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Illustration for *The Talking Drum*: Dina Cormick

## Editorial

Our thanks to Danell Herbst, lecturer in music education at Stellenbosch University, who provided material herself and from colleagues for this issue. She teaches music education and is responsible for the supervision of master's degree students. Danell writes: *"I always aim to keep in mind what real musicians do when they are making music. This has a huge influence on how you will teach the basic rudiments of music. I constantly re-evaluate my ideas and other existing approaches and believe in knowing-in-action, thinking-in action and reflecting-in-action."* She explains that these articles are based on different roles teachers can 'pursue' and are presented from three perspectives: personal, public and professional levels.

Over the past fourteen years Danell has been active in community projects. The most recent is the Jamestown Community Music Project which she shares with the readers in this issue. Her view is that *"it is*

*important to give back to the community; otherwise we will never break the cycles that have an influence on the development of our people"*.

It is commendable that Stellenbosch is the seventh institution to take up the challenge of producing material for one issue. This practice began with the University of Pretoria and went on to include University of the North-West in Potchefstroom, University of Cape Town, UNISA, University of Venda, and UKZN. Our hope is that the willingness of researchers and writers to share their work with others through *The Talking Drum* (TTD) will continue for the positive future benefit of music education in South Africa and beyond.

From 1992 to 2006 copies of TTD were sent to libraries free of charge as I used my research code funds to pay for these. From 2006 to the present libraries and readers were requested to subscribe, and some readers did as subscription forms were always included in each issue. I assumed that readers and institutions were paying subs from

2006, but because I neglected to send invoices to libraries and readership, most subs were not paid. Gratefully The Bartel Arts Trust in Durban generously donated funds which helped to keep TTD afloat. This 38th issue is the last printed edition, to be posted for the time being. Though I would wish to continue to post the newsletter along with our new on-line copy, so that teachers can take TTD into their classroom, it is not financially possible in 2013. This brings me to say that we shall probably produce only one on-line issue for 2013 and re-evaluate the financial situation. I regret that some readers do not have a computer, but I hope that you will be able to find a way to continue reading TTD in 2013 on our website: [www.disa.ukzn.ac.za/samap/project/talking-drum](http://www.disa.ukzn.ac.za/samap/project/talking-drum) and that our problems will be sorted out during the year. Apologies from your editor for this administrative problem and best wishes for the New Year.

Elizabeth Oehrle



BARTEL ARTS TRUST

*The Talking Drum wishes to thank the Bartel Arts Trust for their generous support.*

# The Music Department of the University of Stellenbosch

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**T**he Department of Music of the University of Stellenbosch is the oldest institution of its kind in South Africa and looks back with pride on a tradition of more than a hundred years in the service of music education, music performance, creative work and research. Founded in 1905 as a private Conservatoire, it was incorporated into the university in 1934 and thus became a fully-fledged academic music department. In 1978 the ultra-modern premises, in which the Department is currently housed, were taken into use. The interaction between education, creative practice and scholarly reflection, the key characteristic of the Department, has proved to be very successful over the years and many educators, musicians and scholars who have subsequently made their mark in their respective disciplines both locally and internationally received their training in Stellenbosch. The tradition of excellence begun by the founders of the institution is continued in a dynamic and innovative way, to the extent that today the Department is recognised as a leading tertiary music institution in South Africa.

The particular location, environment and history of the Department have lead to a focus on art music in the most inclusive sense of the term (in large measure, but by no means exclusively, that of the Western tradition and, lately, of jazz). However, it is a focus on art music within a culturally diverse and socio-economically unequal society. Therefore the Department's activities are not only designed to strengthen and to shape the future development of this heritage but are intended to do so

within the present challenges and implications of cultural diversity and socio-economic inequality.

At the same time this local context and focus links the Department to art music as a (not necessarily homogeneous) international language and practice. It enables us to partake in the free flow of musical ideas, artefacts and practices that is a hallmark of contemporary academia. This bridge, in itself a powerful symbol of hope, provides for the pursuit of international interests to the same extent as it attracts interest in art music within a context of diversity particular to the Western Cape, thereby adding value to what in all other respects strives to be the study of music on an internationally competitive level. This particular context and focus is what makes us unique and, in turn, what makes us attractive to students, artists, educators,

scholars and researchers alike, be they from within or from beyond our borders.

At present the Department has a total of 128 undergraduate and 47 postgraduate students registered for the one-year Higher Certificate in Music, the three year Advanced Diploma in Practical Music and the BA Mus (General), BA Mus (Music Technology), BMus, MMus and PhD (research and creative work) degrees. The Department also hosts the most extensive and well-developed Certificate Programme in the country, engaging in community interaction and offering bridging courses for students from disadvantaged backgrounds. Currently this programme caters for 130 students. Twenty full-time and as many part-time staff provide tuition in all the instruments of the symphony orchestra, piano, harpsichord, organ, guitar, recorder and voice as well as



The Conservatoire was founded in 1905 by proff LW Jannasch, Hans Endler, Mr Armin Schniter, Miss Nancy de Villiers and Mrs F von Willich. It was known as the South African Conservatorium of Music and was situated in Van Riebeeck Street, Stellenbosch.

music education, composition, musicology and music technology. The Department boasts a fully-fledged student symphony orchestra, a symphonic wind band, a jazz band, a brass ensemble, a (postgraduate) string quartet and an academic choir as well as some of the best facilities to be found anywhere, including the well-known Endler concert hall with its magnificent Marcussen organ and pair of Bösendorfer concert grand pianos, a well-stocked music library, the best music technology studio in the country and sound proof practice rooms, several of which are newly stocked with baby grand pianos. Projects that add to the vibrant atmosphere in the Department, provide a service to students and the greater community of Stellenbosch alike



The new Conservatoire building was completed in 1978. This ultra modern building with its exceptional acoustical qualities was designed by Colyn and Meiring.

or are aimed at raising the artistic and scholarly profile of the institution include the Endler Concert Series and the Stellenbosch International Chamber Music Festival (both attracting artists of international stature to Stellenbosch), the unit for film music (FilmUS) and the Documentation Centre for Music (DOMUS), the only archive and research centre of its kind in the country. Several of our staff have a recognized

international profile in their respective fields, be it as performing artists, composers or researchers, two of which also have a NRF rating.

The University of Stellenbosch and the Music Department offer several attractive bursaries to prospective students. These are complemented by the opportunity to take part in a number of music competitions, notably the prestigious Mabel Quick competition. For further

information on our courses, facilities or concerts, please consult the Department's website at <http://academic.sun.ac.za/music/> or contact us on [music@sun.ac.za](mailto:music@sun.ac.za). Together with Stellenbosch University's HOPE Project, the Department of Music is aligned to the search for sustainable solutions to some of South Africa's and Africa's most pressing challenges.



EDUCATION AFRICA IS PROUD TO ANNOUNCE

# THE EDUCATION AFRICA INTERNATIONAL MARIMBA AND STEELPAN FESTIVAL

3rd and 4th AUGUST 2013

GAUTENG PROVINCE - VENUE TO BE CONFIRMED



# The reflective teacher: Reflect, 'till it's a reflex!

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**W**e have many habits in our daily lives: we wake up, get dressed and brush our teeth. Some habits are good and make our lives easier. As teachers we need to have specific working habits that will contribute to effective teaching. One of the good habits, that can have a tremendous influence on the way we teach, is the habit of reflecting about our actions in teaching situations. There are of course many different ways to reflect. In this article I would like to share some of the habits that helped me in different contexts over the past years: principles from Kirkpatrick's Evaluation Model and two sets of questions. These are tools for reflection that have been tested over several years, and I try to present them in this article as simple task sheets that can be used easily by teachers. Simple, easy to use, but still very powerful, in my experience.

## Kirkpatrick's Evaluation Model

### Background

I was privileged to work in the *Musikhane* Community Project<sup>1</sup> for several years. It was a challenge to keep all the philosophies, approaches, learning styles etc. in mind while I was teaching. Often I was not sure if the desired outcomes were achieved. In 2007 – 2011 I evaluated formally the subprogramme that I was responsible for – the Musicianship subproject of *Musikhane*<sup>2</sup>. The Musicianship subproject was a music literacy programme which consisted of five integrated teaching-learning activities, namely active music listening, keyboard skills, creative play, listening and writing skills. The learning activities in these



teaching-learning activities strived to promote learners' musical experience.

The main aim of the evaluation was to ascertain which adjustments to the Musicianship subproject were needed. In order to achieve this aim, the learners' reactions to the music literacy programme were determined. It was also established whether the desired outcomes for the music literacy programme were accomplished.




The music literacy programme was evaluated using Kirkpatrick's Evaluation Model. This model represents four consecutive levels of evaluation. In the study I have done, only the first two levels of evaluation, Level One: *reaction* and Level Two: *learning*, were utilized. The first level focused on the learners' reactions which were tested through reaction forms, observation, photos and video recordings. The concept of musicianship was incorporated into the evaluation of Level Two: learning, namely the increase of knowledge, improvement of skills and a change in attitude. The learning activities presented in this programme, have been divided into groups and evaluated according to the musical actions and musical experience addressed.

**Evaluation of Level One: Reaction** Kirkpatrick (1998:19) compares the evaluation of reaction with the testing of

client satisfaction. It is important for learners to react positively to education in order to ensure the effectiveness. Although a positive reaction does not necessarily ensure that learning will take place, a negative response most certainly diminished the possibility (Winfrey, 1999:1). Different methods can be used to determine the reactions of individuals: e.g. *happiness sheets*, photographs taken of learners while one teach, video clips or individual assignments like posters, collages or graffiti.

Reaction forms or *happiness sheets* are a quick and effective way to evaluate learners' reactions. It is simple for the learners to fill in – they just colour the face that best indicates their feelings. For a teacher it is then easy to see how the learners experience the classroom, lesson or activities they have done. Figure 1 is an example of a *happiness sheet*.

The faces used are associated with the following key words:

	positive, happy, good, content, pleased, nice, lekker, agreement, helpful, useful;
	neutral, impartial;
	negative words like unhappy, discontented;

Photos and video clips are also a good way to see how learners really experience activities. Figure 2 is an example of positive reactions – smiles all around. In Figure 3 it is obvious that the learners are interactive. Figure 4 portrays a disinterested learner. His body language shows clearly that he is not interacting. As teacher one will then be aware of engaging all learners.

Dear learner,

I would like your feedback on the last lesson we had.  
Please tick the face that is most indicative of your feelings:

1. How do you feel about the room you had this lesson in?	😊 😐 😞
<hr/>	
2. How do you feel about the lesson in general?	😊 😐 😞
<hr/>	
3. How do you feel about the following activities?	😊 😐 😞
Activity 1: _____	😊 😐 😞
Activity 2: _____	😊 😐 😞
Other comments	
<hr/>	
<hr/>	
<hr/>	

Figure 1: Example of a happiness sheet



Figure 2: Positive reaction



Figure 3: Interaction



Figure 4: Negative response

### Questions for guiding reflection

When asking students (and this includes student teachers) to reflect about a situation, I often find that they try to think in terms of what I would like them to say. They then focus on thoughts about their opinions (and what they anticipate my opinion will be) and do not keep their real-world experiences in mind and do not use these real-world experiences as basis for their reflection. The following sets of questions<sup>3</sup> are extremely valuable and need to be answered with absolute honesty. They also need to be asked in the given order. These questions can be given to learners, but they can also guide a teacher's own reflection.

### Questions: set 1

#### 1. What happened?

Play the situation in your mind as if it is a DVD or video clip you are watching. Describe what you see in as much detail as possible. It is important to say it as it is. Jot down the event in chronological order. E.g. the learners entered the class in an unordered way, then this happened, then that. No interpretation of events should be given at this stage.

#### 2. How did you feel?

Try to access the feelings you had at a specific moment. It can be any feelings you had. E.g. I felt calm; I felt uneasy or was nervous. Do not try to analyse or explain the feelings, and avoid thinking too much about the causes.

#### 3. What did you think?

Write down the thoughts you had. It is again very important to describe the situation just as it is.

After you have completed the questions, revisit your answers and then decide what you would have done the same or differently. It is essential to know why you want to keep something the same or why you want to change it and HOW will you go about doing it. Also figure out why you have experienced the feelings you had. Is it related to the situation or was it something external? If these three questions have been answered for several learning (or teaching experiences) a follow-up step for reflection is to try to establish patterns in experience. Are you often feeling like that? and are you often thinking this about your learning (or teaching) experience?



## Questions: set 1

What happened?

Say it as it is...  
Play the 'DVD' in your mind...

How did you feel?

Describe your feelings...  
Try feeling the same again...

What did you think?

Say it as it is...

## Questions: set 2

What was easy?

What was difficult?

What would I like to improve?

### Questions: set 2

#### 1. What was easy?

Make a list of all the things that were easy to do.

#### 2. What was difficult?

List everything that you have experienced as difficult in detail.

#### 3. What would I like to improve?

Decide on what you would like to improve.

Read your answers on the questions and try to understand why you have experienced something as difficult. Is there another way to approach this difficulty? Can you consult someone to assist you with this particular task? Take the list of things you would like to improve and suggest ways of how you will do it differently in future. A learner teacher can develop the improvements into a set of strategies through even more reflection.

### Reflect or ruminate

We need to find simple ways to think about our teaching. Reflection is a disciplined way of thinking and should

address the most important aspects of our teaching, and lead us in the right directions when we reflect and discover. It is a directed process, not a case of 'letting the mind wander when you feel like it'. This undirected thinking process can be described as rumination, and is sometimes confused with reflection. Our strategies for reflection shouldn't be too complex or consume too much time or energy, and they should be based upon an idea that expresses your personal passion in music. The three strategies above meet these requirements and bring surprising results when diligently applied.

Remember (for the sake of encouragement):

- Habits do not form overnight. It will take a while to get into a habit of reflecting.
- It is skill that can become a habit.
- Always keep these two distinctions in mind when reflecting: opinions versus real-world experiences, and reflection versus rumination

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Date of use: 12 Jan. 2009.

### Endnotes

1. The *Musikhane Community Project* is presented at the School of Music, North-West University.
2. For a detailed description of the evaluation of the music literacy programme, see Herbst, 2011.
3. The first set of questions was first used by Hannes Taljaard (NWU) and the second set of questions is borrowed from Eva Wedin – a Dalcroze teacher from the Royal College of Music in Stockholm.

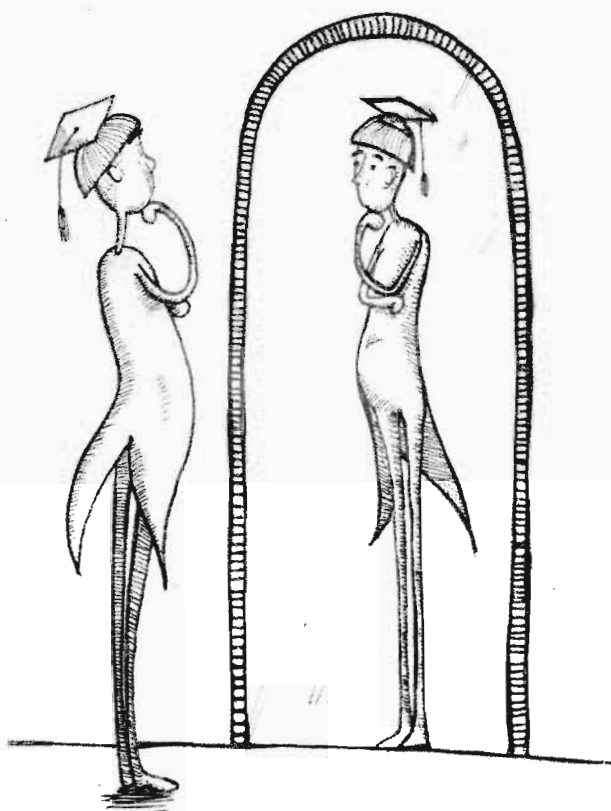
# Mapping my journey: Reflections of a developing scholar educator

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## Background

When I perceive the tendencies that arose within my undergraduate music programme, the one trend that keeps standing out is the rapid rate of change that occurs. The environment of undergraduate music study is an intensely dynamic one, and rightly so, as it is directed at preparing students for navigating the dynamic world that awaits them when they complete their tertiary training. This rapidly changing space is one that we often encounter as music educators as well, and it is becoming more and more dynamic with each passing year. One of the problems that this creates, however, is that we are often not aware of the fixed points of departure by which we can orientate ourselves. In both the undergraduate music programme and the world of the music educator, the easiest way to overcome this obstacle might be to find those aspects that are 'working', rather than to focus on what is 'broken' and how it can be fixed. Thus we can reflect and survey our environment with the positive components as points of departure.

This relationship between educating and academia, however, is cause for debate. Authors such as Robertson & Bond (2005) used enquiries into the validity of such a relationship to propagate change within institutions of higher education where it seems the most fitting. Robertson & Bond (2005: 530) make it quite clear that the



importance of research within the context of educating is self-evident. Research supplies the content that a teacher would use in the process of enabling a student to learn. I am not using their remarks here to suggest that the training of young researchers does not happen at universities, but my experience has shown that students who enjoy research are seldom encouraged to work enough and in structured ways on the foundations of their research capacities and then to explore further.

Even for those students who do not find themselves particularly drawn to the field of research, the maxim still holds that it is part of teaching. One

can escape researching the content of what we teach (and the teaching learning processes) only by not teaching. I believe that the same holds for educators. We can never escape the need for research when we are trying to teach well and to improve our teaching.

With these thoughts in mind I would like to explore the role of the researcher in the integration of the scholar with the educator. I am currently in my second year of studying music at Stellenbosch University, and I see myself working towards the role of a scholar educator. As my own journey unfolds, I believe reflections on it can be of value, and so I decided to document my experiences as a reflective case study. These experiences can, I believe, serve as points of departure for positive reflections

on a dynamic environment that holds parallels in the world of music education.

I propose by no means that my experiences should serve as a model for others to follow, nor do I propose that the experiences of one person can constitute a norm or an ideal case. Furthermore, this is not a full historical account of my experiences. I have merely highlighted some of the most prominent events that I recall. I do, however, believe that creating awareness of the possibilities for a younger generation that shows keen interest in research and scholarly practice could make a contribution to the canon of thinking in music education.



## Preconceived ideas before entering university

Before arriving at university I had some idea of what it was that I had to do over the following years to secure my position as a tertiary level educator, primarily focusing on a practical field<sup>1</sup> but with extensive involvement in research. These preconceptions included that I would follow the prescribed route proposed by the institution, and that I would work hard and achieve above average marks.

I was given a volatile cocktail of advice suggesting that I should not expect to be a high achiever and that I should prepare myself for a shock. Contrary to these naysayers, other advisors told me that my years at university would be my greatest years, and that I should make the best of them. Most advisors added that the best way to ensure passing is to attend lectures!

These were, however not the normative ambitions of those around me. My peers were looking forward to promising social lives and a newfound freedom. In contrast, I was faced with the reality of people whom I knew, already attending university, who were struggling to pass, and I thought a daunting task lay ahead of me.

## First year, 1st semester

By the end of my first semester at Stellenbosch University I had experienced a plethora of interactions. These included interactions with peers that were far more experienced and talented than I was in terms of the mastery of their instruments. Secondly, I had attended my first colloquia. During these sessions I came to meet and speak to young post-graduate students and observed quietly as they engaged in discussions during the sessions. Furthermore, I was, for the first time, exposed to the field of musicology and engaged in philosophical discussion regarding concepts such as globalisation and authenticity in these lectures. Musicology here served the purpose of

a traditional platform for the acquisition of skills as a researcher.

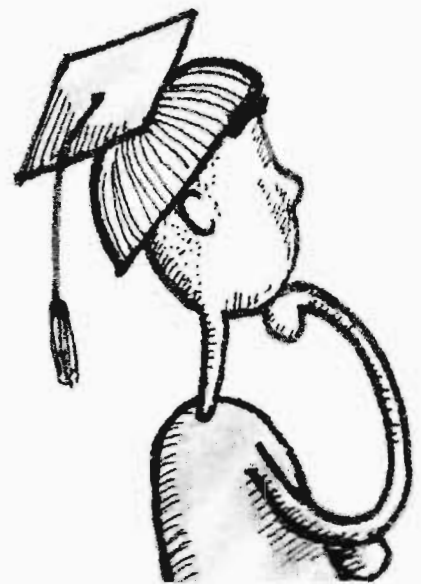
I had by then developed a keen interest in research, philosophical reflection and innovation. I was in the process of refining my academic discourse and found my voice amongst my peers in the standard lecture situations. I had also established an understanding that my proficiency in the practical field was not what I expected and, realizing this, it was necessary to put in many hours of practice.

When I then returned to Pretoria<sup>2</sup> for the winter holiday, I engaged in discussion with my mentors. They advised me not to over-work myself but instead to achieve balance in my life. I was also given the advice that, despite the recent realisation of my practical abilities, I should continue to pursue them in combination with my new-found love for musicology (and thus for research, confirming my impression that musicology was the platform for developing research skills). I would be able to achieve this through a triple major, specialising in musicology, guitar performance and while doing my MMus, specialising in undergraduate cello performance over a course of five years.

One can observe parallels here with the environment of music educators. On a daily basis, one assesses one's position as an educator through interactions. There is the tendency to develop the needs revealed by these encounters. Discussions with colleagues and mentors create a reflective space to map points of departure and orientate oneself. This is due to the fact that a need for reflection in dynamic environments relies on the real world experiences such as the mediations of groups of learners of varying levels of skill.

## First year, 2nd semester

In the second half of the year I experienced an extremely philosophical and discussion-based music education module in which I challenged my own



thoughts and methods of reasoning. I started to explore my ability to compose academic work with far more attention and focused on developing my ability to do effective research.

At the end of the my first year at university I reflected and decided that my new goal would be to become a musicologist, engaging in research, and integrating my work into a tertiary institution. I achieved nine out of fourteen distinctions, but no longer felt that merely obtaining high marks would lead me to my goal. However, I did not meet the criteria to start with cello performance on first-instrument level<sup>3</sup> and decided that I should continue with a dual specialisation in guitar performance and research.

## Second year, 1st semester

With the advent of my second year of study I decided that to do dual specialisation I would need to economise my time in my senior study years so I took Philosophy<sup>4</sup> as an extra subject. I also decided that I should aim to become the tutor for the first year's musicology module. I approached my godmother (who is the closest person to me with a Ph.D.) to seek advice about how to engage in a mentorship relationship with my musicology lecturer for the first semester. However, I initially lacked the confidence to



approach him but did inform him that I was planning to specialise in musicology. During this first semester I also worked on developing my voice within a lecture scenario by being extremely active in starting discussions in lectures.

It was during this semester that I also started experiencing my first major crisis. I was faced with a confidence issue. When attending the colloquia I felt extremely shy and doubtful about my ability to enter into the discussion, even though I felt strongly that I needed to participate actively. I struggled with the idea of low self-worth and a need for proper feedback on where I stood as a young scholar.

At the end of the semester I approached my musicology lecturer and asked for an appointment to discuss my future. We started the meeting with a brief discussion of the essay I wrote for the module and soon moved on to discuss a plan to ensure easier passage into a Master's degree programme at Oxford University. He suggested I do this by publishing before I graduated, as well as attending and delivering papers at conferences. The intention would be to return to South Africa after my post-graduate studies and engaging in scholar educator practices with broadened horizons.

During that holiday I received news that I obtained an extremely high mark for my musicology exam paper and

attended my first SASRIM (South African Society for Research in Music) conference where I cautiously found the confidence to join in the discussions of various papers.

As a music educator one once again sees parallels. In the negotiation of a rapidly changing space one can acquire tools. One is also often faced with the realisation of one's capabilities and issues of confidence become central to the learning environment. Seeking guidance in these times allows for reflection to take a different angle, and the ensuing realisation of achievement can support greatly one's success in the classroom.

## Second year, 2nd semester

On starting the second semester I immediately engaged with my new musicology lecturer<sup>5</sup> about again presenting the tutorials for the first years but now with the focus on improving my own teaching abilities. In pursuit of this, the lecturer suggested that he sit in on the tutorials and give me feedback. This made me aware, for the first time, of the amount of preparation that was needed to present an effective tutorial!

During this experience I also became aware of my interaction with other people and gained insights in how to engage with first-year students in order to create an environment of discussion and mediation of knowledge. I felt that those interactions had been some of the greatest achievements of my short university career.

After this initial period of inspiration I found myself once more moving into crisis. I felt immense self-imposed pressure to plan papers and articles. With every new plan, however, I felt as I was walking into a new corner. This again led to doubting my self-worth and subsequently a decline in my confidence as scholar.

In the last week before the September break I participated in a seminar series presented by Dr Daniel Grimley of Oxford University, and I

decided to force myself to participate in the post-paper discussions. I also made a decision beforehand that I would engage him after the seminars to ask him every question I had and also to join the committee involved in the local organisation of the conference to which the seminar series was a precursor. This process inspired me to grab every opportunity I could find to produce articles for publication.

From my discussions with more experience educators I realised that they are confronted with parallel situations albeit dressed in a different guise. Taking the plunge into a new scenario will always form part of the exploration of a dynamic environment and in working with students one often has to try new approaches that seem daunting at first. Guidance in this respect can help one to reflect positively on such situations, and the real experience sifted through reflection will once again create points to orientate oneself.

## Reflection

When surveying the events of my university career and the parallel teaching experiences I boldly deduce important principles regarding my experiences.

**Mentors.** I can see that it was of key importance<sup>6</sup> to engage mentors to seek advice regardless of what I thought of my position as a prospective scholar-educator. Feedback from an external perspective aided in my understanding of where I stood in my development. I also found advice from these figures that proved crucial in my negotiation of the scholarly space.

**Engagement.** Involvement and engagement on every level<sup>7</sup> were of the utmost importance to me in terms of attending and participating in seminars, colloquia and conferences. This developed from my intentional involvement in lecture discussions. Furthermore, I realise

the importance of the engagements with these events in dealing with the issue of my own self-worth. The inspiration I gained from them often led to an increase in confidence which has been important to my success thus far.

#### Real-world experience. I also

recognise the importance of the real experience of working with students with a mentor present who could aid my reflection and give feedback. This helped to expand my understanding of the relationship between advice given and its implementation in a real-world situation, which is not a simple undertaking. For me, this relationship extends into developing my own voice as a scholar and attuning my sensitivity to the ears of those I will educate.

**Reflection.** Lastly, this experience has shown me the importance of reflection<sup>8</sup> within the practice of the scholar educator. It has been the one aspect that has been in short supply during times of crisis and that has been abundant in times of inspiration and progress. I found that when reflecting, I could solve problems successfully as I took time to systematically work through problems and to incorporate my new thoughts into my future goals. I found that I gained experience and knowledge at an extremely rapid rate and when I did not process all this information, it often led to exasperation at my own mental capacity.

#### Conclusion

After mapping the events that formed a seminal part of my journey as a prospective scholar educator, I found that the ideas of mentorship, engagement, real-world experience and reflection allowed for the manifestation of an ever-stabilising foundation. I also believe that it can create awareness surrounding the developing scholar

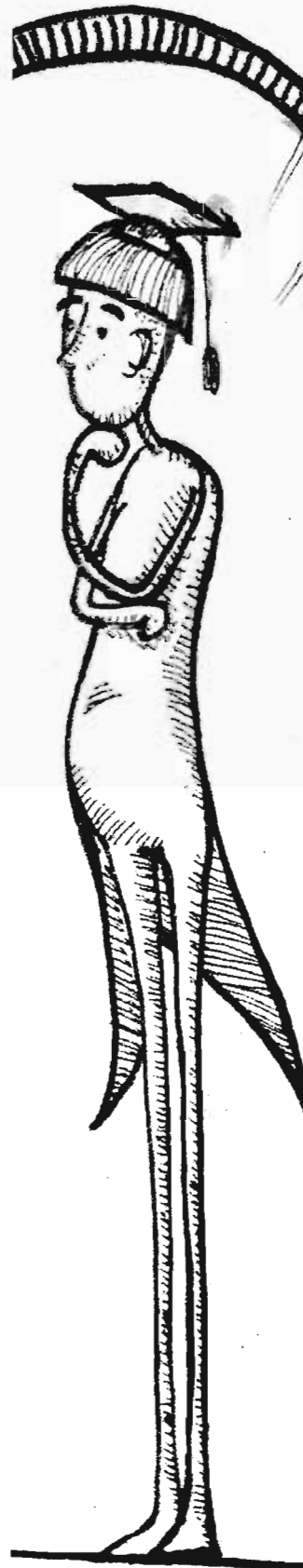
educator and that this can lead to future contemplation on some of the processes of education through music.

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#### Endnotes

1. I take guitar as my first instrument and cello as my second and the practical field referred to here would have been in teaching one or both of these instruments.
2. I originally come from Pretoria where I grew up and went to school until I left home to commence my studies at Stellenbosch University.
3. Due to time constraints, I would have had to successfully audition to move cello from second instrument to first instrument level after my first year as to make it viable to specialise in cello performance as well.



4. It is required to take two years of philosophy once one specialises in musicology in our third year. I took this decision so that I would have fewer subjects in my final year so that I could accommodate the hours that my practical study would require.
5. This was the same lecturer who presented the first years' second semester musicology module.
6. For further reading on the importance and holistic role of mentorship, see Cramer & Prentice-Dunn (2007).
7. In his book entitled *World Music: A Very Short Introduction*, Philip Bohlman explains first encounters as "connecting parts of wholes" (2002: 1). In many respects I believe my engagements reflect many similarities with these "first encounters" as often they were also my first encounters and also managed to create meaningful relationships between concepts in my thoughts.
8. The importance of reflection in role of the scholar educator recurs on many levels. Donald Schön highlights two notions in his book *The Reflective Practitioner* (1983) which I found extremely useful in creating a greater understanding of this role. These are reflection-in-action and reflection-on-action. I believe these distinctions can create fruitful avenues for further inquiry into the role of the scholar educator.

# The Cape Town Minstrel Carnival: Inducting learners into a local music practice

© Sandie Malan, Department of Music, University of Stellenbosch

Carnivals all over the world are exhilarating celebrations of fantastical proportions with brilliant processions of musicians, performers, dancers and dazzling costumes. If you have ever been to Cape Town over New Year, or even sometime between January and March, you will have quite possibly seen South Africa's very own New Year Carnival. The Cape Town Minstrel Carnival takes place annually in the Mother City, with minstrel processions through the streets of Cape Town and even in surrounding Boland towns, such as Wellington. An annual competition was traditionally held at Green Point Stadium, and now takes place at the beautiful Cape Town Stadium built for the Soccer World Cup in 2010.

## Historical overview

The Carnival evolved through several events at the Cape: After the abolition of slavery in 1863 newly freed slaves celebrated their freedom every year. Slaves had only one day free in the year and this was the day after New Year when their owners celebrated. The second day of January, affectionately known as *Tweede Nuwe Jaar* (second new year), however, belonged to the slaves. On this day, their only holiday, they picnicked and partied and celebrated together. The picnic songs they sang on these occasions now form part of the rich collection of music performed at the Minstrel Carnival. Other events are visits of



the American Christy Minstrels to Cape Town in the late 1800s; and also the events that followed when an American Confederate ship dropped anchor in Table Bay. The ship was called the *Alibama*, and the people of Cape Town viewed the spectacle from Signal Hill. The well-known song, "*Daar kom die Alibama*" stems from this exciting day (Desai, 1983: 124).

The first slaves were brought to the Cape in 1652 when Jan van Riebeeck was sent by the Dutch East India Company to establish a half-way station. Slaves were shipped to Cape Town from Malaysia, Indonesia, India and Madagascar, as well as from the East coast of Africa to work for the Dutch. While the majority of slaves did not come from Malaysia, the terms "Malay" or "Cape Malay" refers to the descendants of the early slaves at the Cape and included the European settlers, Free Blacks and to a lesser extent, indigenous people of the region, including the Khoi (Desai, 1985: 22).

Traditionally, the largest number of Cape Malays lived in the Bo-Kaap, but also previously in District Six, Constantia, Claremont and Muizenberg. The Group Areas Act of 1960 saw families forcibly removed and scattered all over the Cape Flats and as far afield as the Boland towns of Paarl, Worcester and Stellenbosch (Desai, 1983: 1).

'Cape Malay' music refers to the combined styles of music of the people called the Cape Malay (Desai, 1983: 6) and includes sacred and secular music. There is a distinction drawn between the Malay choirs and Malay *nagtroepe* and the Minstrels. Malay choirs perform both sacred and secular music. Malay *nagtroepe* perform on New Year's Eve and other occasions such as weddings. The *nagtroepe* wear smart blazers or jerseys with neat trousers and fez's or hats. They tap out distinctive rhythms with walking sticks on the cobbled and tarred streets of the Bo-Kaap (Desai, 1983: 138). Minstrels or *Klopse* (from 'clubs') perform primarily at the Carnival (Desai, 1983: 126). Their music is secular and includes *moppies* and *ghommaliédjies* which are humorous songs with lively rhythms. They also perform the *Nederlandslied* which is a slow song with a mixture of Dutch and Afrikaans words sung in an Eastern style of singing with ornamentation called *karienkels* (Desai, 1983: 7). The well-known song "*Daar kom die Alibama*" is an example of a *ghommaliédjie* (Desai,



1983: 25). Cape Malay music was never written down but has been passed down through oral transmission (Desai, 1985: 78). The old song *Rosa* is an example of a *Nederlandslied* which has survived the test of time.

### The Cape Town Minstrel Carnival today

All year round minstrels prepare for the summer carnival. Across the Cape Flats, *Klopse* gather to learn the songs and practise dance sequences while seamstresses and tailors attached to different troupes create magnificent shiny suits, hats and headdresses. Minstrels meet to rehearse in the homes of their captains or 'kapteine' who oversee and direct the preparation of their troupes. Some of the names of the troupes are: the Pennsylvanians, Golden Dixies, Happy Boys, Starlights and the Wild Masquerades.

On the 2nd of January, minstrel troupes meet at the homes of their captains where final adjustments are made to their costumes and their faces are painted. The face-painting stems from the early visits by the Christy Minstrels who were white Americans who painted their faces black and sang the songs of the African slaves (Le Cordier, 2012: 9). The troupes then make their way into the city, led by their *voorlopers*. They imitate the *voorlopers'* *akkeltjies* or tricks with their feet and move with a loose-limbed, shoulder shaking, hip-swivelling *skollietap* or *roltap* and perform *boksprings* when the limbs shoot out in all directions (Desai, 1983: 136). All along the way, the vibrant singing and dancing minstrels are accompanied by musicians playing *ghomma* drums, banjos and guitars, *tamorien* (a frame drum, with no jingles and played on the off-beat), saxophones, shakers

and whistles. Anyone who has attended the carnival will immediately recognise the familiar *ghoema* beat of the *ghomma* drums, called *gummies*. The drums are a single-head type made from wood with a skin. They are held under one arm and are beaten with the hands. The hand-held *tamorien* are beaten with the knuckles. Shrill whistles punctuate the air and swirling umbrellas create a rainbow of colours as they snake their way through the streets.

The route for generations has been from Kaisergracht in District Six, into Darling St, left into Adderley Street in the city, right into Wale Street and then to Rose Street in the Bo-Kaap. The competition was held for years at Greenpoint Stadium where troupes competed for the best choir, best comic song, best solo, best costumes and other categories. Lately, the venue for the competition is the new Cape Town Stadium. The minstrels are of all ages, with the youngest members still toddlers. Troupes include men and women, many of whom have grown up in minstrel families. Members are also from all levels of society. The size of troupes ranges from 500 – 1000 members and there are approximately 70 troupes that participate (Barnard, 2012: 3).

### Wealth of South African music

The music and songs of the Malay choirs and the minstrels who perform at the Cape Town Minstrel Carnival form part of the rich tapestry of music and arts that make up South Africa's treasure chest of diverse musical practices. Elizabeth Oehrle, editor of *Talking Drum*, stated years ago at the start of change in the educational system and national curriculum that the "time is

ripe for South Africa to wake from its slumber and to reclaim its rightful place as a country of music makers, who also dance, tell stories and create works of art. It is also time to realise that our future with respect to the arts is inextricably linked to the rest of Africa. The challenge for educators who are musicians is to explore and utilise the music-making practices in South Africa and the ideas behind these practices (Oehrle, 1998: 153).

The understanding is that we have a wealth of materials with respect to the processes of music-making as well as to the philosophies behind these processes (Oehrle, 1998: 151). Oehrle urges teachers to make use of processes and philosophies that are for and from South Africa. She points out that once we have a philosophy in place, we can begin working out a curriculum. A philosophy can be thought of as the steel girders that support a bridge. Without it, the bridge would be very insecure and not last long.

The South African Curriculum is once again under the spotlight as the amended curriculum is in the process of being implemented in schools. The new CAPS or Curriculum and Policy Statements have already rolled out in the Foundation Phase and Grade 10 in 2012. In 2013, CAPS will be implemented in the Intermediate and Senior Phases and Grade 11, with Grade 12 following in 2014 (DoBE, 2011: 5). It is the nature of curricula that they need to be reviewed and adapted. However, a question that needs to be asked is: What philosophy undergirds the new amended curriculum?

The praxial philosophy has been around for some time and has been promoted by Elliott, among others. Nzewi (2001: 20) argues that 'praxia'

is an African concept in use long before it was imported back into Africa. He maintains that praxial music education in Africa is founded on true knowing from actual experiences of practical music making (2001: 20).

The African philosophy and practice of holistic music education enables learners to experience what it feels like to be a real-life performer and audience. At once they can be a musician, composer, dancer, actor, poet and entertainer (Nzewi, 2001: 20).

The word 'praxial' is derived from the Greek word 'praxis' which refers to an action that is carried out in a specific context. Elliott uses the term "a praxial philosophy" to refer to music that is a form of action which is carried out in a specific context. He emphasises that music ought to be understood in terms of the meaning and values it has in actual music-making in specific



cultural contexts (Elliott, 1995: 14).

He promotes a praxial philosophy for the teaching of music whereby learners are inducted into approximate musical practices or cultures, for example, Ghanaian drumming, a jazz band or string ensemble (Elliott, 1995: 266).

Learners are encouraged to reflect on questions, knowledge and issues just like real-life musicians. In Elliott's view, the classroom becomes a "reflective musical practicum" and the learners are "reflective musical practitioners" (Elliott, 1995: 266). In other words, the classroom becomes an adapted environment for real-life musical situations.

## Cape Malay Music adapted for the classroom

Desai (1983: 210) asks the question: What aspects of Malay culture may be incorporated meaningfully into the general education programme? He is optimistic that if it is a "correct" selection, it should work in the same way as other indigenous music adapted

for the classroom. This could be understood as a reference to the religious nature of certain aspects of Malay music, due to the fact that so-called Malays are adherents of the religion of Islam (Desai, 1983: 210). The term 'Cape Malay' refers to a section of the Cape Muslim community and refers to "a homogenous group of people sharing not only a common religion, but also a distinctive dress, language, food, customs and music" (Desai, 1983: 1).

The following lesson and teaching ideas have been successfully put into practice at school level, with university students and during in-service training of teachers.

## Lesson Plan

<b>Aim</b>	<p><b>Knowledge:</b> To induct learners into the musical practice of the Cape Minstrels/Kaapse Klopse. To create awareness of the context of the song "Die Alibama".</p> <p><b>Skills:</b> To encourage active listening and to internalise rhythm through movement.</p> <p><b>Values:</b> To encourage team work.</p>
<b>Level</b>	Grade 4 or 5
<b>Length of class</b>	30 minutes or 1 hour (leave out step 3 if only 30 minutes are available)
<b>Introduction</b>	<p>Play a short section of a CD medley of moppies, e.g. "Ah ja ja hoe!"</p> <p>Ask learners if they recognise the music and where they have heard it before.</p> <p>Put up picture of the minstrels.</p>
<b>Elicit information</b>	<p>Ask the learners what they know about the minstrels or "Kaapse Klopse".</p> <p>Write key words on the board as they suggest them or to prompt them – Minstrels, Kaapse Klopse, 2nd January, Tweede Nuwe Jaar, Cape Minstrel Carnival, instruments, dancing, singing, bright colourful clothes.</p>



<p><b>Presentation</b></p>	<p><b>Step 1:</b></p> <p>Brief explanation – Every year at <i>Tweede Nuwe Jaar</i> (2 January), for more than a hundred years, the minstrels have sung and danced in the streets of Cape Town. Many years ago, people from East Africa and the East were bought to the Cape and sold as slaves. When an international law was passed that made slavery illegal, people celebrated all over the world. In Cape Town, troupes of minstrels (<i>Kaapse Klopse</i>) still celebrate this fact every year at New Year, by dressing up in colourful clothes, hats and headdresses, and singing “moppies” or funny songs and dancing through the streets of Cape Town and towns in the Boland. One day, when the people were still slaves, an American ship arrived in Cape Town. People rushed down onto the beach to see it. The ship was called the Alabama. From then and still today, the Minstrels (<i>Klopse</i>) sing a song called “<i>Daar kom die Alibama</i>” to remember that day and the freedom of the slaves.</p> <p><b>Step 2:</b></p> <p><b>Singing</b></p> <p><i>Daar kom die Alibama, Die Alibama die kom oor die see</i> x2</p> <p><i>Die Alibama, die Alibama, Die Alibama kom oor die see</i> x2</p> <p><i>Nooi, nooi, die rietkooi nooi, die rietkooi is gemaak</i>  <i>Die rietkooi is vir my gemaak om daarop te slaap</i>  <i>Nooi, nooi, die rietkooi nooi, die rietkooi is gemaak</i>  <i>Die rietkooi is vir my gemaak om daarop te slaap</i></p> <p><i>Die Alibama, die Alibama, Die Alibama kom oor die see</i> x2</p> <p><i>January, February, March, April, May, June, July</i>  <i>August, September, October, November, December</i>  <i>January, February, March, April, May, June, July.</i></p> <p><i>Daar kom die Alibama, Die Alibama die kom oor die see</i> x2</p> <ul style="list-style-type: none"> <li>■ <b>Play</b> a recording of the song “<i>Daar kom die Alibama</i>” or (preferably) <b>sing it and do the actions</b> with the song (teacher is the model).</li> <li>■ Learners stand up and sing the song again doing the <b>actions</b> by <b>following the teacher</b>. Works well if learners are standing in rows.</li> <li>■ <b>Part 1:</b> “<i>Daar kom die Alibama</i>” learners do actions on their own.</li> <li>■ <b>Part 2:</b> “<i>Nooi, nooi, die rietkooi nooi</i>” learners do actions with a partner.</li> <li>■ <b>Part 3:</b> “<i>Die Alibama, die Alibama</i>” learners do actions alone.</li> <li>■ Repeat the song from the beginning.</li> </ul> <p><b>Actions</b></p> <ul style="list-style-type: none"> <li>■ <b>Part 1:</b> Point to far right moving hand across to the left; make wave movement with right hand.</li> <li>■ <b>Part 2:</b> Link right arms with a partner and skip first to the left and then to the right.</li> <li>■ <b>Part 3:</b> Face the front towards the teacher and wave both hands fan-like from left to right in time to the music (pulse).</li> <li>■ Repeat the song and the actions from the beginning.</li> </ul>
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	<p><b>Step 3:</b> <b>Listening</b></p> <ul style="list-style-type: none"> <li>■ Play the song again or sing/speak the first four lines.</li> <li>■ Ask learners to respond to long and short beats with actions, e.g. beat on knees with both hands for long beats; clap hands for short beats (do one line at a time first, then two lines; repeat).</li> <li>■ Learners stand up and make wide movements for long beats and narrow movements for short beats.</li> <li>■ Point out that the minstrels are organised into troupes or clubs (hence the name <i>Klopse</i>). Each team has a <i>voorloper</i> (leader) who walks or dances in front of the team. The troupe follows the leader and dance or play instruments.</li> <li>■ Learners divide into small groups or troupes of four. Each one has a turn to be the leader.</li> <li>■ The leader decides on the movements (wide and narrow) and the troupe copy the leader for the first four lines "<i>Daar kom die Alibama, die Albama die kom oor die see</i>" (x2).</li> <li>■ For the next four lines, the troupe members do their own movements still in a line behind the leader. At the end of this, the leader moves to the back of the line and the 2nd learner becomes the leader.</li> <li>■ Repeat this process until everyone has had a turn to be the leader.</li> </ul>																																																																																							
<b>Consolidation</b>	<p><b>Free Movement:</b></p> <ul style="list-style-type: none"> <li>■ Play another moppie or medley of "moppies". Still in groups, allow learners to work out movements for the troupe. Must have a variety of movements but keep them simple and quick.</li> <li>■ Can combine twee troupes or keep original troupes. Hand out a few instruments to each group. Some will play and sing, others will dance and sing. A few hats, waistcoats and umbrellas will add to the experience.</li> </ul>																																																																																							
<b>Resources</b>	<ul style="list-style-type: none"> <li>■ CD of "<i>Daar kom die Alibama</i>" and a medley of "moppies"</li> <li>■ Picture/s of minstrels</li> <li>■ Costumes (optional) – hats, headdresses, waistcoats, small umbrellas, colourful feather dusters.</li> <li>■ Instruments – small drums, tambourines, tambours (hand-drums), maracas (shakers), claves, woodblocks, tin guitars and tin banjos, whistles (can be hand-made instruments or "air" instruments).</li> </ul>																																																																																							
<b>Assessment</b>	<p>Group Assessment – own choreography</p> <p>Work out a dance sequence to be used during a procession. Choose a recorded song or 'moppie' to perform with.</p> <p>The following checklist can be given to the groups for the assessment:</p> <ul style="list-style-type: none"> <li>■ Did the troupe follow the leader's movements?</li> <li>■ Was there a variety of movements?</li> <li>■ Did the troupe make use of different formations (lines, circles, moving forwards and backwards, sideways)?</li> <li>■ Did the dance fit the music chosen?</li> <li>■ How well did the learners work together as a troupe?</li> </ul> <div style="display: flex; justify-content: space-between;"> <div data-bbox="405 1753 930 2082"> <p><b>Codes and percentages for recording and reporting</b></p> <table> <tr> <th>Rating code</th><th>Description of competence</th><th>%</th></tr> <tr><td>7</td><td>Outstanding achievement</td><td>80 – 100</td></tr> <tr><td>6</td><td>Meritorious achievement</td><td>70 – 79</td></tr> <tr><td>5</td><td>Substantial achievement</td><td>60 – 69</td></tr> <tr><td>4</td><td>Adequate achievement</td><td>50 – 59</td></tr> <tr><td>3</td><td>Moderate achievement</td><td>40 – 49</td></tr> <tr><td>2</td><td>Elementary achievement</td><td>30 – 39</td></tr> <tr><td>1</td><td>Not achieved</td><td>1 – 29</td></tr> </table> </div> <div data-bbox="957 1778 1331 2082"> <p><b>Rubric for assessment</b></p> <table> <tr> <th></th><th>7</th><th>6</th><th>5</th><th>4</th><th>3</th><th>2</th><th>1</th><th>TOTAL</th></tr> <tr><td>Troupe followed leader</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>Variety of movements</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>Different formations</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>Dance fitted music</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>Troupe worked as team</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> <tr><td>TOTAL</td><td></td><td></td><td></td><td></td><td></td><td></td><td></td><td></td></tr> </table> </div> </div>	Rating code	Description of competence	%	7	Outstanding achievement	80 – 100	6	Meritorious achievement	70 – 79	5	Substantial achievement	60 – 69	4	Adequate achievement	50 – 59	3	Moderate achievement	40 – 49	2	Elementary achievement	30 – 39	1	Not achieved	1 – 29		7	6	5	4	3	2	1	TOTAL	Troupe followed leader									Variety of movements									Different formations									Dance fitted music									Troupe worked as team									TOTAL								
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## Extension activities

The following teaching activities and ideas have been used with Grade 6 learners:

### Write your own moppie

(individual activity or done in pairs).

- Talk about people in your community, such as shopkeepers, hairdressers/barbers, traffic officers, school teachers, postmen/women, doctors, nurses, flower sellers.
- Think about what they do in your community, who they serve, and any interesting facts or stories about them.
- Write a short, funny song about one of these people, no more than 8 lines. Make sure it is not discriminating.
- Choose an existing melody or

compose your own. Fit the words to the melody.

### Make a banjo or a guitar

(individual activity)

You will need:

- An empty tin  
– *cake tin, oil can, large coffee tin*
- Piece of wood for the neck  
– *about half a metre*
- 12cm of dowel stick as thick as your little finger cut into 4 pegs
- 2 long nails and hammer
- Metal cutter
- Tape
- Paint – *spray paint or any other oil paint*
- Nylon fishing tackle

1. Cut a hole in the side of the tin with metal cutters – with an adult's help.
2. Stick small, overlapping pieces of tape

over the sharp edges of the hole.

3. Use a hand drill to make four tiny holes next to each other just under the rim of the tin.
4. Drill four holes for pegs on one end of the wood (two on each side).
5. Attach the wood to the tin. Insert a small block of wood inside closed tins with two long nails hammered through the block. Make two small holes on side of tin and insert the nails. Line up the wood neck with the holes. Hammer the block with nails against the neck.
6. Paint the tin and the neck – make sure it is bright and colourful.
7. Cut nylon into four equal pieces long enough to reach the opposite end of the wood with an extra 5cm for the knot.

## Daar kom die Alibama

Daar kom die A - li - ba - ma, die A - li ba - ma, die kom oor die see\_\_\_\_\_

Daar kom die A - li - ba - ma, die A - li - ba - ma, die kom oor die see.

Nooi, nooi, die riet-kooi, nooi. Die riet-kooi is ge-maak. Die riet-kooi is vir my ge-maak

om daar-op te slaap. Nooi, nooi, die riet-kooi, nooi. Die riet-kooi is ge-maak. Die

riet - kooi is vir my ge - maak om daar - op te slaap. Die A - li -

ba - ma. Die A - li - ba - ma. Die A - li - ba - ma kom oor die see. Die A - li -

ba - ma. Die A - li - ba - ma. Die A - li - ba - ma kom oor die see.

8. Tie each piece of nylon to a peg and wind it tightly around the peg.
9. Insert pegs one by one into the holes in the neck.
10. Carefully attach each string to the opposite end of the wood. Thread through tiny holes made in the tin and tie a knot. Tighten the string by turning the peg at the neck.
11. Repeat with the other strings.

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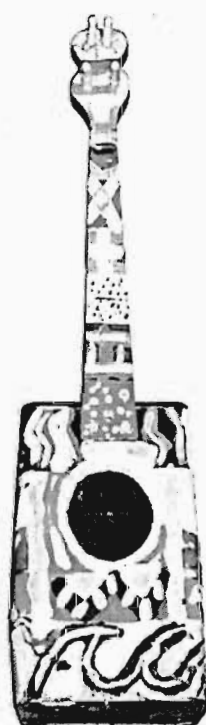
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## Positive possibilities: Jamestown Sounds Community Music Project

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Manager,

Jamestown Sounds Community Music Project

Every day in opening newspapers we are bombarded with negativity: crime, death, poverty, struggles, unemployment, inadequate health facilities, and unsatisfied people, to name but a few. Let us put those thoughts aside for a moment and take pleasure in the positive possibilities an active community project propose.

### Background

On the outskirts of Stellenbosch you will find two beautiful villages, Jamestown and Cloeteville. The idea of a community project in these communities was born when an opportunity to participate in the upliftment of children, from a previously disadvantaged background, was recognised.

In 2005 three people who had the vision of changing the lives of children in the community, through music education, founded *Jamestown Sounds Community Music Project*. The founders' mission is "to teach music so that children in Jamestown and Cloeteville may enjoy and perform music as an uplifting force in their lives". *Jamestown Sounds* was registered as a non-profit organisation (NPO) in 2009.

The founders and management committee, Karin Calitz, Hermien Wium and Wilken Calitz are volunteers, not paid, and bring different qualities to the table. Karin Calitz is the project leader and chairperson. She currently teaches

law at Stellenbosch University. Hermien Wium is a music and French teacher, and Wilken Calitz studied music (majoring in violin and guitar).

Both schools in Jamestown, namely Stellenzicht Secondary School and Weber Gedenk Primary School have been involved in the project since 2005. In 2008 the project expanded to include Cloeteville Primary School due to concerned parents who felt that their children will suffer a backlog in life if they do not have music tuition of some sort, or if they do not have the opportunity to sing in a choir.

From the outset, Mr. Williams, headmaster of Weber Gedenk Primary in Jamestown was very interested in and supportive of the vision of Jamestown Sounds. He was concerned about the fact that, due to rationalisation by the Western Cape Education Department, his school had been without a music teacher since 1996. Mr. Williams felt that it was regrettable that music accompaniment did not even exist at assembly any more. He expressed an urgent need for musical activity and tuition at the school. The headmaster of Cloeteville Primary, Mr Samuels, was equally supportive.

### Vision and mission

The founders envisage that:

- by reaching out to children through the teaching of music, parents,

families, churches, schools and the Jamestown and Cloeteville communities will be involved;

- the greatest part of the children in the Jamestown and Cloeteville communities of Stellenbosch will be reached, and not only a privileged few;
- by making their skills available, participants will reach out to people and especially to children in need; and
- the project will bridge the historical divide between the communities of Jamestown, Cloeteville and Stellenbosch in particular by encouraging and supporting joint activities relating to music between schools and churches in these two areas.

The project aims to make a contribution in combating the following problems experienced in both communities:

- Alcohol abuse
- Fetal alcohol syndrome
- Drug abuse (especially tik)
- Poverty cycle
- Lack of creative activities
- Lack of cultural stimulation
- Apathy



Music education can be an effective way to counter problems such as the above-mentioned, but is not always a priority of the South African (national) or Western Cape (regional) Departments of Education. Children are therefore not exposed to music education, a cultural activity considered a priority in most communities. Many parents in this community are in favour of music education but do not have the means to contribute to this part of their children's education.

### Teaching in Jamestown Sounds

Teaching in Jamestown Sounds provides a wide array of opportunities – not only for the teachers, but also for learners taking part in the music activities. It furthermore confronts student-teachers with challenges and consequently guides them to develop their problem solving skills.

Music teachers in the Stellenbosch area as well as senior music students from Stellenbosch University are appointed as teachers. The criteria for appointment include excellence in teaching music and a love for and ability to work with children. Any senior students of the music department teach at Jamestown Sounds as part of their learning service module. They contribute greatly to the success and sustainability of the project.

Teaching in Jamestown Sounds is also a wonderful opportunity for final year music education specialists to apply their knowledge. They are suddenly faced with real world teaching experiences and are urged to reflect on what went well, what they would like to improve and how they will go about making the necessary changes.

### Class music

Class music is taught weekly at Weber Gedenk Primary and Cloeteville Primary by the final year music education students. Class music provides a sound and essential basis to the development of learners' musicianship and prepares them for choir singing and playing a musical instrument. At least three hundred and fifty learners (Grades R – 4) are reached through the class music component of the project.

### Choirs

Over the past years the senior choirs at Weber Gedenk and Cloeteville Primary have participated in the choir festival "Ko'la't o's sing" (English: "Come let us sing"). The festival takes place at Stellenbosch Secondary School and the Endler music hall in conjunction with the annual choir festival of the Stellenbosch University. Sixty learners are involved in the two choirs. During the past five years the choirs also participated in the annual Strand Choir Festival. Furthermore Weber Gedenk has participated in a bi-annual music festival with Eikestad Primary School. The Jamestown Sounds choirs have performed in several churches such as



the Stellenbosch West congregation and the Welgelegen congregation.

### Percussion bands

Weber Gedenk boasts a junior and a senior percussion band that consists of forty learners each. These bands have performed at the Stellenbosch Municipality's Women's Day festival, at La Clémence retirement village and at the prize giving ceremony of Weber Gedenk Primary.

### Instrumental lessons

On Friday afternoons, after school, learners are instructed in playing music instruments. Instruments that are taught include violin, guitar, recorder, clarinet, piano, horn, trombone and percussion. Once Jamestown Sounds learners move on to attend the secondary schools in Jamestown and Cloetessville, they still receive tuition from teachers in Jamestown Sounds at the two primary schools.

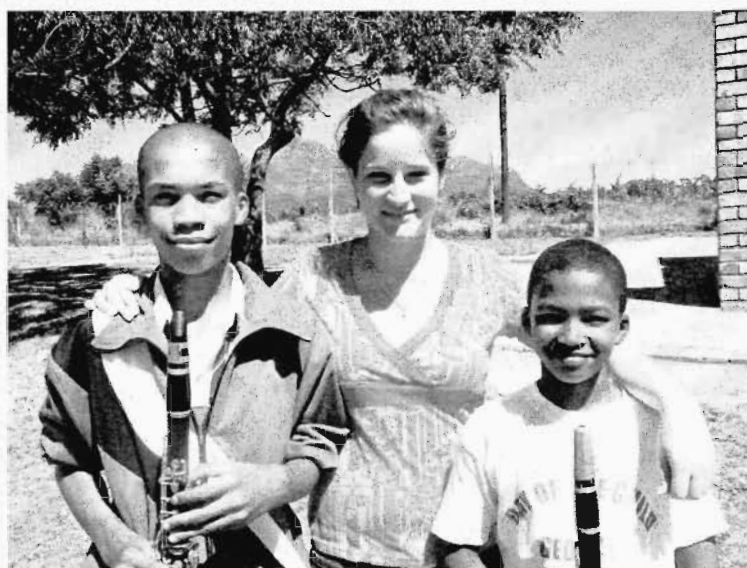
Over the past five years learners have performed at the Mari Stander art auction held at Muratie Wine Estate. They have also performed at prize giving ceremonies, family concerts, and retirement villages and in churches in Jamestown.

In June 2011 the recorder and clarinet learners were involved in a workshop presented by the well-known flutist Helen Vosloo, project leader of the Keiskamma Music Academy, during the Academy's visit to Jamestown Sounds.

Two clarinetists have been members of the Music Ensemble of Paul Roos Gymnasium for the last two years.

### Centre exams

Theory and practical exams take place at Weber Gedenk and Cloetessville Primary during June and November



each year. Learners receive reports in which their teachers comment on their progress.

### Success stories

Two of our senior learners, Alexander Kirkwood and Peter-John Hartnick, both clarinet players, have made such good progress that bursaries were awarded to them to study at the Johnman School of Music and to be enrolled for the Certificate Programme offered at the Music Department of the University of Stellenbosch. They scored top marks

(80% and more) for both their theory and practical exams. Alexander finished secondary school this year and intends following a career in the South African Navy orchestra.

### Family and community involvement

Parents, grandparents and siblings are invited to smaller family concerts which take place three times a year. Annually, in November, the community

is invited to a year-end concert. The Music Department of Stellenbosch University often donates complimentary tickets for concerts in the Endler Music Hall and sponsors transport for our learners and their parents, enabling them to be exposed to performances by music students and professional musicians. These concerts motivate the learners of Jamestown Sounds to work hard and to practise regularly. It also provides an opportunity for parents and learners to enjoy outstanding music together.





International Society for Music Education



Established in 1953



## THE ISME PAN-AFRICAN REGIONAL CONFERENCE

Organized by the  
African Society for Musical Arts Education  
(Pasmae)



In conjunction with the  
Uganda Society for Musical Arts Education (USMAE),  
and  
Makerere University, Kampala (MUK)

29 July - 2 August 2013, Kampala, Uganda

The Organising Committee is seeking submissions for presentations at this conference. Abstracts are invited from scholars who can contribute to the theme of the conference. Submissions may be in form of papers, workshops, demonstrations and posters. Performing groups and exhibitors are invited to submit applications to perform and exhibit at the conference respectively.

### Theme

#### Inter-cultural Approaches to Musical Arts Education in Contemporary Africa

The conference will address cross-cultural influences within the various musical-arts disciplines. The main aim of the conference is to provide, and promote, an interdisciplinary forum for scholars investigating inter-cultural issues that impact on the delivery and dispensation of musical arts education including, but not limited to:

- ownership of musical arts in contemporary Africa
- coping with the changing tastes: prescribed curriculums versus pupils' *'own music'*
- cross-cultural influences on musical arts dispensation as expressed in teaching, performing, research, demonstrations, etc

Each paper presentation will be 20 minutes long with an additional 10 minutes reserved for questions and discussion. Workshops will take a total of 60 minutes.

### Format

Submissions should consist of a 250-word abstract in word (.doc or .docx) or Adobe Acrobat (pdf) format.

### Deadline

Submit to [benkigozi@rocketmail.com](mailto:benkigozi@rocketmail.com) or [pasmae2013@rocketmail.com](mailto:pasmae2013@rocketmail.com) not later than **31 December 2012**. Applicants will be notified of the committee's decision via email by 30 February 2013.

The official language of the conference is English.

**Conference fees:** USD 80 and USD 20 for undergraduate students **Membership fees:** USD 20

Benon Kigozi, Chair  
8<sup>th</sup> ISME Pan African Regional Conference  
Kampala Uganda