitment and 5 represents serious commitment). Tick one.

1 2 3 4 5

11. Evaluate the general progress of the learners at the Redefine Music Education Project. Tick one.

No progress Limited Satisfactory Good Excellent

12. Do the learners receive the necessary support from their families? Tick one.

Never Seldom Sometimes Often Always

13. Do you pay more attention to those learners who show obvious interest?

Yes/No _____

14. Are there learners who stand out? Do you have a "star" learner?

15. Rate the level of commitment from the teachers on a scale from 1 to 5 (where 1 represents no commitment and 5 represents serious commitment). Tick one.

Never Seldom Sometimes Often Always

16. Has the project changed your outlook on under-privileged children? Yes/No

a) If yes, how?

17. How the project changed your attitude towards music and music making?

18. Has teaching classical (Western) music to children with an African background been challenging? Yes/No _____

a) If yes, how?

19. Has the project changed your teaching methods/techniques in any way? Yes/No _____

a) If yes, how?

20. What frustrations have you experienced?

21. What joys have you experienced?

22. What are your views on group teaching at the Redefine Music Education Project?

23. What do you think are necessary teacher qualities to have in order to be a successful teacher at a community music project?

24. Is teaching at a community music project something that you would recommend to other music teachers? Yes/No _____

a) Why?

25. What do you think are the Redefine Music Education Project's best attributes?

26. What do you think is lacking at the Redefine Music Education Project?

27. Do frequently deal with the management at the Redefine Music Education Project? Comment.

28. Do you think that these children have future opportunities in music? Yes/No _____

a) If yes, give examples.

b) If no, why?

4.

EX-LEARNERS of the Redefine Music Education Project QUESTIONNAIRE

1. How did you become involved at the Redefine Music Education Project?

2. For how long were you a learner at the Redefine Music Education Project?

3. Are you still involved at the Redefine Music Education Project? Yes/No

a) If yes, how?

4. What instrument do you play?

5. How has the Redefine Music Education Project affected your life?

6. What did you achieve at the Redefine Music Education Project?

7. Do you think that the Redefine Music Education Project had an effect on your co-learners? Yes/No _____

a) Why?

8. Do you think music education can benefit learners at under-privileged schools?

Yes/No _____

a) If yes, how?

9. What did you enjoy the most at the Redefine Music Education Project?

10. What did you enjoy the least at the Redefine Music Education Project?

11. What do you think would further the music education at the Redefine Music Education Project?

12. What do you plan on doing with your music education?

13. Do you recommend the Redefine Music Education Project to other learners and parents? Yes/No _____

APPENDIX J

QUESTIONNAIRE RESULTS

HISTOGRAMS OF LEARNER QUESTIONNAIRE RESULTS:

Question 1: What is your age?

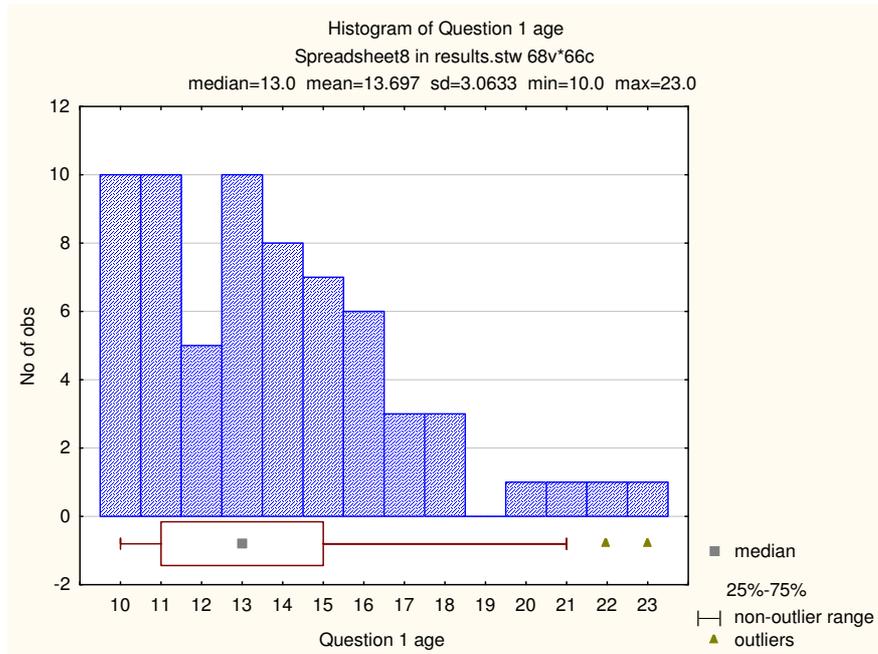


Figure 1

Question 2: What instruments do you play?

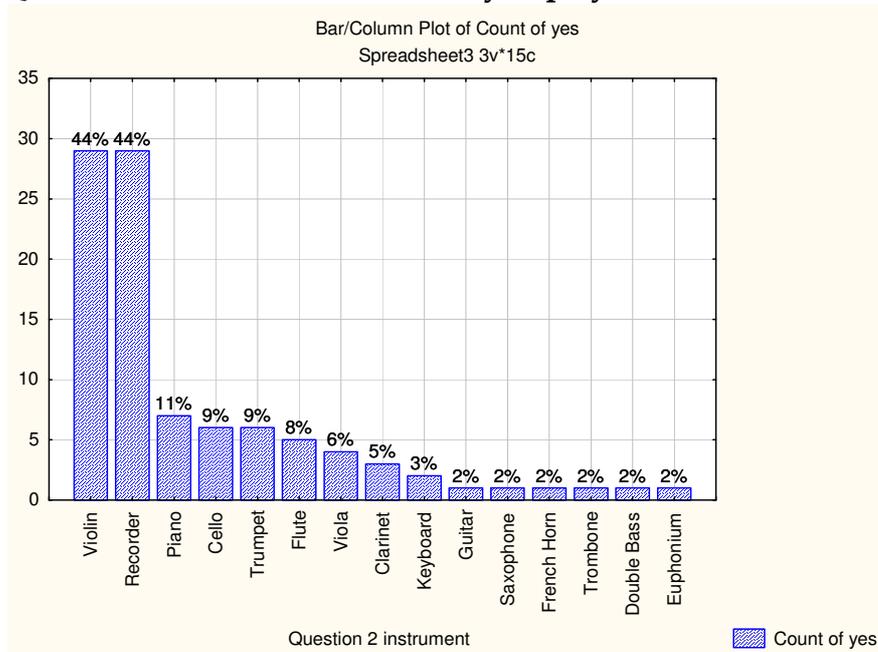


Figure 2

Question 3: For how long have you been playing your instrument?

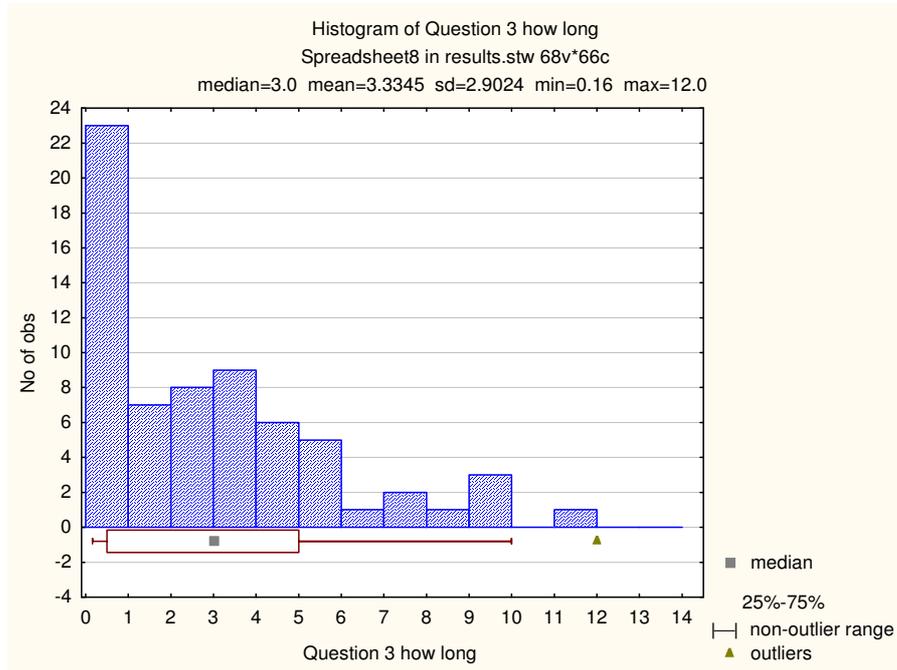


Figure 3

Question 4: Why did you join the Redefine Music Education Project?

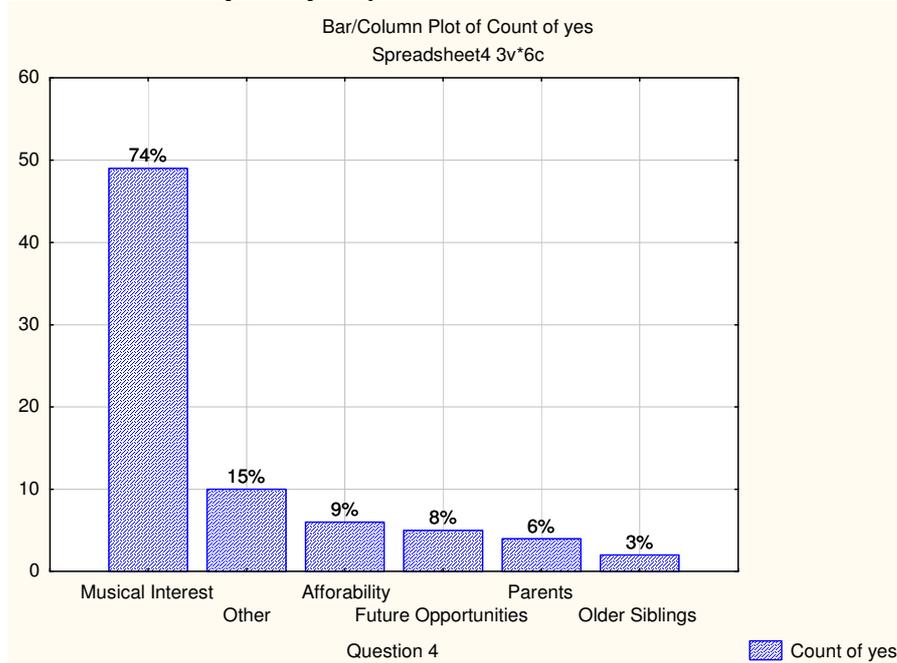


Figure 4

Question 5: Could you read or play music before joining the Redefine Music Education Project?

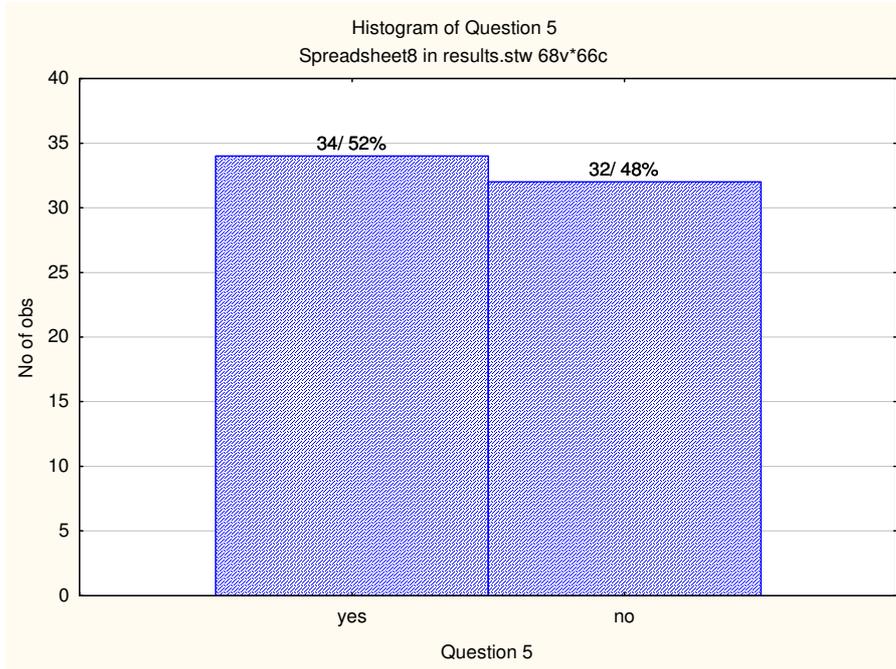


Figure 5

Question 7: Do you like your instrument?

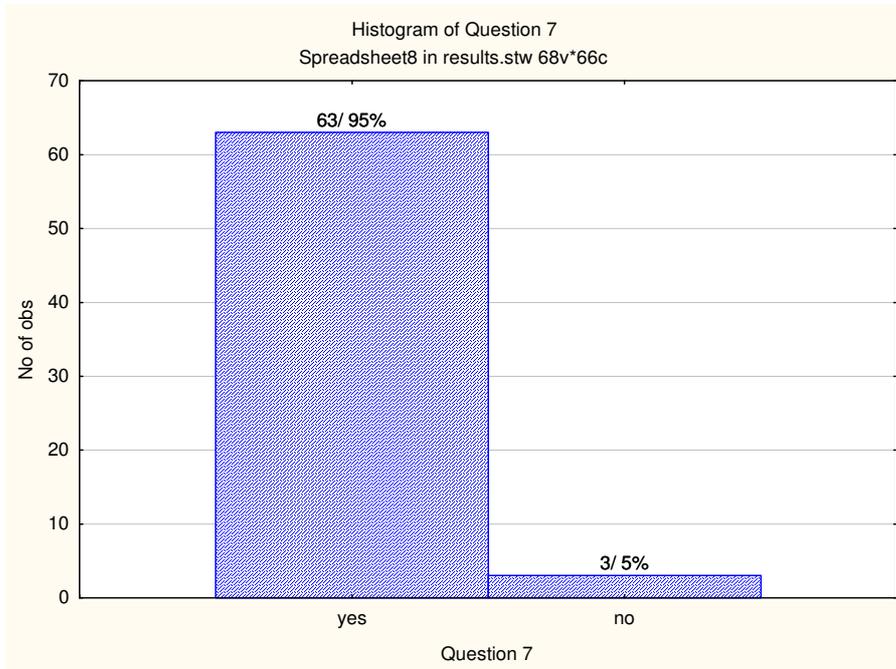


Figure 6

Question 8: What kind of music do you like?

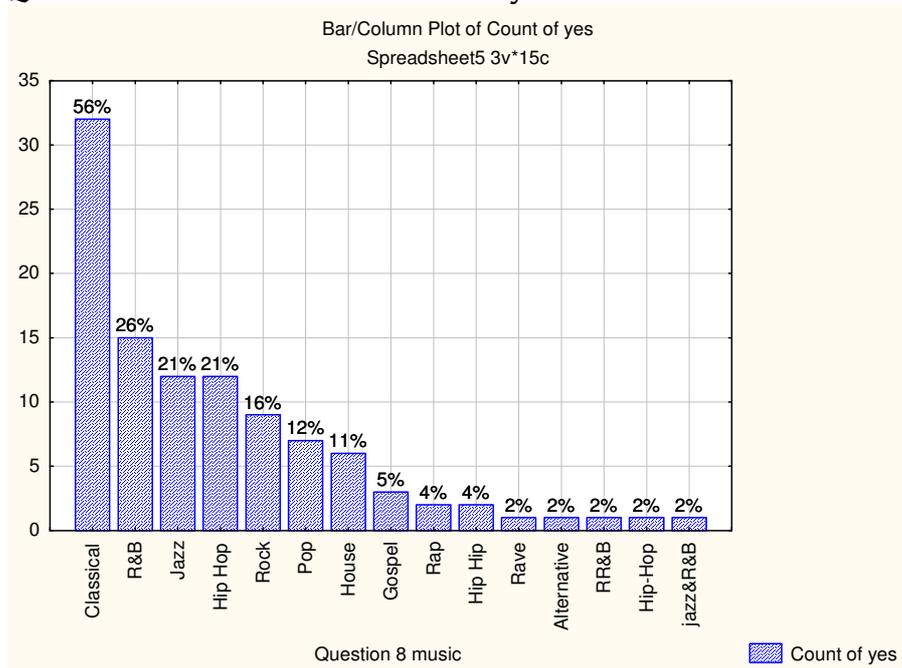


Figure 7

Question 12: Who is your music role model?

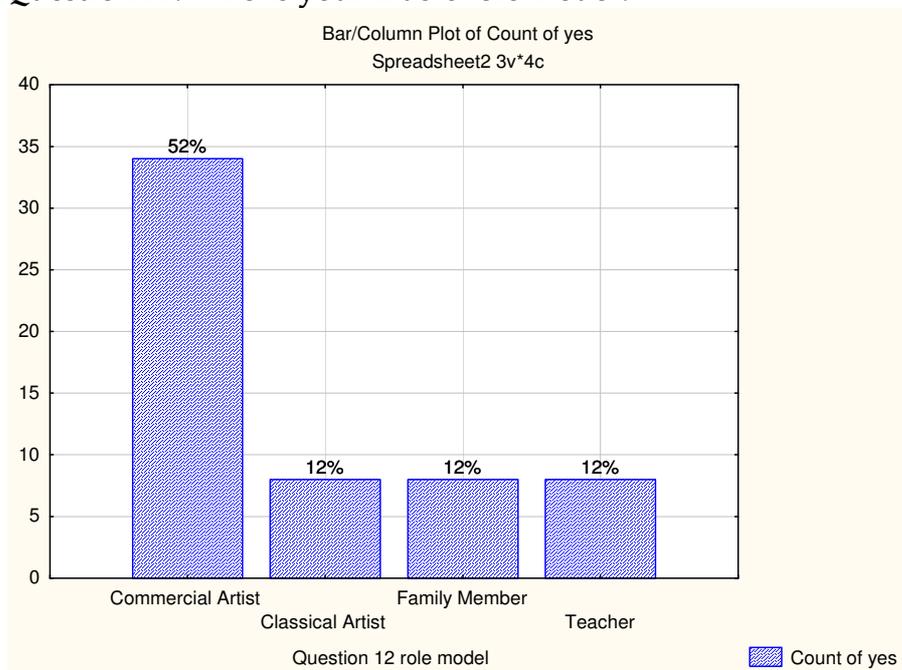


Figure 8

Question 14: How many hours do you practise a week?

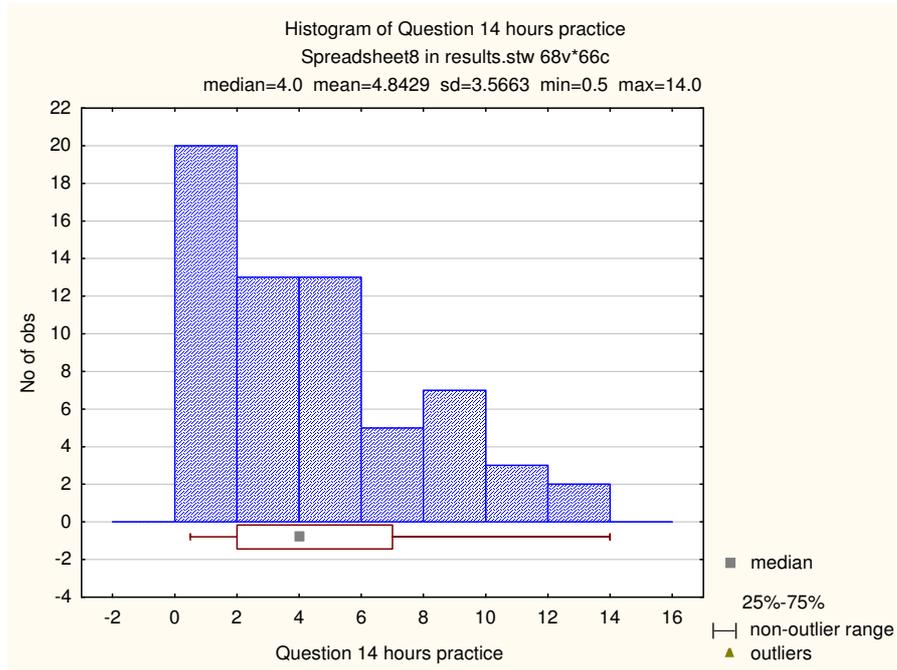


Figure 9

Question 15: Have you skipped music classes on a Saturday morning?

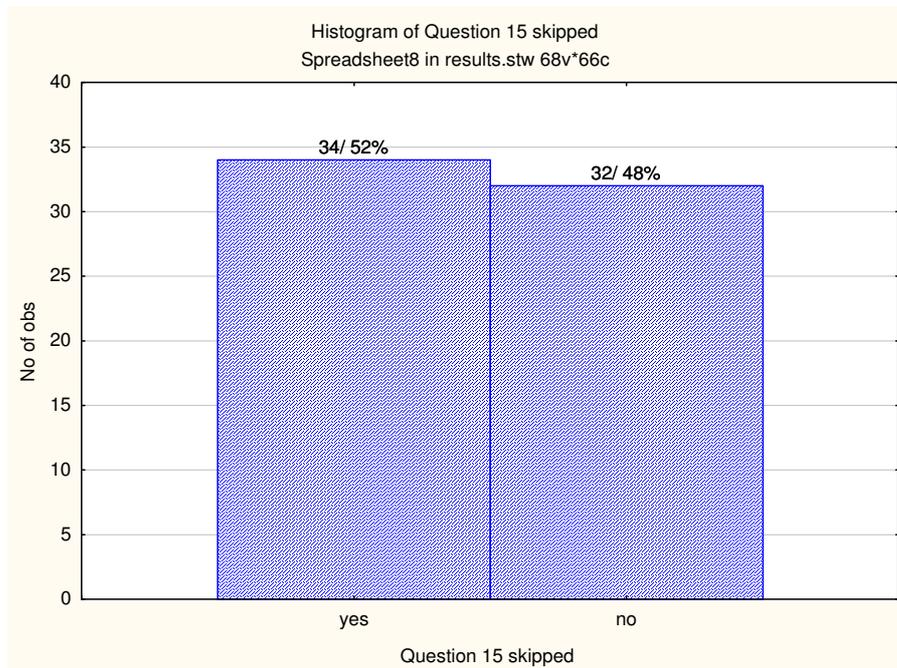


Figure 10

Question 19: Have you made good friends at the Redefine Music Education Project?

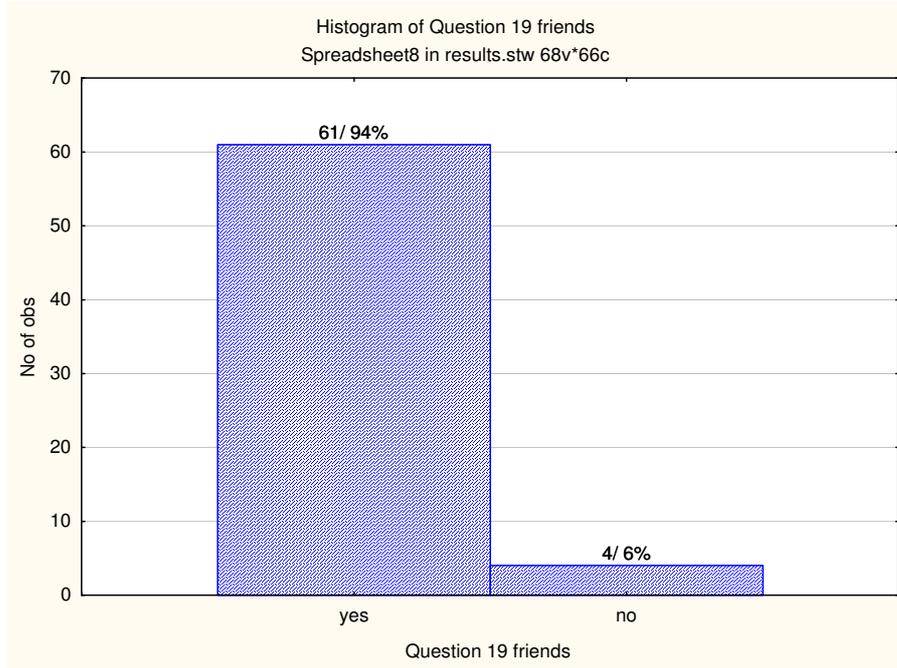


Figure 11

Question 19(a): Do you see each other besides at the Redefine Music Education Project?

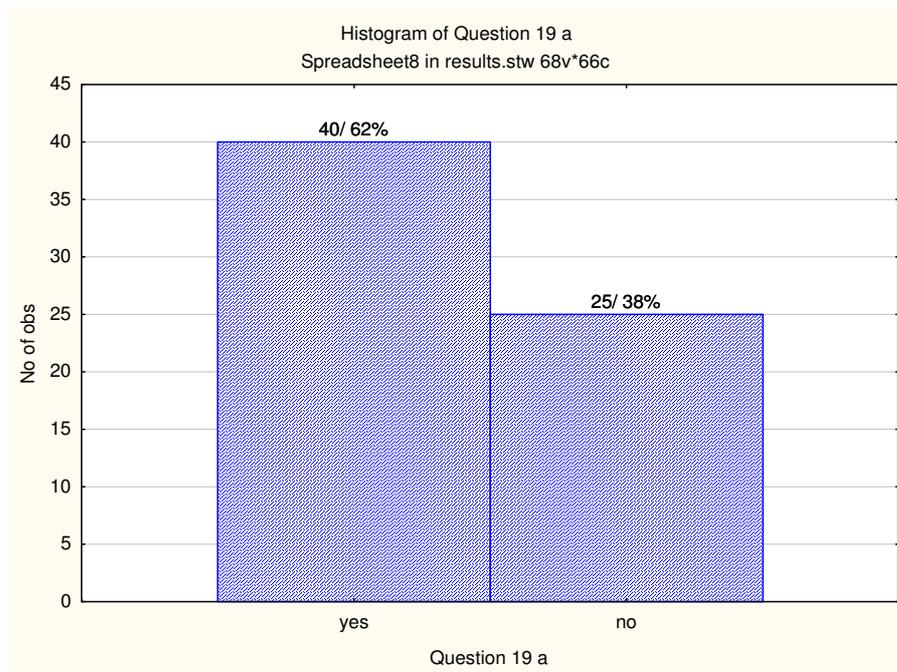


Figure 12

Question 19(b): Are you friends at the Redefine Music Education Project of different age groups?

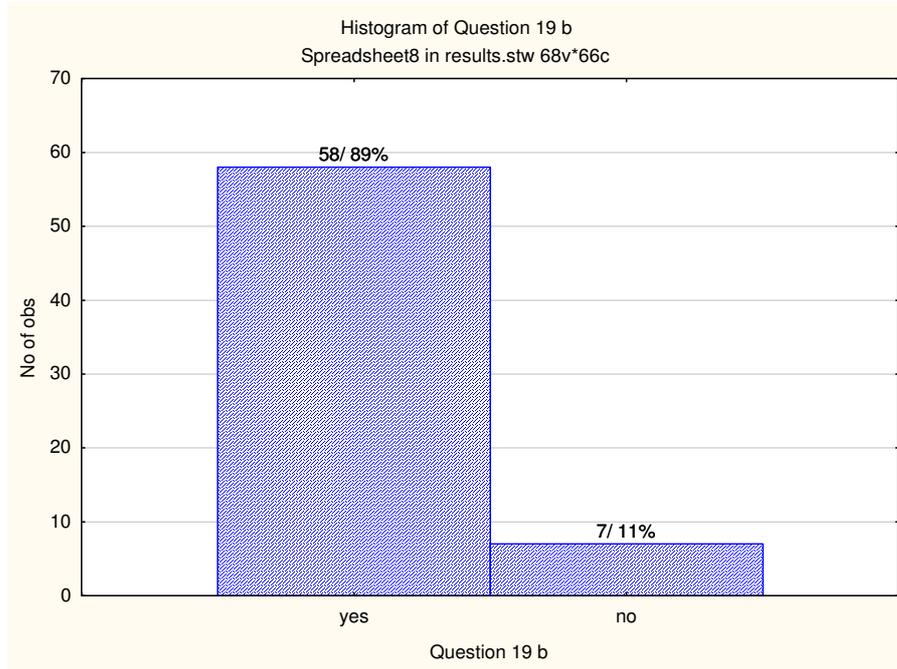


Figure 13

Question 19(c): Are your friends at the Redefine Music Education Project of different races?

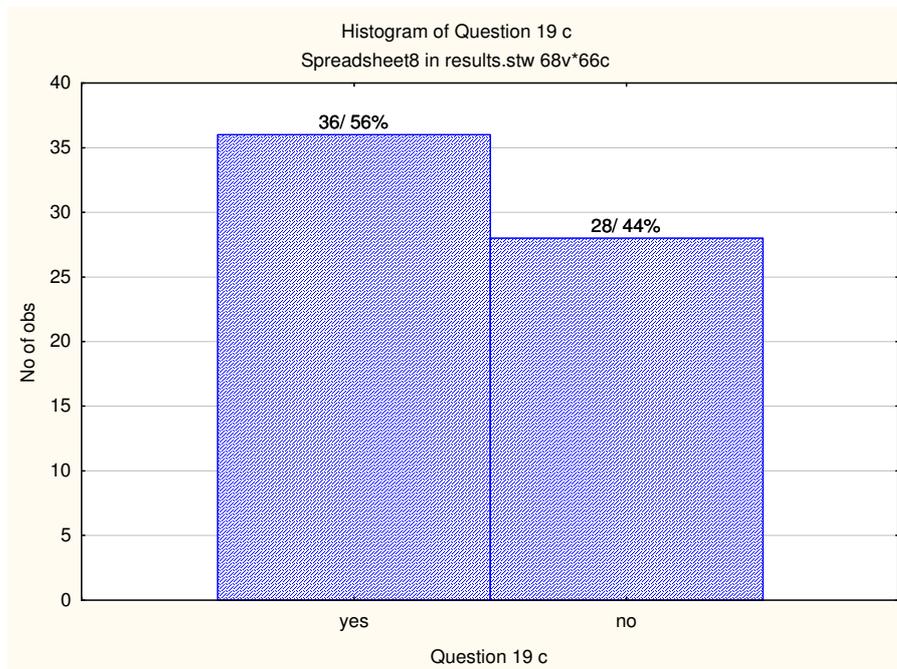


Figure 14

Question 20: How often does your family listen to classical music?

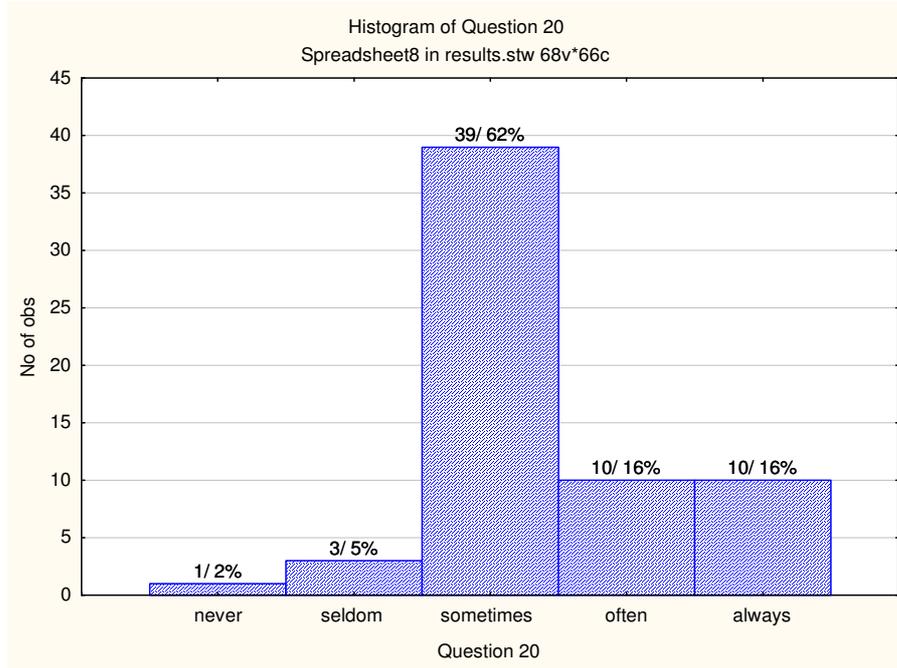


Figure 15

Question 21: Have you introduced classical music to some of your other friends?

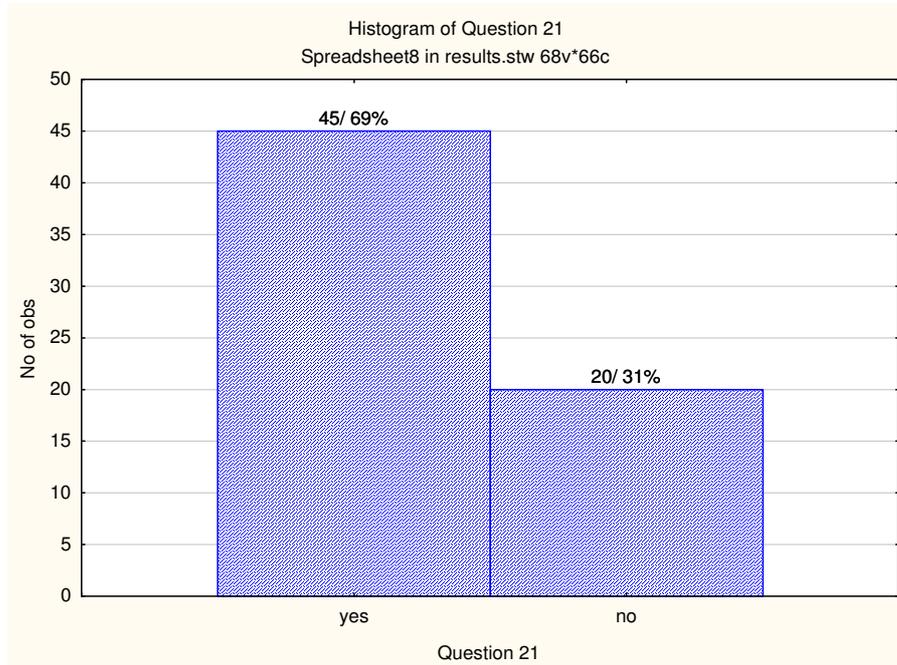


Figure 16

Question 22: Would you recommend the Redefine Music Education Project to a friend?

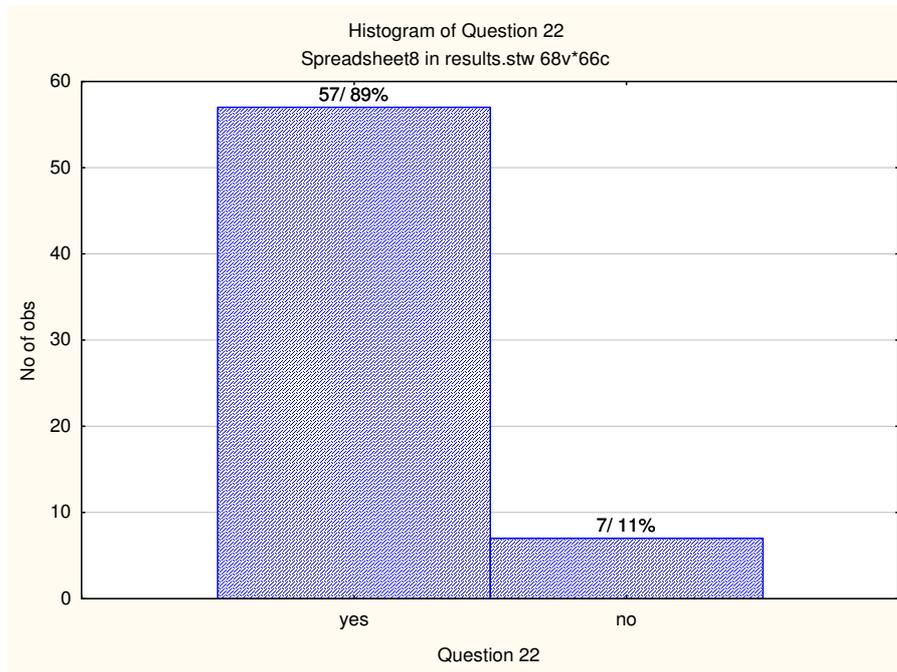


Figure 17

Question 23: How often do you play for friends or family?

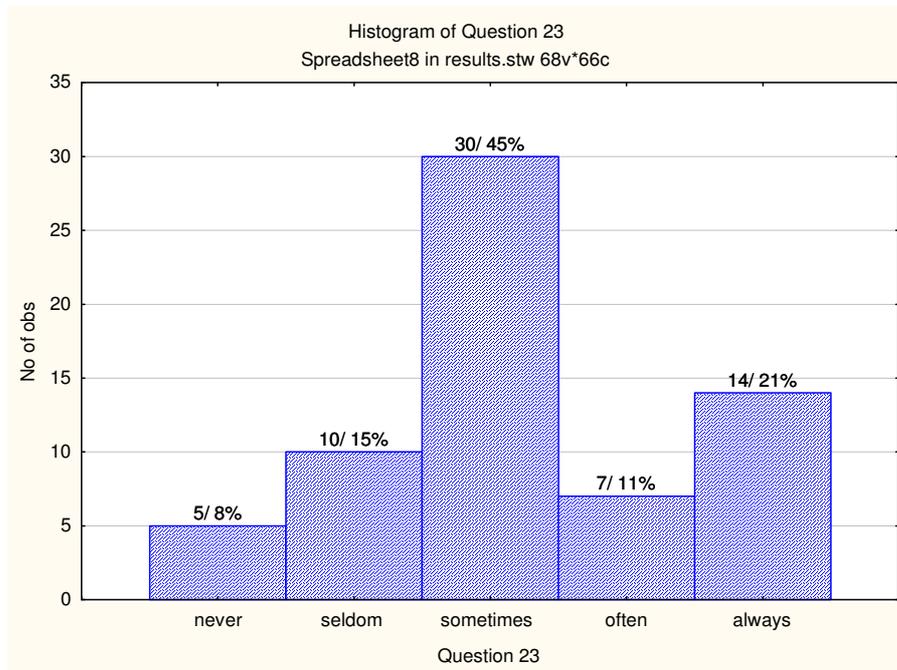


Figure 18

Question 24: Are they interested in your classes at the Redefine Music Education Project?

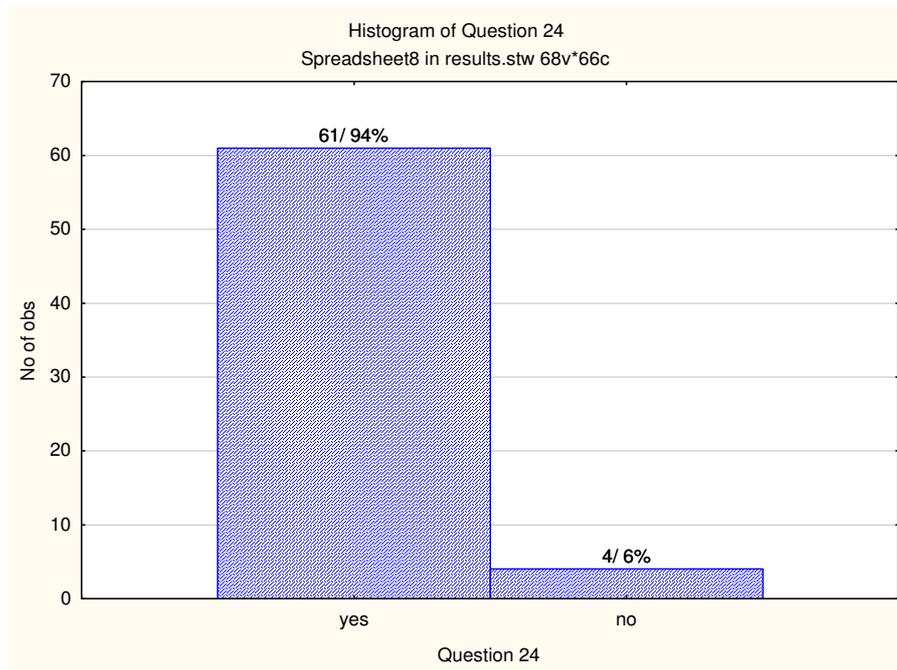


Figure 19

Question 25: Are you encouraged by your friends and family to work at your music studies?

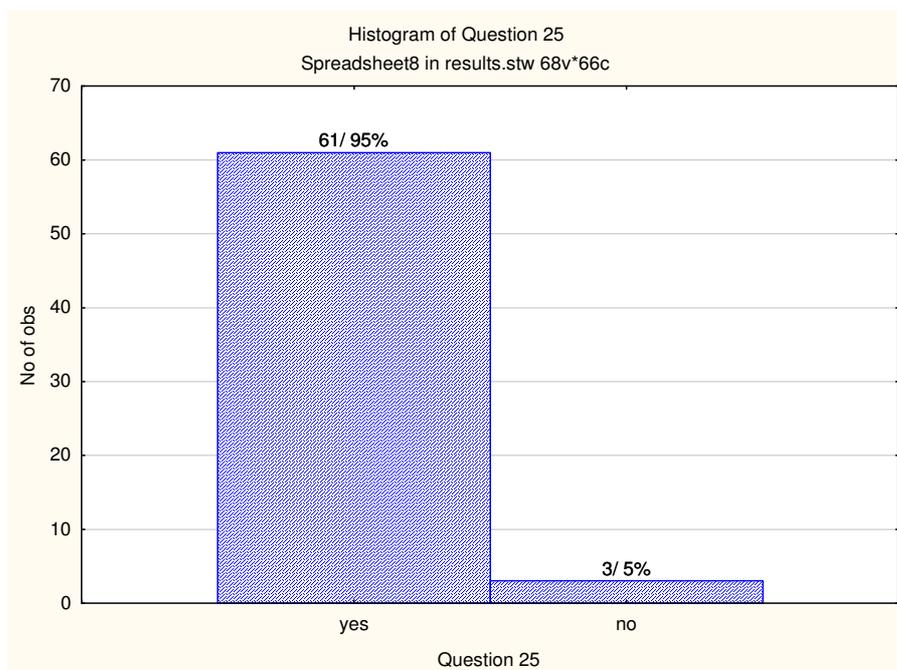


Figure 20

Question 26: What is your favourite piece that you are currently learning to play?

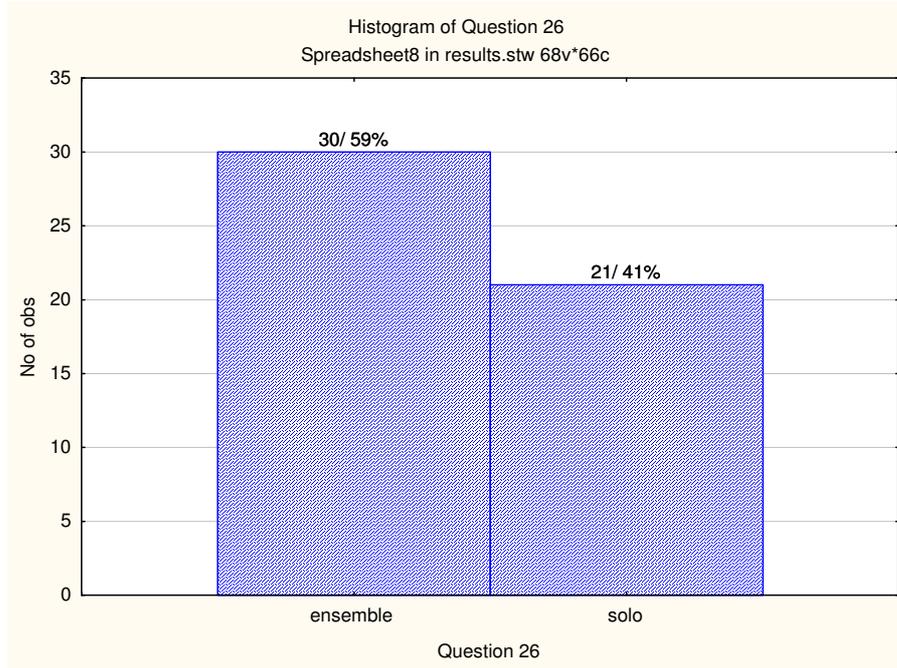


Figure 21

Question 27: Are your parents proud of your musical achievements?

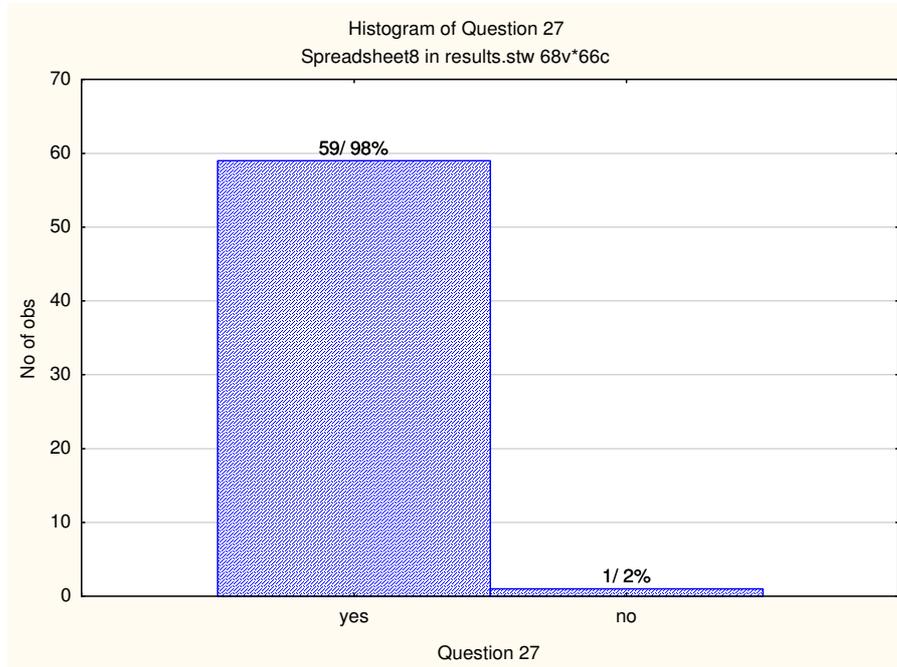


Figure 22

Question 28: Has the Redefine Music Education Project taught anything other than music related?

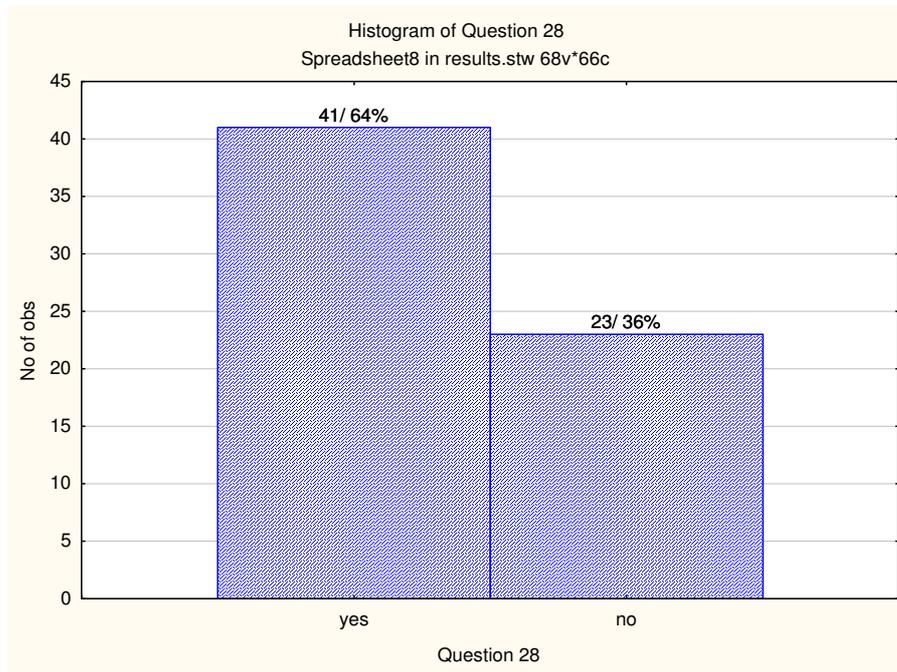


Figure 23

Question 29: Do you like your teachers?

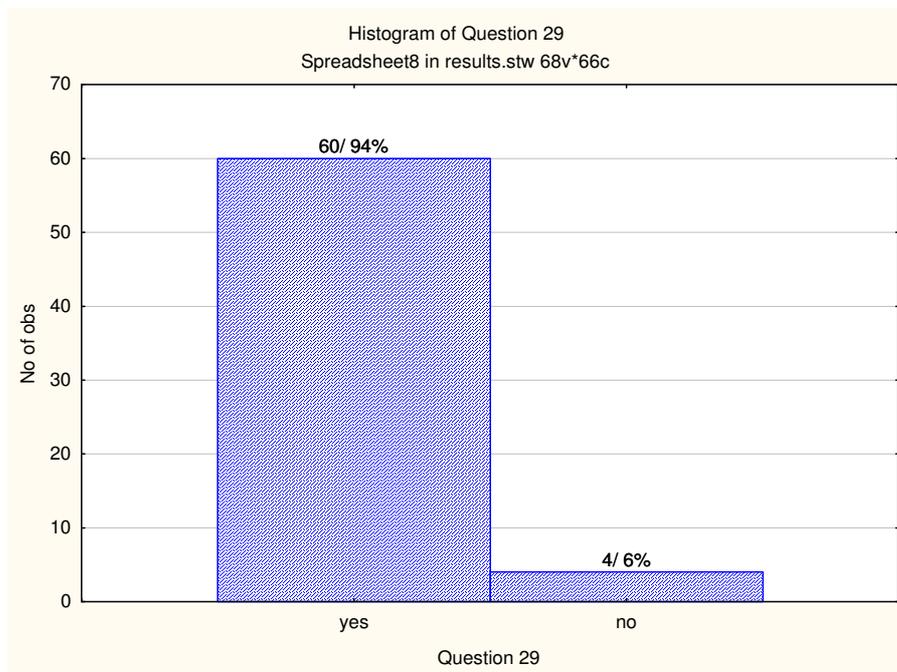


Figure 24

Question 30: Have you played your instrument at school events?

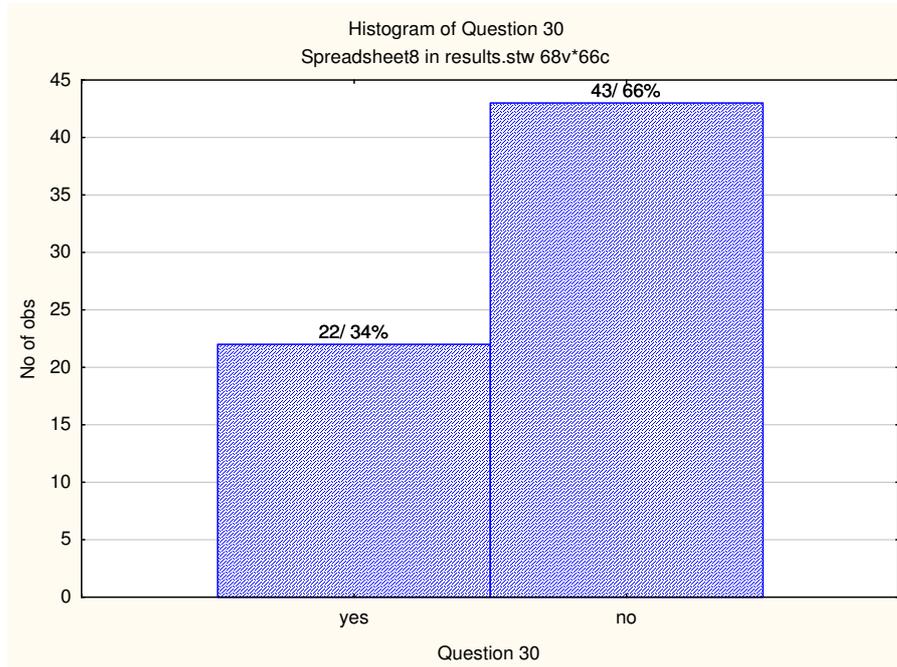


Figure 25

Question 31: Have you played anywhere else in your community?

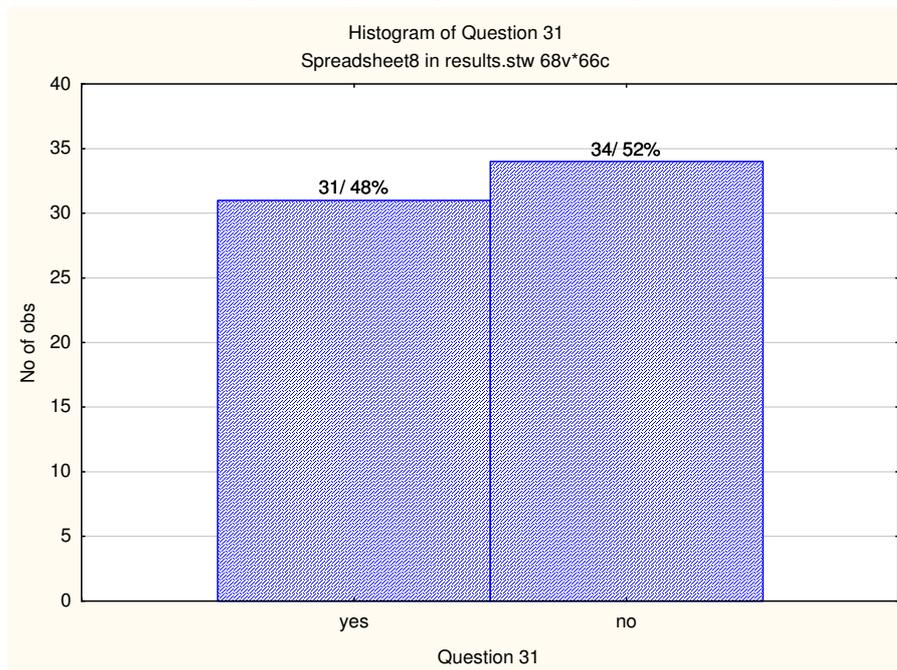


Figure 26

Question 32: How often do your family and friends attend the Redefine Music Education Project "In-House Concerts"?

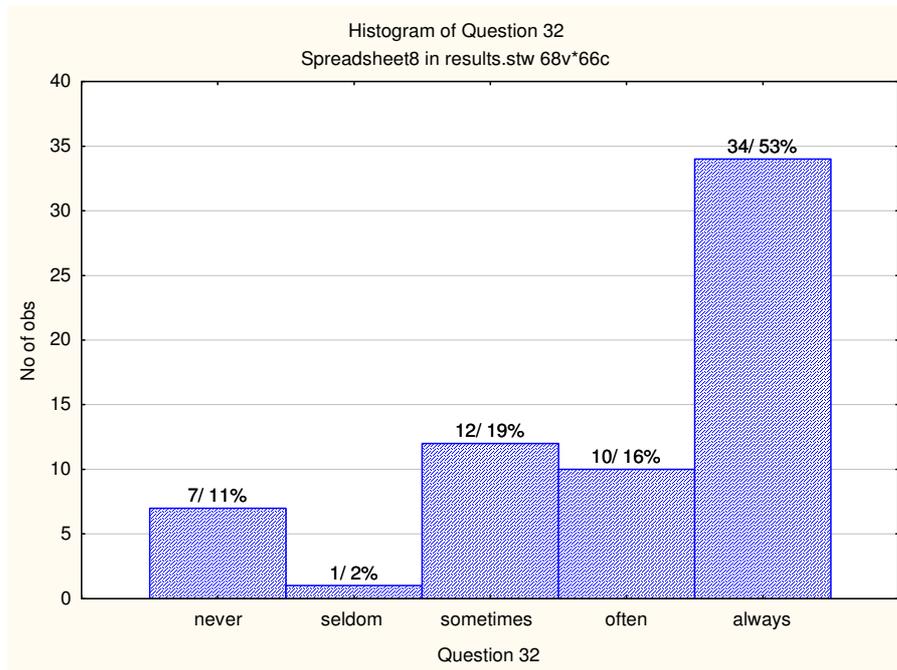


Figure 27

Question 33: How often do you invite other people to attend?

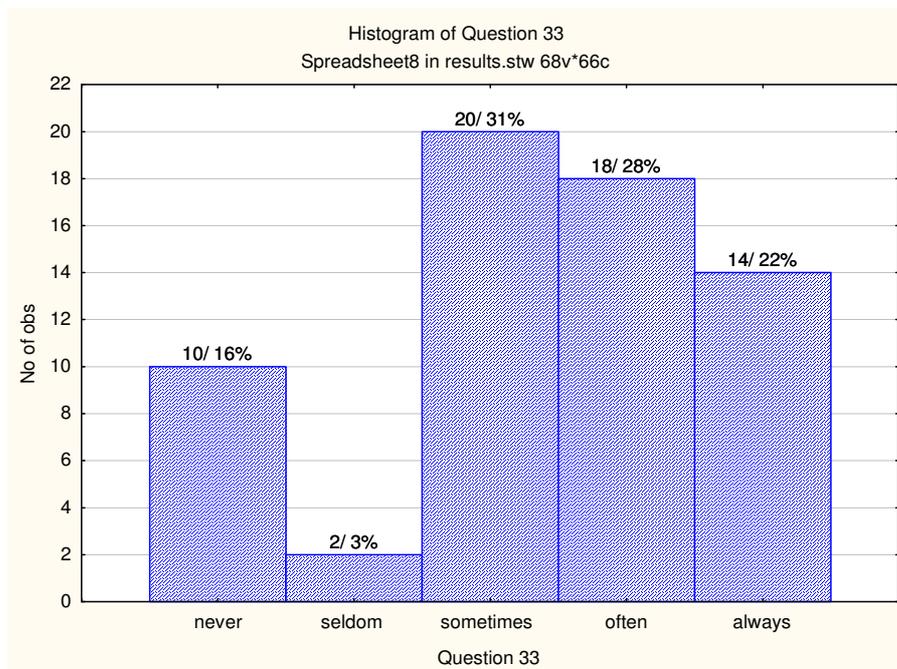


Figure 28

Question 34: Have you played at other music events (orchestra, festivals, etc)?

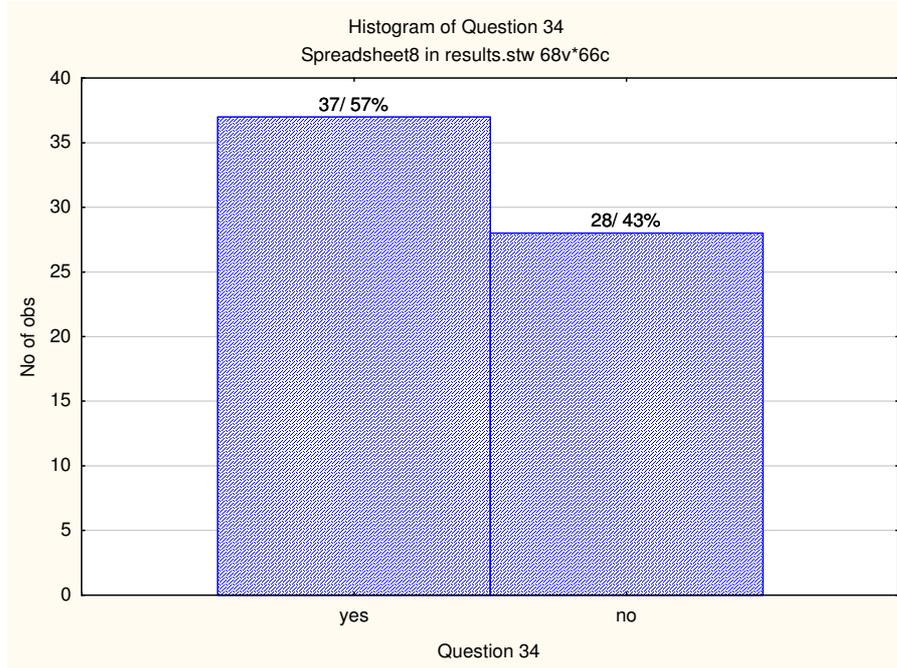


Figure 29

Question 34(a): If so, did you enjoy them?

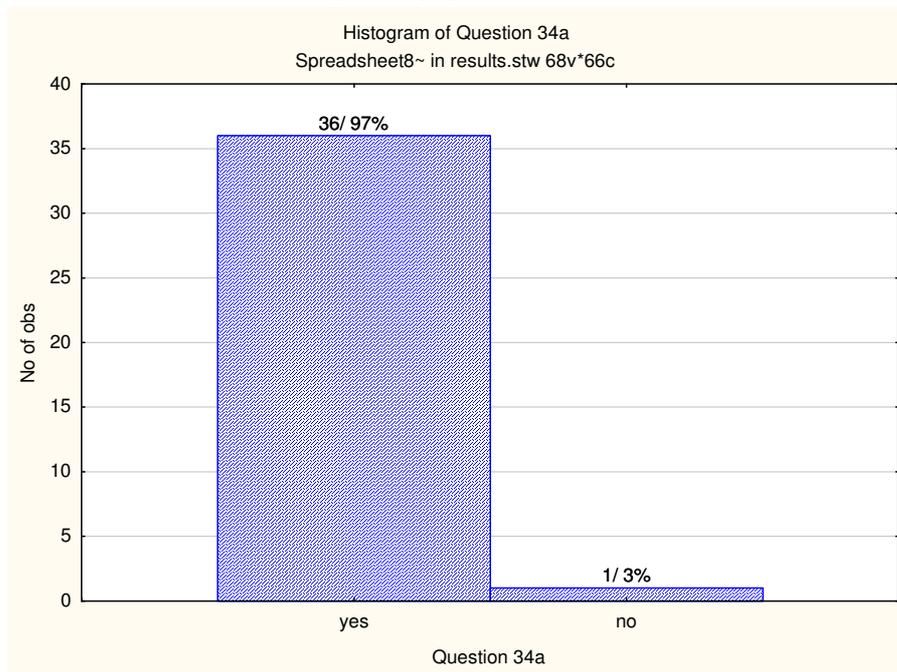


Figure 30

Question 35: Do you think that you will use your music playing in your future?

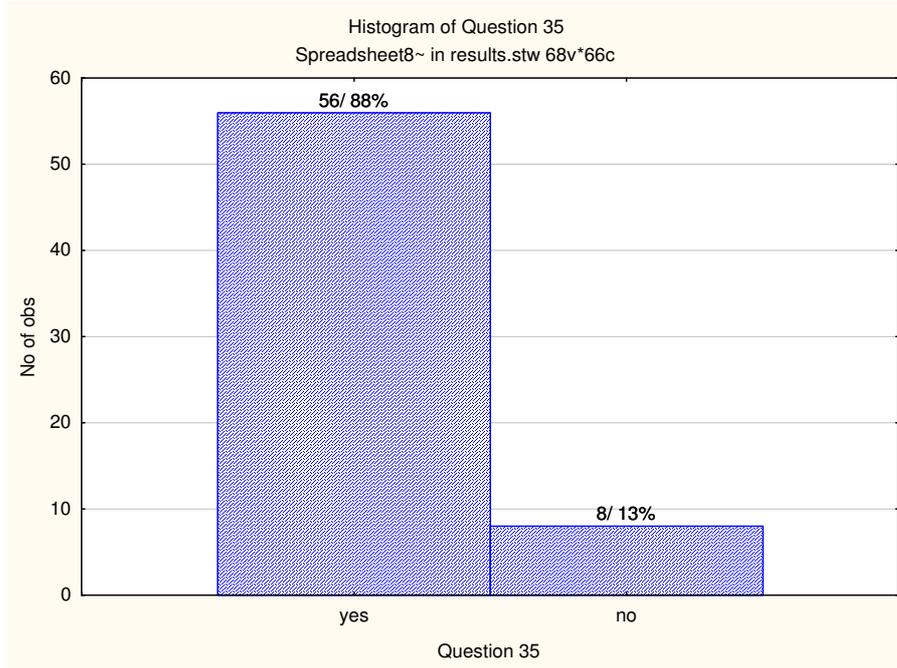


Figure 31

HISTOGRAMS OF PARENT/GUARDIAN QUESTIONNAIRE RESULTS:

Question 1: What instrument does your child play?

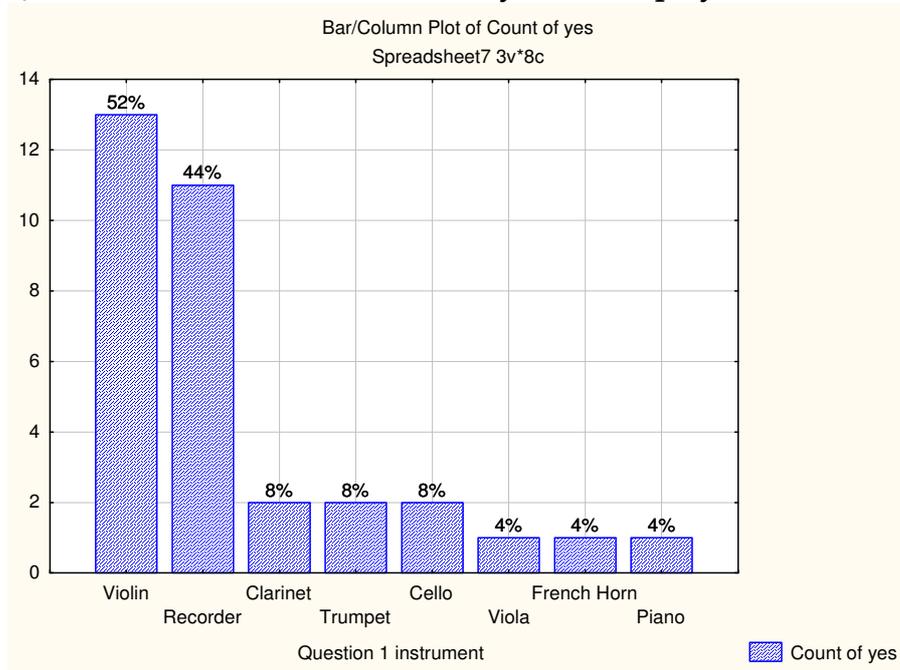


Figure 32

Question 3: Do you have any classical music background?

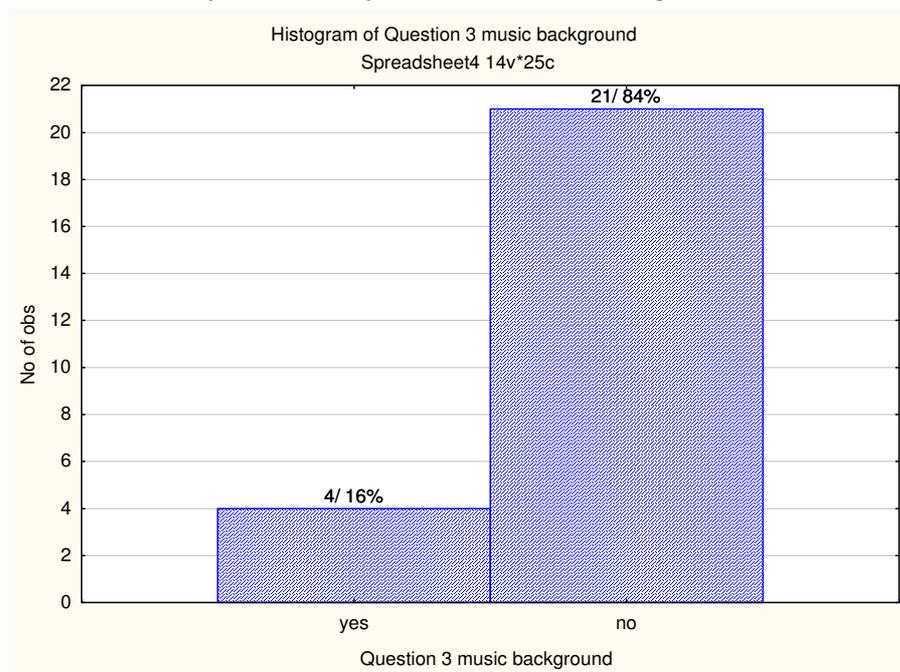


Figure 33

Question 8: Do you think music education will benefit your child?

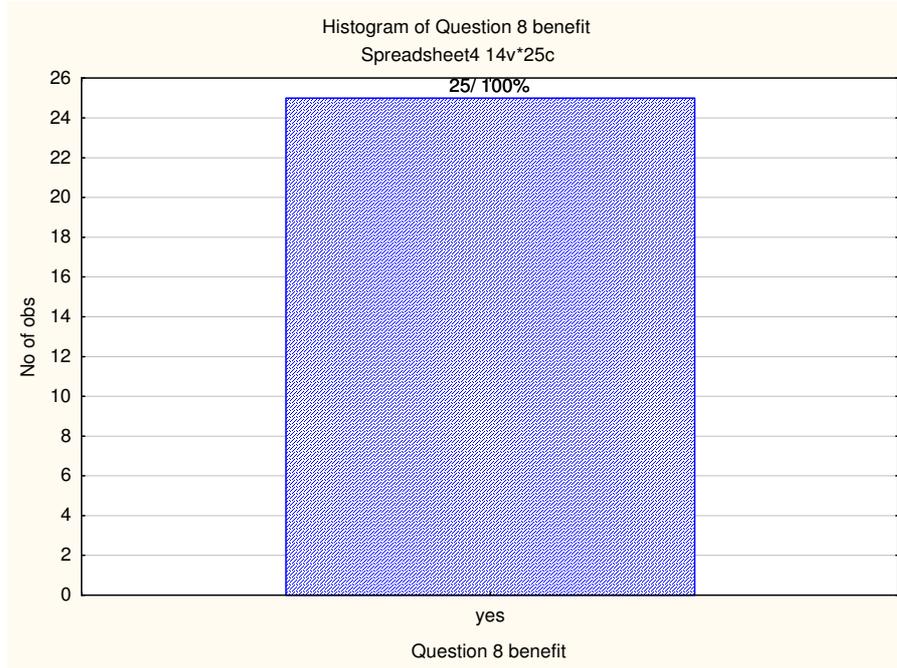


Figure 34

Question 10: How often does your child play for you or others?

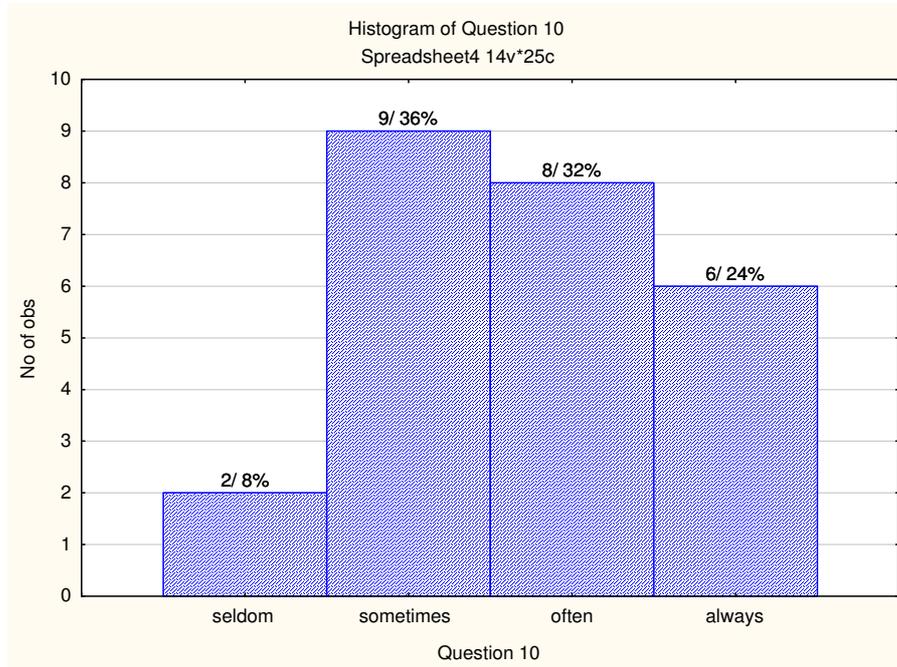


Figure 35

Question 11: Rate your child's commitment towards his/her music studies at the Redefine Music Education Project on a scale from 1 to 5 (where 1 represents no commitment and 5 represents serious commitment).

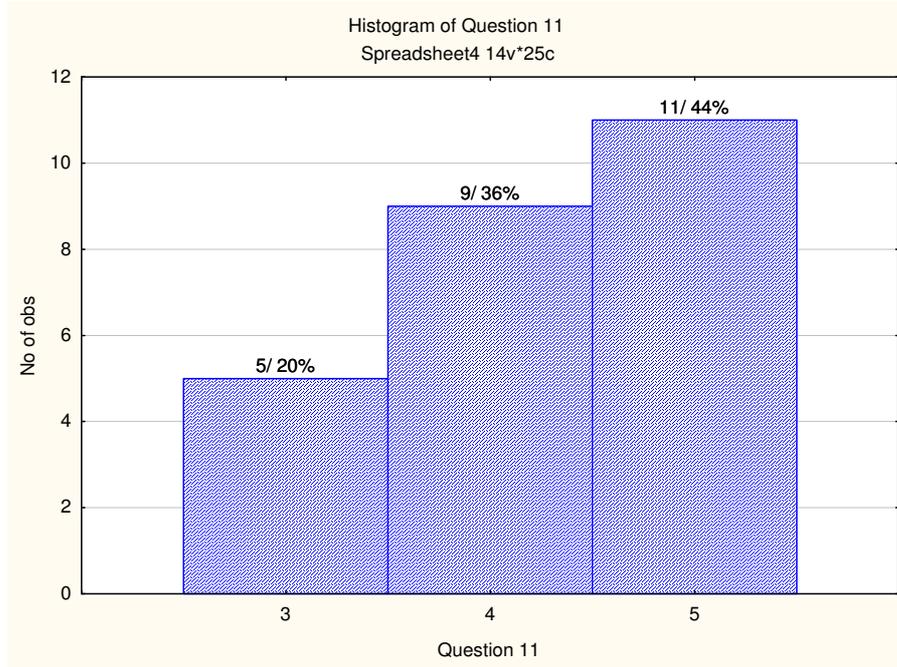


Figure 36

Question 12: Have you recommended this project to other parents/guardians?

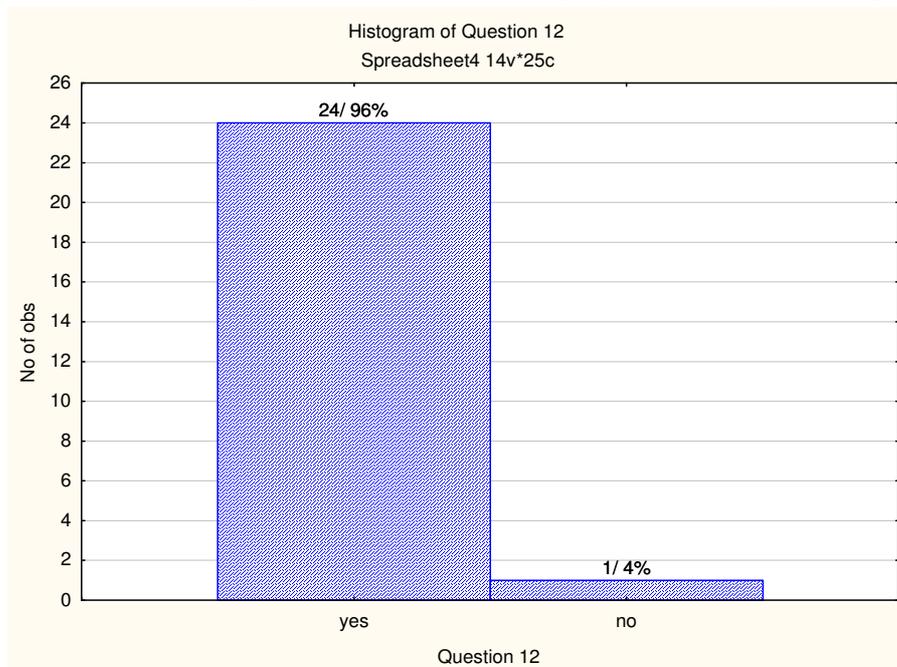


Figure 37