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Towards Improving Jazz Education in South Africa: The Impact of the National Youth Jazz Festival at Secondary Level

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Towards Improving Jazz Education in South Africa: The Impact of the National Youth Jazz Festival at Secondary Level

Netéske Horton

A research report submitted to Wits School of Arts, Faculty of Humanities, University of the Witwatersrand in partial fulfilment of the requirements for the degree of Master of Music by combination of research and creative work.

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University of the Witwatersrand, Johannesburg

School of the Arts

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ABSTRACT

This study seeks to investigate the educational potential of jazz festivals by using the National Youth Jazz Festival (NYJF) in Makhanda, South Africa, as a case study between 2001 – 2023, with the aim of further improving jazz education at a secondary level. The NYJF is an education-based festival that partners with the National Jazz Festival, whose performers facilitate the bulk of the workshops of the NYJF. Many teachers who attend with their students also facilitate workshops and conduct youth bands. Furthermore, the NYJF is the platform through which the National Youth Jazz Band and the National Schools Jazz Band are selected each year.

In the past decade I have attended the NYJF as a university student, high school teacher, workshop presenter, audition panelist, and administrative assistant, as well as being an audience member in many live performances at the National Jazz Festival. During my involvement I have been a recipient as well as an astute observer of the positive impact of the festival on the South African jazz community. Operating within a framework of practice-led research, I undertook this study to show how the festival achieves its impact. The findings are intended as a resource for any person involved in music education and festival programming to maximize the value and impact of their practice.

I investigated the means of the festival's impact on jazz and jazz education in South Africa by doing a thorough survey of past festival programs and interviews with artists and educators who have been involved with the festival for more than ten years. Furthermore, I facilitated a collaborative jazz ensemble workshop with a group of seven high school musicians, who also completed questionnaires, as part of the festival's teaching program to test the viability of using the core elements that make the festival impactful in a single ensemble context at a secondary level. Finally, I interviewed the festival director who has been involved with the festival since 1993, providing the reader with a unique perspective from a source intimately connected with the festival.

The key findings of the overall project were that the festival's notable impact on jazz performance and education is present and consistent at every level. The combination of elements responsible for its impact is exposure to high quality live jazz of diverse styles coupled with access to professional musicians, from South Africa and abroad, through numerous workshops in a context where both artist and student spend six days together on the same campus. Exposure, access, networking, and community are the underlying principles that enable an inspiring and educational experience for every festival participant that promotes long-term involvement in the music industry.

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CHAPTER 1: INTRODUCTION AND RATIONALE

INTRODUCTION

> Perhaps the most distinctive and consequential aspect of the reimagining of the jazz festival within the NAF in the post-apartheid period has been its reframing within the explicitly educational and professional-developmental framework provided by the National Schools Jazz Festival. For the first half of the festival, the professional artists brought to Grahamstown now serve as teachers at what is in effect a winter jazz camp for students admitted from across the country. This has effectively changed the ethos of much of the event, placing young aspirant and emergent musicians at the centre of the festival, whose exposure to both the performances of, and their pedagogical interactions with, the featured artists tend to orient the festival away from the strongly transactional nature of some other festivals (Pyper, 2016).

Pyper's statement regarding the youth jazz festival clearly sets it apart from other music festivals in South Africa in that its main purpose is educational rather than consumerist in nature. Since its inception in the early 90s, the National Youth Jazz Festival (NYJF) has been impacting South African jazz in significant ways as this study will show. The NYJF started in 1992 as a jazz festival for high school students with a small number of professional jazz musicians and teachers giving workshops and directing youth bands (Douglas, 2013; Ramanna, 2013). It has since grown to become a large festival that hosts approximately five hundred students and teachers along with a host of local and international performers each year. The NYJF runs concurrently and is closely integrated with the National Jazz Festival (NJF), both of which are organized by Eastern Cape Jazz Promotions (ECJP). ECJP owns the NYJF as a concept and has been running the NJF since 2004 (Interview with Webster, 2024).

The NJF in partnership with the NYJF is a yearly meeting point for artists, educators, and students. By doing a thorough survey of all festival performance and teaching programs from 2001 to 2023, I'd like to show how it has been a key catalyst for the development of young jazz musicians over the last two decades. The late Dr Brian Thusi (2001) remarked that "many of the emerging stars in South African jazz received their first real taste of jazz at an NYJF". This statement was written a mere nine years after the inception of the NYJF in 1992. This study partially aims to show how, in the two decades since Thusi's statement, many more South African jazz musicians have gone through the baptismal waters of the NYJF, rising through the ranks to become some of the most notable and influential musicians and educators in the South African music industry of today. Considering the vast number of students, teachers, and performers that have participated in the festival it

would be a sin of omission not to make a closer examination of its impact on the development of jazz and jazz education in South Africa.

The NYJF can be studied from many different angles. In this study, however, I set out to investigate the educational potential of jazz festivals by using the NYJF and its relation to the NJF as a case study for the years between 2001 to 2023. More specifically, this study seeks to explore the potential of jazz festivals as an educational tool in the further improvement of secondary level[1] jazz education.

In addition to my survey of performance and teaching records, I conducted this investigation by including three different groups of participants from the festival in the study. Firstly, I interviewed three performing jazz musicians who experienced the festival as secondary level students and subsequently remained involved with the festival. Secondly, I interviewed three jazz educators with long-standing participation in the festival. Thirdly, I conducted an interactive jazz ensemble workshop with a group of seven high school musicians that incorporated key elements of the festival. More information on these elements are given in the Methodology section and in Chapter 6 where I discuss the workshop design. Each workshop participant was asked to complete a questionnaire about their experience of the festival and the workshop, which culminated in a public performance of an original composition composed by the group with my assistance as the facilitator.

This workshop was the first of its kind in the history of the festival where high school level musicians were given an opportunity to collaborate, compose and perform in a way that is similar to what professional musicians might do at the festival. Even the members of the National Schools Jazz Band had not had the opportunity to contribute compositionally to their performances before, whereas members of the National Youth Jazz Band, who are university students, have been encouraged in the past to contribute their own compositions to the band's repertoire. This is partly because the National Schools Jazz Band (NSJB) was an 18-piece big band until the Covid-19 pandemic forced the festival team to adopt new strategies to ensure that the festival would continue amid the pandemic restrictions. The NSJB therefore took on the 8-piece format in 2021 but is yet to play compositions by members of the band.

This study aims to show how the festival achieved its impact and has been a unique catalyst for the furthering of jazz in South Africa. The study investigates this through interviews, the jazz ensemble workshop, and the questionnaires completed by the workshop participants.

[1] I use "secondary level" as an umbrella term covering high school music departments, after-school music programs, and community-based music initiatives that would typically be a step before tertiary music education or a professional music career.

While there has been significant growth in secondary level jazz education since 2001, as is evident by the number of secondary level institutions present at the 2023 festival (see page 30-31 for a comprehensive list) as well as the jazz performance level of the workshop candidates, the outcomes presented in this study are meant to contribute towards further supporting and improving jazz education at a secondary level in a South African context. It also highlights the importance of informal learning opportunities such as the NYJF. Feichas (2010) states, "it is valuable and desirable to integrate characteristics of formal and informal learning," and that "pedagogical approaches based on informal learning practices can benefit the community of higher education students." If this is true for a higher education context, how much more beneficial would it be in the long term if formal and informal learning practices were integrated from a secondary level already. The purpose of my research is to identify pedagogical practices and elements of learning and teaching jazz, by analysing and observing the NYJF, that music educators can use to maximize the value and experience of the NYJF and events like it in their teaching practice. The hope is that it would contribute positively to the further development of effective jazz education in South Africa. My approach to this study isn't new but echoes a similar study by Green (2017) who said, "If there is any strength in the approach, I think it must lie in the fact that the strategies were developed by learners, through learning, rather than by teachers through teaching. They derive, not from a theory of learning drawn from an experimental or formal educational situation, or from an analysis of a musical outcome, but from observation and analysis of real-life learning practices by musicians in the world outside formal education." Granted, Green's study explored informal learning practices using pop music which is arguably less complex than jazz in both language and performance, but it is the element of the student having more ownership in the learning process that I find valuable and aimed to carry across into my study. At the end of the study I presented my findings to the current festival director, Alan Webster, and interviewed him to include his perspective on the impact of the festival.

Furthermore, I would like to inform the reader that this study is not a stand-alone research project but interlinks with and informs a body of creative work which includes the jazz ensemble workshop as a demonstration of creative pedagogy and teacher-student collaboration in creativity; and a recital that reflects on spaces of music education, past and present, featuring music by four influential jazz teachers who, in addition to their substantial mentorship of younger jazz musicians of their time, also participated in the NYJF. This paper is therefore meant to be engaged with in conjunction with the entire body of creative work.

For the purpose of this paper, and because the NJF and NYJF, though being two separate festivals, are symbiotic, I will only refer to the NYJF with the inclusion of the NJF implied.

Research question: Using the NYJF in Makhanda, and particularly its use of education, as a case study, how can jazz festivals be used as an effective tool towards the development of jazz education and music pedagogical practices in secondary level music programs in South Africa?

Keywords: music festivals, jazz education, music pedagogy, South African jazz, secondary education, case study

RATIONALE

As a music educator, jazz saxophonist, and stakeholder in the NYJF, this research is directly related to my sphere of experience and interest and I conducted this study as a practitioner imbedded within the subject of my study. I have attended the NYJF as a university student, high school teacher, workshop presenter, audition panelist, and administrative assistant, as well as being an audience member in many live performances at the NJF. Because of my close relationship with the festival I can't claim to be unbiased in my view of the festival. It is important to clarify that I am not attempting to make an objective evaluation of the festival to ascertain *whether* it has had an impact or not, but rather starting from the point of view of someone who has been impacted by the festival and has witnessed its impact on others, my aim is rather to show *how* it achieves this, and approach it within a framework of practice-led research. I encourage the reader not to see my position in the festival as an obstacle but rather as an advantage as my involvement with the festival in various forms allows me to present an authentic perspective and convey the festival in a way that reflects its true intention and meaning.

As a high school jazz educator I am particularly interested in developing and improving the quality and efficacy of jazz education that learners receive at a secondary level, because it has a direct consequence on how viable they would be as tertiary level students, and/or their ability to work professionally as jazz musicians if they don't follow the formal educational route. There has long been a debate around how jazz should be taught, or whether it should be taught in a formalized way at all (Higham, 2013; Whyton, 2006). Nevertheless, one cannot escape the way jazz education has changed in South Africa since the end of Apartheid.

South African jazz was growing at a rapid pace during the first half of the 20th century, but a massive obstacle was placed in its way. The Bantu Education Act kept the black population from receiving formal music education in schools, and the Group Areas Act caused the shutting down of mission schools that were a key space for music learning up until the 1950s (Ballantine, 2012). Non-formal music educational programs such as FUBA and MAPP came to be while formal music education focused on Western Art Music (Thorsén, 1997).

Jazz only entered the university space in 1989 at the then University of Natal. Up until this point, jazz had a lower hierarchical value compared to Western Art Music, and wasn't seen to represent civilized society. Since its entry into the academic arena however, a perception has developed that good quality jazz learning now happens in the university, which has formalized the learning of what was originally an oral tradition (Rammana, 2013), even though the idiosyncratic 'sound' of South African jazz was forged outside the structure of a formal curriculum.

As jazz educators and performers, we are now wrestling with how to navigate the tension between formal, non-formal, and informal jazz learning, which I will refer to in the literature review, and what the jazz curriculum in educational institutions should be covering in order to develop jazz artists that can function as professional session musicians and individual artists in the South African context (Lilley, 2019). Part of Lilley's take on the issue of tertiary jazz education is that students enter university not having been adequately prepared at a high school level for university jazz programs.

As the Head of Music at Stirling High School in the Eastern Cape, known for its music department and particularly for its jazz big band, I witness the value of formal music education for students learning jazz. In this school's context, students can hire instruments at a low cost, and have access to state-of-the-art facilities, experienced teachers, and many performance and learning opportunities, including the NYJF. Music is part of the academic curriculum of the school and is offered at no additional cost to the learner for individual music lessons or for extra-curricular participation in the jazz band program. Our students are planted in fertile soil, where they are positioned to excel as musicians. However, the flip side is that, although they become good big band musicians with a solid theoretical foundation and learn to improvise to a certain degree in the 'traditional' or 'straight-ahead' jazz style, as indicated by rigid big band arrangements, they tend to feel much less confident in musical settings where they don't have the safety of a conductor and sheet music, or where they must rely more on their aural abilities.

As a teacher, my experience of the NYJF and my observation of the variety of jazz being played across the country have pushed me to be less traditional in my approach to teaching in a one-on-one and an ensemble context, with the purpose of building some of the skills and freedoms I've seen in musicians who do not come from a formal musical background. By 'traditional' I refer to the common use of graded repertoire books and external examination bodies such as Trinity Guildhall and ABRSM as the main guides for repertoire choices, pace of learning and defining a student's level of playing. The examination guidelines for CAPS[2] requires

[2] Curriculum and Policy Statements. The government sanctioned curriculum used in South African state schools.

repertoire to be comparable to an external examination body's standard, which reinforces the role they play in secondary level music education (Department of Basic Education, 2021).

Incorporating less traditional approaches to teaching practical music does mean that my way of measuring progress has needed to change somewhat from ticking off repertoire pieces and scales as complete, to assessing a student's growth in a more organic, less quantifiable way. There are times of breakthrough when I can pin-point that a student has grasped a concept, but often the process requires more patience. This approach hasn't taken over my teaching practice completely because my students are still required to complete certain assessment tasks within a set timeframe while meeting curriculum standards, which means I must maintain a balance between structure and formality, and immersive or organic learning.

While I am describing my experience as a teacher it is important to note that my undergraduate studies were in jazz performance and that I teach in a school with a jazz band program as well as a number of professional jazz musicians on staff. This is not the norm at most schools who might have a jazz band or be interested in exploring jazz. At various points in the study, teacher capabilities or the lack thereof in terms of teaching jazz, are mentioned and that there is a need for teachers to be equipped with teaching approaches outside of the Western Classical tradition.

That being said, jazz education at a secondary level has undoubtedly developed substantially and the interest in jazz has grown, but if students are still entering tertiary level jazz programs inadequately prepared, as posited by Lilley, it means that there are areas of weakness at the secondary level that need bolstering. Before I attempt to suggest in what aspect I believe jazz education at a secondary level needs improvement or enhancement, it would be helpful first to acknowledge some of what has been achieved based on my observations as a teacher:

1. Students are capable of reaching a high level of competency on their instruments, often exceeding the minimum requirements of CAPS.
2. Students have opportunities to perform in ensembles that mainly play repertoire in the jazz style.
3. Students have opportunities through these ensembles to attempt improvisation in a jazz style.
4. Students are able to build a foundational knowledge of music theory and become proficient at reading sheet music.
5. Students in Grade 10-12 who take music as a subject can specialize in jazz and be examined accordingly in their final Grade 12 examinations (Department of Basic Education, 2011).

6. There is an increased availability of teaching resources such as practical jazz syllabi and other modules which will be highlighted in the literature review.
7. More graduates of university jazz programs are teaching at secondary level, of which I am an example.

While there is much to celebrate, I believe that the increase in educational jazz resources, both human and other, can be harnessed even better. The need for improvement lies less in the availability of resources, and more in the teaching approach. Following are some areas where I see a need for improvement based on my observations and experience as a teacher:

1. Students don't spend enough time listening to recordings. More emphasis should be put on listening to jazz following through with students learning to imitate what they hear vocally and instrumentally i.e. listening, singing and transcribing, even if the student doesn't fully grasp the harmony or theory of the music yet.
2. A bigger emphasis needs to be placed on watching live jazz, or watching videos of performances if they don't have access to live jazz, in order to witness what takes place between musicians on stage as they create each unique performance.
3. The student needs to be taught how to be independent in their exploration of jazz. Jazz is a broad genre, and while it is vital to teach holistically in terms of historical jazz styles and expose students to a broad range inside the classroom, each individual will connect with different styles of expression. It is vital that the student is equipped and empowered to explore and bring their discoveries to their lessons, where the teacher can assist them in achieving what I describe in point nr. 1 and 2 above.
4. Teachers should ideally be playing or at least learning jazz themselves in order to actively engage with the student as they learn in order to impart a better understanding of jazz in general.
5. More informal learning opportunities are needed such as jam sessions, workshops by visiting artists and interactions with the broader music community in their area on a regular basis.
6. Jazz ensemble programs need to create a measure of space for students to compose and perform their own compositions. In addition, teachers can equip and empower students to lead band performances. Schools who only have large jazz ensembles that relay on full arrangements and need a conductor should consider the addition of a more advanced small jazz ensemble in which context this kind of freedom could be better facilitated.
7. Learning environments are often teacher-centered and restricted by the teacher's preference and opinion. Negative and harsh reactions from teachers towards students create an unsafe environment that inhibit a student's freedom to learn and make mistakes. Students, particularly teenagers, need to feel that their teacher is alongside them rather than above them, lording their superiority and authority

over the student. Otherwise, the student will aim to please the teacher instead of learning for the sake of their own development.

These suggestions for improvements are dependent on the teacher's initiative and willingness to innovate within the confines of their teaching environment, and their employer's willingness to support a teaching approach that may seem unorthodox. If done intentionally and with sufficient planning, it can be achieved.

My research enters the discourse at this juncture as my purpose in this investigation is to support and improve secondary level jazz education, and to empower music educators in various contexts to equip their students well for more advanced jazz learning should they seek to pursue it. This study doesn't cover every point of improvement suggested, but rather focuses on the value of informal learning opportunities such as the NYJF (point 5), and a model for teaching a small jazz ensemble informed by the praxis of the NYJF (point 6).

In conclusion to this chapter I would like to turn the reader's attention back to the educational potential of jazz festivals. The long-lasting fruit of the NYJF begs for an exploration of its design and philosophy. The NYJF is by South Africans, for South Africans. It is not an import. A homegrown festival approach that has had a sustainable, measurable impact such as the NYJF, which will be made clear in this study, must be explored for the purpose of benefitting the greater South African jazz and music community.

CHAPTER 2: LITERATURE REVIEW

Various aspects of the impact of jazz festivals have been researched (Webster & McKay, 2015), but there is a gap in the literature around the educational value of music festivals. In a case study by Karlsen and Brändström (2008) of a particular music festival in Sweden that explored the music festival as a music educational project two of the conclusions in connection with festivals and music education were that concerts and music festivals are valuable opportunities for music learning, and that the research scope of music education should be broadened to include the educational potential of music concerts and festivals. My research will explore this idea in greater depth, and hopefully give more tangible direction towards effective and well-rounded jazz education in South Africa.

The research question addresses jazz education in the following six sub-sections, which will be discussed in this literature review:

- General music pedagogy – formal and informal learning
- Jazz education during Apartheid
- Modern jazz pedagogy
- Jazz education in South African high schools
- Effective jazz teaching methods
- Impact of jazz festivals in South Africa and abroad

General Music Pedagogy – formal and informal learning

The research explores music learning in a context where formal and informal learning takes place. It hinges significantly on the strengths and weaknesses of formal and informal learning, and how they come together to complement and enhance each other at the NYJF. Jenkins (2011) argues that "informal instructional practices in music education, along with formal practices, contribute to the formation of an individual learner's identity and agency through engagement with music." He further states that informal strategies have historically been integral to learning and embodying jazz, and that the jazz tradition was negatively affected when it became integrated into formal and academic learning spaces. He does acknowledge that formal instruction provides necessary information and concepts, but that it is the informal experiences that motivates students to continue of their own accord.

Jenkins also refers to important research done by Lucy Green, captured in her book, *How Popular Musicians Learn: A Way Ahead for Music Education* (2017) in which she studies how the informal learning and creative practices of popular musicians can be used in the class room. She summarizes in a journal article based on her book that incorporating informal learning practices in the classroom improves the authenticity of the music learning experience, which creates a greater sense of autonomy on the part of the learner (Green, 2006).

Bridging the gap between formal and informal learning doesn't happen spontaneously but requires the teacher to encourage and facilitate the process of informal learning, while being present and able to detect when the students need formal instruction to overcome a specific barrier that is hindering their musical expression (Wright, 2016). This means that a teacher employing informal learning strategies in the classroom needs to have a broad spectrum of knowledge and skills in order to meet a student's learning needs as they arise. Wright also heavily emphasizes Green's research in her article on informal learning in general music education included in *Teaching General Music: Approaches, Issues and Viewpoints* (Abril & Gault, 2016).

Teaching General Music includes chapters on several teaching methods and theories such as Orff Schulwerk (Beegle & Bond, 2016), Kodály-inspired teaching (Gault, 2016), the Dalcroze approach (Juntunen, 2016) and social constructivist learning theories (Wiggins, 2016). It is vital for teachers to have a range of tools handy in order to meet a student wherever they are on the music learning journey, instead of being limited to the well-worn paths of traditional formal music education which, in most cases in South African schools, means teaching towards the equivalent of a Grade 5 music theory and practical exam from external examination bodies such as Trinity Guildhall and ABRSM (Department of Basic Education, 2011).

From these sources one could say that the modern jazz musician who wants to be versatile, sustainable, yet fluent and effective in their musical expression requires learnt skills as well as lived experiences from both formal instruction and informal learning. Furthermore, exposure to a variety of teaching and learning methods is necessary to form a holistic and balanced musician. My research seeks to discover how elements of different teaching methods and learning experiences manifest at the NYJF, and how these elements can be extracted and combined outside of the festival.

Jazz Education during Apartheid

Music education in South Africa can be categorized into three useful streams: formal, non-formal, and informal (Thorsén, 1997). Formal music education includes government instituted learning structures, non-formal education refers to NGO and private avenues of teaching not related to a formalized curriculum, and informal education refers to the learning that takes place in families and other community contexts where education isn't the primary objective of the music-making. Thorsén's article titled, 'Music Education in South Africa – Striving for Unity and Diversity', gives a good overview of music education in South Africa in the 20th century, with special attention given to the teaching of traditional and neotraditional African music, including the development of South African Jazz.

The history of jazz education in South Africa stretches back to the 1920s and '30s. In the latest edition of the book written by Ballantine (2012), *Marabi nights: jazz, 'race' and society in early apartheid South Africa,* he documents the roots of South African jazz education in the missionary schools and brass bands found in every province. The missionary education system together with formal instrumental tuition received from white music teachers gave rise to musically literate black musicians and bands such as the Merry Blackbirds and the Jazz Maniacs in the 30s and 40s.

Thorsén's writing lists other landmarks of jazz education of the mid-20th century such as The Wilfred Sentso School of Modern Piano Syncopation, Dorkay House in Johannesburg, AMDA, FUBA Academy, and MAPP. He

notes importantly that the educational policies of the Apartheid government prevented blacks from learning music as part of a school curriculum, which led to the establishment of the non-government music programs such as AMDA, FUBA and MAPP being established with the support of foreign funding. A key observation Thorsén makes is that formal music education given to whites, coloureds and Indians in the academic school system during Apartheid after the Bantu Education Act, was euro-centric with a focus on Western Art Music, which may account for why jazz education largely happened through non-formal and informal means from the 60s onwards.

Modern Jazz Pedagogy

The previous sources have significant bearing on the tension between the experiential definition of jazz that musicians might use, and the institutionalized academic approach through jazz programs in schools and universities (Beale, 2001). Higham (2013) identifies some of the challenges educators encounter when trying to teach jazz in an institution. One of his main questions is whether jazz can be taught and assessed according to academic assessment criteria, considering that jazz is originally an oral tradition. Can the quality of a jazz performance be quantified? Or would that sacrifice individuality on the altar of subjective judgment on the part of educators?

Whyton (2006) also gives five criticisms of institutionalized jazz which Herzig (2019) critically assesses in her paper, “The ABCs of Jazz Education. Rethinking Jazz Pedagogy”. She highlights the contributions of Jamey Aebersold, David Baker, and Jerry Coker to the field of jazz education through their development of structured resources and pedagogies for university jazz programs. Their publications and teaching methods have made learning jazz more accessible, but there are those who question the efficacy of such methods in creating jazz musicians who are artists in their own right, able to communicate through jazz in a way that is unique to them, as opposed to a ‘copy-and-paste’ approach to jazz improvisation.

Lilley (2019) addresses this tension in relation to jazz in South Africa in an opinion piece titled “Jazz Curriculum in South Africa: Content and Relevancy”. His conclusion seems to indicate that he believes learning jazz to this end in an academic institution in South Africa is possible if, firstly, the teaching model respects the American roots of jazz and the methodology of acquiring skill reflects the immersive nature of learning jazz, similar to how jazz musicians would have learnt before the advent of the internet. Secondly, it must bridge the gap between Western practice and South African jazz to make the content relevant in a transforming South African context. This is an important viewpoint to consider in my research when evaluating the educational impact of the NYJF.

Jazz Education in South African High Schools

Recent academic research that focuses on high school jazz education specifically has been lacking. The most substantial paper that examines jazz in South African high schools and gives useful direction was written by K.D. Ramnunan (1997). Ramnunan describes jazz programs in American high schools and then goes into considerable depth describing the structure, content and needs of an extra-curricular jazz program proposed for South African high schools at the time. The program was put together in consultation with Darius Brubeck and Dusty Cox, who were both jazz lecturers at the then University of Natal, as well as Dianthe Spencer – the head of jazz studies at San Francisco University. Ramnunan also examines the state of high school jazz education at the time. His list of schools that incorporated jazz in their music curricula was sourced from the National Schools Jazz Festival (now the NYJF) records, and he includes some information on how jazz education is structured at those schools.

Secondly, one might ask whether jazz education in South Africa is important and useful at all. A thesis by Thusi (2001) on jazz education in post-Apartheid South Africa argues that there is great educational value in jazz being a key component of music education South Africa. Perhaps the most relevant point he makes is that educators need to be more skilled to facilitate jazz learning in the various schools and programs. My research will assist in generating knowledge and tools towards this end.

In response to Ramnunan's study as well as Thusi's research, I want to state that jazz education at a high school level has grown substantially since the end of Apartheid – a fact that is supported by the sheer number of institutions now present at the NYJF in 2023 – though this growth is not examined in any recent academic research. However, the growing interest and importance of jazz education in South Africa becomes evident as one surveys the development of curriculum and teaching resources. In terms of nationalized curriculum, a specialized jazz stream was included in CAPS (implemented in 2012) compared to the preceding National Curriculum Statement that only had jazz as one topic among a plethora of others (Hellberg. 2014). The current CAPS document includes a brief section on jazz styles in the Grade 11 curriculum of the Western Art Music stream, while the specialized jazz stream for Grade 10 – 12 includes jazz theory, although I consider the jazz theory topics to be too advanced for high school students, and allocates a majority portion of the Grade 12 history section to South African jazz. It is essential to note however that while these topics are listed in the curriculum, the Department of Education does not supply teachers with resources. Teachers are required to develop and source their own teaching materials and content. While this development comes with challenges, it is evidence of significant growth if one considers that jazz was confined to extra-curricular activity at the time of Ramnunan's study, whereas students now have the opportunity to learn jazz theory, history and performance as part of their academic studies.

Another important indication of the growth in jazz education at a secondary level is the development of practical syllabi and teaching resources by South African jazz educators and academic institutions such as UNISA. UNISA is well known among music teachers in South African as one of the top external examining bodies for music performance. Their graded syllabi for vocal and instrumental performance, as well as music theory, is generally regarded as being of a higher standard than the British counterparts (ABRSM and Trinity Guildhall). In addition to UNISA's classical music performance exams, they developed a graded jazz syllabus for vocals, piano, saxophone, trumpet, trombone, drum set, guitar and ensemble. In addition they also have Jazz Theory exams available for their Grade 6-8 standard, though they have not written jazz theory textbooks and only provide a list of recommended books. The syllabus information is available on the UNISA website.

A further teaching resource that I would like to reference that has been developed particularly with Grade 10-12 level music education in mind is Mike Campbell's Jazz Performance Primer released in 2020. This resource has three components, namely a performance primer in book form accompanied by play-along audio tracks, a theory supplement, and a set of twelve ensemble pieces (including scores, parts, and audio tracks). What is unique about this resource is that it places a substantial emphasis on South African jazz styles, making it especially relevant to jazz education in the South African context. It is also more holistic in its approach compared to the UNISA syllabus, which is primarily geared towards solo performance with accompaniment, and only provides a means to assess a student's performance and theory, rather than providing instructional content for learning as you will find in Campbell's resource. A video by Mike Campbell giving a more in-depth look at the primer is available on the SAJE (South African Association for Jazz Education)'s YouTube channel.

A third set of resources I'd like to point readers to is the South African Jazz Real Book and Cape Jazz Collection. The South African Jazz Real Book's first volume called *Jika,* published by Nick Green in 2021, was compiled by George Werner, Jannie van Tonder and Colin Miller. It includes lead sheets for 116 original South African jazz compositions by eighty-six artists (Ansell, 2022). The Cape Jazz Collection, also compiled by Colin Miller and published by Nick Green in 2008, provides lead sheets for thirty-nine South African jazz compositions specifically in the Cape Jazz style. These publications are valuable tools in the jazz classroom and promotes the generational transference of South African jazz music. It is becoming a common practice for jazz artists and historians to publish collections of sheet music for South African jazz compositions eg) Lwanda Gogwana (*Songbook Chapter 1*), Feya Faku (*Le Ngoma Songbook*) and the *Johnny Dyani Songbook: 20 compositions in concert pitch C, Bass Clef, Bb and Eb*.

It is undeniable that having these examples of resources available is a net positive, however the cost involved in making full use of these resources presents an obstacle to music programs and music students of less financial means. To give an example: a Grade 5 UNISA practical exam cost R1140 to enter in 2024. A second caveat to having these resources available is the teacher's ability, or lack thereof, to assist the student in developing an understanding of jazz. A resource is useful but limited in the hands of a teacher that can't demonstrate the material well enough.

Effective Jazz Teaching Methods

Moving on from broad philosophies to considering what pedagogies are effective in teaching students in the jazz tradition, I would like to refer to an article by Kaitlyn Fay Koch (2020), "In Search of Effective Jazz Education: An Analysis and Comparison of Pedagogical Methods Employed by Directors of Successful High School Jazz Ensembles". In this study Koch conducts interviews and questionnaires with directors of bands who have competed in the finals of the Essentially Ellington competition - a renowned and prestigious national competition in the USA for high school jazz big bands. The questionnaires and interviews covered topics regarding teaching techniques and supplemental methods in the directors' employ. Koch's findings identify some interesting and effective approaches to teaching jazz in a high school context, such as the importance of listening to recordings and peer mentoring. Further techniques that were emphasised included singing, sight-reading, rhythmic exercises and blues improvisation. The commonalities between the different band directors' pedagogies straddle the worlds of technical development and jazz absorption through listening, mentorship, and participation. The directors also credit their bands' and their own growth as band directors to the Jazz at The Lincoln Center's Essentially Ellington Competition and their Band Director's Academy. This is an interesting link to the NYJF as the NYJF also includes both competition and education in addition to performance.

The Impact of Jazz Festivals in South Africa and Abroad

In this section I will give an overview of some areas of research on the impact of jazz festivals and identify gaps that my research will attempt to fill.

The most informative research paper with a broad and summarized view of the impact of jazz festivals is an extensive literature review from the UK titled "The Impact of (Jazz) Festivals: An Arts and Humanities Research Council-funded research report" (Webster & Mackay. 2015). This literature review covers a wide range of academic writings on the topic. The main point I'd like to draw from this literature review is that "the impact of festivals on musicians, for example on their career paths and the economic and social impact of festivals, and the role of festivals in commissioning new work" is one of their recommendations for future research, which is one of the main components of my research topic.

The second source I'd like to reference is "The Monterey Jazz Festival's Jazz Education Program: A Working Model" (Klevan. 2005). Klevan's work discusses how the school system in Monterey County, California, developed a successful jazz education program with key contributions made by the Monterey Jazz Festival's Jazz Education Program. He argues that the inter-school system supported by the local jazz festival can be used as an exemplar for any community or district that wants to start a jazz program. This is of interest to my research as there are similarities between the Monterey Jazz Festival's Jazz Education Program and the NYJF, which can help to identify aspects of the NYJF that have the most significant impact on the development of jazz education in South Africa.

In the South African context, the Cape Town International Jazz Festival (CTIJF) seems to be the festival of choice for researchers. Research topics specifically aimed at the CTIJF cover economic impact (Saayman & Rossouw. 2010; Coetzee, Hermann & Geldenhuys. 2010) and visitor experience and psychology (Kruger & Saayman. 2013; Williams & Saayman. 2011). There is one research project done by Masemola (2011) on the impact of the Joy of Jazz Festival on the career development of six local musicians titled "The role of the Standard Bank Joy of Jazz Festival in the career development of six local musicians, especially jazz musicians". This research project is the closest in direct relation to my research question about how the NJF and NYJF has impacted the development of South African jazz and jazz education, however, the NYJF in relation to the NJF serves a different purpose to that of the Joy of Jazz and the CTIJF (Interview with Webster, 2024), which would make my research into the NYJF's impact on the development of South African jazz stand apart from what has been written. Thus, to my current knowledge, there has been no notable academic research done on the NJF and NYJF specifically that I could identify, leaving a gap in the literature and giving me the opportunity to contribute valuably to this area.

CHAPTER 3: METHODOLOGY

The study seeks to understand the context of jazz education in South Africa and the experience of a community of professional musicians, music students and educators, therefore requiring a research design comprising of predominantly qualitative methods. The methods used are interviews with a selection of festival stakeholders, recording my personal observations and experiences as autoethnography, and an interactive workshop with additional questionnaires completed by the workshop participants. The information that is qualitatively sourced is undergirded by information quantitatively sourced from the festival director's records of past festival programs, participants, and professional musicians in attendance between the years of 2001 and 2023. The documents include the festival's teaching and performance programs as well as each year's list of participants from 2001 to 2023, which is the period that the current director has been in office. I used these records to compile information about the festival's history and operational design.

Furthermore, I used the records to identify suitable interview candidates for the study. I looked for two categories of interview candidates: (1) professional musicians who first attended the festival as a secondary level student/participant, continued to attend at a tertiary level, and then became a regular performing artist at the festival; and (2) educators who have attended and contributed to the festival regularly. When choosing the candidates, I also wanted to have a diverse demographic to get perspectives from people of different genders, race, cultures, locations, and musical backgrounds. After completing my survey of the festival records, I contacted several potential interview candidates with this in mind, of which three artists and three educators agreed to be interviewed. Some candidates I contacted didn't respond.

I proceeded to conduct interviews with the six candidates during which I asked open-ended questions about their career background, how they became involved with the festival, and their experience of the festival's impact on their development and career either as a professional musician, or as an educator. I had planned on interviewing a larger sample size but the ethics committee reviewing my ethics application recommended that I limit the sample size because the research report is a half-dissertation and not a full thesis.

Parallel to conducting the interviews, I incorporated practice-led research (PLR) as an additional methodology owing to my own creative practice in jazz performance and education. I used my observations and experience of the NYJF in combination with my teaching and performance experience to explore alternative approaches to teaching jazz. I attempted this by designing and facilitating a composition workshop with seven high school music students that took place over the course of three days as part of the festival's educational program. PLR is an appropriate framework to use as it involves artefact and exegesis (Arnold, 2012). The artefact in this case is the workshop itself and the exegesis is the rationale and methodology behind the workshop as well as my

reflections after the fact. The workshop therefore acts as a research tool, culminating in an original composition crafted through a teacher-student creative collaboration, making the result of the workshop measurable.

I designed the workshop to incorporate key elements of the festival that I identified by interpreting the historical and operational data on the festival. I use the term "creative collaboration" to describe an explorative process through which the group of musicians work together to craft a new composition, rather than being given pre-arranged music to rehearse and perform. My approach to the workshop was informed by the research of Green (2017) and Feischas (2010), which I will elaborate on in Chapter 6.

Potential workshop participants were identified during the auditions for the National Schools Jazz Band. Learners who were not selected for the national band were invited to participate in the workshop. Of those interested, seven were chosen based on the instrument that they play. The band had a standard rhythm section of piano, bass and drums, as well as tenor saxophone, alto saxophone, trombone, and one vocalist. The workshop required the learners to be active participants in the creative process. For this reason, I limited the number of participants to seven so that each band member could make valuable contributions and have opportunity for their voice to be heard. Each workshop participant completed a questionnaire about their experience of the festival and the workshop towards the end of the workshop.

In the workshop, I took on the role of the 'band teacher', but my aim was not to conduct, but to guide and assist the learners in composing an original piece of music as a group to be performed during an internal performance at the festival. The purpose was to test an alternative approach to teaching jazz in an ensemble context that combines and uses the key elements of the festival. The outcome of the workshop would contribute towards answering part of the research question: How can we apply the elements of the NYJF to learning environments outside of the festival?

I video recorded the workshop sessions to create a short documentary showcasing how the elements of the festival can be applied in a secondary level learning context. Within the PLR framework the documentary is the final artefact that can be examined by an observer. Please refer to Chapter 6 that focuses on the workshop along with the documentary for more detail on the content and process of the workshop.

The workshop serves as the first of two parts of the Creative Work component of the overall project requirements. The second part of the Creative Work component is a recital performance reflecting on past and present musical 'training grounds', which I elaborate on further in Chapter 6. Since the NYJF has such a focus on education, I chose to center my recital on the same topic by performing original compositions that pay tribute to important spaces of education, and arrangements of compositions by late artists who had an

important impact on jazz education in their communities, including being performers, teachers and/or crew members of the NYJF at some point in their careers.

Upon the completion of the interviews, workshop, and questionnaires, I was able to compare the responses from each participant and draw out the commonalities between the high school learners' observed behaviour during the workshop, their questionnaire responses, and the interview responses by professional performers and educators. This allowed me to examine the festival from different perspectives according to the demographic of participants who are immersed in the festival experience and answer three key questions:

- What has the impact of the festival been?
- What elements of the festival make it impactful?
- Can the identified elements and the festival's methodology be applied elsewhere and in different learning contexts?

At the end of the study, I presented the results and my interpretation thereof to Alan Webster, the current festival director, and interviewed him to include his perspective of the festival in my final discussion of the study.

CHAPTER 4: THE NATIONAL JAZZ FESTIVAL AND NATIONAL YOUTH JAZZ FESTIVAL

In this chapter I provide the reader with an overview of the National Jazz Festival and a deeper analysis of the National Youth Jazz Festival. This section provides a brief historical background and describes the festivals' place within a larger festival context. Once the context is established, I give a detailed description of the National Youth Jazz Festival using the 2023 festival program as reference. All past programs from 2001 to 2023 are available in a separate appendix folder and may be used for future research.

The National Youth Jazz Festival is not a standalone event, but takes place alongside the National Jazz Festival. The National Jazz Festival includes popular commercial performances (funding dependent) as well as jazz performances of a diverse palette that could be described as more niche. Both take place at the same time as the National Arts Festival in Makhanda in the Eastern Cape (Interview with Webster, 2024). The National Arts Festival is a broad festival that gives a platform for many art forms. Every year it draws large numbers of audience members, performers, artists, students, and vendors to the small town of Makhanda in the middle of winter, for the course of ten days towards the end of June (Schmidt, 2019).

The historical context of Makhanda is of vital importance in understanding the setting of the NYJF and the restorative significance of the festival taking place in this location. Previously known as Grahamstown, it was founded in 1812 as a British military garrison with the assistance of the 1820 settlers (Irvine, 2021) during the time of the British colonial administration's first major war of expansion in the eastern Cape, which effectively emptied the area that was to become the district of Albany of 20 000 amaXhosa (people from the Xhosa nation). Grahamstown was the second city of the Cape Colony, whose increasingly diverse population grew to nearly five thousand residents by 1845. This diversity was reflective of the complex cultural relationships forming in the broader South Africa (Marshall, 2008). Grahamstown was also a center of musical activity in the 1950s and 60s, being referred to as "the little jazz town". The performing arts were alive with ballroom dancers and jazz big bands that gathered and performed in community halls in Grahamstown and the surrounding areas until the Apartheid government's oppressive policies made it increasingly untenable for musicians to record and perform their music (Baines, 1996). Grahamstown was renamed to 'Makhanda' in 2018 after the Xhosa warrior and prophet, Makhanda ka Nxele (also spelt 'Makana') who was responsible for the Battle of Grahamstown in 1819 (Shaw, 2020). Together with the contiguous township, Rini, Makhanda falls under the Makana Municipality (Kruger, 2020).

Makhanda today revolves largely around its educational institutions such as Rhodes University, the Diocesan School for Girls (DSG) where the NYJF takes place, and St Andrews College (the private brother school to DSG). During the NAF, Makhanda transforms from being a student town to a bustling hive of theatre, live music, exhibitions, and markets, with people traveling from all over South Africa (and some from abroad) to partake in the festivities and get their yearly dose of artful consumption.

According to Grundy (1994), the National Arts Festival was established in 1966 with the 1820 Settlers Foundation, now known as the Grahamstown Foundation, taking responsibility for organizing the festival, however, the NAF website states that the festival began in 1974 when the 1820 Settlers Monument was officially opened. Although it is commonly referred to simply as the Grahamstown Festival, it takes its official name from the main sponsor at any given point in time for example, from 1984-2001 it was sponsored by Standard Bank, thus determining the name of the festival to be the Standard Bank National Arts Festival. In 2002 it was officially renamed as the National Arts Festival (NAF) after it was established as a Section 21 non-profit organization (National Arts Festival, 2018).

It is within this bigger festival context that we find the National Jazz Festival and the National Youth Jazz Festival, both of whose performances are marketed under the umbrella of the NAF. The National Jazz Festival was started by Henry Shields in 1989 as the Smirnoff Jazz Festival which was held at the Grand Hotel and later expanded to venues around town. Standard Bank came on board to sponsor the jazz festival in 1998 and included it in their collection of the Joy of Jazz festivals held around the country. They also began to sponsor the National Schools Jazz Festival, started by Mike Skipper in 1992, to some degree in that same year. The National Schools Jazz Festival was renamed as the National Youth Jazz Festival upon the inclusion of university students in 1998. The National Schools (now Youth) Jazz Festival brought students from across South Africa together to play in jazz ensembles and be given workshops by local jazz musicians and teachers. They also had the opportunity to watch live jazz at the Smirnoff Jazz Festival (Interview with Webster, 2024; History of the NYJF). It is painfully poetic that while jazz had returned to the “little jazz town”, it returned to the wealthy, colonial side of that town. While this is true, it has to be said that the NYJF in partnership with DSG, with its diverse cultural and socio-economic demographic, and DSG’s ethos of developing in step with a changing society, brings a redemptive element to an area that was taken by force.

Alan Webster took over the reigns as the NYJF festival director in 2001. At that time the main jazz festival had become part of Standard Bank’s fifteen Joy of Jazz festivals around the country. By 2004, because of the NYJF’s growing success, Standard Bank who was now the NYJF’s main sponsor as well, asked the NYJF team to organize and manage the Joy of Jazz festival in Makhanda from then onwards. This opened the door for a

closer symbiosis of the festivals, which is explored at greater length in a later chapter (interview with Webster, 2024). As it stands, the festivals are currently known as the National Jazz Festival (NJF) and National Youth Jazz Festival (NYJF) due to funding being discontinued by Standard Bank at the end of 2021. The festival is dependent on outside funding and sponsorship. The fees paid by participants only cover the cost of having them on campus. All other costs, including artist booking fees, travel costs and accommodation, must be covered through sponsorships. I elaborate more on this when discussing the NYJF programming.

As mentioned in the previous paragraph, the performances that form part of the NJF and NYJF are marketed under the umbrella of the NAF, but both festivals are organised and managed by the NYJF team, with the educational program of the NYJF open to registered NYJF participants exclusively.

THE NATIONAL YOUTH JAZZ FESTIVAL: A DEEPER DIVE

The NYJF takes place over the course of six days within the ten-day time frame of the NAF, on DSG's campus. DSG is the oldest private boarding school for girls, founded in 1874 by the Diocesan Synod of Grahamstown. DSG hires out its grounds, hostels, classrooms, dining hall and catering staff, and larger venues such as their hall and music auditorium to the NJF and NYJF for the duration of the NYJF. DSG has been an essential partner to the NYJF since it began in 1992. Mike Skipper, who started the festival, was on the music staff at DSG at the time, which is how DSG began its partnership with the festival. DSG and has been instrumental in the success and continuation of the festival. Without DSG's continuing support, the festival would not be possible.

In addition to hiring out the entire campus to the festival, DSG accommodates the festival to the extent of scheduling their mid-year holiday around the festival's dates (as a private school they are not bound by the term dates determined by the government), and has asked for the festival director's input when doing upgrades and building projects on the campus, an example being the new mathematics building they built in 2021 that has been used by the festival since 2022. While DSG is generous in its accommodation of the festival, the festival is also a source of revenue for the school. It is not given for free.

It is important to note that DSG is an optimal venue for the NYJF, especially in the context of Makhanda which is known for its ailing municipal services, power outages and water shortages. DSG has a generator capable of providing electricity to the entire school grounds in the event of a power outage, as well as water

reservoirs underneath the school. This means that the festival can take place largely unaffected by failing infrastructure in other parts of Makhanda. The layout of the school and recent building projects on the premises also contribute to the success of the festival. The role of Makhanda and DSG as location and venue in the success of the NYJF is a possible avenue for future study. See the map of the DSG school grounds below along with an explanation of how the venues are used.

FESTIVAL GROUNDS – DIOCESAN SCHOOL FOR GIRLS (DSG), MAKHANDA

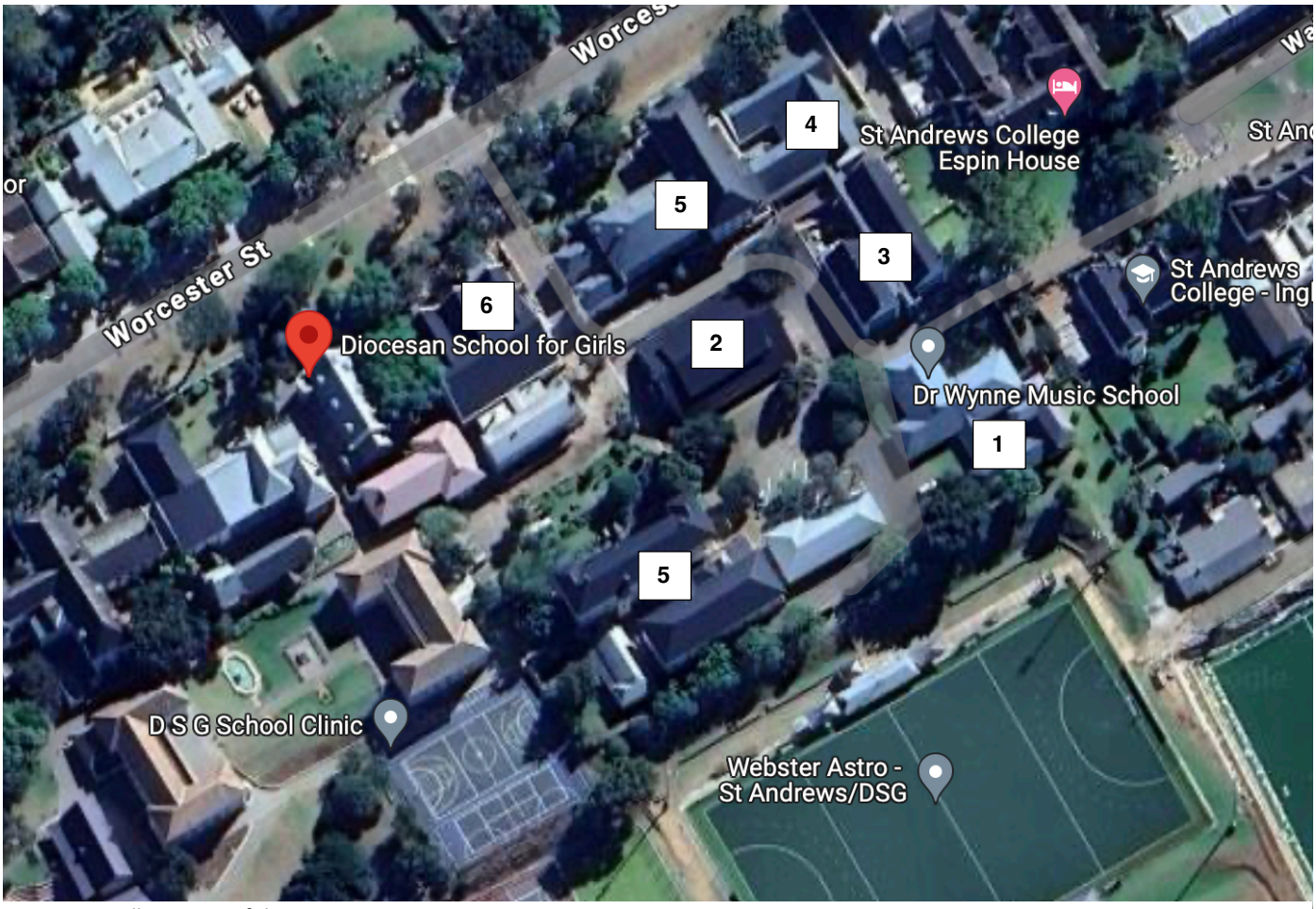


Figure 1: Satellite image of the DSG campus

1. Dr Wynne Music School

   The music department building has multiple teaching rooms that are turned into festival admin offices and workshop or meeting venues. A room is allocated for instrument storage for artists, and there are several practice rooms with pianos available to artists and participants. This building also houses the auditorium where performances take place every day of the festival. It accommodates an audience of approximately two hundred people.

2. School Hall

The school hall is the main festival performance venue, accommodating an audience of over five hundred people. The gallery is reserved for artists and festival crew. The area outside to the right-hand side of the hall is used as a social space with a cash bar and food trucks available. This space is mainly frequented by the artists and adult participants.

3. Maths Building

   This building complex was completed in time for use during the 2022 festival. It is a double story building with multiple classrooms attached to an older part of the school (nr. 4). The classrooms on the ground floor are large venues with a stackable partition in the middle. These large classrooms face the walkway outside the building and have floor to ceiling glass windows, allowing passers-by to witness what is happening inside the venue. In addition to being used for workshops and youth band rehearsals, these rooms are used for artist rehearsals. Participants are therefore able to observe the rehearsals from the outside. The classrooms on the first floor are also used for rehearsals and workshops. These venues are labelled as M1-9 in the program.

4. Old School

   This section of the school has some older classrooms that are used as rehearsals, workshops, and student jam sessions. The logistics office is also in this section. These venues are labelled as Old 1-5 in the program.

5. Various hostels

   There are four hostels on the premises that are used to accommodate the festival crew and all secondary level, or underage, participants with their chaperones. Artists have been accommodated at Rhodes University in the past, but in 2023 they were housed in the St Andrews hostels to the right of DSG on the map, bringing them even closer to the festival.

6. Dining Hall

   All participants eat their meals in the DSG dining hall. Meals are catered for by the DSG culinary staff.

ATTENDING THE FESTIVAL

To attend the NYJF, secondary and tertiary level music students apply to the festival through their educational institutions. Each institution compiles a group application form with each applicant's information. There are exceptional cases where an individual can apply to attend as an independent

participant. The institutions that attend the festival often assist the NYJF by providing equipment such as keyboards, amps, drum kits, music stands and the like. The teachers and lecturers in attendance contribute by presenting workshops and conducting youth ensembles in addition to those given by the professional performing artists. This ensures that there is a broad range of workshops available to participants that cover various topics, and levels of skill and understanding, and provides logistical resources at a much lower cost.

All participants pay a fee to attend the festival. The fee goes towards covering accommodation and catering costs, while the artists' booking fees are covered by outside funding, often from European organizations (a list of organizations that have given funding to the festival in some way is available in the appendix). The festival participants therefore get access to all workshops and performances of the NJF at no cost to themselves. As a result, the fee amount varies depending on where the participants are accommodated. Groups from high schools and secondary level community music programs are accommodated on campus in DSG's hostels and therefore pay a higher fee. Tertiary level participants are responsible for booking their own accommodation off campus and therefore only pay for the meals provided. The fee for the 2024 festival indicated on the application letter (available in the appendices) is R4 300 for high school level students who stay on the DSG campus, while tertiary level students living off-campus pay R2 500, which includes three meals per day. All participants are responsible for organizing their own transport to and from the festival.

The matter of the festival fee prompts a question about how accessible the festival is to those who cannot afford the accommodation or transportation costs. In the interview with the festival director I raised a question pertaining to this and he emphasized the importance of outside funding and sponsorships and expressed sincere gratitude for the twenty-four years of support from Standard Bank in particular. In the past, SAMRO supplied funding that went towards subsidizing transport costs for poorer students from outside the Eastern Cape, while some of the funding from Standard Bank was allocated to subsidizing their accommodation costs. Neither of these organizations give funding to the NYJF anymore, which has put a significant obstacle in the path of students who cannot afford the fee but would benefit greatly from attending the festival.

NATIONAL JAZZ BANDS

An important element of the NYJF is the annual selection of the National Youth Jazz Band (post high school level) and the National Schools Jazz Band (up to Grade 12). The national bands have taken various forms across the three decades of the festival's existence. For the longest duration, the high school level band was

a big band of eighteen musicians and the tertiary level band was a small jazz ensemble of only eight musicians. As of 2021 due to the pandemic, both the school level band and the tertiary level band became an 8-piece ensemble. Records of the national band members and conductors are available in the appendices.

The national bands are selected through a rigorous audition process with multiple rounds. A thorough examination of the audition process and how it has evolved over the course of the festival's history can be made in a future study, however for the purpose of this paper I will briefly describe the most recent audition process as well as refer to the current band format which is an 8-piece small jazz ensemble for both the National Youth Jazz Band (NYJB) and National Schools Jazz Band (NSJB). Each year different conductors are chosen for the bands (see appendices for a record of conductors of national bands). The conductors write and arrange repertoire for the national bands, and often include original compositions by the band members in the case of the NYJB.

The opportunity to play in one of the national jazz bands and to work with the conductor for that year is a powerful drawing card for young musicians to attend the festival. It is a unique educational experience from the start of the auditioning process to being selected and then taking the main festival stage as one of the top young jazz musicians in the country. The audition process for both bands have two main rounds. For round one, all applicants submit a video recording of them playing two jazz repertoire items of their choice. Two panels, one for the NYJB and one for the NSJB, watch the videos and then select candidates for the second round which takes place in person on the second day of the NYJF. To prepare for the live auditions, all candidates are sent the repertoire for the national bands ahead of time. In the live auditions, the candidates audition in a rotational 8-piece band format playing the prepared repertoire. The auditions are open to be viewed by the other festival participants, which makes the audition process more competitive, transparent, and educational to those observing.

LEGACY BANDS

Another important element apart from the workshops, performances, and national band selection, is the Legacy Bands, previously known as Mixed Ability Big Bands. These bands are made up of all the participants that did not audition for or make it into one of the national bands. The Legacy Bands are a safe space for participants to learn. Several young musicians learn to improvise for the first time in these bands, especially if they come from a school that only teaches classical music. The bands spend two hours each morning rehearsing repertoire under the tutelage of an experienced jazz teacher and perform at least twice during

the festival. In the past, high school and university level students were mixed but as of 2022 the bands have been separated into high school level bands, and university level bands.

INTERNATIONAL VISITING MUSICIANS

The festival has hosted many international musicians, with a majority of them coming from European countries. This is largely because of ample funding opportunities for artists in Europe. Every festival program acknowledges the organizations that sponsored the festival in addition to the generous funding that Standard Bank provided up to the end of 2021. A comprehensive list of sponsors per year is included in the appendix and can be a resource for research on funding in the arts.

THE NATIONAL YOUTH JAZZ FESTIVAL PROGRAM

As mentioned previously, the NYJF is inseparable from the NJF, and even though they are two separate festivals, they are managed by the same team and are run as one entity. The NJF and NYJF programming is mostly independent of the NAF programming. The NAF organizers are not involved with booking artists for the NJF, however, the organizers of the NJF remain in communication with the NAF for scheduling and marketing purposes.

The artists that perform in the NJF do a significant amount of teaching in workshops at the NJYF, and the NYJF participants in turn form the bulk of the audience members at the NJF. The two festivals have a mutually beneficial partnership in which one fuels the other and vice versa, not only during the festival, but from one year to the next and from generation to generation. This will become clear as I unpack the festival program in greater detail below and show the depth of participation by a sample of artists and teachers over the course of more than a decade in a later chapter.

In this section I present the 2023 NYJF full program document which will give an understanding of how the festival works. I provide images of segments of the 2023 program accompanied by an explanation of that segment to demonstrate how the festival combines education, performance, and community. The selected aspects of the program will give context to the interview responses in Chapter 4 of this paper. The program, which is given to all participants and artists, includes venues and times for all rehearsals, sound checks, performances, workshops, mealtimes, and meetings, as well as who is involved. Some sound checks and rehearsals are open to festival participants to observe quietly, and all participants have access to every performance of the National Jazz Festival listed in the program. I invite the reader to engage with the program, and to explore the past programs in Appendix A, to grasp the scope of the festival. The

explanations linked to the program are sourced from observing the 2023 festival as well as having participated in the festival myself since 2012.

Before reading the program

To prepare the reader to engage with the program below, I have listed all the key stakeholders in the 2023 festival. The list includes the main NJF performers (band leaders/collective names), all institutions represented at the festival, and educators and musicians involved in the teaching program. While most of the performing musicians gave workshops, there are some who did not get involved in the teaching program.

Festival Director: Alan Webster

Alan Webster has extensive experience in music, dating back to his childhood. He played in the Rhodes University jazz band in the 1980s where Zim Ngqawana, an icon of South African jazz, was one of his peers. He has been involved in education since 1992. At that time he started Stirling High School's jazz band program in East London, where he is also the Deputy Headmaster in addition to teaching English. He has been involved in the NYJF since 1993.

Main Artists

The following artists are listed in the performance program of the 2023 National Jazz Festival. I have provided brief descriptions of each, based on the biographical information from past performance programs. It is not assumed that the reader is familiar with the performers, which is why I've included more information rather than simply listing them. The information also serves to give the reader a better picture of the diversity and caliber of performers booked for the festival.

Standard Bank Young Artist for Jazz 2023 - Linda Sikhakhane (SA): Award-winning saxophonist, Linda hails from Umlazi in KwaZulu Natal where he started his musical journey at the Siyakhula Music Centre. He has gone on to have a highly successful performance career and has released two studio albums. He studied at The New School in New York, and at the Norwegian Academy of Music in Oslo. His music is an exploration of cultural concepts from Nguni traditions.

Darren English (SA): award winning multi-instrumentalist from Cape Town who has spent a significant time studying and working in the US and Europe after he was awarded the 2012 SAMRO Overseas Scholarship. More recently he was chosen as the Standard Bank Young Artist for Jazz for 2024. He has a diverse range of talents supported by several endorsements in music, fashion, visual art, and motor vehicles.

Paul Hanmer (SA): icon of South African jazz piano performance and multi-genre composition. He has composed for theatre productions, classical performers, and has an award-winning album under his belt. His long-standing musical partnership with saxophonist McCoy Mrubata is one of the most significant and productive collaborations in South African jazz history. He has contributed significantly to South African repertoire and continues to do so through the completion of his doctorate in 2022.

Reza Khota (SA): a guitarist with a distinct musical identity, Reza's playing moves between experimental jazz, classical avant-garde, and progressive guitar music, while having the depth that comes with being familiar with the history of guitar performance. He is a skilled composer and improviser who is a popular choice for creative collaborations.

Tara Sarter (Germany): a young saxophonist from Germany with a characteristically free-spirited expression in her performance.

Carlo Mombelli (SA): iconic bassist and composer who continues to reinvent himself as an artist by consistently seeking new sounds through any medium. His music has been described as 'disconcertingly beautiful'.

Mageshen Naidoo (SA): Acclaimed guitarist and Fulbright scholar who has performed extensively both locally and internationally. He is currently an Associate Professor at the University of Pretoria.

Adrian Mears (AUS): Australian-born trombonist, composer, and band leader, Adrian is a prolific musician who has performed with the likes of Paquito D'Rivera, James Morrisson, McCoy Tyner's Big Band, Joey Calderazzo, and the Vienna Art Orchestra. He is a long-time professor at the Basel Musik Academie in Switzerland where he teaches trombone and ear training.

Kesivan Naidoo (SA): Award-winning drummer born in East London but now based in Switzerland. He is one of South Africa's most influential musicians who has also made his mark internationally with performances in venues such as Carnegie Hall in the US.

Nomadic Orchestra (SA): a five-piece instrumental dance band from Cape Town that plays original music strongly influenced by the traditional musical styles from North Macedonia, Romania, and Serbia, as well as circus music, gypsy[3] music and modern party music.

Babalwa Mentjies (SA): a vocalist from Makhanda who has performed across South Africa with prominent musicians such as Feya Faku, Neil Gonzalves, and Sazi Dlamini. She teaches in Cape Town at IMAD.

Bänz Oester and the Rainmakers (CH, SA, ES): Oester is a Swiss bassist with an all-round command of the instrument. In this project he collaborates with South Africans, Afrika Mkhize and Ayanda Sikade, and Spanish saxophonist, Javier Vercher.

The Magic Number (SA, CH): A unique trio of Shane Cooper on bass with Swiss musicians, Andreas Tschopp on trombone and Marc Stucki on saxophone.

Natalie Rungan (SA): An experienced vocalist, producer, songwriter, educator and scholar who has released seven studio albums. She has performed all over South Africa, as well as the bigger African continent, North America, Scandinavia, and Australia. She recently obtained a PhD in Music from Rhodes University.

Educational Institutions

Participants from the following tertiary institutions, high schools, and community-based music programs and groups attended the 2023 National Youth Jazz Festival.

Tertiary Institutions

Nelson Mandela University
Stellenbosch University
University of Cape Town
University of KwaZulu Natal
University of Pretoria
Wits University (staff only)

High Schools

Alexander Road High School (Gqeberha)
Belhar Secondary School (Cape Town)
Bergvliet High School (Cape Town)
Bridge House (Cape Town)
St Mary's DSG/St Andrew's College (Makhanda)
Durban High School (Durban)
Eerste Rivier Secondary School (Cape Town)

[3] The term 'gypsy' as used here refers to style elements associated with the music of the Romani people.

George High School (George)
Herzlia High School (Cape Town)
Hilton College (Durban)
Hudson Park High School (East London)
Maritzburg College (Pietermaritzburg)
Merrifield (East London)
Outeniqua High School (George)
Parel Vallei High School (Cape Town)
Parklands High School (Cape Town)
Rondebosch Boys High School (Cape Town)
Rustenburg Girls High School (Cape Town)
SACS Junior (teachers only) (Cape Town)
South African College School (SACS) (Cape Town)
South Peninsula High School (Cape Town)
St Cyprians (Cape Town)
St John's College (Johannesburg)
St Joseph's Marist College (Cape Town)
Stirling High School (East London)
Victoria Park High School (Gqeberha)

Community-based music programs/groups

Access Music Project (Makhanda)
ASGB – All Saints Gospel Band (Cape Town)
CAFCA Music School (Johannesburg)
IMAD – Institute for Music and Indigenous Arts Development (Cape Town)
Keiskamma Music Academy (Keiskamma, Eastern Cape)
Kronendal Music Academy (Cape Town)
Little Giants (Cape Town)
Moses Molelekwa Arts Foundation (Tembisa)

Festival teachers

Listed below are all the performers and educators involved in the educational program of the NYJF, including the conductors for the National Youth Jazz Band and National Schools Jazz Band for 2023. The table indicates the names of the individuals as well as which institution they're from, if applicable, or if they're a performing artist at the festival. I've also indicated if they are musicians from another country. In the program the reader will be able to see which performances and workshops each of the individuals listed below are involved in.

National Youth Jazz Band

Bokani Dyer – a previous recipient of the Standard Bank Young Artist for Jazz award, Bokani is a highly creative and sought-after pianist and composer who has performed extensively around South Africa and abroad. He has released multiple studio albums.

National Schools Jazz Band

Marc de Kock – an experienced jazz saxophonist and teacher based in Cape Town. He teaches at Rondebosch Boys High School and is regularly involved in performances and recording projects in the Cape Town area.

Participants that conducted Legacy Bands and/or gave workshops

LEGACY BAND CONDUCTORS AND VOCAL TEACHERS	INSTITUTION/PERFORMING ARTIST
Duncan Combe (Legacy Band)	Parel Vallei High School
Dwyn Griesel (Legacy Band)	Kronendal Music Academy
George Werner (Legacy Band)	Little Giants
Mageshen Naidoo (Legacy Band)	University of Pretoria, performing artist
Merlin Julie (Legacy Band)	Independent teacher
Murray Buitendag (Legacy Band)	University of Cape Town, performing artist
Netéske Horton (Legacy Band)	Stirling High School
Terrence Scarr (Legacy Band)	Rondebosch Boys High School
Babalwa Mentjies (vocals)	IMAD, performing artist
Lynette Peterson (vocals)	Outeniqua High School
Natalie Rungan (vocals)	Durban High School, performing artist
Omagugu Makhathini (vocals)	Performing artist
OTHER PERFORMERS/ATTENDEES THAT GAVE WORKSHOPS	INSTITUTION/PERFORMING ARTIST
Javier Vercher (saxophone)	Performing artist - Spain
Justin Bellairs (saxophone)	University of Cape Town, performing artist
Marc Stucki (saxophone)	Performing artist – Switzerland
Sisonke Xonti (saxophone)	Performing artist, Wits University (ad hoc)
Darren English (trumpet)	University of Cape Town, performing artist
Jono Prest (trumpet)	Performing artist
Lee Thompson (trumpet)	Performing artist

Sakhile Simani (trumpet)	Stirling High School, performing artist
Thabo Sikhakhane (trumpet)	Performing artist
Adrian Mears (trombone)	Performing artist – Australia
Andreas Tschopp (trombone)	Performing artist – Switzerland
Julia Rüffert (trombone)	Performin artist - Switzerland
Kyle du Preez (trombone)	Stirling High School, Performing artist, Festival crew
Maxine Troglauer (trombone)	Performing artist - Germany
Siya Makuzeni (vocals, trombone)	Performing artist
Keith Tabisher (guitar)	ASGB
Matthew Belyeu (guitar)	Performing artist
Africa Mkhize (piano)	Performing artist
Kyle Shepherd (piano)	Performing artist
Paul Hanmer (piano)	Performing artist
Benjamin Jephtha (bass)	Performing artist
Carlo Mombelli (bass)	Performing artist, Wits University
Eva Kess (bass)	Performing artist - Germany
Shane Cooper (bass)	Performing artist
Bruce Baker (drums)	Durban High School, performing artist
Kesivan Naidoo (drums)	Performing artist
Lilavan Gangen (drums)	Performing artist
Sphelelo Mazibuko (drums)	Performing artist, Wits University
Jude Harpstar (harp)	Performing artist
Andrew Middelkoop (tuba)	Performing artist
Danni McKinnon (music therapy)	Performing artist
Izan Greyling (sound engineer)	University of Cape Town
Gawie du Toit (instrument maintenance)	Performing artist

THE FULL FESTIVAL PROGRAM

31st NATIONAL YOUTH JAZZ FESTIVAL - 2023



Welcome to Makhanda (Grahamstown), the National Arts Festival, and the biggest youth jazz festival in South Africa! There are five extremely full days for you to take advantage of and a host of excellent musicians and teachers to meet and hear, as well as a chance to assess yourself against your peers from around the country.

We are very grateful to **ProHelvetia Johannesburg, Swiss Arts Council** for their support of the National Youth Jazz Festival.

Thank you also to the following institutions and people who have supported us by providing equipment:

Paul Bothner Music, Les van der Veen, Eastern Cape Jazz Promotions, Stirling High School, DSG / St. Andrews Music School, UCT College of Music, Neville Hartzenberg, Durban High School, Outeniqua High School

Figure 2: Program introduction

There are several interesting details observable in this first segment of the festival program. From the top it establishes the festival as being an established entity that has been sustained for thirty-one years. This piece of information gives the festival a sense of legitimacy and gravitas. It has a history and legacy of its own. The second detail I want to point out is the graphic designed by Romy Brauteseth, a free-lance graphic designer but also a prolific jazz bassist that came to the festival as a student and has been one of the most booked bassists on the main festival stage. The graphic is a representation of the 2023 Standard Bank Young Artist for Jazz, Linda Sikhakhane. The very first paragraph of introduction already gives the reader a sense of what to expect from the festival, and what the intention of the festival is. The next paragraph acknowledges organisations that support the festival with funding. The funding from organisations listed in this part of the program go towards paying for musicians to travel to and perform at the festival, which in turn determines where the international musicians come from. This is why the festival could import musicians from Switzerland in 2023, for example. Underneath that is an acknowledgement of institutions and individuals that support the festival by providing equipment.

Festival Production Office (for performing artists) is in the **Music School.**
Artists' Office is in **Music 2.**
NYJF Student Office is **Music 3**.
Logistics is in **Old 1**

FESTIVAL RULES

1. Please be punctual for all aspects of the NYJF. Everyone must be there – on time – for band rehearsals.
2. We are guests of DSG – please treat the facilities accordingly. Please obey the rules of the hostels and show consideration for others. There is to be no noise after 22.00 and curfew for students in DSG hostels is 00.30. Don't try to sneak friends in overnight, as you will need to pay in full for their accommodation.
3. Show respect for NYJF equipment. Most of it has been lent to us and needs to be returned in perfect condition.
4. You must behave according to the rules of your institution.
5. There must be complete silence in open rehearsals.
6. Your name badge is your ticket to food and jazz – do not lose it, as they are very difficult to replace! A name badge can only be replaced at the Student Office **at a cost of R20**.
7. An attendance record will be kept for all workshops and performances. This record is used in determining acceptance at future festivals.
8. Attend as many performances as possible, as they are designed partly to attract audiences and partly to show young SA jazz muso's the diversity and complexity of jazz. Make the most of a unique opportunity.
9. If we want respect for our music we must show it ourselves, especially in the performance venues, specifically with drinking and cell phones. Cell phones should be off in all venues.

RECOMMENDATIONS

1. We cannot include all students who apply, and you have been accepted in place of someone who was turned away. Please make the most of the festival.
2. We expect certain shows to be sold out. This means that you might not get into all of the shows you want to watch. There are two options: attend the rehearsal, or first come first served at the door. We will accommodate a certain number of NYJF participants in each show. Line up at the entrance to the Hall or Auditorium at least ½ hour before a show to ensure a seat.
3. Attend the lectures / electives and get value for your money! Immerse yourself in jazz 16 hours a day for five days!
4. Be conscious of security and keep any valuables close. Avoid walking around the town at night.
5. Don't be shy – meet your peers and find common interests. Also meet the professionals and learn from them.

Figure 3: Program introduction part 2

This segment of the program gives some basic logistical information such as where the admin office is etc. The festival rules and regulations is an important component as it gives clarity on what is expected from all participants in terms of behaviour, participation, responsibility, and respect for all festival participants, artists, and facilities. This sort of communication goes a long way in ensuring full cooperation from the few hundred adolescents and young adults occupying the campus, which is vital for the successful operation of the festival.

DAILY PROGRAMME SUMMARY

NATIONAL BAND PRACTICES (9.00 – 13.00 and as needed)

Old 2	National Youth Jazz Band	Bokani Dyer
Old 4	National Schools' Jazz Band	Marc de Kock

NYJF LEGACY BANDS (9.00 – 11.30)

These bands form the heart of the NYJF and every student – secondary or tertiary – will be in one daily, playing interesting new music and meeting their peers from around the country and being conducted by an experienced jazz teacher. Each band will perform at internal performances in the Auditorium. Punctuality is non-negotiable!

The names of the bands pay tribute to musicians and educators who have impacted on the NYJF over the years and who have passed on. We wish to acknowledge their talent and effort and remind our youth about some of the people who have come before them and had an impact that makes a festival like this possible.

Errol Dyers Band (Terrence Scarr), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag), Ngcukana Brothers Band (George Werner), Hotep Galeta Band (Neteske Horton), Lulama Gawulana Band (Merlin Julie)
Vocals: Andre Petersen Ensemble (Natalie Rungan), Sibongile Khumalo Ensemble (Lynette Petersen), Gloria Bosman Ensemble (Babalwa Mentjies), Joseph Tshabalala Ensemble (Omagugu Makhathini)

ELECTIVES (12.00 – 13.00; 14.00 – 15.00)

The electives on offer are meant to be very diverse in content and standard (Beginner, Intermediate, Advanced), and to cover a range of jazz topics as well as ancillary subjects. Included in this will be Improvisation workshops which will be one-hour ensemble workshops with one of the teaching musicians (B, I, A).

GENERAL PERFORMANCE (15.15 – 16.45) Music School Auditorium

Every band – and thus every participant - will perform in this slot, as outlined in the programme. These are open to the public and are free.

GIGS (DSG Hall - 12.00, 17.00, 20.30 / Auditorium - 14.00, 19.00, 22.00)

Sound checks for these gigs are timetabled in the morning and afternoon slots, and they are open to students to sit silently and see how the pro's run practice sessions and sound checks. Entry to the evening gigs is free on presentation of NYJF name badges if there is sufficient space. NYJF participants may enter the venue after the paying Festival audience members have taken their seats.

VENUES

Hall	The DSG Hall, in the middle of the campus
Auditorium	Main room of the Music School
M1	Pro rehearsal room
M2-9	Rehearsal/workshop venues
Old 1	Logistics Office
Old 2	NYJB
Old 4	NSJB
Old 3, 5	Vocal Centre
Music 1-3	Festival offices in the Music School
Music 20, 24, 27	Classrooms in the new Music School block

MEAL TIMES (DSG Dining Room) – Entry by name tag. Please vacate the Dining Hall as soon as possible to give everyone a chance to eat.

Breakfast	8.00 – 9.00	Lunch	12.30 – 14.00	Supper	17.45 – 19.00

Figure 4: Program introduction part 3

The above image gives the basic outline of the daily program structure. It gives clear information about when and where each component of the festival takes place. It also explains what each component entails, and how to capitalize on every opportunity. This information helps participants to understand how the festival works which creates order on the festival grounds, because everyone knows where they must be at any given point in time. There is also an institutional knowledge that has developed over the years because of recurring participation, allowing the festival to run like a well-oiled machine.

Day 1 of the festival

Monday 26 June

14.00	
M3-4	Registration of SBNYJF participants
Hall	Rehearsal: Darren English, Reza Khota, Benjamin Jephta, Sphelelo Mazibuko
15:30	
Hall	Sound Check: Darren English, Reza Khota, Benjamin Jephta, Sphelelo Mazibuko
17.00	**PERFORMANCE**
Hall	**Darren English** Darren English, Reza Khota, Benjamin Jephta, Sphelelo Mazibuko
18.30	
Music 27	National Band Audition panels – Alan Webster, Shane Cooper, Mageshen Naidoo, Kyle du Preez, Natalie Rungan, Bokani Dyer, Neteske Horton, George Werner, Bruce Baker, Lynette Petersen, Marc de Kock
19.00	
M1	Rehearsal: Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Carlo Mombelli (temp), Kesivan Naidoo
M3	NSJB audition preparation (running the audition charts) – Terrence Scarr
M5	Rehearsal: Mageshen Naidoo, Kyle du Preez, Eva Kess, Sphelelo Mazibuko
M6	Rehearsal: Marc Stucki, Andreas Tschopp, Shane Cooper
21.00	
Hall	First general meeting of NYJF
21.45	
Hall	Meeting – Teachers/chaperones

Figure 5: Day 1

On the first day of the festival participants arrive from all over the country. Each participant goes through a registration process where they receive a personalized name tag with their unique bar code that is scanned each time they attend a workshop, performance, and meal. If a group from a high school or other secondary level institution arrives, they are shown to their accommodation on campus. The national band audition panels meet on the first day to discuss the audition process. The entire festival also meets together in the DSG Hall where the festival director welcomes everyone. The sense of excitement, expectation, and nerves when all five hundred, give or take a few, participants are gathered is almost tangible in the meeting. After

the first meeting, the festival director meets with all teachers and chaperones to encourage networking and discuss the health and safety of the underage students in attendance.

Artists also start arriving on the first day and immediately start rehearsing for upcoming performances. The 2023 festival began with an excellent performance by Darren English and his quartet, followed by supper, and a host of rehearsals for the National Schools Jazz Band auditions and other performances happening in the days to come. The same program is given to participants and professional musicians, which means that the program is comprehensive in that it includes all professional rehearsals, sound checks and meetings in addition to workshops and performances.

Day 2 of the festival

Tuesday 27 June

8.00	
Auditorium	NYJB final auditions – Alan Webster, Shane Cooper, Mageshen Naidoo, Kyle du Preez, Natalie Rungan, Bokani Dyer
M3	NSJB final auditions – Neteske Horton, George Werner, Bruce Baker, Lynette Petersen, Marc de Kock
9.00	
M1	Rehearsal: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta
11:00	
Hall	Sound check: Little Giants - George Werner
12.00	**PERFORMANCE**
Hall	**Little Giants**
	George Werner

Figure 6: Day 2 part 1

The live auditions for the national bands take place on the morning of Day 2 of the festival. The auditions endure for up to three hours. The auditions are open for all participants to watch, which makes the process transparent, but also allow others to learn from it. While the auditions are in progress, rehearsals and sound checks for other performances are ongoing.

15.00	**ELECTIVES – DAILY NYJF LEGACY BANDS** (everyone to attend)
Old 2	NYJB Bokani Dyer
Old 4	NSJB Marc de Kock
Old 3	Sibongile Khumalo Vocal Ensemble - Lynette Petersen
Old 5	Andre Petersen Vocal Ensemble - Natalie Rungan
Auditorium	Gloria Bosman Vocal Ensemble - Babalwa Mentjies
Music 24	Joseph Tshabalala Vocal Ensemble - Omagugu Makhathini
M2	Errol Dyers Band - Terrence Scarr
M3	Brian Thusi Band - Duncan Combe
M4	Dave Ledbetter Band - Dwyn Griesel
M5	Winston Mankunku Band - Mageshen Naidoo
M6	Zim Ngqawana Band - Murray Buitendag
M7	Ngcukana Brothers Band - George Werner
M8	Hotep Galeta Band - Neteske Horton
M9	Lulama Gawulana Band - Merlin Julie

Figure 7: Day 2 part 2

After the national bands are announced, the first youth band rehearsals begin. All other participants receive their Legacy Band allocation, after which they meet their conductor and have their first rehearsal. Each Legacy Band has between twenty-five to thirty musicians in a format as close to a big band as possible, conducted by an experienced jazz teacher.

17.00	**PERFORMANCE**
Hall	**Paul Hanmer – solo piano**
18:00	
Auditorium	Sound Check: Tara Sarter, Reza Khota, Shane Cooper, Sphelelo Mazibuko
19.00	**PERFORMANCE**
Auditorium	**Reza Khota & Tara Sarter** Reza Khota, Tara Sarter, Shane Cooper, Sphelelo Mazibuko
19:00	
Hall	Sound Check: Carlo Mombelli, Sisonke Xonti, Kyle Shepherd, Susan Mouton, Kesivan Naidoo
20.30	**PERFORMANCE**
Hall	**Mombelli's Chamber -** Carlo Mombelli, Sisonke Xonti, Kyle Shepherd, Susan Mouton, Kesivan Naidoo
21:00	
Auditorium	Sound Check: Justin Bellairs, Darren English, Afrika Mkhize, Benjamin Jephta, Dane Paris
22.00	**PERFORMANCE**
Auditorium	Jam session: Justin Bellairs, Darren English, Afrika Mkhize, Benjamin Jephta, Dane Paris

Figure 8: Day 2 part 3

There are four evening performances that participants can attend on any given day, each one offering a completely different style of jazz. The jam sessions are open to participants to join in after the house band plays a short set, which gives students the opportunity to play and connect with the professionals.

Day 3 of the festival

Wednesday 28 June

9.00	
Hall	Rehearsal: Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
M1	Rehearsal: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

NYJF Legacy Band venues as for Tuesday 15.00 Errol Dyers Band (Terrence Scarr), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag), Ngcukana Brothers Band (George Werner), Hotep Galeta Band (Neteske Horton), Lulama Gawulana Band (Merlin Julie)
Vocals: Sibongile Khumalo Vocal Ensemble (Lynette Petersen), Andre Petersen Vocal Ensemble (Natalie Rungan), Gloria Bosman Vocal Ensemble (Babalwa Mentjies), Joseph Tshabalala Vocal Ensemble (Omagugu Makhathini)
NYJB (Bokani Dyer), NSJB (Marc de Kock)

Figure 9: Day 3 part 1

From Day 3 onwards, the Legacy Bands rehearse every morning for an hour and a half. The national band rehearsals start at the same time, but their rehearsal schedule is dependent on each band's needs and the conductor's discretion.

12.00	**PERFORMANCE**
Hall	**KEMiStry** Mageshen Naidoo, Kyle du Preez, Eva Kess, Sphelelo Mazibuko
Auditorium	Introduction to live sound engineering – Izan Greyling
Old 5	Vocal Workshop - Omagugu Makhathini
M2	Alternative Tuba playing (Beatbox, Multi phonix, Scratching) - Andrew Middelkoop, Lilavan Gangen
M3	Bass workshop - Carlo Mombelli
M4	Guitar workshop - Matthew Belyeu
M6	Jazz development as a force for social change - Dwyn Griesel
M7	Improv workshop (B) - George Werner
M8	MusiCraft Instrument maintenance for brass and woodwind - Gabriel Du Toit, Jono Prest, Andrew Middelkoop
M9	Introduction to improvisation - Merlin Julie

Figure 10: Day 3 part 2

The 12:00 performance on Day 3 is an interesting combination of guitar, trombone, bass, and drums. Mageshen Naidoo and Kyle du Preez are both educators whose students are attending the festival. Kyle du Preez is also on the festival crew. This is one example of how the festival is not segregated in terms of teachers, artists, and administrators, but that musicians can be involved in different ways simultaneously.

Participants have a choice between watching the performance or attending one of the 12:00 electives. Note the diversity of workshops available on topics that aren't commonplace such as "Alternative Tuba playing" and instrument maintenance. I also want to highlight Carlo Mombelli's bass workshop, because his

performance titled, “Mombellis’s Chamber”, was the previous day. This is a quintessential demonstration of how the festival works: students watch a performance and get to interact personally with the artists themselves during a workshop the very next day.

14.00	**PERFORMANCE**
Auditorium	**Parel Vallei & Rondebosch**
14.00	**ELECTIVES**
Hall	Rehearsal: Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
Old 5	Vocal Workshop - Natalie Rungan
M1	Rehearsal (sectionals): Reza Khota, Kyle Shepherd, Benjamin Jephta, Kesivan Naidoo
M2	Introduction to jazz drumming - Bruce Baker
M3	Sound designs - finding music everywhere - Carlo Mombelli
M4	Rehearsal (sectionals): Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon
M5	Rehearsal (sectionals): Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani
M6	Rehearsal (sectionals): Adrian Mears, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer
M7	A student’s introduction to jam sessions - Murray Buitendag
M8	Neteske Horton Small Ensemble
M9	Writing dance music with the Nomads (roles in a band, harmonic minor 5, rhythms - Gabriel Du Toit, Jono Prest, Matthew Belyeu, Andrew Middelkoop, Lilavan Gangen
15.15	**NYJF 2023 Photographs (**DSG Quad, near fountain **- all to attend) + National Band photographs**

Figure 11: Day 3 part 3

The 14:00 performance slot is used for performances by bands from high schools and universities, which is an opportunity for institutions to showcase their students, and to see what others are doing around the country. These performances are very well attended by high school students as they are particularly interested in watching their peers. The second round of daily electives also start at 14:00. The rehearsals indicated as electives are often open for participants to sit inside and watch. The professionals generously allow this because they understand the purpose of the festival, and how valuable it is for younger musicians to be exposed to how professional bands rehearse. The annual group photograph, which includes all student participants, festival crew and artists in attendance on that day, has been a tradition since the fledgling years of the festival.

16:00	
Hall	Sound Check: Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
M1	Rehearsal: Adrian Mears, Carlo Mombelli, Kesivan Naidoo
Old 3	All vocalists - Natalie Rungan, Lynette Petersen, Omagugu Makhathini
17.00	**PERFORMANCE**
Hall	**SBYA Linda Sikhakhane I -** Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
18:00	
Auditorium	Sound Check: Adrian Mears, Carlo Mombelli, Kesivan Naidoo
19.00	**PERFORMANCE**
Auditorium	**MearsMombelliNaidoo** Adrian Mears, Carlo Mombelli, Kesivan Naidoo
Hall	Sound Check: Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop
20.30	**PERFORMANCE**
Hall	**Nomadic Orchestra** Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop
21:00	
Auditorium Baker	Sound Check: Sisonke Xonti, Marc Stucki, Andreas Tschopp, Bokani Dyer, Benjamin Jephta, Bruce
22.00	**PERFORMANCE**
Auditorium Baker	Jam session: Sisonke Xonti, Marc Stucki, Andreas Tschopp, Bokani Dyer, Benjamin Jephta, Bruce

Figure 12: Day 3 part 4

Sound checks are open to participants to watch, which gives them an opportunity to learn about professional sound checks, and to get a glimpse of the music if they are going to miss the performance for some reason. This segment of the program features the 2023 Standard Bank Young Artist for Jazz Linda Sikhakhane's first of two performances. The 19:00 performance is another interesting combination of trombone, bass and drums in the Auditorium which is typically used for more intimate performances by smaller bands. The festival is sincere in its aim of providing a variety of styles, evident in the inclusion of the Nomadic Orchestra – a party band with a jazz foundation that plays music inspired by folk traditions.

Day 4 of the festival

12.00	**PERFORMANCE**
Hall	**Babalwa Mentjies** Babalwa Mentjies, Marc de Kock, Murray Buitendag, George Werner, Eva Kess, Bruce Baker
Music 24	So you were thinking of teaching music at high school… - Duncan Combe
Music 27	Piano workshop – Paul Hanmer
M1	Nomadic Orchestra Improv workshop (join us on our beats and grooves) - Gabriel Du Toit, Jono Prest, Matthew Belyeu, Andrew Middelkoop, Lilavan Gangen
M2	Drum workshop - Sphelelo Mazibuko
M3	Bass workshop - Shane Cooper
M4	Guitar workshop - Mageshen Naidoo
M5	My Music - Linda Sikhakhane (SBYA Jazz 2023)
M6	Trombone workshop - Kyle du Preez
M7	Improv workshop (B) - Terrence Scarr
M8	Neteske Horton Small Ensemble
M9	Sax workshop - Javier Vercher

Figure 13: Day 4 part 1

The 12:00 performance by Babalwa Mentjies features musicians who are attending the festival with their students except for Eva Kess. Using educators who are excellent jazz musicians in the performances gives the educators a platform and allows them to perform for their students in a professional setting, demonstrating what they teach in a real-life.

The selection of electives available during this slot is an interesting set of options. Duncan Combe, a veteran of music education in Cape Town, gave a workshop aimed at students who might be interested in teaching, Linda Sikhakhane is interviewed as the Young Artist for Jazz, and the Nomadic Orchestra creates an opportunity for young musicians to play with them. This is in addition to the host of instrument specific workshops the students can attend given by musicians they wouldn't be able to access otherwise such as jazz icon, Paul Hanmer.

14.00	**ELECTIVES**
Hall	Gigging advice for young musicians – Lee Thomson
Music 20	What is music therapy? – Danni McKinnon
Music 24	Film score writing - Kyle Shepherd
Music 27	Piano workshop - Afrika Mkhize
Old 5	Vocal Workshop - Siya Makuzeni
M1	Rehearsal: Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Bänz Oester, Kesivan Naidoo
M2	Jazz drum styles - Sphelelo Mazibuko
M3	Bass workshop - Benjamin Jephta
M4	Guitar workshop - Reza Khota
M5	Sax workshop - Justin Bellairs
M6	Trombone workshop - Julia Rueffert
M7	Trumpet workshop - Thabo Sikhakhane
M8	Playing the bass trombone in ensembles - Maxine Troglauer
M9	Rehearsal: Marc Stucki, Andreas Tschopp, Shane Cooper

Figure 14: Day 4 part 2

The 14:00 session has some notable electives teaching on other areas of the music industry such as business advice, film scoring, and music therapy, in addition to instrument specific workshops.

15.15	
Auditorium	Internal performance – **NYJF Legacy Bands** Errol Dyers Band (Terrence Scarr), Hotep Galeta Band (Neteske Horton), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Ngcukana Brothers Band (George Werner), Lulama Gawulana Band (Merlin Julie), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag)

Figure 15: Day 4 part 3

The above 15:15 slot is the first internal performance where the Legacy Bands each perform one of the repertoire items they've been rehearsing since the second day of the festival. The internal performances are free of charge and open to the public. They are popular among the parents of high school musicians, who often travel to the festival to watch them perform, and at the same time enjoy the larger National Arts Festival.

17.00	**PERFORMANCE**
Hall	**The Rainmakers** Bänz Oester, Afrika Mkhize, Ayanda Sikade, Javier Vercher
M1	Rehearsal: Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene
18:30	
Auditorium	Sound Check: Marc Stucki, Andreas Tschopp, Shane Cooper
19.00	**PERFORMANCE**
Auditorium	**The Magic Number** Marc Stucki, Andreas Tschopp, Shane Cooper
Hall	Sound Check: Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Bänz Oester, Kesivan Naidoo
M3	Student jam session (1 hour) – Merlin Julie
20.30	**PERFORMANCE**
Hall	**Adrian Mears Sestet** Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Bänz Oester, Kesivan Naidoo
21:00	
Auditorium	Sound Check: Lee Thomson, Kyle du Preez, Sanele Phakathi, Eva Kess, Bruce Baker
22.00	**PERFORMANCE**
Auditorium	Jam session: Lee Thomson, Kyle du Preez, Sanele Phakathi, Eva Kess, Bruce Baker
Hall	Sound Check: Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop
23.00	**PERFORMANCE**
Hall	**Nomadic Orchestra** Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop

Figure 16: Day 4 part 4

In addition to the four usual performances available, there is the addition of the Nomadic Orchestra at 23:00. The hall is emptied of its chairs and transforms into a big dance floor. The Nomads, as they are affectionately referred to, served as 2023's "party band". In previous years the festival has booked Bombshelter Beast, Too Many Zoos, Goodluck, and The Kiffness. These fun performances add to the exciting atmosphere of the festival.

Day 5 of the festival

12.00	**PERFORMANCE**
Hall	**Natalie Rungan**
	Natalie Rungan, Kyle du Preez, Mageshen Naidoo, Paul Hanmer, Eva Kess, Bruce Baker
Auditorium	Introduction to studio sound engineering – Izan Greyling
Music 24	Using the harp in modern music – Jude Harpstar
M2	How to Develop Solid Rhythm-Reading Skills - Terrence Scarr
M3	Improv workshop (B) - Dwyn Griesel
M4	Guitar workshop – Keith Tabisher
M5	Sax workshop – Marc de Kock
M6	Improv workshop (I/A) - Murray Buitendag
M7	Intro to South African jazz piano - George Werner
M8	Neteske Horton Small Ensemble
M9	Introduction to jazz chords – Merlin Julie

Figure 18: Day 5 part 1

Natalie Rungan is another example of an educator who is a prolific performer. The electives in this slot are, yet again, diverse, and unusual. While there are instrument specific and improvisation workshops which are expected at any jazz festival, participants have the opportunity here to learn about sound engineering, playing the harp, and rhythm-reading skills.

14.00	**ELECTIVES**
Hall	Sound check: Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene
Music 24	Thinking about anti-oppressive practice in your music teaching/lecturing - Danni McKinnon
Music 27	Piano workshop - Kyle Shepherd
Old 5	Vocal Masterclass - Siya Makuzeni
M1	Composition & Arrangement - Adrian Mears
M2	Drum workshop - Kesivan Naidoo
M3	Improv workshop (I/A) - Benjamin Jephta, Julia Rueffert
M4	Playing classical music and jazz - Maxine Troglauer
M5	Sax workshop - Sisonke Xonti, Tara Sarter
M6	Trombone workshop - Andreas Tschopp
M7	Trumpet workshop - Darren English
M8	Sax workshop - Marc Stucki
M9	Improv workshop (I/A) - Justin Bellairs

Figure 17: Day 5 part 2

In the above group of electives, I want to point out Danni McKinnon's workshop on anti-oppressive practice in music teaching/lecturing. This is an example of a valuable workshop aimed at teachers that could have a long-term impact on how a teacher approaches their work. This session of electives also features workshops by some of the top instrumentalists in South Africa that many young students look up to such as Kyle Shepherd, Kesivan Naidoo, Benjamin Jephtha, Sisonke Xonti, Darren English, and Justin Bellairs. These workshops are opportunities for students to interact with their heroes and learn something new that inspires and motivates them to keep on practising.

15.15	
Auditorium	Internal performance – Joseph Tshabalala Vocal Ensemble (Omagugu Makhathini), Sibongile Khumalo Vocal Ensemble (Lynette Petersen), Andre Petersen Vocal Ensemble (Natalie Rungan), Gloria Bosman Vocal Ensemble (Babalwa Mentjies), NSJB – 2 numbers (Marc de Kock), NYJB – 2 numbers (Bokani Dyer)

Figure 20: Day 5 part 3

The above is the second internal performance which features the vocal ensembles and part of the national bands' repertoire. This performance gives the national bands a chance to practise performing ahead of their full performances coming up.

17.00	**PERFORMANCE**
Hall	**SBYA Linda Sikhakhane II -** Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene
18:30	
Auditorium	Sound Check: University of Pretoria & UCT
19.00	**PERFORMANCE**
Auditorium	**University of Pretoria & UCT**
Hall	Sound Check: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta
M3	Student jam session (1 hour) – Duncan Combe
20.30	**PERFORMANCE**
Hall	**Kesivan Naidoo Big Band** Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta
21:00	
Auditorium	Sound Check: Marc de Kock, Murray Buitendag, Mageshen Naidoo, Eva Kess, Bruce Baker
22.00	**PERFORMANCE**
Auditorium	Jam session: Marc de Kock, Murray Buitendag, Mageshen Naidoo, Eva Kess, Bruce Baker

Figure 19: Day 5 part 4

The 17:00 slot features Linda Sikhakhane's second performance of the festival. The Kesivan Naidoo Big Band is also worth taking note of. They performed a range of his original compositions which had been arranged for big band by Adrian Mears, who played in two previous performances (one with Carlo Mombelli, and one as a sestet). Mears also gave a composition and arrangement workshop – apt considering that a big band is performing music he arranged, meaning that students can hear his expertise in action.

Day 6 of the festival

Auditorium	**NYJF Legacy bands internal performance**
10:00	Errol Dyers Band (Terrence Scarr)
10:20	Hotep Galeta Band (Neteske Horton)
10:40	Brian Thusi Band (Duncan Combe)
11:00	Dave Ledbetter Band (Dwyn Griesel)
11:20	Ngcukana Brothers Band (George Werner)

Figure 21: Day 6 part 1

On the final day of the festival, the Legacy Bands have one more opportunity to perform in two internal performances. One took place at 10:00 and the second internal performance took place at 15:15.

12.00	**PERFORMANCE**
Hall	**National Schools Jazz Band – Marc de Kock**
13:00	
Auditorium	Sound Check: Youth Vocal Celebration – Natalie Rungan, Lynette Petersen, Babalwa Mentjies, Omagugu Makhathini
14.00	**PERFORMANCE**
Auditorium	**Youth Vocal Celebration**
	Natalie Rungan, Lynette Petersen, Babalwa Mentjies, Omagugu Makhathini

Figure 22: Day 6 part 2

The National Schools Jazz Band performs their full repertoire, showcasing the work they've accomplished in the five days of rehearsals. This performance is the first time the high school level musicians are platformed as the best young jazz musicians in the country for that year. The performance is followed by the Youth Vocal Celebration in the Auditorium which gives a platform to other talented vocalists at the festival that didn't make it into one of the national bands.

17.00	**PERFORMANCE**
Hall	**National Youth Jazz Band – Bokani Dyer**

Figure 23: Day 6 part 3

The National Youth Jazz Band performance is also an important performance. Playing in this band is often a career starter for university level musicians, and it is also a demonstration of the band leader's ability to mentor a group of younger musicians.

20.30	**PERFORMANCE**
Hall	**Kesivan Naidoo Big Band**
	Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

Figure 24: Day 6 part 4

The festival always aims to end on a high note. The Kesivan Naidoo Big Band performance concluded with a celebration of South African identity. Adrian Mears had arranged one of Kesivan's compositions so that it ended with a majestic exclamation of the phrase, "Nkosi sikelela" from the South African National Anthem. I was fortunate to witness this performance. The entire audience rose to their feet and erupted with cries of jubilation at the sound of our anthem. It was something akin to what you would hear at a rugby match between South Africa and New Zealand. This moment embodied the entire spirit of the festival, and the bigger spirit of ubuntu.

After the final performance, artists and students gather with their peers and new connections for a final time of socializing before many participants from outside the Eastern Cape board their buses to start the long, over-night journey back home. Students, teachers, and artists alike, leave the festival feeling exhausted, but inspired. The next morning, the festival crew with the help of the Stirling High School students start restoring the DSG campus to its default settings, and with heavily laden buses and vans cart the festival in its disassembled parts back to storage where it lies in wait for the next year's festival.

After a survey of the 2023 program, it should be clear that the heart of both the NJF and NYJF is developing South African jazz through education. The artists take up the role of teacher just as much as that of performer, and in some cases, those who would describe themselves as educators more than performers, also take to the stage. The access that festival participants have to the musicians they witness performing on stage is unprecedented and allows for younger musicians to be inspired and learn in a hands-on way. The program also shows how much collaboration takes place between musicians, and the variety of performance opportunities the festival creates. Furthermore, it shows how the festival brings musicians together for close to an entire week, fostering community and relationships in the jazz industry. Students from different institutions also get to meet and play with one another in the Legacy Bands, jam sessions, and national bands.

While one could arguably make these deductions just by studying the program and through observing the festival as I have for many years, I interviewed a sample of artists and educators on the impact of the festival and their experience of it. Their responses, following in Chapter 5, together with the observations and

questionnaires from the jazz ensemble workshop I conducted (refer to the Methodology section and to Chapter 6), will provide the reader with tangible accounts that may lend more credibility to the above interpretation of the program.

CHAPTER 5: INTERVIEW FINDINGS

In this chapter I present the findings of interviews I conducted with three professional jazz musicians and three educators about their experience of the festival and its impact on their careers and teaching practice. The following two subsections each present the interview responses from the artists and educators respectively. They answered two different sets of questions tailored to their primary roles at the festival as artists or educators. The first subsection focuses on the interview responses from the artists. The second subsection focuses on the responses by the educators. The subsections include the tables of data on the candidates' festival participation.

As mentioned in the Methodology, I did a comprehensive survey of the festival's performance and teaching programs from 2001 to 2023 to identify suitable candidates for the study. My criteria for interview candidates were the following:

- The professional jazz musicians had to have been participants in the festival at a secondary level, tertiary level, and subsequently have performed and taught at the festival as professionals.

- The educators had to have been involved in the festival for more than ten years as a student, festival teacher and/or chaperone for students from their respective institutions.

I was able to identify several suitable candidates in both categories but chose to limit my sample size to three artists and three educators from diverse backgrounds. I approached six artists, of which three responded and wanted to participate.

I compiled each interview candidate's activity at the festival into individual tables that demonstrate the candidates' recurring participation and depth of involvement. This data validates their expertise and input on the festival. Each candidate's data is sorted into five columns. The first column indicates every year the candidate attended the festival. The second column states which institution the candidate attended with, or if they attended as a performing artist. The third table indicates if they played in one of the national jazz bands, or if they received the Standard Bank Young Artist for Jazz award. It also indicates if they were involved in the national band audition panels or sectional rehearsals. The fourth column indicates all performances – as band leaders and as band members in other projects. The fifth column indicates their involvement in the educational program of the festival i.e. every workshop they presented while in

attendance at the festival. It is important to note that the festival took place virtually in 2020 and 2021 due to the Covid-19 pandemic which explains the decrease in activity during those two years.

INTERVIEW RESPONSES – PROFESSIONAL JAZZ ARTISTS

INTERVIEW QUESTIONS

1. Please give me a brief background on how you became a professional musician.
2. When did you start attending the National Jazz Festival and National Youth Jazz Festival?
3. What role has the festival played in your development and growth as a musician from high school to tertiary level to being a working musician?
4. What elements of the festival impacted you the most as a high school student?
5. What elements of the festival impacted you most as a university student?
6. What about the festival do you find the most beneficial as a professional?
7. From your observation – how does the festival contribute to the broader South African jazz community?
8. Do you have any further comments?

Question 1 and 2's responses together with additional research were used to summarize each interviewee's background in music and music education. Their responses to Question 3 to 8 are discussed in more detail. Question 3 and 4 ask specifically about the musicians' experience during high school, however I'd like to note that Sakhile Simani did not attend the festival as a high school student but as part of the Lulama Gawulana Jazz Academy prior to studying music at university, which still categorizes him as a secondary level participant at that stage. A more inclusive way to phrase the question would have been to use "secondary level" rather than "high school".

INTERVIEW CANDIDATES' BACKGROUNDS AND RECORD OF FESTIVAL PARTICIPATION

Candidate 1: Shane Cooper

Shane Cooper is a bassist and composer originally from Gqeberha (previously Port Elizabeth). As can be gauged from the table below, Shane is a highly versatile and accomplished musician in the South African jazz industry. His musical journey started with piano lessons in primary school and learning to play guitar as a hobby. In high school he learned to play bass so that he could join the school's jazz band. This opportunity sparked a love for the bass and for jazz. He attended the National Youth Jazz Festival for the first time in 2002 and has been there almost every year since. After high school he studied jazz at the University of Cape Town and has since become a prolific bassist, collaborating with local and international musicians in bands such as Mabuta and Skyjack. He has recorded multiple albums with Mabuta and Skyjack, as well as a solo album called "Happenstance", released in 2023. Shane is currently based in Johannesburg but travels regularly to perform both locally and internationally (interview with Cooper, 2023; Shane Cooper Music)

Year	Institution/Performing Artist	National Jazz Bands/Standard Bank Young Artist	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2002	Pearson High School			
2003	Pearson High School			
2004	Pearson High School	National Youth Big Band		
2006	UCT			
2009	Artist		Babu - Kesivan Naidoo, Reza Khota, Ronan Skillen	
			Restless Natives - jam session	
2011	Artist		The Clearing	Rhythm Section workshop
			SBYA Bokani Dyer	Bass Workshop
			Young Guns	
			Soweto Kinch	
2012	Artist		Jitsvinger	Electronic jazz/group song recording experiment
			NY/SA Collective	Electronic jazz
			SBYA Afrika Mkhize	
			Wavelength	
2013	Artist	Standard Bank Young Artist for Jazz	Malcolm Braff	Improvisation in Action
			Makeson Browne with Jeroen van Vliet,	Electronic music
			Internal gig/workshop - Justin Bellairs, Reza Khota, Bokani Dyer, Shane Cooper, Kesivan Naidoo	Bass Workshop

			SBYA - Shane Cooper	Intro to Improv (Intermediate)
2014	Artist		Melanie Scholtz: Our Time	Intro to Jazz Bass
			SBYA Kyle Shepherd Quintet	Rhythm Section: Finding your space in the rhythm section
			Louis Moholo-Moholo	2 x Improvisation workshops (Intermediate/Advanced)
			Internal gig/workshop – Kyle Shepherd, Shane Cooper, Jonno Sweetman	
2015	Artist		Lionel Loueke in Collaboration	Introduction to Jazz
			Kesivan and the Lights	How to play freely over a chord structure
				Improv Workshop
				Bass Workshop
2017	Artist		Shannon Mowday	Bass Workshop
			Kyle Shepherd Trio	Ensemble Playing
			Shane Cooper Collaboration	
			Reza Khota Quartet	
2018	Artist	Sectional rehearsal with National Schools Big Band	Jazz Café: Matthias Wenger, Andreas Tschopp, Afrika Mkhize, Shane Cooper, Sphelelo Mazibuko	This is what jazz sounds like
			Tribute to Mankunku's Yakhal'inkomo	Composition using techniques from electronic and acoustic music
			Sisonke Xonti	Bass Workshop
			Way of Dancing	
2019	Artist	Sectional rehearsal with National Schools Big Band	Mabuta – Shane Cooper	Modern composition approaches: Ableton meets jazz spirit
2020	Artist		Standard Bank Young Artist for Jazz – Sisonke Xonti	
2022	Artist	Audition panel for National Youth Jazz Band	Jam Session	Ensemble of Chance
			Kyle Shepherd Quartet	Bass Improvisation
				Improv workshop (Intermediate)
2023	Artist	Audition panel for National Youth Jazz Band	Reza Khota & Tara Sarter	Bass Workshop
			SBYA Linda Sikhakhane I	
			SBYA Linda Sikhakhane II	
			The Magic Number	

Candidate 2: Sakhile Simani

Sakhile Simani is one of the most in-demand jazz trumpet players in South Africa. He grew up and still resides in Mdantsane, a large township on the outskirts of East London in the Eastern Cape. He learned to play the trumpet through the Salvation Army and later joined the Field Band Foundation in 2000. He was taught to play jazz by veteran musician, Lulama Gawulana, with whom he first attended the National Youth Jazz Festival as a student and fellow band member. Sakhile studied jazz at the University of KwaZulu Natal and returned to East London where he is still involved with the Salvation Army brass band in addition to teaching trumpet and jazz improvisation at Stirling High School. Sakhile is an exceptionally sensitive player, sought after for his lyricism, tone, and sincerity of improvisation. He is heard on the albums of saxophonists Sisonke Xonti and Linda Sikhakhane, and pianist Andile Yenana. Furthermore, he has composed a substantial collection of original music, and regularly arranges music for bigger jazz performances in East London and Gqeberha (Interview with Simani, 2024).

Year	Institution/Performing Artist	National Jazz Bands/SBYA	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2006	Performing artist		Ndoda Tafeni Quintet	
2007	Lulama Gawulana Jazz Academy			
2008	UKZN			
2009	UKZN	National Youth Jazz Band		
2010	UKZN	National Youth Jazz Band		
2011	UZKN	National Youth Jazz Band		
2012	UKZN			
2014	Artist		SA Tribute Big Band I	Introduction to Improvisation
			SA Tribute Big Band II	2 x Trumpet workshops
				Improvisation workshop (Intermediate/Advanced)
2015	Artist		Jazz Jam House Band,	Introduction to Jazz Trumpet
			Siya Makuzeni	3 x Improv workshops
2016	Artist		SBYA Siya Makuzeni I,	Trumpet Workshop
			Afrika Mkhize Big Band I	
			Afrika Mkhize Big Band II	
			Standard Bank Jazz Café	

2017	Artist	Audition panel for National Schools Big Band	James Morrison Quartet & Festival Big Band	Improv workshop (Intermediate/Advanced)
			Linda Sikhakhane	Improv workshop (Intermediate)
2018	Artist	Audition panel for National Schools Big Band		Trumpet workshop
				Improvisation workshop (Intermediate/Advanced)
				Improvisation workshop (Beginner/Intermediate)
2019	Artist	Sectional rehearsal with National Schools Big Band trumpets	Salim Washington – Sankofa,	2 x Trumpet workshops
			Funk Big Band - Nils Landgren I	3 x Improv workshops (Beginner)
			Funk Big Band - Nils Landgren II	
2020	Artist		Sakhile Simani	
			Standard Bank Young Artist for Jazz – Sisonke Xonti	
2021	Artist		Dumza Maswana	
2022	Artist		Bernard van Rossum Quartet	Trumpet Workshop
			Jam session	Improv Workshop (Advanced)
				Sakhile Simani Youth Band
2023	Artist		Adrian Mears Sestet,	
			Kesivan Naidoo Big Band I	
			Kesivan Naidoo Big Band II	

Candidate 3: Justin Bellairs

Justin Bellairs is a leading saxophonist from Cape Town. He started his musical journey at SACS Junior (South African College Schools Junior) where he had the opportunity to play the saxophone. While at high school he mostly studied classical music, being taught by Bob Mowday at the Beau Soleil Music Centre, where he also played in ensembles led by saxophonist John Rojas and percussionist Frank Mallows. He played in a big band at the time and on occasion received jazz lessons from Shannon Mowday. Justin attended his first NYJF as a Grade 12 student and has rarely missed one since. He went on to study jazz at the University of Cape Town and, during which time he spent his third year studying at the Norwegian Academy of Music. Justin is one of the most sought-after and respected jazz saxophonists in South Africa, known for his extensive command of the instrument and the jazz language. He has performed and toured with top South African jazz artists such as Kesivan Naidoo and Nduduzo Makhathini. Justin is currently the jazz saxophone lecturer at the University of Cape Town (Interview with Bellairs, 2023).

Year	Institution/Performing Artist	National Jazz Bands/SBYA	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2007	Westerford High School	National Schools Big Band		
2008	UCT			
2009	UCT	National Youth Jazz Band		
2010	UCT			
2011	UCT			
2012	n/a	National Youth Jazz Band		
2013	Artist		Internal gig/workshop - Justin Bellairs, Reza Khota, Bokani Dyer, Shane Cooper, Kesivan Naidoo	Introduction to Improvisation,
				2 x Improvisation workshops (Intermediate/Advanced)
				Sax Workshop
				Improvisation Workshop (Beginner)
2014	Artist	NSBB audition preparation (running the audition charts),	Melanie Scholtz: Our Time	Improvisation Workshop (Intermediate/Advanced)
		Audition panel for National Schools Big Band	Saxophone, Saturday Night Funk Party Quartet	
			SA Tribute Big Band I	
			SA Tribute Big Band II	

2015	Artist	Audition panel for National Schools Big Band	**Thandi Ntuli**	2 x Improv Workshops
		National Schools B Band sectionals	**Kesivan and the Lights**	Sax Workshop
2016	Artist	Sectional rehearsals with National Schools Big Band	**Afrika Mkhize Big Band I**	This is what jazz sounds like,
			Afrika Mkhize Big Band I	2 x Improv Workshops (Beginner)
			Young Guns	
2017	Artist	Audition panel for National Schools Big Band	**James Morrison Quartet & Festival Big Band**	Improv Workshop (A)
			SBYA II – Benjamin Jephta presents 'Akoustik Elektrik'	
2019	Artist	Audition panel for National Schools Big Band	**Little Giants & AOJO**	Improv Workshop (Intermediate/Advanced)
			ZAR Orchestra	Improv Workshop (Beginner)
			Funk Big Band - Nils Landgren I	
			Funk Big Band - Nils Landgren II	
2022	Artist		**Xavi Torres Vicente Trio**	Justin Bellairs Youth Band
			Bernard van Rossum Quartet	
2023	Artist		**Jam session**	Sax workshop
			Kesivan Naidoo Big Band I	Improv workshop (Intermediate/Advanced)
			Kesivan Naidoo Big Band II	

Question 3: What role has the festival played in your development and growth as a musician from high school to tertiary level to being a working musician?

Shane Cooper describes his experience of the festival as being life changing: "I saw two concerts that profoundly changed my life. And it was literally when I came home from the Makhanda Festival that I said, 'This is what I want to do full-time as a career.' I then constructed a rigorous practice schedule that I obeyed with such fervor I didn't falter from it." He described himself as being "completely obsessed" with the study of bass through the language of jazz and credited his high school education and the Makhanda Jazz Festival as his entry points - "If it wasn't for those two things, I don't know if I would have had a career at all."

Justin Bellairs describes the festival as a week of inspiration. He made the National Schools Big Band in his first year attending the festival which he says helped him to know where he stood compared to his peers from the across the country. He says, "Darren English and those guys were still in my year, and they were kicking my ass with improv and stuff, but at least I knew I had something." He continued to highlight a few aspects of the festival that were particularly impactful such as exposure to international professionals like the Stockholm Jazz Orchestra, and particularly the high caliber of playing by these musicians. He further commented that hearing the energy and sound up close was important, because, as he says, "It wasn't even about asking them technical questions. It was just like, 'That's what I need to be,' because you can't get that from recordings. I think just hearing these guys close up and just getting, like jazz is meant to be seen live. That's it." Another aspect he highlighted was the networking – meeting other musicians your age who are also interested in jazz and how being on the path together was impactful. He specifically mentioned meeting and playing alongside Vuma Levin and Sisonke Xonti, both influential South African jazz artists today, as his peers, as well as playing in the National Youth Jazz Band twice under the tutelage of Feya Faku and Paul Hanmer who are icons of South African jazz. This also afforded him the opportunity to go to Sweden in 2012. From his comments one can deduce that the diverse range of experiences Justin has had at the festival has been an annual source of inspiration in his musical journey.

Sakhile Simani stated that the high standard of playing at the festival had a significant impact on his mindset as a musician in that it taught him the importance of discipline and professionalism. He also highlighted the exchange of ideas that takes place which taught him that being a musician is not about what he knows or who he plays with, but rather about sharing with others, to quote, "It's all about the next person. It's all about sharing information, like learning from other peers, other musicians, learning from other musicians by

going to workshops and hearing other people talking about this jazz language, and also collaborating, playing with other people from other cities, from other countries as well." He refers to this as a cultural exchange that takes place at the festival.

Question 4: What elements of the festival impacted you the most as a high school student?

In answering the questions, both Shane Cooper and Sakhile Simani spoke about specific performances and workshops that impacted them in the early years of their attendance, whereas Justin Bellairs answered the question more as a saxophonist, meaning that much of the impact of the festival on his early years of attendance had to do with his understanding of the sound of jazz saxophone and the jazz language in the voice of the saxophone.

Sakhile spoke about the profound impact a performance by trumpeters Feya Faku and Gustavo Bergalli had on him in 2006. He says, "I got to watch a collaboration between Feya Faku and Gustavo Bergalli from Switzerland. So they were playing each other's compositions. You know, I still vividly remember that gig up until today. So that really influenced me a lot to actually take this music seriously, take the trumpet seriously." He continued, "You know when you're a young trumpet player, you're hearing the cats, the masters playing the music, I was so inspired hearing them because all I needed to hear regarding the trumpet, was just playing the trumpet. They played the trumpet. If I'm saying 'playing the trumpet', I'm talking about the sound, I'm talking about the technique, I'm talking about the language. I'm talking about the range of the trumpet. They were so, so complete." After that he realized that he must, to quote, "pull up his socks". That experience was his first inspiration.

Justin Bellairs shared a similar insight in terms of hearing, as a high school student, what his instrument should sound like. As a Grade 12 music student at the time, he said that he was still trying to become proficient at playing the saxophone, but with him coming from a classical background, he hadn't been exposed to good jazz teaching and good jazz sound yet. When he attended the festival for the first time and heard sax players such as Dave O'Higgins, he realized what jazz saxophone playing is supposed to sound like which gave him something tangible to work towards. He emphasized how impactful it was to hear the sound in person, and to be able to ask the professionals questions about it – "I spoke to them a bit about setup and stuff, but they just said, 'Don't worry. Get your usual Meyer and stuff and find yourself. Transcribe.' That's it. It's just those little things you know that you take for granted. You can hear Coltrane on the recording, but you don't know how it sounds, you know, what it's supposed to be in the moment." By "setup" and "Meyer" Justin is referring to a player's choice of equipment, specifically what saxophone model, mouthpiece, and

reeds they use. “Meyer” in this case is a brand of saxophone mouthpieces that is a popular choice for saxophonists investing in their first professional jazz mouthpiece. It happens to be the first jazz mouthpiece that I purchased myself as a saxophonist.

When I asked Shane Cooper this question, he answered with conviction, “The workshops, 100%.” In the same year that he had the profound experience watching the concerts, he attended workshops that were impactful. He spoke specifically about a workshop Carlo Mombelli gave that year - “He (Carlo) gave me so much in terms of like this curiosity around music and an openness to improvisation and sound and all the stuff that has really formed a fundamental part of my own work where I’ve not approached my music in a sort of purist mentality in terms of genre, but rather approached it from quite an open-mindedness and curiosity.”

Another aspect of the workshops that was of critical value to Shane was the diversity of workshops in that it gave him exposure to different artists and a broad range of topics from approaches to bebop, to different approaches to various instruments. Of value to him was being exposed to a diverse range of bass players, especially double bass players, which was a rarity in Port Elizabeth where he grew up. This access was so valuable to him because he was in high school before YouTube existed, which meant that he could only source information from people directly, or from a small collection of books, DVDs, and video tapes he had access to. Therefore, attending the festival was like getting access to a library of music and musicians from around the country and the world.

The last thing Shane spoke about in response to this question, was how the festival fostered a sense of community and belonging. Because jazz is such a niche genre, especially for teenagers, it was encouraging to meet peers that were equally passionate about it: “To be exposed to that kind of energy early on was such a big part of Grahamstown and those environments for me. The community, the socializing, the hangs, the jam sessions, the little get-togethers that would happen. We’d meet a student from a different city, and you would go, ‘Hey, let’s go get together in the room and we can play Blue Bossa together.’” He described how these experiences had an overflow to the next year of the festival: “You go home, and you go like, ‘It was amazing. There's also other people, like-minded people like me around the country.’ The next year, you go back, and hopefully, you meet most of them, and most of them would be there again, and you'd get together, and all of you have improved a little bit. So there's a little sense of, like, you know, you're high-fiving, but you're also like, ‘Wow, okay. I also want to show them that I've gotten a bit better than the previous year.’ And that thing, I think, is critical.”

Question 5: What elements of the festival impacted you most as a university student?

Justin Bellairs had an interesting response to this question. According to him, the same elements that impacted him as a high school student still impacted him as a university student but at a higher level, for example, in high school he asked questions about sound. In comparison, as a university student who had progressed further, he could now ask about jazz language and how to apply it in his improvisation. Having access to different saxophonists was very useful. He says, "different educators or players say things in different ways that will resonate with you. So like maybe Johan (Hörlén) would tell me something, but it doesn't…really, like, what? But (Dave) O'Higgins will say it in a certain way, and it's the same thing, but now I get it. They actually just inspire you to practice, to lock yourself away and practice."

An element that both Justin Bellairs and Sakhile Simani spoke about as being inspirational was the National Youth Jazz Band. Sakhile found the other students from around the country who came from the different universities to be very influential. Preparing for the auditions also had a profound impact on him in terms of developing a readiness to play. He explained, "You know so when they call you, that means that you are ready. Like Sakhile Simani, you are the next one. So this element of readiness that actually, let me just be ready. They called me and the preparations that we have to prepare months before the auditions. You have to actually select the good songs for the panel and, you know, and present yourself when you're actually playing now. Okay. Now, Sakhile, you prepared this. So now it's time for the presentation. Can you please present what you actually prepared?" Furthermore, he found the final round of auditions just as impactful, because he had the chance to collaborate with students from across the country.[4]

Justin said that being in the national band was very inspiring because he felt justified. It made him confident that he was on the right path. It's interesting that where Sakhile saw the competitive aspect in a positive light, Justin said the following: "You're all auditioning and fighting. You know in a competition or this kind of context, it's not nice. It's a poisonous environment, but we have to do it. This is how life works. You know, it's not nice to do, but once you've settled and you're in the band, it's cool. It's smooth sailing." Despite this negative aspect of the process, he said that playing with your peers on a high level, being pushed and growing through that experience was great, in addition to getting input from your band leader. A downside of playing in the youth bands that he pointed out was that you tend to miss out on workshops because you're spending most of your day rehearsing.

[4] During the final round of auditions for the National Youth Jazz Band, musicians are rotated on a continuous basis to test different combinations of musicians, and to see how they respond under the pressure.

According to the festival records, Shane only attended the festival once as a university student in 2006 and didn't play in the national band that year. He didn't comment on his experience as a university student. The next time he attended he participated as a performing artist. Even though he didn't comment on his own experience, he gave his perspective on the value of the National Youth Jazz Band with specific reference to having Bokani Dyer as the conductor for 2023. He commented that the festival has always had good band leaders for the NYJB, but that having a current artist who is relevant to South African jazz and having success internationally is a smart move. "There's something really special about getting someone like Bokani, who's like a career artist where his main focus, I mean, he's an educator as well - he teaches at Wits, but his main focus on a day-to-day is like his compositions and running with his projects as a band leader. And so for the students to have access to that as a youth band leader has like an extra kind of special thing to it because a lot of those students, not all of them, but a lot of those students also will want to follow in those kind of footsteps and make kind of the main nucleus of their career around being a touring performing artist."

Question 6: What about the festival do you find the most beneficial as a professional?

Justin Bellairs is a regular on the main festival stage and has played performances with a variety of musicians. As a professional musician, he values being exposed to international musicians, playing alongside them now, and the sharing of ideas that takes place. He describes it as a holistic growing experience – working on his personal sound, raising his 'chops', and playing music he wouldn't normally get to play. He appreciates the challenge that comes with being booked for the festival – "Last year, I had to do, I can't remember, I had to play with this one guy and then do this big band thing, and then do this [sic]. And so you spend the two weeks leading up to the festival working hard, which makes you better at your instrument." When referring to playing music he normally wouldn't have the opportunity to play, he said, "You know South African jazz, we've got our own thing, but sometimes it can be a bit the same same. Bop can be a bit the same same. Now the Europeans have this sort of amalgamation of the Americas and their folk music, and they bring it to us. Different sound. Different kind of modes, different approaches. Yeah. I mean, that's quite inspiring too."

An element that Sakhile Simani has found impactful is the sense of unity and togetherness that is present at the festival. He echoed some of the same sentiments as Justin in terms of playing music from other places when he re-emphasised the cultural exchange that takes place when they perform with musicians from other places. Furthermore as a professional, he values the high standards of the festival because it promotes excellence in the art form, develops an audience, and thus promotes high quality jazz in the broader community of musicians and listeners.

Shane Cooper had more to say about how he wants to contribute to the festival as a professional rather than what the festival does for him at this stage of his career, even though he said that the festival introduced him to musicians he still plays with who he would consider life-long friends. He said, “I have so much gratitude to the festival for that (talking about Carlo Mombelli’s gig again) because it changed my life and gave me this world of awesome music career stuff, which is like amazing. What a cool job. You know, so yeah, I'll continue to play that festival for like, if they can't pay me in 10 years because there's no money, I'll still play it.”

Question 7: From your observation – how does the festival contribute to the broader South African jazz community?

Shane describes the festival as being “competitively right up there with some of the best festivals of similar kind of natures, internationally” and he applauds it for how well it has adapted over the years to keep up with technology, especially during the Covid-19 pandemic, and that it remains relevant to the developments in South African jazz music.

Sakhile Simani’s response dovetails with this comment. He said that the festival gives a platform for diverse expressions. In the wake of many live performance venues closing, the festival provides a space for musicians to play the music that digs deep down into their place of origin for an audience that isn’t there for the “vibes”, as he says, but who want to hear good quality music that relates to them as human beings.

Justin summarized it in simple terms, “It just brings us all together. Students, educators from all over South Africa, performers, however you want to see it, young, old. We get to hear one another perform and thus raise the overall standard of South African jazz. It obviously inspires the youth, like I can speak from experience, you know potentially puts them on the path to a professional career.”

Question 8: Do you have any further comments?

Justin reiterated that watching live jazz is important for jazz education, and that the festival provides an opportunity for students from smaller towns to witness jazz: “Recordings aren’t the same. Just seeing it live, seeing the interaction, seeing the energy, hearing how things are supposed to swing, the timbre of everything, how it all locks in. It’s very important. This festival should happen three of four times a year.”

Sakhile would like to see groups from a wider range of locations attend and perform at the festival. He doesn't want it to "end with Cape Town, Johannesburg, and the Eastern Cape only".

Shane's final sentiments were simply that he believes the festival is on the right track and that he remains grateful for the course it set him on in life.

INTERVIEW RESPONSES – EDUCATORS

INTERVIEW QUESTIONS

1. How did you get involved with music/jazz education?
2. What is your involvement in the National Jazz Festival and National Youth Jazz Festival?
3. What role does the NJF and NYJF play in your yearly planning for your music students/band?
4. From your observation, what impact does the NJF and NYJF have on the musical development of your students?
5. From your observation, what are the key elements present at the festival that have the greatest impact on your students' growth?
6. How has the NJF and NYJF impacted you as an educator specifically?
7. What do you think is lacking in jazz education in South Africa at a secondary level?
8. What are some of the challenges/difficulties you experience as an educator when teaching jazz?

Question 1 and 2's responses together with additional research were used to summarize each interviewee's background in music and music education. Their responses to Question 3 to 8 are discussed in more detail.

INTERVIEW CANDIDATES' BACKGROUNDS AND RECORD OF FESTIVAL PARTICIPATION

Candidate 4 - George Werner

George Werner has a long and rich history in music, growing up in a musical family and eventually leaving behind his technician job to play music professionally in the 1980s. He performed in festivals locally and abroad and played with South African jazz legends such as Winston 'Mankunku' Ngozi, Robbie Jansen, and the Ngcukana Brothers. George, together with Ezra Ngcukana, started the Little Giants, a jazz group through which he mentored many young musicians that have become leaders in South African jazz such as Sisonke Xonti, Shaun Johannes, and Darren English. While he didn't initially intend to teach, he became involved with jazz education thanks to the encouragement from Merton Barrow who he considers as one of his musical fathers. George has since had a significant impact on the youth in underprivileged communities in Cape Town through the teaching of jazz. An important part of his background is that he taught at Music Action for People's Progress (previously 'Power'), commonly known as MAPP, in the Cape Town area. MAPP began as an organization of activists that aimed to use music as a vehicle for liberation. In 1989 MAPP opened a school in Athlone that prioritized music education (Dalamba, 2017). George Werner is a highly

respected mentor and pianist and has been recognized as such by the SA Association for Jazz Education (SAJE) who awarded him the Distinguished Teacher Award in 2012. George started attending the NYJF in 2004, after Ezra Ngcukana had brought the youth from Little Giants to the festival in 2002 and 2003 and has been a regular presence together with the Little Giants at the festival ever since (Interview with Werner, 2023; Kobus & Lottering, 2024).

Year	Institution/Performing Artist	National Jazz Bands/SBYA	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2004	Little Giants			
2005	Little Giants			
2006	Little Giants			Little Giants CD Release
				Mixed ability band
				Streamed Bands
2007	Little Giants			Intro to Jazz Improv
				Beginner Improv,
				Beginner Jazz Piano
2008	Little Giants	Audition Panel for National Schools Big Band		Mixed ability band
				3 x Beginner Improv Workshops
				Jazz Piano Voicings
				Building a Jazz Programme from Grassroots Level
2009	Little Giants, Artist		**Little Giants Performance**	Intro to Jazz Harmony
				Mixed Ability Band
				2 x Beginner Improv Workshops
				Playing in a Cape Town Jazz Style
2010	Little Giants, Artist		**Cape Jazz Spectacular**	
2011	Little Giants			Intro to Jazz
				Interview by Paul Sedres on Cape Jazz
				2 x Beginner Improv Workshops
				Intermediate Improv Workshop
				Basic Jazz Chords
				Youth Jazz Education: Networking and other tips for developing your music program
2013	Little Giants			The Basics of Jazz Piano
				2 x Improvisation Workshops (Beginner)
				Basic Jazz Chords,

				South African Jazz Piano
2014	Little Giants	Accompanying RS for NSBB auditions		Intro to South African jazz piano,
				4 x Improvisation Workshops (Beginner)
2019	Little Giants			
2022	Little Giants	Audition Panel for National Schools Jazz Band		Piano workshop
				The South African Real Book
				Mixed Ability Band
2023	Little Giants, Artist	Audition Panel for National Schools Jazz Band	Little Giants	Improv workshop (B)
			Babalwa Mentjies	Intro to South African jazz piano
				Ngcukana Brothers Legacy Band

Candidate 5: Lynette Peterson

Lynette Peterson attended a Catholic primary school where she started taking music lessons. She attended Outeniqua High School in George where she was able to continue her music education and ended up studying music at Stellenbosch University. After completing her studies, Lynette started her teaching career in Mossel Bay at a primary school and later returned to teach at primary schools in Stellenbosch. She also taught at Stirling High School in East London, and Bridge House in Franschoek, during which time she got a permanent position at Stellenbosch University to teach in the music certificate program. While teaching at Stellenbosch University, she was part of the team that started the jazz stream, but she then moved back to George to teach. Lynette attended the NYJF as a student and has brought her students to the festival in subsequent years. She is mainly involved in the vocal center at the festival (Interview with Peterson, 2023).

Year	Institution/Performing Artist	National Jazz Bands/SBYA	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2005	Stellenbosch University			
2006	Stellenbosch University			
2009	Bridge House			
2010	Bridge House			
2011	Stellenbosch University			
2012	Stellenbosch University			
2013	Stellenbosch University			
2015	George High School	Jazz vocals audition panel		Festival vocal teacher
				Youth Jazz Choirs
				General warm-ups/technique
2016	Oakhill	Jazz vocals audition panel		Festival vocal teacher, Jazz Choir
				Vocal Warm ups
				Circle Songs and Vocal Improvisation Games
2017	Not indicated	Jazz vocals audition panel		Festival vocal teacher
				Vocal Warm ups and Technical Tips
				Jazz Choir
2018	Outeniqua High School	Jazz vocals audition panel		Festival vocal teacher
				Jazz Choir
2019	Outeniqua High School	Jazz vocals audition panel		Festival vocal teacher
				Individual vocal lessons
				Jazz Choir
				How to prepare for a gig (beginner)
				Stage presence: how to do you in your own way (Beginner)

2022	Outeniqua High School	Audition Panel for National Schools Jazz Band		Festival vocal teacher
				Youth Vocal Celebration
2023	Outeniqua High School	Audition Panel for National Schools Jazz Band		Youth Vocal Celebration
				Sibongile Khumalo Ensemble

Candidate 6: Terrence Scarr

Terrence's music journey started at the age of six as a singer in a cathedral choir. He started violin lessons soon after and eventually studied classical music at the University of Cape Town (UCT). Before he started official studies, he played in rock bands in the 80s, and learned to play brass in the military during his national service. He also worked as a sound engineer at the SABC for five years. While at UCT, the jazz program was started by Mike Campbell, who allowed Terrence, an avid jazz lover, to sit in on as many jazz lectures as he wanted while he was completing his studies. After completing his degree he had the opportunity to teach at a junior school which he thoroughly enjoyed and has been teaching ever since. In 2005 he started working at Rondebosch Boys High School, whose students have been regular participants at the NYJF. He has also been presenting workshops and conducting mixed ability bands at the festival since the early 2000s (Interview with Scarr, 2023).

Year	Institution/Performing Artist	National Jazz Bands/SBYA	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2002	Festival teacher			Mixed ability big band
				2 x Improv Workshops
				Violin Masterclass
2003	Festival teacher			
2009	Rondebosch Boys High School	Audition panel for National Schools Big Band		Mixed ability big band
				Beginner improv
				Getting rid of fear in improv
				Jazz violin
				Intermediate improv
2010	Rondebosch Boys High School	Conductor of National Schools Big Band		
2011	Rondebosch Boys High School			Mixed ability big band
				Intro to jazz
				3 x Beginner improv workshops
				Jazz violin
				Youth Jazz Education: Networking and other tips for developing your music program
2012	Rondebosch Boys High School			Mixed ability big band
				Intro to improv
				Basic jazz chords
				Beginner improv
				Teaching Jazz
				String Workshop

				Jam Session for Beginners
2013	Rondebosch Boys High School	Panel for NSBB auditions, Conductor of National Schools B Band		Jazz Violin
				Improvsation workshop (Beginner)
				Jazz Essentials for the classically oriented musician/teacher
				Reading and playing key jazz rhythms
2014	Rondebosch Boys High School			Mixed ability big band
				Jazz Essentials for the Classically-trained Teacher/Musician
				Improvisation workshop (Beginner)
				Improve your Rhythm Reading Skills
				Intro to Jazz harmony
2015	Rondebosch Boys High School	Audition panel for National Youth Jazz Band		Mixed Ability Band Introduction to jazz Improv,
				Jazz teaching for classical players
				Jam/Improv workshop (Beginner)
				Improv workshop (Beginner)
2016	Rondebosch Boys High School	Audition panel for National Schools Big Band, National Schools' B Band sectionals		Mixed ability big band
				2 x Improv workshop (Beginner)
				Introduction to jazz chords and scales
				Rhythm reading made EASY
2018	Rondebosch Boys High School	Audition panel for National Schools Big Band		Mixed ability big band
				Rhythm reading made EASY
				Teacher Big Band workshop
				Improvisation workshop (Beginner)
2019	Rondebosch Boys High School	Audition panel for National Schools Big Band, NSBB audition preparation, Sectional rehearsal with NSBB rhythm section:		Mixed Ability Band
				Reading rhythm made easy
				2 x Improv workshops (Beginner)
				For the classical player or teacher: the essentials of the jazz language
				Intro to jazz harmony
2022				Mixed Ability Band

	Rondebosch Boys High School	Audition panel for National Schools Jazz Band		Introduction to improvisation
2023	Rondebosch Boys High School	Audition panel for National Schools Jazz Band		Errol Dyers Legacy Band
				Improv workshop (B)
				How to Develop Solid Rhythm-Reading Skills

EDUCATOR RESPONSES: QUESTIONS 3 TO 8

Question 3: What role does the NJF and NYJF play in your yearly planning for your music students/band?

For each of the three candidates, the NYJF forms part of their yearly planning around performances, repertoire choices, and teaching. Rondebosch Boys' and Outeniqua High's jazz bands as well as the Little Giants usually have a performance slot each at the festival (see the 2023 festival program as an example), making the festival a yearly fixture that all three teachers together with their students work towards.

Terrence Scarr remarked that most music students from his school are keen to attend the festival, and that they work hard in Term 1 and 2 to put a big band program together for their performance at the festival. He also commented on the impact the opportunity to audition for the National Schools Jazz Band has on their teaching. Because of that opportunity, he and his colleagues work with the boys on repertoire and jazz skills to help them prepare for the auditions. He stated that the festival has become "part of the boys' thinking" as they go into each year.

Lynette Peterson places the festival at the starting line of her teaching year. She says that "my year begins when I leave here (the festival). This is the starting point of the year. So now I've seen, for instance, what the festival has done for my kids this year. So now we go home, we reassess where we are at, and then we set goals for ourselves for next year."

George Werner also stated that the NYJF is one of the three most important gigs the Little Giants have each year, the other two being the Cape Town Jazzathon and the Cape Town Big Band Jazz Festival, and that it plays a role when choosing the year's repertoire.

Question 4: From your observation, what impact does the NJF and NYJF have on the musical development of your students?

The responses to this question and Question 5 melded together in many ways, but in response to this question, each teacher spoke more about the way in which the festival motivates, inspires, and educates the students. Lynette Peterson describes the festival impact as being transformative and nurturing of young musicians. She made specific reference to the pianist, Melisizwe Plaatjies, who came from George High School and had attended the festival as a high school student. He went on to study music and in 2023 he was selected for the National Youth Jazz Band. She said that it was special for her to see how the boy that they had nurtured in high school had grown into the musician he is today and that the festival had played a big part in that.

Terrence Scarr shared anecdotes about two very different students – one, who was a serious classical saxophonist, had attended the festival and had found it very interesting and had paid close attention, but knew he didn't want to be a jazz musician. Nevertheless, he went to study classical composition at university. The second student he talked about came back from the festival exclaiming how it had changed his life and that he now knew what he wanted to do with the rest of his life. Apparently, his mother and father said, "Well, we'll see about that, young man." He ended up becoming a medical doctor. Although attending the festival doesn't necessarily result in every student becoming a professional musician, it certainly stirs up a capacity for passion and competition. Terrence has seen many students who are already dedicated to their music studies go to the festival and come back as zealous as the second student he spoke about. He also commented, "That doesn't mean it has to become or that it does become the be-all and the single-minded pursuit for every single one of them. But even those who become completely obsessed with it, nevertheless, you see the impact. You see them start to work differently and view their music and their journey as students differently." A comment from Lynette also affirmed this. She said, "if they are inspired by what they have experienced here, I know that they are going to do everything they can to work towards that goal, reaching their own personal goals."

Furthermore, George Werner made a very poignant comment when talking about the impact of the festival. Many of the kids in the Little Giants are from township communities and he said that some of them had never crossed that mountain, meaning Table Mountain in the Western Cape. The festival gives them the chance to see that, "Wow, there's something else on the other side of the hill." He believes that travel makes their minds grow.

Question 5: From your observation, what are the key elements present at the festival that have the greatest impact on your students' growth?

The teachers had a varied response to this question and talked about several elements of the festival, and while Terrence Scarr described all the elements of the festival as having an immersive, cumulative effect, they all stressed one specific aspect of the festival that they thought was very important, and that is the personal interaction their students can have with the professional musicians.

George Werner commented, "the kids actually see the real deal, and they can actually chat with these visiting performers, and the visiting performers actually really encourage them and when we get back home…oh, now they want to be this guy and that guy, and they start working on the instruments and so forth." George also brought up another aspect of this networking opportunity that the students have. He said that many of the Little Giants have had opportunities to travel to different countries through meeting visiting musicians that help them get bursaries to study abroad.

Lynette Peterson talked about how the students get to see the performing artists as fellow human beings. "Students are able to see professionals as humans, as normal people, with lives and stories and their own journeys, and the fact that they can connect with them at that level. And then the positive attitude of the musicians towards the children." She also credits this positive interaction to the fact that most of the artists were participants themselves at some point, and that they are sowing back into something that helped them to grow.

Terrence Scarr emphasised that he goes out of his way to facilitate these kind of interactions for his students. He comments, "it's one thing when the boys are seeing or hearing people up on stage, but if you can actually go and chat to one of those players and go, 'Hey, I've got this really keen young student, and do you think you might find 15 or 20 minutes to spend with him in a practice room or whatever?' And those things can be hugely impactful. And so many of those visiting musicians are only too keen to do that if they get a request for that." He continued to talk about how impactful and encouraging it is for his students to have these personal engagements with the artists they watch on stage, because any comments like "Wow, you know your embouchure looks good," or, "You're starting to sound good," or, "I would work on this if I were you" comes from a hero in their eyes. Furthermore, the sense of the community the students experience is important, meeting other students of the same age who are interested in the same music.

Another element that was mentioned is the quality of live jazz the students get exposed to as well as the workshops. George Werner is of the opinion that this festival is the best jazz festival in South Africa. “It’s actually very good music,” he says, “it’s actually the real deal.” When talking about the workshops he expressed how the students can learn from different teachers and musicians at the festival. He said, “I actually feel that I cannot be the only teacher for this person. They need input from others. So when it comes to these workshops and so forth, so I might have been teaching a pianist like this in that direction, but here comes another guy with another input.” Terrence Scarr affirmed this as well when commenting on the impact of the festival. He said, “Very specifically, they come back and the things that their teachers have been telling them, like your scales are really important or whatever, they come back and they go, ‘Oh, you know the great trumpeter Frank Brohdal says, ‘I really must practice my scales.’ And I go, ‘Thank you, Frank.’”

Question 6: How has the NJF and NYJF impacted you as an educator specifically?

The teachers were all in agreement that as much as the festival was a learning opportunity for their students, it exposed them to the same learning and networking opportunities in addition to enjoying and learning from the live performances. George Werner simply said, “I’ve learnt some stuff in the workshops. Sound painting was one.” And “We also benefit from the exposure of being exposed to all of this. It’s not exclusive just to the students.” Lynette Peterson said that the festival reminds her to keep on practicing, because if she doesn’t, she can’t help her students. “I can't rely on other people to teach them how to do other things. Yes, it's good to have contacts that you can go to and say, ‘Please help me with this and that.’ But at the core of your teaching, if you can't do, don't teach. So now when I go home, I have to practice. And every year when I go back home, then I realize, ‘Oh, I need to go do these scales again. Ooh, I need to go do this again or that again or whatever.’ ”

Terrence Scarr emphasized how much he learns from the music he gets exposed to at the festival. “I mean, how do you describe sitting, listening, watching Maria Schneider rehearse her band and then perform.” He also commented on the networking opportunities and workshops. “It's networking and getting ideas from other teachers and sitting in workshops and going, ‘Wow, I hadn't thought about it like that’ and ‘yeah, I'm going to go away and pursue that or try that.’ So it's that networking, not the networking as in making contact, but as in the sharing of ideas and stuff that happens there that’s had an enormous impact on my own development as a musician and my teaching.”

Question 7: What do you think is lacking in jazz education in South Africa at a secondary level?

Question 8: What are some of the challenges/difficulties you experience as an educator when teaching jazz?

(Question 7 and 8's responses had much overlap. I have summarized them together below.)

George Werner commented on the importance of performance and said that schools need to create more performance opportunities. He also spoke extensively about teachers not being adequately equipped to teach jazz, especially those working in what he referred to as "formal high schools". He refers to jazz as "instant composition", whereas the way jazz music is taught in these "formal" high schools are based on conductor scores that give information on how it should be performed. The problem, however, is that the teacher lacks what he calls "jazz vocab" and therefore can't transfer the knowledge effectively.

Terrence also commented on classically trained teachers being at a loss when it comes to teaching jazz, and not having enough support. He said that, even though they try their best to teach jazz, they lack understanding of some of the fundamental aspects of jazz. Terrence has given workshops at the festival for classically trained teachers on the fundamentals of teaching jazz to try to fill in this gap. Terrence also spoke about the poorly developed jazz curriculum from the Department of basic Education and the lack of resources for teachers. "It would be helpful if there were more opportunities for teachers who are prepared to stick their necks out and go, 'There's a demand for jazz here. I'd like to teach it, and it would be helpful if I could be a bit better equipped musically myself to teach it. And if there was a textbook so that they didn't have to invent everything from scratch.' "

Lynette Peterson expressed that she would like to be less isolated in her teaching experience and for the network of teachers to be more tightly knit. "I wish I had more people to help or more people who could teach the language and who understands what it's about instead of forcing children to do a style of music that does not speak to them at all." She also echoed Terrence's comment about the lack of a proper textbook for the music curriculum, leaving teachers to fend for themselves.

CHAPTER 6: CREATIVE WORK

CREATIVE WORK: PART ONE – JAZZ ENSEMBLE WORKSHOP

As a musician, I serve my community predominantly through my role as an educator, which is the lens through which I have approached this research project as well as the creative work portion of the project. The standard format of this course is to do two recital performances that are linked to the research topic, however, as an educator in the arts, creativity is an essential component of teaching, both in the teaching methods I employ and in creating original teaching materials that meet the needs of my students. It is with this in mind that I chose to substitute one recital with a jazz ensemble workshop which I facilitated and recorded at the NYJF in 2023. The workshop formed part of the festival's official teaching program and the participants were registered NYJF attendees.

The aim of the research was to investigate the educational potential of jazz festivals by using the NYJF as a case study. Referring to my research question, "How can jazz festivals be used as an effective tool towards the development of jazz education and music pedagogical practices in secondary level music programs in South Africa?", I set out to test the viability of combining the key elements of the NYJF and using it as an alternative pedagogical approach compared to the traditional teacher-driven, or rather conductor-driven, method of teaching jazz in an ensemble context in secondary level music education in South Africa.

I wanted to record what the short-term response of secondary level students are when they are placed in a situation where several of the key elements of the festival are brought together in a single experience within the festival context. If the experiment turned out to be successful, the approach could potentially be reproduced in some way by teachers in their own practice.

The goal of the workshop was to bring a group of young musicians from different high schools together to compose an original work that they had to perform for the public during the final internal performance that took place on Day 6 of the festival. As the facilitator, I played an active role in guiding them towards executing the goal within the time frame, while not suppressing their creativity. This means that I also had a measure of creative input, making me a collaborator as well as teacher in this context, and helped to fill in any gaps in theoretical knowledge on the part of the participants. The workshop took place on Day 4 to 6 of the festival as part of the festival's educational program. Time was limited and I therefore had to be selective with who took part in the workshop so that the ensemble could complete their task within the available timeframe.

Seven high school level musicians were selected to be part of the small jazz ensemble. The candidates were identified through the audition process for the National Schools Jazz Band. The audition process had two rounds: an online audition prior to the festival and a live audition session that took place on the first day of the festival. Students who made it through to the second round but did not make it into the National Schools Jazz Band were given the opportunity to sign up for the workshop, and of those who did I selected seven students to be part of the ensemble.

The criteria for participation in the workshop were:

- Candidates had to have made it through to the second round of auditions for the National Schools Jazz Band.
- Candidates therefore needed to have prior experience in jazz and play at an intermediate to advanced level.
- Candidates had to come from a variety of high schools.
- Candidates had to meet the instrumentation needs of the ensemble: piano, bass, drums, and a combination of different horns and/or vocals.

After the potential candidates were reviewed, participants playing the following instruments were selected. Their school grade is indicated as well:
Participant 1: Piano, Grade 11
Participant 2: Bass guitar, Grade 12
Participant 3: Drums, Grade 10
Participant 3: Alto saxophone, Grade 11
Participant 4: Tenor saxophone, Grade 11
Participant 5: Trombone, Grade 12
Participant 6: Voice, Grade 12

Their identities are kept anonymous for the purpose of this paper They will thus be referred to by their instruments. The accompanying video documentary discloses their identities and should therefore only be viewed by the examiner. Parental consent, participant assent, and ethics approval were given prior to the workshop taking place.

WORKSHOP DESIGN

By thoroughly surveying past festival programs and taking my own experience of the festival as a student and teacher into account, I identified the following characteristic elements of the festival that I sought to incorporate into the workshop:

1. Access to high quality live jazz performances
2. Access to professional musicians and knowledge via the plethora of workshops
3. Performance opportunities for all participants
4. Meeting and playing with musicians from other parts of the country
5. Creative collaboration

Because the workshop took place within the context of the festival, the participants had plenty of access to live jazz and were attending performances every day by default. To incorporate interaction between the participants and the professional musicians, I invited four musicians to sit in on one of the workshop sessions to give one-on-one input to the participants. As mentioned previously, part of the end goal of the workshop was for the ensemble to perform their work. I organized with the festival team beforehand that a performance slot would be allocated to this ensemble (refer to the 2023 festival program in Chapter 3 – the workshop is labeled as "Neteske Horton Small Ensemble"). The fourth element was simple to incorporate: I chose participants from five different high schools in the Western Cape and Eastern Cape. The two saxophonists came from one school, and the drummer and pianist came from one school. The rest were all from different schools, therefore allowing new connections to be formed as they began making music together.

Lastly, the creative collaboration element, which is the most unpredictable of the elements, was the central focus of the workshop. I aimed to create a space where the participants' creative exploration was welcomed and where all were encouraged to contribute. My role as teacher would not be one of control, but rather one of shepherding and support. The goal was for them to take ownership of their creativity and have an opportunity to play something that was truly their own. Feichas (2010) confirms this by stating that in a teaching model where informal learning practices are included, the teacher ceases to be the "owner of knowledge", choosing what and how to teach. Rather, the teacher must integrate into the student community, let go of expectations, be adaptable and allow students time to process their knowledge. This contrasts with the more common practice of a conductor arriving at a rehearsal with prearranged music that

students simply have to read and perhaps do some improvisation when their part calls for it. This workshop, however, calls for these young musicians to make creative choices as a group without being prescribed to by an authority figure, while being gently guided towards the goal of showcasing their work. Not to say that one teaching approach should replace the other, but creating more space for creative collaboration at a secondary level might be a valuable addition (Green, 2017).

This is consistent is also consistent with Feichas' research. Feichas studied the differences in attitudes, values, beliefs, and behaviours of music students who come from three different type of musical backgrounds: those with mostly classical training, those who learned through informal practices, and those with a mix between the two experiences. As mentioned in the introduction, Feichas concluded that an integration of formal and informal learning is valuable. Three aspects of informal learning that the study argues should be integrated into formal learning environments are:

- Warming up through improvisation,
- Aural analysis and transcription, and
- Composition

These three aspects dovetail with the festival elements I identified. The workshop I facilitated therefore made use each of those elements to some degree.

WORKSHOP SESSIONS

In this section I give a description of what took place in each workshop session. We were able to have four sessions over the course of three days which covered an introductory and brainstorming session, a session to write melody for the horns, a third session during which the professional musicians attended as guest tutors, and a fourth session where we fine-tuned the execution of their work. Finally on Day 6, the group successfully performed for a public audience.

Session 1

At the start of the session I first made sure that all ethical requirements were met such as consent forms and assent forms being signed and submitted. Once that was settled, I gave the group time to get to know each other while I set up my computer and sound system. I did this intentionally to see what their interactions with one another would be. It wasn't long before they initiated a jam session and began playing a song that they all knew. Once my equipment was set up, I had the group listen to a few examples of

different styles of jazz as a springboard for creative inspiration. I played them examples of traditional swing, blues, funk, and South African jazz, after which I gave them time to discuss with each other and decide on a style of jazz that they wanted to compose in. They settled on a combination of funk, fusion, and modal styles as their point of departure. The next step was for them to work on a harmonic and rhythmic foundation for the composition. Although this is not the only way to approach composition, I intentionally had them start with the harmony and groove in this workshop for the purpose of maximizing the time available.

The pianist started playing a riff in 5/8 that the bassist responded to by playing a bass line that caught the idea well. They workshopped the idea with some input from the trombonist who suggested a form and chord progression inspired by the standard blues form. The pianist had several ideas about where the composition could go, but because of time constraints I suggested that they work on developing one idea for the time being. I observed as they worked. When I saw that they had something concrete, I centered the conversation by writing down the chords and form up to that point as they gave it to me and had them play through their idea as a rhythm section. The purpose of this was to promote a practical connection between the musicians by feeling and adapting to each other's playing style and learning to communicate. They also had to play their idea to hear and feel if it needs any additions, or if there's a part that doesn't work. After playing through what they had solidified up to that point, they made some additions to the form. I contributed creatively at this stage by making some suggestions for minor changes that would serve the chord progression they were working with, such as turning a major chord into a dominant 7^{th} chord to facilitate a better resolution. The two saxophonists and vocalist (who joined half-way through the session) didn't give much input at this stage, although they, as well as the trombonist, used their instruments to start navigating the harmony once the progression was decided upon by playing through some applicable chord scales and chord tones. It was important that the group finished the chord progression, groove, and form, and could play through it successfully so that they could work on a melody in the second session.

Session 2

In the second session I had the group recall the harmonies they had worked on in Session 1 and asked them to brainstorm some ideas for melodies. I had to give more technical input in this session because the chords were harmonically complex. I assisted with harmonizing the melody according to the chords for each horn, while asking for their opinion on the different options I presented and giving them space to give ideas. The alto saxophonist had been quiet for a long time, so I asked him for an idea. He was shy at first but then I gave him an approach he could use to find an idea. I told him to play through his part up to where we were and then to try hearing internally and instinctively where the melody should go. I gave him time to do this while I answered some questions by the other band members. The idea he came back with was a good fit

and brought balance to the melody. The group managed to finish the main section of the composition by the end of the session. Compared to the first session, the group seemed more comfortable with each other. There was much more laughter and feeding off each other's ideas. They also grew in the confidence of their playing and began communicating better. A synergy was starting to develop. Towards the end of the session, the group rehearsed their composition in preparation for the professional musicians to join them as guest mentors in Session 3.

Session 3

Once the professionals arrived, I explained what my research was about and what the goal of the workshop was. The plan was for the musicians to give instrument specific input and overall compositional input to the group. The group played their composition for the professionals, after which they started working with each of the young musicians, showing them better techniques and helping them to execute their parts better. They also gave input on how to approach improvising over the chords. The students all improved significantly during this session as they put the professionals' advice into practice. There is also the factor of wanting to put your best foot forward when people you look up to are in the room. The group seemed to enjoy having the professionals in the room thoroughly. The professionals came in with a positive attitude and generosity of spirit and helped the students with a real enthusiasm. They took teaching the students seriously and the effect of it showed in the way the students applied what they were learning. There was a sense of importance to the moment. The professionals also complimented the group on the work they were creating.

When the professionals took their leave, I continued to help the group rehearse their composition. We also worked on the intro, outro, and order of solos. By the end of the session, the composition was performance ready.

Final Performance

The final performance took place on the sixth day of the festival during the last internal performance in the auditorium. The audience included members of the public, other festival participants, and some teachers. The group presented themselves with confidence and executed their composition well, although there was a moment of uncertainty in the first half of the composition where it could have fallen apart. However, they communicated with each other and navigated their way through the rough patch in the performance while continuing to play. The mistake did not take away from the composition's overall effect and it is unlikely that the average audience member would have noticed. I stood off to the side and conducted in a minor way, more as a supporting presence than being in control. They took ownership of their performance from the

first note to the last. It was tempting to intervene when I noticed that they had made an error, but I refrained and let them play it out on stage. Learning to navigate the unexpected during a performance is an important lesson, which they passed. Overall, the performance was a success.

MY EXPERIENCE AND OBSERVATIONS AS TEACHER AND COLLABORATOR

This workshop was different to any ensemble teaching I had done in my eight years of teaching experience. In a school context I am in complete control of the ensemble from the choice of repertoire to who plays solos, to who gets to talk and when. I am also in a position of strict authority and must maintain discipline. This usually means that there isn't freedom for learners to explore their own creativity and ideas.

In this workshop, I had to relinquish a large measure of control and only step in when it would help the group stay on course to reach their goal within the limited time they had. I had to accept a measure of chaos and allow them to make creative choices regardless of my opinion of whether it sounds 'good' or not. My job was to help them execute *their* ideas as well as possible, rather than be the sole determiner of what they must play. I felt nervous at first because I had no idea how the group would respond to the experiment. Would they buy into the idea? Would they engage with each other and connect through the music? Would they be able to write new music in such a short space of time as high school students? These were some of the questions that passed through my mind, but as soon as they began to play together of their own accord, my fears dissipated, and I felt encouraged as I saw how eager they were to play and collaborate with each other.

Eight years of teaching teenagers has taught me that while they may be talented, very knowledgeable, and enthusiastic, teenagers still need guidance and support to stay on track when working towards a particular goal. My experience in the workshop was no different. Certain members of the ensemble were more confident and vocal with their ideas, while some had to be encouraged to speak up. The pianist had clearly experimented with composition before and was a well-spring of ideas and suggestions. I tried to make sure that the conversation wasn't being dominated by one single player, while being encouraging to the musicians overflowing with ideas at the same time. I observed the members of the group to be very open to each other's ideas, and open to try anything with some encouragement They were also confident enough as instrumentalists with sufficient theoretical background to understand the input I gave, and to memorize the composition for the performance.

One negative of the workshop was that I gave the vocalist an opportunity to contribute more in terms of lyrics or spoken word, but unfortunately it didn't come to fruition. She took on the role of an additional horn instead and although she embraced her role in this regard, it felt as though she wasn't fully integrated into the band. Part of the challenge was that some of the workshop sessions overlapped with vocal rehearsals and performances she had to attend. This meant that she didn't spend the entirety of each session with the band and therefore wasn't along for the whole compositional journey. It's important to consider carefully how a vocalist will be used from the outset – will they be used for tone colour and expression, or for story telling through lyrics? How does one keep the vocalist engaged and included while working on other instrumental parts that may require more time? I think that it would've been more effective if I had set time aside to work with the vocalist individually to craft her part. Composing lyrics was too high of an expectation for her to meet in the short time frame without help.

The group responded positively to the professional musicians joining the workshop. The bassist was especially excited because, while he knew that some of the professionals would be joining in, he didn't think that he would get to work closely with one of his idols. The drummer struggled to play the 5/8 groove of their composition with confidence and consistency. It was therefore especially helpful when a professional drummer sat down with him and helped him to iron out the problems. The pianist received some valuable input about how to use the chords for colour and balance, The professional saxophonist that sat in engaged in conversation with the horn section and vocalist. Their interaction was more relational rather than technical, although he demonstrated some improvisation ideas for that style of music. I want to emphasise that it is of the highest priority for a teacher to ensure the safety of their students – physically, mentally and emotionally. Bringing professional musicians into the workshop space immediately creates a power dynamic and makes the students vulnerable. It cannot be assumed that a jazz artist knows how to engage with teenagers in a way that edifies them and guards them in their vulnerability. I was therefore careful and intentional in my selection of professionals to include and chose professionals who generally have good reputations and have either taught teenagers or are known to be gentle and generous in how they engage with younger musicians. I also remained present in the room while the professionals worked with the students to make sure that they were being treated well.

The group seemed to grow in confidence and became more explorative in their improvisation as Session 3 progressed. They seemed to enjoy the fact that their composition was completely different to anything they had played before, and that it didn't sound like a typical arrangement they would play at school.

An important lesson I took away from the workshop experience is that one teacher cannot teach everything. While I may have a broad range of knowledge, I have only specialized in certain topics and am therefore limited in my ability to help students in more depth in areas outside of my expertise. Bringing in other professionals to work with the group seemed to inject a sense of importance into what they were doing. It both helped and inspired them. It created connection between them and the professional world, which is one of the elements of the festival that sets it apart.

I also realized that this kind of workshop is not a one size fits all. It requires a significant amount of discernment and flexibility on the part of the teacher, which is expected considering Feischas research mentioned earlier. This first edition of the workshop required the participants to not only have a developed knowledge base in jazz and be proficient on their instruments, but to be near equally yoked as a group so that all could participate without being left behind. If a teacher wants to replicate a creative workshop such as this one, they will need to tailor the experience according to the students' level and interests and have a good sense of how much and what kind of guidance they would need to give.

I think that this workshop can work for many kinds of musical groups. I didn't have access to a white board with music staves during the workshop and therefore had to notate the arrangement in an alternative way. Even though I didn't use the western system of music notation in the traditional way, my notation was easily understood and followed by the group. I used chord symbols, note names and other musical signs the participants were familiar with to draw a 'map' of the composition (see the image below). This leads me to suggest that a creative, composition workshop could be facilitated with groups that read music, but also with groups that don't, as long as the facilitator is creative and inclusive when choosing a means of recording or notating the content of the participants' work.

An important aspect of the workshop, and the success thereof, is the context in which it took place. Because the workshop participants were festival attendees already and had been to the festival in the past as well. It is therefore likely that they were more open-minded and willing to engage in a creative collaboration. Students, especially those with previous festival experience, come to the festival predisposed to trying new things in music. It may be a very different experience trying the workshop in a mundane high school setting where the festival isn't reinforcing the activity. In this case, one would need to be intentional about motivating and inspiring the students to engage fully and feel that it is worth their while.

Overall, the success of the group's performance didn't depend on their reading ability, but rather on their holistic understanding of music and skill on their instrument, the quality of communication between band

members, their efforts to learn their parts outside the norm of reading sheet music, as would be the case in most formal music education contexts in South Africa, and the added fuel of inspiration that is almost tangible in the festival atmosphere.

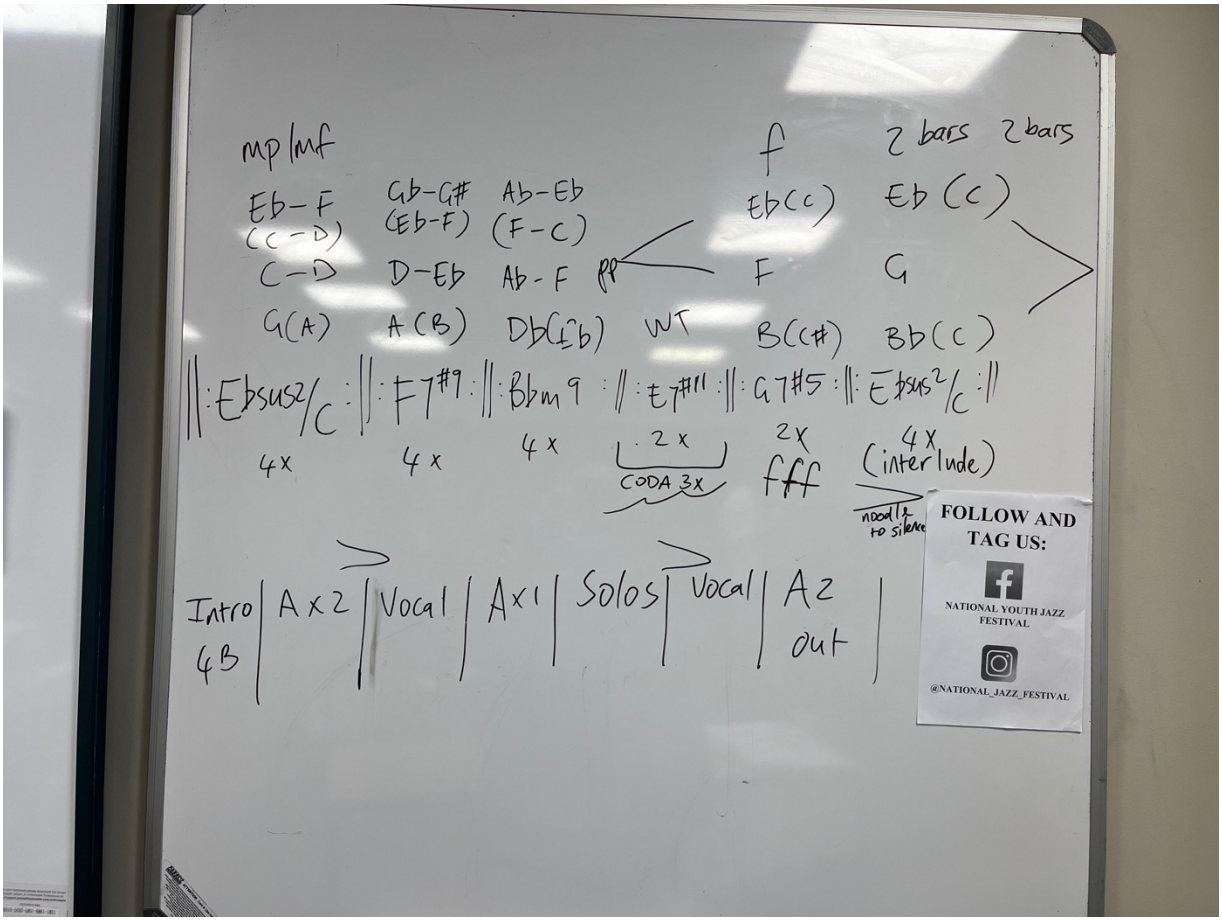


Figure 2: Composition 'map'

QUESTIONNAIRE RESPONSES

Towards the end of the workshop each participant, except for the vocalist, completed a questionnaire that asked them about their experience of the NYJF and the workshop. I wanted to see the festival through the perspective of the level of students that my research is invested in. The vocalist could not attend the final session during which the participants completed the questionnaires because she was performing in a youth vocals concert at the same time. Amid the busy festival schedule I was unable to track her down before she returned home. The questions and responses were as follows:

QUESTION 1: What has [sic] been the best parts of the festival for you?

Participant 1: Playing with people I don't know

Participant 2: Being able to witness professional musicians playing and seeing how they come together and create music.

Participant 3: The exposure to different forms of jazz and listening and learning from pro musicians.

Participant 4: Talking with Sphelelo Mazibuko.

Participant 5: Being able to play with people from different areas of the country and have easy access to facilities to jam.

Participant 6: I have made many meaningful connections both socially and musically at the festival. These connections have grown into lifelong friendships and incredible collaborations.

QUESTION 2: How has the festival helped/impacted you as a musician? Is there any particular element of the festival that has been extra helpful?

Participant 1: Helped me think outside the box, more creative.

Participant 2: It has spiked my interest in music and my instrument, watching all the different gigs has been helpful. The festival has also enabled me to listen to a different type of jazz music.

Participant 3: The mixed-ability and student jam sessions provided a nice, safe space where I could improve my improv/playing confidence. Also the instrument-specific workshops helped me a lot with my tone/style.

Participant 4: It helped me a lot, and the workshops that I went to was like experience for me, the stuff that the professionals were talking in the workshops was helping and improving my skills in music.

Participant 5: The ability to play with anyone around me has helped to grow my skill and my ability to improv. Having close contact with those more experienced has helped immensely.

Participant 6: As mentioned previously, the connections I've made at the festival have changed my perspective when it comes to music and its power. Whether I'm watching a gig, playing a gig, or just talking with fellow musicians, I never leave uninspired.

QUESTION 3: How has your experience been collaborating with other high school musicians in this workshop? What have you learnt?

Participant 1: Very nice, how different everyone is from one another and how you can all unite by playing music, especially jazz.

Participant 2: It has been a different but good experience for me. It was nice being able to collaborate with others my age and actually create a song instead of just playing it.

Participant 3: I really enjoyed getting to meet new people and to get influenced by their different styles. It was also really nice when the pros sat in and I got some good pointers for my solo.

Participant 4: It has (helped me) improve a lot. By not being scared but also my skills.

Participant 5: The guidance was effective but left room for us to be creative. Working with passionate musicians my age has encouraged us to raise our opinion in the creative process.

Participant 6: This workshop has helped me realise that I can actually create art that is beautiful and meaningful. Working with these people has inspired me to take a more creative approach to music.

QUESTION 4: Does your overall experience of the festival make you think of possibly pursuing music after school? Why?

Participant 1: Yes it does, it makes me feel (like) myself.

Participant 2: Yes, because it has shown me how well people can express themselves through their music.

Participant 3: Yes, because of the vibe and the amazing experiences/memories you make playing/learning from other musicians.

Participant 4: Yes, it will make me a very good drummer and teaching people in experience way.

Participant 5: Yes it does, it displays the joy and passion of those who do this for a living, and it has shown me how I can grow while still enjoying this art.

Participant 6: While I will never stop playing, I am not strongly considering pursuing it further. Music is my escape and I believe I may lose my passion for it if I pursue it professionally.

QUESTION 5: What is your biggest 'take home' from the festival?

Participant 1: The time I got to play, learn, and make friends, the memories.

Participant 2: It would be the way that I think about and approach soloing and important collaboration is between people when trying to create something.

Participant 3: I would think that it's just all the different styles/genres of jazz that I've been exposed to, and I'm keen to try influence my sound and try to include it in my own personal style.

Participant 4: Playing for the people and also make a success out of it.

Participant 5: I need to work on projecting my voice in a band session, collaborating with them to make music that is enjoyable to the listener and to the band.

Participant 6: To use music as an escape and creative outlet and not just as an academic subject.

DISCUSSION ON THE QUESTIONNAIRE RESPONSES

The questionnaire responses echoed much of what the professional performers and educators said in their interviews. There are some common threads that I would like to bring to the forefront, the first being the element of exposure to live jazz, different styles of jazz, and a variety of local and international musicians that the festival enables. Participant 2's response to Question 1, "Being able to witness professional musicians playing and seeing how they come together and create music" is a confirmation of Justin Bellairs' comment about seeing what jazz is meant to be in the moment.

The second thread I want to highlight, is the personal interactions between the professional performers and the participants. For Participant 4, simply having a conversation with the drummer, Sphelelo Mazibuko, was the best part of his festival experience. The festival enables these kind of interactions by having everyone involved be present on the same campus. The workshops create an intentional space where the participants can learn from the professional musicians. Two of the participants said that the workshops were helpful, while another participant said that "learning from the pro musicians" was one of the best aspects of the festival, and that "having close contact with those more experienced was immensely helpful."

The third thread that weaves itself through different generations' festival experience is the opportunity to play and perform. While these workshop participants did not get to play in a national band, four participants spoke about the mixed ability bands (Legacy bands) and student jam sessions as being impactful for two reasons: (1) it was a safe learning environment, and (2) they could meet and play with musicians from other parts of the country.

This aspect of connection leads me to the fourth thread, which is a sense of community. Three participants included meeting new people and making meaningful connections as an important part of their festival experience. This is consistent with the professional musicians' responses about meeting musicians at the festival that they are still connected with years later, as well as the educators' comments about the sense of community, networking, and togetherness that the festival fosters.

THEIR RESPONSE TO THE JAZZ ENSEMBLE WORKSHOP

The participants' response to Question 3 indicates that their experience of the workshop was positive. The main points of impact were meeting and playing with new people, creating new music together, and being influenced by each other. One participant said that it was very helpful when the professionals sat in, while another participant commented on the way I facilitated the workshop. I seemed to strike a good balance

between giving good guidance but leaving enough space for them to be creative. What strikes me the most about their responses to Question 3, is that the human interaction and relationship seemed to be more impactful than the music in and of itself. The music and creativity was a means of connection, but the impact they had on each other as individuals seemed to be more significant. Furthermore, from their responses I am inclined to argue that giving them a space to have more ownership in the creative process while providing the necessary support through my input and the input of the professional musicians served to embolden, encourage, and inspire them. The hope is that their workshop experience will translate to other parts of their creative being, as Participant 5 said, the workshop helped him to realise that he can create art that is beautiful and meaningful, even though he won't be pursuing music as a career.

CREATIVE WORK: PART TWO – RECITAL PERFORMANCE: REMEMBERING OUR TRAINING GROUNDS

Because the NYJF has education at the core of its philosophy and structure, and because of the resultant impact thereof, I chose to focus my recital on the intersectionality of performers and teachers. I curated a performance that tells a story of music education in South Africa, shining a light on some of the past and present places and teachers that played a role in shaping where we are today, hence the title, *Remembering Our Training Grounds.* The aim of the recital was to give cause for remembrance, reflection, and hope, through sincere, beautifully executed new compositions, and arrangements of existing works by jazz artists who have made important contributions in their communities through teaching. In this section I provide a summary of the recital program. The full program notes for the performance are available as an appendix.

The first musical training ground I paid homage to is the Salvation Army's brass band programs. Although the Salvation Army has strong ties to colonial history in South Africa, their brass bands have given access to music education for many musicians of colour in South Africa. The Salvation Army's brass band repertoire largely consists of hymns. I therefore arranged the well-known hymn, "It Is Well", in a simple four-part fashion as the introductory statement of the recital. Following on the Salvation Army being a faith-based organization, the second item on the program was an original composition titled, "Sunday's Best", which acknowledges the role of the church in providing music education to people of colour when music education was largely inaccessible to them during Apartheid as well as in the subsequent decade (Kierman, 2009).

The next four items were arrangements of compositions by South African jazz musicians and educators who had a significant impact on their communities through their music and mentorship, as well as participating in the NYJF as performers and teachers to a varying extent. These are Zim Ngqawana, Brian Thusi, Lulama Gawulana, and Hotep Galeta. A summary of their involvement in the festival is provided in the appendix. This section of the recital therefore gave acknowledgement to both the teachers themselves and by extension to the NYJF - a medium through which a broader spectrum of young jazz students encountered them through their performances and teaching at the festival.

The penultimate item in the recital was another original composition titled, "Bop Shenanigans", which pays tribute to tertiary institutions that have been teaching jazz since the 1980s. This composition is in specific reference to the South African College of Music at the University of Cape Town where I obtained my Bachelor of Music degree specializing in Jazz Performance.

The concluding item in the recital was yet another original composition titled, “The Promise”. This composition speaks of the relationship between pain and hope and is intended as an encouragement to the listener to persevere in their endeavors towards a hopeful future for South Africa. I would argue that this is possible largely through education, as the late president of South Africa, Nelson Mandela, said, “The power of education extends beyond the development of skills we need for economic success. It can contribute to nation-building and reconciliation.” As a music educator I certainly resonate with that statement and aim to live it out in my teaching practice.

CHAPTER 7: INTERVIEW WITH THE FESTIVAL DIRECTOR

Alan Webster has been the director of the NYJF since 2001, and the director of the National Jazz Festival since 2004 (when it was still known as the Joy of Jazz Festival). I conducted this interview with him as a primary source who has intimate knowledge of the festival. The full interview is available in an appendix, however for the purpose of this chapter I have summarised key points from his responses to five of the questions that pertain to the research question.

Question 1: What is the nature of, and philosophy behind, the integration of the festivals?

The core purpose is to improve jazz in South Africa at every level through exposure to live jazz, personal connection with jazz musicians, and through networking opportunities that begin at a high school level and flow through to the professional stage of the National Jazz Festival and beyond.

There are many kids around the country who live in towns where professional live jazz is uncommon, and the festival gives them access to exactly that. Alan Webster says, "The most powerful thing is hearing live jazz up close, and especially if you can have a sense of connection with those musicians, that you ate with them, that you can talk to them, that they are with you, rather than just watching a YouTube clip of something spectacular."

High school students can see how good they are in the context of their peers but are also exposed to university students who may only be a couple of years ahead of them. While they are exposed to professional performers, the level of playing may seem unattainable for the high school students, whereas watching university students, as Webster says, gives them a sense of, "Oh, but hang on. That's just two years older than I. I can get there." Similarly with university level students, they are often siloed as well, for example, UCT doesn't get to see what UKZN is doing, but the festival is an opportunity for this interaction to take place. The intention was also that university students play a mentoring role for high school students because many of them who would have come through as high school students have benefited from tertiary students in previous festivals.

There is a sense of continuity from high school and university level students into the professional world. Many past members of the National Youth Jazz Band are now core members of the South African professional jazz community, many of whom met 20 years ago in the National Youth Jazz Band and are still playing together. At a professional level, musicians get to connect with other musicians from around the

country, and more importantly with international musicians, for several days. This has led to a number of collaborations between South African musicians and musicians from Europe and elsewhere, for example, Lionel Loueke, a prominent guitarist from Benin based in the US, performed at the festival in 2015 where he met Shane Cooper and Kyle Shepherd, with whom he has played regularly since then. Another example is the connection made between Bokani Dyer and London-based saxophonist, Soweto Kinch, at the festival in 2011. They have since performed together on multiple occasions.

The festival also aims to create opportunities for the teachers. Many jazz teachers are isolated in towns where they don't have much support in terms of colleagues in jazz, so the festival gives a sense of community for the high school teachers. Every teacher that comes to the festival has something to offer, but more importantly, has a chance to learn and be inspired through the same exposure to live jazz, and networking that their students and the professionals experience.

Two other levels where the festival's aim of improving jazz in South Africa manifests, are in the technical field and in jazz administration. The technical staff come from around the country and have over the years had many discussions around topics such as mic positioning, which has a major impact on the quality of the sound in performances. These discussions have been influenced by musicians who have come in and shared what they've experienced in different parts of the world. Secondly, the integration of the festivals is an example to other administrators who want to achieve similar outcomes as that of the NYJF and NJF. An example of this is Natalie Rungan in Durban, who started the quickly developing KZN Schools Jazz Festival, which she says she has based on the example of the NYJF.

Question 2: What have you observed about the impact of the NYJF on the development of jazz performance in South Africa?

Firstly, there has been a change in the repertoire that is performed now compared to what was performed in the early 2000s. Initially, almost all repertoire performed were jazz standards, whereas now the music being performed are original compositions by the South Africans on stage. Webster says that he doesn't think he's heard a standard in Makhanda for many years, except in the jam sessions.

Secondly, the standard of playing has improved because of being exposed to European musicians who could "really nail the stuff", as Webster says. The festival started bringing in international musicians from as early as 2002. In 2005 the Stockholm Jazz Orchestra performed at the festival, which radically impacted the mindset of the South African musicians who hadn't been exposed to the level of excellence of the European

musicians. Webster also commented, “Don’t forget, we’d only recently come out of isolation. YouTube wasn’t yet in place.” He’s talking about the isolation South Africa experienced due to international sanctions being imposed to put pressure on the Apartheid government.

Thirdly, there has been an improved sense of business and professionalism. Webster describes how the festival management chose to work by the book from the beginning, which he believes has set a precedent in the jazz industry for many musicians: “Right from the beginning, we deducted tax because that's legally what's required to do. And there was an outrage across the board because SARS, not surprisingly, declares jazz as a grey area, as an area where you can defraud. So we were making sure we had everything legal. But most people weren't. They were just fly by night. Now we find that the majority of young musicians in South Africa have their own CC’s (close corporations). They have their own accountants. They are business people who are using jazz as their business.”

A fourth aspect in which Webster believes Makhanda has had an impact on performance is the sound of South African jazz. He is of the opinion that the sound has become more international because of musicians from Norway and Sweden bringing their sound and playing with South Africans. He says, “We've always obviously got something special ourselves, which the Europeans know that they are lacking, almost like an Ubuntu in our jazz. But that interaction has changed the sound of South African jazz.” The converse is true as well. He uses Shannon Mowday as an example who has played with Norwegians and Swedes in Makhanda, but then travelled to Norway, exporting her music in return. He says that because of these connections with Europeans, we have been able to export our music significantly better. What he is describing is a cultural exchange that influences the music we make. He spoke about Kyle Shepherd as another example: “But if I listen, for instance, to Kyle Shepherd, I remember him as a schoolboy in 2003, 2004, he was in the National Schools Band. And his mother actually worked with Abdullah Ibrahim. He grew up as a young coloured player in South Africa. Abdullah Ibrahim, obviously, an important influence. And I could hear so much Abdullah Ibrahim in him. But now if I listen to him, now I'm not going to say that everything that Kyle has done is because of Makhanda, I can still hear those deep roots in his playing, but there's an internationalism in terms of his ability, but also the way in which he hears the music.”

He says that the real power of Makhanda is that the musicians spend four to five days together which means that they have a chance to absorb the music. “It’s not just, ‘Oh, I heard this thing.’ It’s actually, ‘We shared this and this has become part of me.’”

Question 3: What have you observed about the impact of the NYJF on the development of jazz education in South Africa?

An aim of the festival is to raise the standard of jazz playing and teaching around the country. There has been a significant increase in the amount of schools and universities that teach jazz, with the result being that the level of jazz playing at a high school level has increased significantly with committed teachers who are qualified in jazz. The festival's part in this is that it gives a platform for school students to perform for their peers, and to hear their peers. "Somebody from George suddenly hearing what's happening in Cape Town or Johannesburg is a way of stimulating them. So we are a whole lot more connected." This is also in reference to networking and sharing of knowledge among teachers, which helps to raise the standard overall. In connection with teacher development, he shared the example of music teachers from SACS Junior that attend the festival with the intention of learning so that they can prepare their primary school learners better for learning jazz in high school. Even though primary school learners don't attend the festival, the festival is still able to have an impact on their education because their teachers are being exposed to everything the festival offers.

In addition to Makhanda giving the students and teachers a sense of community, it also challenges them and gives them a goal to work towards. One of these goals is the National Schools Jazz Band, which has been impactful, specifically the shift from a big band format to an 8-piece small ensemble in the mould of the National Youth Jazz Band. Webster says that there have always been talented kids who have played in the national band but "I didn't think that the standard of playing at high school level in South Africa would be good enough for us to have an eight-piece band that could legitimately perform for an hour on a DSG stage and hold everybody's attention with a standard that is good enough. When we shifted to that in 2021 because of the pandemic, every single one of those students is plenty good enough. And what's clear is that their expectations of themselves and their ability to play has been dramatically lifted. Many of them say that that's just directly because of the festival."

Webster notes that, while there are many more jazz teachers, lecturers, and academics than ever before, many of whom have come through the festival, the festival doesn't teach anybody. He says, "We always emphasize that we're not there to show you how to do things. We're there to inspire you and to give you connections and thoughts of, 'Okay, this is where I need to progress.' And because it's five, six days altogether, it's a really intense sense of, "There's so many opportunities out there that I must start exploring them." He shares an anecdote of Ayanda Sikade who grabbed hold of such an opportunity through the festival: "I took him up in my own car to the festival early on. Darius Brubeck was really

impressed with him. And so he gave him a scholarship, managed to find some money for him to get to UKZN where he got a qualification. And that's because he came to the festival as a high school kid. There was the connection, and therefore, there's a whole different career as a result."

Question 4: When surveying the past festival programs I noticed that many artists and teachers return to the festival on a regular basis. Why do they keep coming back?

The first reason Webster gives is profound: "We like to think of the Jazz Festival as a national treasure, as belonging to all of us. I do think that there are an enormous number of people who have a sense of ownership of the festival, a sense that they are a genuine part of it, have played part of it, that it's important to their development, but also their identity. So I've never had somebody say they weren't keen." He further comments that the festival reminds musicians and teachers why they do music. "For many festivals it's just about the playing, whereas here it's about sharing as well." He says that an important part of the sharing that takes place, is the sharing between professionals and students, because of how it changes the dynamic. It softens the musicians and the environment, making it more caring and accessible: "Instead of what is often the case with jazz, that is actually quite hard and quite hectic, suddenly it becomes nicer, which is really important."

The second reason why there is a recurrence of performers is that, while they always try to book different band leaders, the band leaders book the side men and there are certain key players whom everybody wants to work with, resulting in the same people being booked for the festival repeatedly. Webster says that they want to avoid the risk of looking like they're using the same people over and over, but ultimately, they go with what suits the music.

The third reason Webster gives for artists returning to the festival is the logistical and technical team, many of whom attended the festival as students themselves, and played in the national bands. "What they do is that they make sure that everything works before anybody asks for it. And because they're jazz musicians, it means that any musician who wants something doesn't have to ask, because it's there, because a jazz musician knows what you would want to have. So I think maybe the most important thing about Makhanda is that it's a festival run by musicians for musicians, which means that the musicians themselves have all the freedom to do exactly what they really would like to do."

He elaborates on the freedom the performers have: “We give no boundaries, no instructions. Who do you want to play with? How do you want to do it? You decide. We'll make sure you've got everything to make that happen, even if it's bringing in some strange instrument at quite a substantial cost because you need it for three bars. So it's a platform where a jazz musician who wants to explore, which is what a jazz musician is, is able to do exactly what they want to do. And that's unusual.”

Question 5: I noticed that partnership and collaboration with other educational institutions is present. What role do these partnerships play in the success and impact of the festival?

Key institutions that make the festival work are DSG, without whom the festival wouldn’t be possible at all, Stirling High School, and UCT, both of which provide a significant amount of equipment to the festival. Other institutions are also generous in their contributions when asked to bring equipment. Without the different institutions pooling their resources, the festival wouldn’t function as it does. Teachers who attend that are skilled as jazz teachers or performers are also used in the festival as workshop facilitators, performers, and band conductors, because they are already there so it makes sense to use them instead of paying to bring in more musicians.

It is in the best interest of each institution that the festival works because everybody benefits from it. Webster says, “If we're really going to develop South African jazz, we should be developing the teachers because for every one teacher who's developed, it leads to hundreds, possibly thousands of students who have a better teacher.” He emphasized that there's no better way of strengthening the development of South African jazz than strengthening the teachers. This strengthening of teachers, as the educators I interviewed, happens through organic and intentional means. The teachers benefit because they too are exposed to the music and artists and do a significant amount of networking. They are encouraged to participate fully by attending and giving workshops, performing in professional gigs, and playing in the more advanced Legacy Bands. The festival program also includes workshops specifically aimed at teachers, such as workshops on teaching jazz as a classical player and conducting big bands.

CHAPTER 8: CONCLUDING DISCUSSION

In the introduction I stated that the NYJF in partnership with the NJF has had a significant impact on the development of South African jazz and jazz education. This research study aimed to demonstrate how and why the festival has been impactful by identifying the specific elements that have contributed to its established positive outcome. The purpose of this was to explore how jazz festivals, using the NYJF as a case study and exemplar, can be used more extensively as a tool towards improving jazz education in South Africa with a particular focus on secondary level music education.

My investigation into the festival has produced findings that are consistent across the scope of participants in terms of the elements of the festival that have the greatest impact. I elaborate on the overall findings below, but this consistency points to the fact that the festival has a unique DNA that presents itself at every level of the festival. Like a small amount of yeast that works itself through an entire batch of dough, the festival's core aim and philosophy pervades through every area of the festival by means of its methodology applied appropriately to every level of participant.

The first element that is impactful across the board, is the exposure to live jazz. As several of the interview responses iterated, jazz is meant to be experienced in the flesh. It is meant to be immersed in. Only then can a listener begin to understand what the art form truly is about. The key qualifier, however, is that the curation of jazz presented at the festival is high quality and diverse, featuring top local artists and international musicians from Europe predominantly, but on occasion from the US, the African continent, and even from as far as southeast Asia and Australia. However, the catalyst to the improvement in the quality of local jazz performance at the festival in terms of skill and composition over the last two decades is largely due to the South African musicians being exposed to European musicians from Norway and Sweden who, in light of South Africa being isolated from the international community during Apartheid, brought with them a level of unprecedented excellence in the mastery of their instruments and the jazz language, in addition to their own expression of jazz music which is vastly different to American jazz and the historical sound of South African jazz. This combination of quality and diversity in the performance program has served to inspire and stretch the audience of students, musicians, and the public.

The second element that was spoken of extensively during my investigation is the access the students have to the professional musicians by means of workshops, and by virtue of all festival participants, students, and professionals alike, being present on the same campus for several days. There is very little separation between students and artists on the actual campus, with exception to living quarters of course (the artists

are housed in separate accommodation), which means that there is a stronger sense of togetherness at the festival. This access complements and enhances the experience of watching the performers on stage, because a space is created where students and artists can interact as fellow human beings, rather than gods and worshippers, and gives the students a chance to learn directly from the musicians they admire. This interaction is mutually impactful, though. Alan Webster spoke about how exposing the performers to students softens them and creates a kinder, more compassionate, and generous atmosphere at the festival.

Another element related to access that is particularly impactful at a secondary and tertiary level is the teaching program, which includes the workshops by performers mentioned in the previous paragraph but has a diverse curriculum of workshops presented by teachers as well. The workshop topics are immensely diverse and give students an opportunity to learn in a different context from musicians and teachers they normally wouldn't have access to. From the interviews and questionnaires it was clear that the interactions with professional musicians and the learning opportunities in the workshops served to encourage, inspire, and challenge the participants in their musical learning.

It's not only the interaction with the professionals that encouraged, inspired, and challenged the participants, but also meeting and interacting with their peers. Making connections and creatively collaborating with like-minded individuals of similar age is an important element of the festival that emerged from the workshop questionnaires as well as the interview responses from the professional performers. The educators I interviewed also commented on how meaningful it is for their students to meet students from other cities who are also interested in jazz. Again, spending several days together on the same campus enables more meaningful connections to form. There are three main avenues of introduction and connection between individuals from different cities, the first being the Legacy Bands made up of either secondary or tertiary level students from a mix of different backgrounds. The second avenue is being in one of the national jazz bands, where individuals from different cities spend several hours a day rehearsing together, which is fertile soil for meaningful connection. The third means of connection is participating in the jam sessions. Jam sessions are a means of sharing who you are with others and measuring yourself among your peers. There is certainly an element of healthy competition at the festival that motivates students to work harder at their craft and return to festival a year later having improved.

Following on from making meaningful connections, a word that recurred among the performers and educators I interviewed, was "networking". They spoke about the professional community they have because of who they meet at the festival, and connections made that have led to creative collaborations between artists that were previously unknown to each other. The festival is also particularly impactful to

teachers who are otherwise isolated, or who don't interact with other music teachers in their own cities. Alan Webster emphatically said that the best way to build South African jazz is to build the teachers. As much as the festivals inspires younger students, it inspires and empowers teachers as well. This is of vital importance because the festival takes place for one week a year, whereas teachers work with their students throughout the year. Investing in the teachers, whether it's through sharing knowledge, inspiring them, or giving them a platform to perform or conduct a national band, has a direct impact on the jazz education students receive when they return home.

To summarise, the four most impactful elements that were spoken of across the board were:

1. Exposure to excellent and diverse styles of live jazz, and to professional musicians from different cities and countries.
2. The educational program that facilitates the students' access to the professional musicians, but also to teachers from other cities and institutions.
3. Meeting and playing with peers from across the country in the Legacy Bands, national bands, and jam sessions.
4. Community building and networking enabled by spending four to five days together on the DSG campus.

Referring to an earlier statement in the opening paragraphs of this chapter, I believe that these four elements are the main components of the NYJF's DNA that every participant experiences regardless of whether they're a student or a professional. These four elements had an impact on the professional performers' experience of the festival at a secondary level, and they still experience the same as professionals. These are also the four elements that the educators have observed to have the greatest impact on their secondary level students. Thirdly, these four elements were all present in the questionnaire responses from the jazz ensemble workshop I conducted.

Since I can conclusively say that the four elements listed are the areas where the festival's aim manifests, I need to answer the question of what the tangible outcomes of these elements are, and how they can be applied in a teaching context outside of the festival.

Firstly, Alan Webster coined it when he stated that the festival doesn't teach anybody. It is not meant to tell anyone what to do or how to it. The festival is meant to inspire and to bring people together in such a way that when they leave, they are activated to continue growing. This highlights the importance of having

learning experiences outside of the formal classroom that can inject new energy into a student's learning experience.

Secondly, the festival has played an instrumental role in students' decision-making regarding career paths. All three professional performers I interviewed had experiences at the festival that caused them to take music so seriously that they've made successful careers out of it. The festival affirms to students who are passionate about jazz that it can be a viable career path. The questionnaire responses also reflected that the festival makes the secondary level students consider choosing music as a career.

Thirdly, the festival has had a direct impact on the quality and availability of jazz education at a secondary level because of teachers who have been empowered and inspired at the festival, for example, Alan Webster spoke in his interview about teachers from SACS Junior who attend the festival to learn so that they can prepare their primary school students better for learning jazz in high school.

The data seems to indicate that the festival's emphasis on education combined with high quality live jazz in a setting that removes the barriers between artist and learner, and brings the country-wide jazz community together, has been a unique catalyst for the furthering of jazz in South Africa and creates a unique learning opportunity for young musicians outside the classroom that may have a long-term impact. This leads me to attempt to answer the research question based on the findings: Using the NYJF in Makhanda, and particularly its use of education, as a case study, how can jazz festivals be used as an effective tool towards the development of jazz education and music pedagogical practices in secondary level music programs in South Africa?

Considering the impact this festival has had according to the data collected, the simplest answer to the question is to take the concept of the NYJF, or elements thereof, and apply it in more cities across South Africa, as well as to existing jazz festivals. An example of where this is already occurring is in Durban where Natalie Rungan is running the KZN Schools Jazz Festival in the same fashion as the NYJF. Justin Bellairs also said in his interview that this festival should take place multiple times a year in various cities which would expose more students and teachers to jazz and jazz education.

The jazz ensemble workshop was a means of testing whether the elements of the festival I identified through my survey of the festival programs could be applied to a more formal teaching context. The workshop had a successful outcome, which means that there is some potential to explore in this area of using the festival's DNA as a broader pedagogical approach in music departments and programs: (1) expose

students to quality live performances, (2) facilitate interaction with professionals through workshops, but also through community building activities such as sharing a meal together, (3) collaborate with other music departments and programs in your area, and (4) spend enough time together for meaningful connections to form. This can be applied in a single ensemble context, or as an ethos that informs the activities within a department as a whole.

In relation to other research, these four elements are examples of where informal learning happens. Again, with Feichas's research in mind I reiterate the importance of integrating these elements into formal teaching environments in addition to creating more opportunities for learning outside the school context. While this may be an overwhelming thought, Green argues that it is possible to bring elements of informal learning into formal classroom contexts.

CONCLUDING COMMENTS

My overall conclusion is that the NYJF has created a feeder system for South African jazz, playing an integral role in the perpetual existence and growth of the art form in the country. The success of it lies in centering the festival on youth development and education, while simultaneously satisfying the professional jazz musicians who perform in the NJF in terms of creative freedom, technical and logistical efficiency, and a bigger sense of purpose through their involvement in the teaching program of the NYJF. The festival's impact on students' career choices results in professional performers who want to sow back into the festival that first inspired them, which in turn creates more professional musicians. The festival inspires and assists teachers in their teaching practice, which directly affects the students in their charge. In cases where the festival doesn't move a student to pursuing music as a career, it has served in creating an educated audience member, or even a future crew member, music administrator, or patron.

Furthermore, the NYJF offers a wealth of research opportunities that are unexplored. Data has been meticulously archived since 2001, including recordings of performances, making it a treasure trove of information. There are topics in sociology, jazz history, cultural exchange, festival design and development, logistical strategies, socio-economic issues, artist development, music education, composition and creative collaboration, economic and financial strategies, politics, importance of geographical location for festivals, etc. to be explored in future studies on the NYJF.

My hope in completing this study is that it would be the first of many explorations of the festival. The purpose from the start has been to find ways to enhance jazz education in South Africa. I therefore hope

that my findings will serve to open other avenues of research and be a resource for teachers who want to give their students a holistic music education. A desired outcome of this study is that more festivals will take root all over South Africa that carry the same culture and intent as the NYJF.

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APPENDIX A – FULL FESTIVAL PROGRAM 2023

(The following document is taken as is from the festival director's archive.)

31st NATIONAL YOUTH JAZZ FESTIVAL - 2023



Welcome to Makhanda (Grahamstown), the National Arts Festival, and the biggest youth jazz festival in South Africa! There are five extremely full days for you to take advantage of and a host of excellent musicians and teachers to meet and hear, as well as a chance to assess yourself against your peers from around the country.

We are very grateful to **ProHelvetia Johannesburg, Swiss Arts Council** for their support of the National Youth Jazz Festival.

Thank you also to the following institutions and people who have supported us by providing equipment:

Paul Bothner Music, Les van der Veen, Eastern Cape Jazz Promotions, Stirling High School, DSG / St. Andrews Music School, UCT College of Music, Neville Hartzenberg, Durban High School, Outeniqua High School

Festival Production Office (for performing artists) is in the **Music School.**
Artists' Office is in **Music 2.**
NYJF Student Office is **Music 3**.
Logistics is in **Old 1**

FESTIVAL RULES

1. Please be punctual for all aspects of the NYJF. Everyone must be there – on time – for band rehearsals.
2. We are guests of DSG – please treat the facilities accordingly. Please obey the rules of the hostels and show consideration for others. There is to be no noise after 22.00 and curfew for students in DSG hostels is 00.30. Don't try to sneak friends in overnight, as you will need to pay in full for their accommodation.
3. Show respect for NYJF equipment. Most of it has been lent to us and needs to be returned in perfect condition.
4. You must behave according to the rules of your institution.
5. There must be complete silence in open rehearsals.
6. Your name badge is your ticket to food and jazz – do not lose it, as they are very difficult to replace! A name badge can only be replaced at the Student Office **at a cost of R20**.
7. An attendance record will be kept for all workshops and performances. This record is used in determining acceptance at future festivals.
8. Attend as many performances as possible, as they are designed partly to attract audiences and partly to show young SA jazz muso's the diversity and complexity of jazz. Make the most of a unique opportunity.
9. If we want respect for our music we must show it ourselves, especially in the performance venues, specifically with drinking and cell phones. Cell phones should be off in all venues.

RECOMMENDATIONS

1. We cannot include all students who apply, and you have been accepted in place of someone who was turned away. Please make the most of the festival.
2. We expect certain shows to be sold out. This means that you might not get into all of the shows you want to watch. There are two options: attend the rehearsal, or first come first served at the door. We will accommodate a certain number of NYJF participants in each show. Line up at the entrance to the Hall or Auditorium at least ½ hour before a show to ensure a seat.
3. Attend the lectures / electives and get value for your money! Immerse yourself in jazz 16 hours a day for five days!
4. Be conscious of security and keep any valuables close. Avoid walking around the town at night.
5. Don't be shy – meet your peers and find common interests. Also meet the professionals and learn from them.

DAILY PROGRAMME SUMMARY

NATIONAL BAND PRACTICES (9.00 – 13.00 and as needed)

Old 2	National Youth Jazz Band	Bokani Dyer
Old 4	National Schools' Jazz Band	Marc de Kock

NYJF LEGACY BANDS (9.00 – 11.30)

These bands form the heart of the NYJF and every student – secondary or tertiary – will be in one daily, playing interesting new music and meeting their peers from around the country and being conducted by an experienced jazz teacher. Each band will perform at internal performances in the Auditorium. Punctuality is non-negotiable!

The names of the bands pay tribute to musicians and educators who have impacted on the NYJF over the years and who have passed on. We wish to acknowledge their talent and effort and remind our youth about some of the people who have come before them and had an impact that makes a festival like this possible.

Errol Dyers Band (Terrence Scarr), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag), Ngcukana Brothers Band (George Werner), Hotep Galeta Band (Neteske Horton), Lulama Gawulana Band (Merlin Julie)
Vocals: Andre Petersen Ensemble (Natalie Rungan), Sibongile Khumalo Ensemble (Lynette Petersen), Gloria Bosman Ensemble (Babalwa Mentjies), Joseph Tshabalala Ensemble (Omagugu Makhathini)

ELECTIVES (12.00 – 13.00; 14.00 – 15.00)

The electives on offer are meant to be very diverse in content and standard (Beginner, Intermediate, Advanced), and to cover a range of jazz topics as well as ancillary subjects. Included in this will be Improvisation workshops which will be one-hour ensemble workshops with one of the teaching musicians (B, I, A).

GENERAL PERFORMANCE (15.15 – 16.45) Music School Auditorium

Every band – and thus every participant - will perform in this slot, as outlined in the programme. These are open to the public and are free.

GIGS (DSG Hall - 12.00, 17.00, 20.30 / Auditorium - 14.00, 19.00, 22.00)

Sound checks for these gigs are timetabled in the morning and afternoon slots, and they are open to students to sit silently and see how the pro's run practice sessions and sound checks. Entry to the evening gigs is free on presentation of NYJF name badges if there is sufficient space. NYJF participants may enter the venue after the paying Festival audience members have taken their seats.

VENUES

Hall	The DSG Hall, in the middle of the campus
Auditorium	Main room of the Music School
M1	Pro rehearsal room
M2-9	Rehearsal/workshop venues
Old 1	Logistics Office
Old 2	NYJB

Old 4	NSJB
Old 3, 5	Vocal Centre
Music 1-3	Festival offices in the Music School
Music 20, 24, 27	Classrooms in the new Music School block

MEAL TIMES (DSG Dining Room) – Entry by name tag. Please vacate the Dining Hall as soon as possible to give everyone a chance to eat.

Breakfast	8.00 – 9.00	Lunch	12.30 – 14.00	Supper	17.45 – 19.00

Monday 26 June

14.00

M3-4	Registration of SBNYJF participants
Hall	Rehearsal: Darren English, Reza Khota, Benjamin Jephta, Sphelelo Mazibuko

15:30

Hall	Sound Check: Darren English, Reza Khota, Benjamin Jephta, Sphelelo Mazibuko

17.00 **PERFORMANCE**

Hall	**Darren English** Darren English, Reza Khota, Benjamin Jephta, Sphelelo Mazibuko

18.30

Music 27	National Band Audition panels – Alan Webster, Shane Cooper, Mageshen Naidoo, Kyle du Preez, Natalie Rungan, Bokani Dyer, Neteske Horton, George Werner, Bruce Baker, Lynette Petersen, Marc de Kock

19.00

M1	Rehearsal: Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Carlo Mombelli (temp), Kesivan Naidoo
M3	NSJB audition preparation (running the audition charts) – Terrence Scarr
M5	Rehearsal: Mageshen Naidoo, Kyle du Preez, Eva Kess, Sphelelo Mazibuko
M6	Rehearsal: Marc Stucki, Andreas Tschopp, Shane Cooper

21.00

Hall	First general meeting of NYJF

21.45

Hall	Meeting – Teachers/chaperones

Tuesday 27 June

8.00

Auditorium	NYJB final auditions – Alan Webster, Shane Cooper, Mageshen Naidoo, Kyle du Preez, Natalie Rungan, Bokani Dyer
M3	NSJB final auditions – Neteske Horton, George Werner, Bruce Baker, Lynette Petersen, Marc de Kock

9.00

M1	Rehearsal: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

11:00

Hall	Sound check: Little Giants - George Werner

12.00	**PERFORMANCE**
Hall	**Little Giants** George Werner
M2	Rehearsal: Mageshen Naidoo, Kyle du Preez, Eva Kess, Sphelelo Mazibuko
13:30	
Auditorium	Sound Check: Stellenbosch & UKZN
Dining hall	Announcement of national bands
14.00	**PERFORMANCE**
Auditorium	**Stellenbosch & UKZN**
14.00	
Hall	Rehearsal: Carlo Mombelli, Sisonke Xonti, Kyle Shepherd, Susan Mouton, Kesivan Naidoo
M1	Rehearsal: Tara Sarter, Reza Khota, Shane Cooper, Sphelelo Mazibuko
Old 5	Vocal auditions – vocalists who did not audition for national bands and instrumentalists wishing to sing in a vocal ensemble as well as play in a NYJF Legacy band
15.00	**ELECTIVES – DAILY NYJF LEGACY BANDS** (everyone to attend)
Old 2	NYJB Bokani Dyer
Old 4	NSJB Marc de Kock
Old 3	Sibongile Khumalo Vocal Ensemble - Lynette Petersen
Old 5	Andre Petersen Vocal Ensemble - Natalie Rungan
Auditorium	Gloria Bosman Vocal Ensemble - Babalwa Mentjies
Music 24	Joseph Tshabalala Vocal Ensemble - Omagugu Makhathini
M2	Errol Dyers Band - Terrence Scarr
M3	Brian Thusi Band - Duncan Combe
M4	Dave Ledbetter Band - Dwyn Griesel
M5	Winston Mankunku Band - Mageshen Naidoo
M6	Zim Ngqawana Band - Murray Buitendag
M7	Ngcukana Brothers Band - George Werner
M8	Hotep Galeta Band - Neteske Horton
M9	Lulama Gawulana Band - Merlin Julie
16:00	
Hall	Sound Check: Paul Hanmer
17.00	**PERFORMANCE**
Hall	**Paul Hanmer – solo piano**
18:00	
Auditorium	Sound Check: Tara Sarter, Reza Khota, Shane Cooper, Sphelelo Mazibuko
19.00	**PERFORMANCE**
Auditorium	**Reza Khota & Tara Sarter** Reza Khota, Tara Sarter, Shane Cooper, Sphelelo Mazibuko
19:00	
Hall	Sound Check: Carlo Mombelli, Sisonke Xonti, Kyle Shepherd, Susan Mouton, Kesivan Naidoo
20.30	**PERFORMANCE**
Hall	**Mombelli's Chamber -** Carlo Mombelli, Sisonke Xonti, Kyle Shepherd, Susan Mouton, Kesivan Naidoo
21:00	

Auditorium Sound Check: Justin Bellairs, Darren English, Afrika Mkhize, Benjamin Jephta, Dane Paris

22.00 PERFORMANCE
Auditorium Jam session: Justin Bellairs, Darren English, Afrika Mkhize, Benjamin Jephta, Dane Paris

Wednesday 28 June

9.00
Hall Rehearsal: Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
M1 Rehearsal: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

NYJF Legacy Band venues as for Tuesday 15.00 Errol Dyers Band (Terrence Scarr), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag), Ngcukana Brothers Band (George Werner), Hotep Galeta Band (Neteske Horton), Lulama Gawulana Band (Merlin Julie)
Vocals: Sibongile Khumalo Vocal Ensemble (Lynette Petersen), Andre Petersen Vocal Ensemble (Natalie Rungan), Gloria Bosman Vocal Ensemble (Babalwa Mentjies), Joseph Tshabalala Vocal Ensemble (Omagugu Makhathini)
NYJB (Bokani Dyer), NSJB (Marc de Kock)

10:30
Hall Sound check: Mageshen Naidoo, Kyle du Preez, Eva Kess, Sphelelo Mazibuko
M5 Rehearsal: Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade

12.00 PERFORMANCE
Hall **KEMiStry**
Mageshen Naidoo, Kyle du Preez, Eva Kess, Sphelelo Mazibuko

Auditorium Introduction to live sound engineering – Izan Greyling
Old 5 Vocal Workshop - Omagugu Makhathini
M2 Alternative Tuba playing (Beatbox, Multi phonix, Scratching) - Andrew Middelkoop, Lilavan Gangen
M3 Bass workshop - Carlo Mombelli
M4 Guitar workshop - Matthew Belyeu
M6 Jazz development as a force for social change - Dwyn Griesel
M7 Improv workshop (B) - George Werner
M8 MusiCraft Instrument maintenance for brass and woodwind - Gabriel Du Toit, Jono Prest, Andrew Middelkoop
M9 Introduction to improvisation - Merlin Julie

13:30
Auditorium Sound Check: Parel Vallei & Rondebosch

14.00 PERFORMANCE
Auditorium **Parel Vallei & Rondebosch**

14.00 ELECTIVES
Hall Rehearsal: Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
Old 5 Vocal Workshop - Natalie Rungan
M1 Rehearsal (sectionals): Reza Khota, Kyle Shepherd, Benjamin Jephta, Kesivan Naidoo
M2 Introduction to jazz drumming - Bruce Baker
M3 Sound designs - finding music everywhere - Carlo Mombelli
M4 Rehearsal (sectionals): Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon
M5 Rehearsal (sectionals): Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani
M6 Rehearsal (sectionals): Adrian Mears, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer

M7	A student's introduction to jam sessions - Murray Buitendag
M8	Neteske Horton Small Ensemble
M9	Writing dance music with the Nomads (roles in a band, harmonic minor 5, rhythms - Gabriel Du Toit, Jono Prest, Matthew Belyeu, Andrew Middelkoop, Lilavan Gangen
15.15	**NYJF 2023 Photographs (**DSG Quad, near fountain **- all to attend) + National Band photographs**
15.30	
Old 5	Rehearsal: Babalwa Mentjies, Marc de Kock, Murray Buitendag, George Werner, Eva Kess, Bruce Baker
M8	Neteske Horton Small Ensemble
16:00	
Hall	Sound Check: Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
M1	Rehearsal: Adrian Mears, Carlo Mombelli, Kesivan Naidoo
Old 3	All vocalists - Natalie Rungan, Lynette Petersen, Omagugu Makhathini
17.00	**PERFORMANCE**
Hall	**SBYA Linda Sikhakhane I -** Linda Sikhakhane, Afrika Mkhize, Shane Cooper, Ayanda Sikade
18:00	
Auditorium	Sound Check: Adrian Mears, Carlo Mombelli, Kesivan Naidoo
19.00	**PERFORMANCE**
Auditorium	**MearsMombelliNaidoo** Adrian Mears, Carlo Mombelli, Kesivan Naidoo
Hall	Sound Check: Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop
20.30	**PERFORMANCE**
Hall	**Nomadic Orchestra** Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop
21:00	
Auditorium	Sound Check: Sisonke Xonti, Marc Stucki, Andreas Tschopp, Bokani Dyer, Benjamin Jephta, Bruce Baker
22.00	**PERFORMANCE**
Auditorium	Jam session: Sisonke Xonti, Marc Stucki, Andreas Tschopp, Bokani Dyer, Benjamin Jephta, Bruce Baker

Thursday 29 June

9.00	
Hall	Rehearsal: Bänz Oester, Afrika Mkhize, Ayanda Sikade, Javier Vercher
M1	Rehearsal: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

NYJF Legacy Band venues as for Tuesday 15.00 Errol Dyers Band (Terrence Scarr), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag), Ngcukana Brothers Band (George Werner), Hotep Galeta Band (Neteske Horton), Lulama Gawulana Band (Merlin Julie)
Vocals: Sibongile Khumalo Vocal Ensemble (Lynette Petersen), Andre Petersen Vocal Ensemble (Natalie Rungan), Gloria Bosman Vocal Ensemble (Babalwa Mentjies), Joseph Tshabalala Vocal Ensemble (Omagugu Makhathini)
NYJB (Bokani Dyer), NSJB (Marc de Kock)

11:00

Hall Sound check: Babalwa Mentjies, Marc de Kock, Murray Buitendag, George Werner, Eva Kess, Bruce Baker

12.00 **PERFORMANCE**

Hall **Babalwa Mentjies**
Babalwa Mentjies, Marc de Kock, Murray Buitendag, George Werner, Eva Kess, Bruce Baker

Music 24 So you were thinking of teaching music at high school… - Duncan Combe
Music 27 Piano workshop – Paul Hanmer
M1 Nomadic Orchestra Improv workshop (join us on our beats and grooves) - Gabriel Du Toit, Jono Prest, Matthew Belyeu, Andrew Middelkoop, Lilavan Gangen
M2 Drum workshop - Sphelelo Mazibuko
M3 Bass workshop - Shane Cooper
M4 Guitar workshop - Mageshen Naidoo
M5 My Music - Linda Sikhakhane (SBYA Jazz 2023)
M6 Trombone workshop - Kyle du Preez
M7 Improv workshop (B) - Terrence Scarr
M8 Neteske Horton Small Ensemble
M9 Sax workshop - Javier Vercher

13:30

Auditorium Sound check: Maritzburg, George & St. Cyprian's

14.00 **PERFORMANCE**

Auditorium **Maritzburg, George & St. Cyprian's**

14.00 **ELECTIVES**

Hall Gigging advice for young musicians – Lee Thomson
Music 20 What is music therapy? – Danni McKinnon
Music 24 Film score writing - Kyle Shepherd
Music 27 Piano workshop - Afrika Mkhize
Old 5 Vocal Workshop - Siya Makuzeni
M1 Rehearsal: Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Bänz Oester, Kesivan Naidoo
M2 Jazz drum styles - Sphelelo Mazibuko
M3 Bass workshop - Benjamin Jephta
M4 Guitar workshop - Reza Khota
M5 Sax workshop - Justin Bellairs
M6 Trombone workshop - Julia Rueffert
M7 Trumpet workshop - Thabo Sikhakhane
M8 Playing the bass trombone in ensembles - Maxine Troglauer
M9 Rehearsal: Marc Stucki, Andreas Tschopp, Shane Cooper

15.00

Old 5 Rehearsal: Natalie Rungan, Kyle du Preez, Mageshen Naidoo, Paul Hanmer, Eva Kess, Bruce Baker

15.15

Auditorium Internal performance – **NYJF Legacy Bands** Errol Dyers Band (Terrence Scarr), Hotep Galeta Band (Neteske Horton), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Ngcukana Brothers Band (George Werner), Lulama Gawulana Band (Merlin Julie), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag)

16:00

Hall Sound Check: Bänz Oester, Afrika Mkhize, Ayanda Sikade, Javier Vercher

17.00 **PERFORMANCE**

Hall **The Rainmakers**

Bänz Oester, Afrika Mkhize, Ayanda Sikade, Javier Vercher

M1 Rehearsal: Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene

18:30
Auditorium Sound Check: Marc Stucki, Andreas Tschopp, Shane Cooper

19.00 **PERFORMANCE**
Auditorium **The Magic Number**
Marc Stucki, Andreas Tschopp, Shane Cooper

Hall Sound Check: Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Bänz Oester, Kesivan Naidoo

M3 Student jam session (1 hour) – Merlin Julie

20.30 **PERFORMANCE**
Hall **Adrian Mears Sestet**
Adrian Mears, Sisonke Xonti, Sakhile Simani, Bokani Dyer, Bänz Oester, Kesivan Naidoo

21:00
Auditorium Sound Check: Lee Thomson, Kyle du Preez, Sanele Phakathi, Eva Kess, Bruce Baker

22.00 **PERFORMANCE**
Auditorium Jam session: Lee Thomson, Kyle du Preez, Sanele Phakathi, Eva Kess, Bruce Baker

Hall Sound Check: Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop

23.00 **PERFORMANCE**
Hall **Nomadic Orchestra**
Gabriel Du Toit, Jono Prest, Lilavan Gangen, Matthew Belyeu, Andrew Middelkoop

Friday 30 June

9.00
Hall Rehearsal: Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene
M1 Rehearsal: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

NYJF Legacy Band venues as for Tuesday 15.00 Errol Dyers Band (Terrence Scarr), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag), Ngcukana Brothers Band (George Werner), Hotep Galeta Band (Neteske Horton), Lulama Gawulana Band (Merlin Julie)
Vocals: Sibongile Khumalo Vocal Ensemble (Lynette Petersen), Andre Petersen Vocal Ensemble (Natalie Rungan), Gloria Bosman Vocal Ensemble (Babalwa Mentjies), Joseph Tshabalala Vocal Ensemble (Omagugu Makhathini)
NYJB (Bokani Dyer), NSJB (Marc de Kock)

11:00
Hall Sound check: Natalie Rungan, Kyle du Preez, Mageshen Naidoo, Paul Hanmer, Eva Kess, Bruce Baker
M5 Rehearsal: Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene

12.00 **PERFORMANCE**
Hall **Natalie Rungan**

Natalie Rungan, Kyle du Preez, Mageshen Naidoo, Paul Hanmer, Eva Kess, Bruce Baker

Auditorium Introduction to studio sound engineering – Izan Greyling
Music 24 Using the harp in modern music – Jude Harpstar
M2 How to Develop Solid Rhythm-Reading Skills - Terrence Scarr
M3 Improv workshop (B) - Dwyn Griesel
M4 Guitar workshop – Keith Tabisher
M5 Sax workshop – Marc de Kock
M6 Improv workshop (I/A) - Murray Buitendag
M7 Intro to South African jazz piano - George Werner
M8 Neteske Horton Small Ensemble
M9 Introduction to jazz chords – Merlin Julie

13:30
Auditorium Sound Check: Outeniqua & Stirling

14.00 **PERFORMANCE**
Auditorium **Outeniqua & Stirling**

14.00 **ELECTIVES**
Hall Sound check: Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene
Music 24 Thinking about anti-oppressive practice in your music teaching/lecturing - Danni McKinnon
Music 27 Piano workshop - Kyle Shepherd
Old 5 Vocal Masterclass - Siya Makuzeni
M1 Composition & Arrangement - Adrian Mears
M2 Drum workshop - Kesivan Naidoo
M3 Improv workshop (I/A) - Benjamin Jephta, Julia Rueffert
M4 Playing classical music and jazz - Maxine Troglauer
M5 Sax workshop - Sisonke Xonti, Tara Sarter
M6 Trombone workshop - Andreas Tschopp
M7 Trumpet workshop - Darren English
M8 Sax workshop - Marc Stucki
M9 Improv workshop (I/A) - Justin Bellairs

15.15
Auditorium Internal performance – Joseph Tshabalala Vocal Ensemble (Omagugu Makhathini), Sibongile Khumalo Vocal Ensemble (Lynette Petersen), Andre Petersen Vocal Ensemble (Natalie Rungan), Gloria Bosman Vocal Ensemble (Babalwa Mentjies), NSJB – 2 numbers (Marc de Kock), NYJB – 2 numbers (Bokani Dyer)

M8 Neteske Horton Small Ensemble

17.00 **PERFORMANCE**
Hall **SBYA Linda Sikhakhane II -** Linda Sikhakhane, Sanele Phakathi, Omagugu Makhathini, Jude Harpstar, Shane Cooper, Sphelelo Mazibuko, Gontse Makhene

18:30
Auditorium Sound Check: University of Pretoria & UCT

19.00 **PERFORMANCE**
Auditorium **University of Pretoria & UCT**

Hall Sound Check: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

M3 Student jam session (1 hour) – Duncan Combe

20.30 **PERFORMANCE**
Hall **Kesivan Naidoo Big Band**
Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

21:00
Auditorium Sound Check: Marc de Kock, Murray Buitendag, Mageshen Naidoo, Eva Kess, Bruce Baker

22.00 **PERFORMANCE**
Auditorium Jam session: Marc de Kock, Murray Buitendag, Mageshen Naidoo, Eva Kess, Bruce Baker

Saturday 1 July

9.00
Hall Rehearsal: National Schools Jazz Band – Marc de Kock
Auditorium Rehearsal: Youth Vocal Celebration – Natalie Rungan, Lynette Petersen, Babalwa Mentjies, Omagugu Makhathini

NYJF Legacy Band venues as for Tuesday 15.00 Errol Dyers Band (Terrence Scarr), Brian Thusi Band (Duncan Combe), Dave Ledbetter Band (Dwyn Griesel), Winston Mankunku Band (Mageshen Naidoo), Zim Ngqawana Band (Murray Buitendag), Ngcukana Brothers Band (George Werner), Hotep Galeta Band (Neteske Horton), Lulama Gawulana Band (Merlin Julie)
NYJB (Bokani Dyer)

10:00
Old 3 Sibongile Khumalo Vocal Ensemble - Lynette Petersen
Old 5 Andre Petersen Vocal Ensemble - Natalie Rungan
M2 Gloria Bosman Vocal Ensemble - Babalwa Mentjies
M3 Joseph Tshabalala Vocal Ensemble - Omagugu Makhathini

Auditorium **NYJF Legacy bands internal performance**
10:00 Errol Dyers Band (Terrence Scarr)
10:20 Hotep Galeta Band (Neteske Horton)
10:40 Brian Thusi Band (Duncan Combe)
11:00 Dave Ledbetter Band (Dwyn Griesel)
11:20 Ngcukana Brothers Band (George Werner)

10:30
Hall Sound check: National Schools Jazz Band – Marc de Kock

12.00 **PERFORMANCE**
Hall **National Schools Jazz Band – Marc de Kock**

13:00
Auditorium Sound Check: Youth Vocal Celebration – Natalie Rungan, Lynette Petersen, Babalwa Mentjies, Omagugu Makhathini

14.00 **PERFORMANCE**
Auditorium **Youth Vocal Celebration**
Natalie Rungan, Lynette Petersen, Babalwa Mentjies, Omagugu Makhathini

Hall	Rehearsal: National Youth Jazz Band – Bokani Dyer
M8	Neteske Horton Small Ensemble

15.15

Auditorium	NYJF Legacy bands internal performance

15:15	Lulama Gawulana Band (Merlin Julie)
15:35	Neteske Horton Small Ensemble
15:50	Winston Mankunku Band (Mageshen Naidoo)
16:15	Zim Ngqawana Band (Murray Buitendag)

16:00

Hall	Sound Check: National Youth Jazz Band – Bokani Dyer

17.00 **PERFORMANCE**
Hall **National Youth Jazz Band – Bokani Dyer**

19.00

Hall	Final meeting of NYJF

19:30

Hall	Sound Check: Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

20.30 **PERFORMANCE**
Hall **Kesivan Naidoo Big Band**
Kesivan Naidoo, Adrian Mears, Justin Bellairs, Tara Sarter, Sisonke Xonti, Marc Stucki, Danni McKinnon, Thabo Sikhakhane, Darren English, Lee Thomson, Sakhile Simani, Julia Rueffert, Siya Makuzeni, Andreas Tschopp, Maxine Troglauer, Kyle Shepherd, Reza Khota, Benjamin Jephta

APPENDIX B – RECORD OF FESTIVAL SPONSORS 2001-2023

YEAR	SPONSORS
2001	Standard Bank
2002	Standard Bank
2003	Standard Bank
2004	Standard Bank, Mmino (Norwegian funding organisation)
2005	Standard Bank, Pro Helvetia Foundation, Suisa Foundation, Stanley Thomas Johnson Foundation, Swedish-South African Culture Partnership Programme, Department of Arts and Culture, Swedish International Development Cooperation Agency, Eastern Cape Department of Sport, Recreation, Arts and Culture.
2006	Standard Bank, Eastern Cape Department of Sport, Recreation, Arts and Culture, Swedish-South African Culture Partnership Programme through the Department of Arts and Culture and the Swedish International Development Cooperation Agency, Dutch Ministry of Education and Culture, Dutch Fund for the Arts, the government of Canada, SAMRO
2007	Standard Bank, Eastern Cape Department of Sport, Recreation, Arts and Culture, Swedish-South African Culture Partnership Programme, through the Department of Arts and Culture and the Swedish International Development Cooperation Agency, The Dutch Fund for the Performing Arts & The Dutch Jazz Connection, ProHelvetia, SAMRO
2008	Standard Bank, Eastern Cape Department of Sport, Recreation, Arts and Culture, ProHelvetia and Basel Akademie, SAMRO, Tararam - South Africa/Israel Culture Fund, Mmino, Swedish Arts Council, Music Center the Netherlands
2009	Standard Bank, Mmino, Ministry of Foreign Affairs of the Kingdom of The Netherlands, Eastern Cape Department of Sport, Recreation, Arts and Culture, ProHelvetia, Basel Akademie, SAMRO, Tararam - South Africa/Israel Culture Fund, Swedish Kultur Radet, Paul Bothner Music
2010	Standard Bank, Mmino, INTERACTIONS SA-NL - Theater Instituut Nederland / Music Centre The Netherlands / the Dutch Ministry of Foreign Affairs, ProHelvetia, SAMRO, US Embassy, French Institute of South Africa, Landesverband der Musikschulen Brandenburg, Goethe Institute of South Africa, British Council, Paul Bothner Music
2011	Standard Bank, Mmino, Royal Netherlands Embassy, ProHelvetia, SAMRO, Spedidam, The British Council, Paul Bothner Music
2012	Standard Bank, The French Institute / French-South African Season, Paul Bothner Music, ProHelvetia, Royal Netherlands Embassy, Royal Norwegian Embassy, SAMRO, Spedidam, Swedish Arts Council / SIDA, US Consulate General
2013	Standard Bank, Institut Français, the French Institute of South Africa and the Alliance Française, Paul Bothner Music, ProHelvetia, Royal Netherlands Embassy, Royal Norwegian Embassy, SAMRO, Swedish Arts Council / Swedish Jazz Federation / Mary Lou Meese Youth Jazz Fund, Jamey Aebersold Jazz
2014	Standard Bank, Arts Council Norway, Concerts SA, East Norway Jazz Centre, The French Institute of South Africa, Paul Bothner Music, ProHelvetia Johannesburg, Royal Netherlands Embassy, SAfm, SAMRO, Swedish Arts Council / Swedish Jazz Federation / Mary Lou Meese Youth Jazz Fund, Swiss Arts Council

2015	Standard Bank, The Austrian Embassy, Brian Meese, Dutch Fund of the Performing Arts, The French Institute of South Africa, Paul Bothner Music, ProHelvetia Johannesburg, The Royal Netherlands Embassy, SAfm, SAMRO, Spedidam, Swedish Arts Council / Swedish Jazz Federation / Mary Lou Meese Youth Jazz Fund, Swiss Arts Council, The US Embassy
2016	Standard Bank, The Austrian Embassy, Concerts Norway, Concerts South Africa, The French Institute of South Africa, London Centre of Contemporary Music, Paul Bothner Music, ProHelvetia Johannesburg, The Royal Netherlands Embassy, SAMRO, Swedish Arts Council / Swedish Jazz Federation / Mary Lou Meese Youth Jazz Fund, Swiss Arts Council, The US Embassy
2017	Standard Bank, Concerts South Africa, Music Norway, østnorsk, Paul Bothner Music, ProHelvetia Johannesburg, The Royal Netherlands Embassy, SAMRO, Spedidam, Swedish Arts Council / Swedish Jazz Federation / Mary Lou Meese Youth Jazz Fund, Swiss Arts Council
2018	Standard Bank, Concerts South Africa, The Embassy of Argentina in South Africa, Music Norway, Paul Bothner Music, ProHelvetia Johannesburg, The Royal Netherlands Embassy, SAMRO, Swiss Arts Council
2019	Standard Bank, Embassy of Sweden, Pretoria, Huawei SA, Italian Institute for Culture, Mid-Atlantic Arts USAI Grant Organization, Paul Bothner Music, ProHelvetia Johannesburg, Swiss Arts Council, SAMRO
2020	Standard Bank
2021	Standard Bank
2022	Paul Bothner Music, ProHelvetia Johannesburg, Swiss Arts Council, Performing Arts Fund NL (Netherlands)
2023	ProHelvetia Johannesburg, Swiss Arts Council

APPENDIX C – RECORD OF THE NATIONAL BANDS

(The following records are taken as is from the festival director's archive and included with his permission.)

Member history of the National Bands
National Schools Big Bands

Instrument	1996	1998	1999	2000	2001	2002	2003
Conductor	**John Davies**	**Darryl Andrews & Brian Thusi**	**John Davies**	**John Davies**	**Mike Skipper & Jeff Robinson**	**Brian Thusi**	**Merlin Julie**
Alto	Lindelwa Dalamba	Lindelwa Dalamba	Lindelwa Dalamba	Jonathan Harley	Steven Preston	Shaun Acker	Shaun Acker
Alto	Francois Le Roux	Catherine Boon	Steven Preston	Steven Preston	Shaun Acker	Lenrick Boesack	Storm de Klerk
Tenor	Kevin Tuffin	Simon Looms	Catherine Boon	David Cousins	Dean Flanagan	Michelle Knobel	Clement Carr
Tenor	Romy Bylin	Michelle Jordaan	-	Michelle Knobel	Michelle Knobel	Kassandra e' Silva	Raiven Hansmann
Baritone	Geoff Miller	Timothy Matthis	Bevan Lynch	Jonathan Joden	Bevan Lynch	Christopher Engel	Denver Abrey
Soprano					Gary Kiewitz		
Trumpet	Simon Dodd	Julia Gallinetti	Grant Engel	Alec Gibbons	Tracy Booysen	Mcebisi Gqali	Lwanda Gogwana
Trumpet	Lee Thompson	Lungile Ngubane	Thalita Meyer	Greg Smith	Tembelani Momoti	Tembelani Momoti	Tembelani Momoti
Trumpet	Mandla Zulu	Eddie McCosh	-	Matthew Rich	Mcebisi Gqali	Matthew Rich	Stigue Nel
Trumpet	Nanette Fokkens	James Ralph	-	Thembisile Radebe	Daniel Kaplan	Lwanda Gogwana	Jonty Hunter
Trumpet	-	-	-	Chris Ayers	-	-	-
Trombone	Gabby Howse	Lisa Cocks	Clair Sparrius	Matt Grant	Louise Smith	Louise Smith	Nelisa Kala
Trombone	Noluthando Madondo	Johann Kruger	Siya Makuzeni	Dawid Naude	Justin Kamineth	Matthew Willis	Nigel Cupido
Trombone	Edwin Ntshangase	Njabulo Mtshali	-	Edward Frauenstein	Jennilee Cocks	Lee Cairncross	Vuyo Gugushe
Trombone	-	Clair Sparrius	-	Sijadu Mzozoyana	Edward Frauenstein	Justin Kamineth	Warwick Wilson
Tuba	Michaela Howse	-	Shaun Steeneveld	Shaun Steeneveld	Sijadu Mzozoyana	-	-
French Horn	-	-	-	Adam Golding	-	-	-
Piano	Melanie Thompson	Caireen Steenkamp	Caireen Steenkamp	Karin Samuel	Debbie Quicke	Debbie Quicke	Edward Herman
Bass	Dominic Peters	Nicholas Knott	Nick Paumgarten	Liesl Boon	Liesl Boon	Liesl Boon	Shane Cooper
Drums	Adriaan Daniels	Adriaan Daniels	Paki Peloeole	Chris Thorpe / Paki Peleoele	Brendon Wanklin	Brendon Wanklin	Terryl Bell
Guitar	-	Donovan Abrey	Donovan Abrey	John Walters	-	Byron Carr	Byron Carr
Flute	-	-	-	-	Anthea Kahn	-	-
Clarinet	-	-	-	Babalwa Kakaza & Thomas Dancer	-	-	-
Violin	Fem Belling	-	-	-	-	-	-
Vocals	-	-	-	Xhanti Ntshinga & Jean Grobler	Zondwa Kula	Sakhile Moleshe	Anda Masala

Instrument	2004	2005	2006	2007	2008	2009	2010
Conductor	**Mike Rossi**	**Graham Beyer**	**Shannon Mowday**	**Mageshen Naidoo**	**John Davies**	**Felicia Lesch**	**Terrence Scarr**
Alto	Kylie Strickland	Kerry Knoesen	Kylie Strickland	Dean Bellingan	Matthew Meas	Nick Hurworth	Matthew Ehrenreich
Alto	Susan McAlpine	Jamie Faull	Muhammad Dawjee	Justin Bellairs	Nick Hurworth	Matthew Meas	Matthew Meas
Tenor	Sisonke Xonti	Sisonke Xonti	Sisonke Xonti	Jonathan Judge	Muhammad Dawjee	Zeke Le Grange	Daniel Burger
Tenor	Thina Tembani	Jonathan Judge	Jonathan Judge	Muhammad Dawjee	Zeke Le Grange	Simon Ackermann	Matthew Budden
Baritone	Denver Abrey	Quintin Haig-Smith	Quintin Haig-Smith	Kim Raad	Samkelwe Solomon	Levi Alexander	Samkelwe Solomon
Trumpet	S'busiso Mkhize	Alex van der Spek	S'busiso Mkhize	James McClure	Gareth Burger	Gareth Burger	Joshua Brookbanks
Trumpet	Jonty Hunter	S'busiso Mkhize	Kgosi Henry Kgosi	Gareth Burger	James McClure	James McClure	Matthew Hurworth
Trumpet	Jody Kriel	Spencer Cummings	David McCoy	Stefan Maharage	Josh Brookbanks	Chad Hendricks	Aaron Lynch
Trumpet	Kgozi Henry Kgozi	Jonty Hunter	James Ekron	Tracey-Lee Theunissen	Sam Wegener	Aaron Lynch	Marco Maritz
Trombone	Nigel-George Cupido	Ryan Kierman	Kyle du Preez	Hashil Chiba	Joseph Macmillan	Murray Buitendag	Murray Buitendag
Trombone	Vuyo Gugushe	Lauren Chong	Hashil Chiba	Siya Charles	Hylton Foster	Hylton Foster	Hylton Foster
Trombone	Dylan Majoos	Hashil Chiba	Marcel Corson	Joseph Macmillan	Janusz Meylahn	Nicole Poovan	Jason Smythe
Trombone	Koot Pieterse	Marcel Corson	Siya Charles	Sonya Steyn	Fergus Wegener	Xola dos Santos	Xola dos Santos
Piano	Kyle Shepherd	Kyle Shepherd	Bruce Burger	Blake Hellaby	Bruce Burger	Lisa Schreiber	Lisa Schreiber
Bass	Tshepo Puoane	Romy Brauteseth	Dylan Tabisher	Mikyle Raju	Hanno van den Berg	Ernesto Blanco	Callum McDonald
Drums	Shannon Devy	Devon van Rooyen	Darren Petersen	Reuben Crowie	Marlon Witbooi	Marlon Witbooi	Jaren Hendricks
Guitar	Byron Carr	Keenan Ahrends	Kendall Carolissen	Matthew Field	Aldert du Toit	Yanick Bathfield	David Arnot
Vocals	Anda Masala, Ilse de Bruyn & Lee-Anne Fortuin	Wathiq Hoosain	Wathiq Hoosain	Wathiq Hoosain	Wathiq Hoosain	Sean Jacobs	Allicia Domoney
Percussion	-	-	-	-	Giovanni Amansure	Giovanni Amansure	-

Instrument	2011	2012	2013	2014	2015	2016	2017
Conductor	**Fredrik Noren (Sweden)**	**James Bassingthwaighte**	**Dr Ian Darrington (UK)**	**Prof. Mike Campbell**	**Marc de Kock**	**Dan Shout**	**Kelly Bell**
Alto	Gladys Kisela	Evan Froud	Evan Froud	Simeon Davis	Simeon Davis	Robert Van Der Merwe	Jason le Roux
Alto	Matthew Ehrenreich	Brandon Williams	Dominic Moss	Robert Van Der Merwe	Robert Van Der Merwe	Ben Ker	Luke Borain
Tenor	Daniel Burger	Jonathan Chuter	Jonathan Chuter	Jonathan Chuter	Ben Cloete	Michael Hoyle	Michael Hoyle
Tenor	Patrick Chuter	Carla Stokes	Ben Cloete	Ben Cloete	Michael Hoyle	Tim Klein	Moses Sebola
Baritone	Hamza van der Ross	Kim Cornelius	Robert Van Der Merwe	Dylan Amos	Lloyd Witten	Lloyd Witten	Lise Siebert
Trumpet	Matthew Hurworth	Muneeb Hermans	Jonathan Prest	Callum Blows	Sam Gild	Sam Gild	Fabian Pludderman
Trumpet	Robin Kock	Christin Röhl	Luke Erickson	Sam Gild	Phillip Jordaan	Bradley Culligan	Bradley Culligan
Trumpet	Michael Wood	Jonathan Prest	Marco Maritz	Daniel van der Walt	Chad Groepies	Chaz Abrahams	Krischan Mumbi
Trumpet	Jonathan Prest	Robyn Murning	Marcelle Adams	Chris Kleyweg	Robyn Murning	Thabo Malusi	Eldene Bruiners
Trumpet	Robyn Murning	-	-	-	-	-	-
Trombone	Hamish Mollett	Robyn Gawronsky	Matthew Poulter	Matthew Poulter	Sabelo Hlatshwayo	Sabelo Hlatshwayo	Sabelo Hlatshwayo
Trombone	Matthew Poulter	Christian Chandler	Christian Chandler	Christian Chandler	Seth Meyer	Lukas Urban	Lukas Urban
Trombone	Jason Smythe	Athi Ngcaba	Nathina Pakade	Luke Neville	Avanté O' Reilly	Seth Meyer	Imke Muhr
Trombone	Joshua Smuts	Joshua Smuts	Zintle Thomas	Chadley Johnson	Jesse Stevens	Emily Webster	Emily Webster
Piano	Jesse Weber	Jesse Weber	Simon de Wet	Simon de Wet	Brathew van Schalkwyk	Nobuhle Mazinyane	Chris Cloete
Bass	Callum McDonald	Dalizu Ndlazi	Sean Sanby	Sean Sanby	Jorden Owen	Iain Hutcheson	Iain Hutcheson
Drums	Jaren Hendricks	Kurt Bowers	Samuel Burger	Samuel Burger	Damian Kamineth	Jason Winde	Jason Winde
Guitar	Kevin Murning	Kevin Murning	Bradley Prince	Ryan Truter	Ryan Truter	Ryan Stopforth	Uviwe Caso
Vocals	Nomnikelo Luzipo	Kimberleigh van der Ventel & Odwa Bongo	Cristina Rossi	Aimee Geroge	Damien Roos	Wandi Makandula	Nthato Padi Chrischea Buys
Percussion	-	Darren Austin	-	-	-	-	-

Instrument	2018	2019	2020
Conductor	**Dr. Gordon Vernick (USA)**	**Justin Sasman**	**No band (Covid)**
Alto	Matteo Greyling	Dante Webber	
Alto	Jason le Roux	Jason le Roux	
Tenor	Andreas Coxson	Luke Borain	
Tenor	Daniel Estcourt	Aimee Large	
Baritone	Caitlyn Poole	Neill Marais	
Trumpet	Bradley Culligan	Tiri Mahwehwe	
Trumpet	Zubair Abader	Tuan Thalla	
Trumpet	Eldene Bruiners	Iliya Meyer	
Trumpet	Nerisha Ramjee	Jacob Christoffels	
Trumpet	Iliya Meyer	-	
Trombone	Ben Bristow	Thomas Borain	
Trombone	Tamzyn Freeks	Tamzyn Freeks	
Trombone	Gregory Hoyle	Jayson van Rooyen	
Trombone	Jayson van Rooyen	Entle Mavuso	
Piano	Jesse Sarembock	Joshua Wheatley	
Bass	Nicholas Ford	Nicholas Ford	
Drums	Sonqoba Njengele	Mpho Mbhele	
Guitar	Matthew Mentor	Jaden Philander	

Vocals	Robert Versfeld Marzia Barry	Marzia Barry	
Percussion	-	-	

National Schools Jazz Bands

Instrument	2021 (Schools' Jazz Band/Combo)	2022 (NSJB)	2023 (NSJB)	2024
Conductor	**Shaun Johannes**	**Hein van de Geyn**	**Marc de Kock**	
Alto	Jayden Harebottle	Jayden Harebottle		
Alto	Nicolas Lipinski			
Tenor	Jean Strauss	Nicolas Lipinski	Bokamoso Kawe	
Tenor		Litha Mpondo	Kuhle Royi	
Baritone				
Trumpet			Ethan Holgate	
Trumpet				
Trumpet				
Trumpet				
Trumpet				
Trombone	Hope Hadebe			
Trombone				
Trombone				
Trombone				
Piano	Thomas Borain	Adam Powell	Logan Jantjies	
Bass	Tallis Hurly	Tallis Hurly	Tallis Hurly	
Drums	Sabian Lee Singh	Russell Matthews	Obed Ephraim	
Guitar			Jean du Plessis	
Vocals	Christian Linderboom	Amila Tembani, James Ford	James Ford	
Percussion				

National Youth Jazz Bands

Instrument	2001	2002	2003	2004	2005	2006
Conductor	**Marc Duby**	**Barney Rachabane**	**Darius Brubeck**	**Carlo Mombelli**	**Zim Ngqawana**	**Brian Thusi**
Alto	-	Ivan Mazuze	Dan Shout	Dan Shout, Donveno Prins	-	Christopher Engel
Tenor	Simon Bates	Simon Bates	Simon Bates	-	Leon Sharnick	-
Baritone/Sop	Ragnhild Tveitan	-	-	-	-	-
Trumpet	Mzamo Bhengu	Mzamo Bhengu	Neil Engel	-	Mandisi Dyantyis	Mandla Mlangeni
Trombone	Siya Makuzeni	James Bassingthwaite	Ross McDonald	Kyle du Preez	Kyle du Preez	Matthew Willis
Tuba	-	-	Shaun Steeneveld	-	-	-
Piano	Matthew Boon	Matthew Boon	Roland Moses	Mongezi Conjwa	Mongezi Conjwa	Bokani Macha
Bass	Shaun Johannes	Shaun Johannes	Donné Dowlman	Ramon de Bruyn	Shaun Johannes	Prince Bulo
Drums	Michael Horn	Michael Horn	André Swartz	Ayanda Sikade	Ayanda Sikade	Sthembele Gumede
Guitar	Michael Bester	Matthew Currie	-	-	-	Keenan Ahrends
Vocals	-	Ninah Mkhize	Tumelo Moloi	Mimi Ntenjwa	Denay Willie	Sebenzile Kuzwayo
Percussion	-	-	-	-	Paki Peloeole	-

Instrument	2007	2008	2009	2010	2011	2012	2013
Conductor	**Andrew Lilley**	**Neil Gonsalves**	**Feya Faku**	**Mike Campbell**	**McCoy Mrubata**	**Paul Hanmer**	**Marcus Wyatt**
Alto	Byron Abrahams	Christopher Engel	Justin Bellairs	Lou-Ann Stone	Lou-Ann Stone	Justin Bellairs	Matthew Ehrenreich
Tenor	Sisonke Xonti	Janus van der Merwe	Sisonke Xonti		Janus van der Merwe	Zeke Le Grange	Zeke Le Grange
Trumpet	Lwanda Gogwana	Lwanda Gogwana	Sakhile Simani	Sakhile Simani	Sakhile Simani	Sibusiso Mkhize	Sibusiso Mkhize
Trombone	Kyle du Preez	-	Senzo Mzimela	Siya Charles	Senzo Mzimela	Siya Charles	Murray Buitendag
Flute	-	-	-	Monique van Willingh	-	-	-
Piano	Shem Mahabeer	Kingsley Buitendag	Kingsley Buitendag	Stephen Bell	Tracey-Lee Appolis	Lungelo Ngcobo	Thandi Ntuli
Bass	Tshepang Modisane	Prince Bulo	Prince Bulo	Romy Brauteseth	Benjamin Jephta	Benjamin Jephta	Benjamin Jephta
Drums	Sibusiso Zondi	Sibusiso Zondi	Leroy Khumalo	Annemie Nel	Marlon Witbooi	Marlon Witbooi	Marlon Witbooi
Guitar	Tim Robinson	Matthew Field	Vuma Ian Levin	Gerrit Strydom	Gerrit Strydom	-	-
Vocals	Monique Hellenberg	Hlulani Hlangwane	-	Sandile Gontsana	Sandile Gontsana	Vuyo Sotashe	Palesa Modiga

Instrument	2014	2015	2016	2017	2018	2019	2020
Conductor	**Mark Fransman**	**Concord Nkabinde**	**Carlo Mombelli**	**Buddy Wells**	**Amanda Tiffin**	**Afrika Mkhize**	**No band (Covid)**
Alto	-	-	Godfrey Mntambo	Godfrey Mntambo	Ofentse Moshwetsi	Tshegofatso Matlou	
Tenor	-	Thami Mahlangu	Thami Mahlangu	Thami Mahlangu	Moses Sebula	Jed Petersen	
Trumpet	Robin Fassie Kock	Lorenzo Blignaut Marcelle Adams	Marco Maritz	Muneeb Hermans	Thabo Sikhakhane	Thabo Sikhakhane	
Trombone	Murray Buitendag	-	-	-	-	-	
Piano	Blake Hellaby	Phuti Sepuru	Elizabeth Gaylord	Zibusiso Makhathini	Brathew van Schalkwyk	Kirsten Skippers	
Bass	Ryan McArthur	Dalisu Ndlazi	Dalisu Ndlazi	Dalisu Ndlazi	Sean Sanby	Stephen de Souza	
Drums	Kurt Bowers	Tshiamo Nkoane	Riley Giandhari	Tshiamo Nkoane	Damian Kamineth	Boy Mokhatla	
Guitar	-	Bradley Prince	Nicholas Pitman	Nicholas Pitman	Ryan Truter	Bradley Prince	
Vocals	Palesa Modiga, Amy Campbell & Mikhaela Kruger	Keorapatse Kolwane	Callandra Youngleson	Daniel van der Walt	Daniel van der Walt	Anathi Mobo	

Instrument	2021	2022	2023	2024	2025	2026	2027
Conductor	**Nduduzo Makhathini**	**Mandla Mlangeni**	**Bokani Dyer**				
Alto							
Tenor	Ofentse Moses Sebula	Ofentse Moses Sebula					
Tenor	Jed Petersen	Jean Strauss	Jean Strauss				
Trumpet	Michael Lefa		Lebo Komane				
Trombone	Lezaam Beets	Siyalo Zulu	Siyalo Zulu				
Piano	Brathew van Schalkwyk	Brathew van Schalkwyk	Melisizwe Plaatjie				
Bass	Stephan de Suza (dep)	Zenzele Mthembu-Salter	Nick Ford				
Drums	Dane Paris	Kabelo Boy Mokhatla	Dane Paris				
Guitar		Uviwe Caso	Khaya Mthembu-Salter				
Vocals	Rorisang Sechele		Bokang Ramatlapeng				

National Youth Big Bands

Instrument	1998	1999	2000	2001	2002	2003	2004
Conductor	**John Davies & Hotep Galeta**	**Mike Campbell**	**Darryl Andrews**	**Mike Campbell**	**Kevin Davidson**	**Bruce Cassidy**	**John Davies**
Alto	Simon Bates	Kamban Vylingthum	Jan Coetzee	Daniel Shout	Daniel Shout	Reanne Leigh	Storm de Klerk
Alto	Teri Roberts	Simon Bates	Brad Neille	Avikaar Maney	Nicole de Wet	Shereen Parker	Lou-Anne Stone
Tenor	Matthew Boon	Mark de Kock	Simon Bates	Simon Bates	Mark de Kock	Torstein Halvorsen	Nicky Shrire

Tenor	Moketsi Kgoadi	Bernard Ayiso	Shane Swales	Matthew Boon	-	Kassandra e'Silva	Raivan Hansmann
Baritone	Vaughn Nathanson	Shane Swales	Madeleine Ackermann	Ragnhild Tveitan	Ragnhild Tveitan	Christopher Engel	Christopher Engel
Trumpet	Richard Poole	Skhumbuzo Khumalo	Skhumbuzo Khumalo	-	-	-	Thomas Dancer
Trumpet	Skhumbuzo Khumalo	Richard Poole	Lee Thompson	Richard Smith	Lee Thompson	Mandisi Dyantyis	Grant Engel
Trumpet	Bradley Preston	Mandlenkosi Buthelezi	Mandlenkosi Buthelezi	Mzamo Bhengu	Alex Gibbons	Jody Engelbrecht	Mandisi Dyantyis
Trumpet	Martin Renison	Angela Ayers	Zanele Stipp	Matthew Rich	Neil Engel	Aubrey Skalkie	Lwanda Gogwana
Trombone	Gareth Walwyn	Justin Susman	Gareth Walwyn	Lwanda Gogwana	Grant Engel	Ernest Royeppen	Curvin Engel
Trombone	Martin Fourie	Gareth Walwyn	Justin Susman	Gareth Walwyn	Gareth Walwyn	James Bassingthwaite	Nelisa Kala
Trombone	James Bassingthwaighte	Alison Portier	Siya Makuzeni	Matt Grant	Ross McDonald	Gareth Walwyn	Ryan Kierman
Trombone	-	Luciene Lewin (Bass Tr)	Lucky Ngwaza	David Naude	Sipho Ndlovu	Louise Smith	Louise Smith
Trombone	-	-	James Bassingthwaighte	Nelisa Kala	Kelly Bell	Kelly Bell	James Bassingthwaighte
Tuba	-	-	Temba Radebe	Shaun Steeneveld	-	-	
Piano	Anthony Galatis	Melissa van der Spuy	Roland Moses	Jason Reolon	Ulagh Goosen	Mongezi Conjwa	Ramon Alexander
Bass	Jasper van Rensburg	Dominic Peters	Nicholas Knott	Donné Dowlman	Donné Dowlman	Shaun Johannes	Shane Cooper
Drums	Jorik Pienaar	Kesivan Naidoo	Kesivan Naidoo	Christopher Thorpe	Angus Warden	Michael Horn	André Swartz
Guitar	Danie van Rensburg	Michael Bester	Sasha Sonnbichler	Stefan Joubert	Richard Vossgatter	Walt Byleveld	Hadley Veldsman
Flute	Grizelda Combrink	-	-				
Violin	-	-	Naomi Pearl				
Vocals	-	Abigail Peterson & Nonthutuzelo Puoane	Abigail Peterson & Natalie Rungan	Octavia Rachabane	Siya Makuzeni	Sakhile Moleshe, Nicole de Wet & Gugu Cebekhulu	Monique Hellenberg & Gabriel Mini

APPENDIX D – RECORD OF ARTIST INVOLVEMENT FROM THE RECITAL MATERIAL

Zim Ngqawana

Year	Institution/Performing Artist	National Jazz Bands/Standard Bank Young Artist	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2004	Performing artist		Zim Ngqawana	Recording and Production
2005	Performing artist	Conductor: National Youth Jazz Band	Zim Ngqawana, Andile Yenana, Herbie Tsoaeli, Kevin Gibson	Improvisation workshop (Intermediate/Advanced)

Dr Brian Thusi

Year	Institution/Performing Artist	National Jazz Bands/Standard Bank Young Artist	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2002	Siyakhula Community Music Centre	Conductor: National Schools Big Band		Improv workshop (beginner)
				trumpet masterclass
				Improv workshop (intermediate)
				My Life in Jazz
				Teacher workshop
2003	Siyakhula Community Music Centre			Mixed Ability Band,
				Intro to Improv
				Teacher workshop: jazz programmes in disadvantaged areas
				Trumpet workshop x 2
				What is Jazz?
2004	Siyakhula Community Music Centre			Mixed Ability Band
				Intro to Improv x 3
				Trumpet workshop
				Teacher workshop: jazz programmes in disadvantaged areas
2005	Siyakhula Community Music Centre, Performing artist	Audition panel for National Youth Jazz Band	Awesome Big Band	Mixed Ability Band
				Jazz Development Forum
				Beginner Band
2006	Siyakhula Community Music Centre	Conductor: National Youth Jazz Band		
2007	Siyakhula Community Music Centre, Performing artist	Audition panel for National Youth Jazz Band	Final Jam	Mixed Ability Band
				CD Release
				My Experience in Jazz
				Improv workshop (intermediate) x 3
				Student Big Band
				Festivals, international collaboration and jazz networks
				Trumpet workshop

2008	Siyakhula Community Music Centre, Performing artist	Audition panel for National Youth Jazz Band	Melanie Scholtz and Abigail Peterson	Mixed Ability Band
			Mkutano – The Meeting	Improv workshop (intermediate)
			Final Jam	Jazz Education: a way forward
				Improv workshop (beginner)
2009	Siyakhula Community Music Centre, performing artist	Audition panel for National Youth Jazz Band	Vocal Celebration	Mixed Ability Band
				Improv workshop (beginner) x 2
				Improv workshop (intermediate/advanced)
				How do we develop jazz teachers in SA?
2010	Siyakhula Community Music Centre, performing artist	Audition panel for National Schools Big Band	African Vitality	Mixed Ability Band
				Improv workshop (beginner) x 2
				South African Jazz Stories
				Improv workshop (intermediate)
2011	Siyakhula Community Music Centre, performing artist	Audition panel for National Youth Jazz Band	Children's Intro to Jazz	Mixed Ability Band
				Improv workshop (intermediate) x 2
				Trumpet workshop
				Improv workshop (beginner/intermediate)
				Paul Sedres interviews Brian Thusi on South African jazz
				Improv workshop (beginner)
2012	Siyakhula Community Music Centre	Audition panel for National Youth Jazz Band		Mixed Ability Band
				SA/Swedish Youth Big Band
				Improv workshop (intermediate)
2013	Siyakhula Community Music Centre, performing artist	Audition panel for National Youth Jazz Band	SA Jazz Standards	Mixed Ability Band
				Improv workshop (beginner) x 3
				Trumpet workshop
				Swedish/SA Band
2014	Siyakhula Community Music Centre, performing artist	Audition panel for National Schools Big Band, Youth/Schools B Ensemble	Youth Jazz Choirs ad Vocal Soloists	Mixed Ability Band
				Improv workshop (beginner)
2015	Siyakhula Community Music Centre	Audition panel for National Schools Big Band		Mixed Ability Band
				Improv workshop (beginner) x 2
				Simple jazz riffs
				SA Jazz Standards (playing them)
				SA Jazz Standards (a discussion)
				Improvising in a South African style

				Trumpet workshop
2016	Siyakhula Community Music Centre	Audition panel for National Youth Jazz Band		Mixed Ability Band
				Trumpet workshop
				Improv workshop (beginner) x 3
				Basic South African jazz phrasing
				South African jazz trumpeters
2017	Siyakhula Community Music Centre	Audition panel for National Youth Jazz Band, National Schools B Ensemble		Mixed Ability Band
				Improv Workshop (beginner)
				Improv workshop (beginner/intermediate)
2018	Siyakhula Community Music Centre, performing artist	Audition panel for National Youth Jazz Band	Village Green Perfomance with Alistair Andrews	Mixed Ability Band
				Improv workshop (beginner) x 2
				Trumpet workshop
				Stories from my jazz life
				Improv workshop (beginner/intermediate)
				Playing trumpet and trombone in jazz and other styles

Lulama Gawulana

Year	Institution/Performing Artist	National Jazz Bands/Standard Bank Young Artist	Performances	Education (Youth bands, Mixed ability bands, Workshops)
2004	Festival Assistant			
2005	Festival Assistant			South African Guitar Styles x 2
2006	Performing artist		Ndoda Tafeni Quintet	
2007	Lulama Gawulana Jazz Academy			
2017	Artist Hospitality			

Hotep Galeta

Year	Institution/Performing Artist	National Jazz Bands/Standard Bank Young Artist	Performances	Education (Youth bands, Mixed ability bands, Workshops)
1998		Conductor of the National Youth Big Band		
2006			Hotep Galeta	SA Jazz History
				Jazz piano styles
				Streamed Bands (intermediate)
				Piano voicings and comping
2007			Celebrating Jazz Heritage	Jazz Heritage
				Jazz Styles (intermediate)

THE WITS SCHOOL OF ARTS

REMEMBERING OUR TRAINING GROUNDS



A performance curated by Netéske Horton in partial completion for the MMus degree

17 NOVEMBER 2023

CHRIS SEABROOKE MUSIC HALL

UNIVERSITY OF THE WITWATERSRAND

With special thanks to Dr Brett Pyper and Sisonke Xonti for their mentorship and guidance, to the Wits Music Department staff for their generous spirit, to my colleagues in the Stirling High School Music Department for their support on this journey, to my family, friends and church community for all the prayer and encouragement, and most importantly I thank God for the gift of music, and for His grace that has kept me.

REMEMBERING OUR TRAINING GROUNDS

NETESKE HORTON SEXTET

Netéske Horton
alto sax, composer, arranger

Bokani Dyer
piano

Sakhile Simani
trumpet

Dalisu Ndlazi
bass

Kyle du Preez
trombone

Sphelelo Mazibuko
drums

ABOUT THE ARTIST



Netéske Horton is currently completing the MMus degree at Wits University under the supervision of Dr Brett Pyper and saxophonist Sisonke Xonti. Her research focuses on the educational impact of jazz festivals using the National Youth Jazz Festival as a case study.

Originally from Pretoria, she graduated with a BMus (Performance) specializing in Jazz Studies from the University of Cape Town in 2015 and went on to teach full-time at Stirling High School in East London, where she has been the Head of Music for the last five years. Her passion for education and learning pushed her to pursue further development, seeking to grow in knowledge and skill to become a better musician and teacher to her students.

Netéske attended her first National Youth Jazz Festival in her first year at UCT in 2012 which completely changed the way she understood music. She has been involved with the festival from an organizational as well as educational aspect since 2016, giving workshops, conducting mixed ability bands, and as a panelist for the National Schools Jazz Band. Her experience of the festival is what inspired her to do more in-depth research on the impact of the festival on jazz and jazz education in South Africa.

NB: All photographs used from here on were provided by Alan Webster, the director of the NYJF, and used with his permission.

INTRODUCTION

In this recital, titled *Remembering our training grounds*, I pay tribute to some of the educational spaces and mentors that have had a significant impact on the development and growth of jazz in South Africa. The music reflects on both formal and informal places of learning and gives homage to four musicians that had an impact on jazz education in South Africa through their mentorship and initiatives, namely Zim Ngqawana, Dr Brian Thusi, Lulama Gawulana and Hotep Galeta.

There are threads that connect the training grounds, the abovementioned musicians, and the musicians on stage today:

All four of the musicians we honour in this performance are tied together through their work as performers: Hotep Galeta is acknowledged as one of the musicians each of the others have performed with, and Zim Ngqawana is listed as the producer for one of Hotep's albums. Following the thread further, Lulama Gawulana was an important mentor to Sakhile Simani, who's on trumpet today. Likewise, bassist Dalisu Ndlazi learned music through the Siyakhula Community Music Center started by Dr Brian Thusi. Furthermore, both Sakhile and Dalisu have history with the Salvation Army church and brass bands. Sphelelo Mazibuko, in similar fashion, informally started learning and playing drums in church, which is one of the learning spaces acknowledged in today's performance. However, a larger thread that connects all of us through history to this present stage and performance, is the National Jazz Festival and National Youth Jazz Festival, which I argue in my dissertation to be the most impactful jazz education event in South Africa. Every musician on stage today has been involved with the festival, attending first as students, and are now part of the festival in a professional capacity as performers, conductors, teachers and even crew members. This follows in the footsteps of the four veterans, who themselves made a lasting impact on the festival in various capacities.

Remembering our training grounds reflects on how interconnected the jazz community is through the generations, and the important role that teachers and educational spaces play in the continuation of jazz in South Africa.



National Youth Jazz Fest 2018

REMEMBERING WHERE WE'VE BEEN

1. **It Is Well (When peace like a river)**
   Composed by Philip Bliss and Horatio Spafford
   Arranged by Netéske Horton

A hymn may be a strange choice for a jazz recital, but this simple arrangement is a special tribute to the brass bands started by mission stations across South Africa in the early 1900s, as well as the Salvation Army brass bands, and the Field Band Foundation. The brass band tradition in South Africa has served to give music education to black and so-called coloured musicians for many decades. Ballantine attributes much of the origins of South African jazz musicianship to the mission station and Salvation Army brass bands. The Salvation Army and Field Band Foundation are still having an impact today with many current jazz musicians having started in music through playing in brass bands before they branched out into jazz.

"It Is Well", also known as "When Peace, Like A River", is one of the most well-known hymns in church history and is part of the standard Salvation Army repertoire. This arrangement starts with a trumpet call followed by an answer from the rest of the ensemble. A simple statement of the hymn follows, making use of traditional four-part harmony split across the horns and bass. The emphasis in this arrangement is on the beauty of simple harmony and tonal blend and is meant to allude to the sound of a brass band.

2. **Sunday's Best**
   Composed by Netéske Horton

"Sunday's Best" is an extension of the faith-based origins of brass bands and represents the impact of the church and church music as a means of informal music education for many musicians in South Africa. This simple composition is written in triple time with harmonic and rhythmic elements that are reminiscent of the quintessential black Methodist church hymns and singing, especially as heard in the Eastern Cape.

3. Bantu (Rainbow Nation)

Composed by Zim Ngqawana
Arranged by Netéske Horton



Zim Ngqawana was a multi-talented instrumentalist and composer who, even though he had a late start in formalized music education, had a successful career in music both locally and internationally. He worked with internationally acclaimed musicians such as Max Roach, Yusef Lateef, Abdullah Ibrahim, and Hugh Masekela, and featured at historically significant events such as Mandela's presidential inauguration in 1994 with his 100-piece ensemble. He released ten albums, including DVDs, and won three SAMA awards including the award for "Best Male Artist" in 2001.

Ngqawana had a significant impact on the creative development of SA jazz musicians in the 90s and 2000s. He was an artist that didn't heed any creative boundaries set by labels or schools of thought - a maverick who defined his own path. His philosophies personified through his musical expression shaped those he taught at his Zimology Institute – a music school he started. His students included Nduduzo and Omagugu Makhathini, Kyle Shepherd, Shane Cooper, Mthunzi Mvubu and Malcolm Jiyane, all of whom are still active and successful in the music industry and are mentoring the next generation of musicians. He was also a regular performer at the National Jazz Festival in Makhanda and conducted the National Youth Jazz Band in 2005 as part of the National Youth Jazz Festival.



"Bantu (Rainbow Nation)", one of Bra Zim's most beloved compositions, appears on his fourth album, *Zimphonic Suites,* as part of the "Intlombe Variations". "Bantu" is a rhapsody of sorts with multiple sections, each with a different feel and character, which is an apt musical representation of 'rainbow nation' in the title. The first section is mbaqanga. The second section is a playful, New Orleans style jig with elements of Dixieland style playing. The third section brings yet another contrast in the form of a Latin groove which then moves to a blues inspired vamp. Although each section is unique, they still feel connected and somehow related to one another. The most notable reiteration of this composition is a big band arrangement crafted by Marcus Wyatt for the ZAR Jazz Orchestra, suitably featuring Mthunzi Mvubu on alto saxophone.



4. Gravel Road

Composed by Dr Brian Thusi
Arranged by Netéske Horton

The late Dr Brian Thusi is arguably one the most missed figures in the South African jazz community. He was not only a successful composer and performer who recorded several albums of original music, but his contribution goes beyond his art to true education – using music to instill character, discipline, and an appreciation for culture and heritage.

Brian Thusi learned to play brass at a young age through his family's involvement in the Salvation Army, which also led him to play in many local brass ensembles. He was introduced to jazz by his high school principal, after which he joined the school jazz band.

He had a sincere passion for education, starting the Siyakhula Community Music Center in 1986 which still serves to give music education to young musicians from the communities and townships surrounding the Durban area. Several students from Siyakhula have gone on to study music at tertiary institutions and have become professionals in the industry. Furthermore, he held management positions in the Department of Arts and Culture in KZN, gave his lifelong commitment to the Salvation Army especially in the Youth division, and has won several awards for his musicianship, teaching, and activism in the broader community.



He toured internationally and played with prominent musicians such as the African Jazz Pioneers and Kenny Baron among others. He was also involved with the National Youth Jazz Festival for many years as a performer and teacher, conducting the National Schools Big Band in 2002 and the National Youth Jazz Band in 2006. The students from Siyakhula were also regular attendees at the festival.



"Gravel Road" is from his 2009 album titled *Nomakunjalo.* I chose to perform this composition for its sweet, poignant character. It has a lilting three-feel and repeated melody that easily creates the image of traveling on a seemingly never-ending gravel road in a rural landscape. We honour Dr Brian Thusi for the lasting impact his life had on his students and community at large.

5. One for Khoza
Composed by Lulama Gawulana
Arranged by Netéske Horton



Lulama Gawulana was an important figure in the Eastern Cape jazz fraternity. A prolific composer, guitarist, and bassist, he played a key role in keeping East London jazz going for many years, performing with musicians such as Winston Mankunku, Hotep Galeta, Bheki Khoza, and other locals on the scene. He released two successful albums and was responsible for teaching two of South Africa's leading jazz musicians – drummer, Ayanda Sikade and sought-after trumpeter, Sakhile Simani.

Lulama was always investing in the music community around him, whether it was helping jazz students at Fort Hare University with their recitals or giving free music lessons to children in Mdantsane. In addition to being a dedicated teacher to anyone who needed help in music, Lulama performed at the National Jazz Festival on several occasions and was part of the jazz festival crew, helping to make the festival that have impacted so many young musicians possible.



"One for Khoza", with its three against two feel and earworm of a melody, is a favourite to play among the students I teach at Stirling High School in East London. They first learned it from our big band conductor, Mr Alan Webster, who played with Lulama for decades. The Stirling Big Band recorded it for the National Youth Jazz Festival's online program in 2021, a few short weeks before he passed away in June of that year. It is an honour to pay tribute to Lulama Gawulana in this recital.

6. **Blues for Mongezi**
   Composed by Hotep Galeta
   Arranged by Netéske Horton



Known as 'Cecil Barnard' until he left South Africa as an exile in 1961, Hotep Galeta got involved with jazz at an early age. He was closely connected with several key SA jazz musicians in the 50s such as Dollar Brand, Chris McGregor, and Dudu Pukwana. These artists exposed him to the music of Bud Powell, Charlie Parker, Thelonius Monk, Sonny Rollins, and Ornette Coleman among others, influencing his musical approach significantly.

In 1961, Hotep left on a boat to England where he connected with cast members from the South African jazz opera, *King Kong.* After living in London for a year, he travelled to the US where he eventually ended up teaching and playing with Jackie McLean in the 80s. During his time in the US he also had two stints of performing with Hugh Masekela's band.



Upon returning to South Africa in 1991, Hotep went on to record four albums as a band leader or soloist, receiving three SAMA nominations for his third album, *Malay Tone Poem.* Hotep also mentored some young musicians at the time such as Jimmy Dludlu and Allou April, who now have lucrative music careers. Furthermore, he was instrumental in starting the jazz department at the University of Fort Hare, as well as establishing the Eastern Cape Audio Visual Centre, both in East London.

Hotep was also connected with the National Jazz Festival and NYJF, then known as the National Schools Jazz Festival. He conducted the National Youth Big Band in 1999, which was only the second national youth band to be selected. Mike Skipper, the first director of the festival, remembers an interaction with Hotep at the festival one year when he returned with his Denstone College Band – he recalls, "The morning we were leaving, Hotep ran out from the DSG dining hall clutching these scores, saying: 'Mike, your band must play my music, please!' ".

"Blues for Mongezi" was one of the compositions Hotep passed on to Mike Skipper that day, who generously shared them with me when he heard about my research. This arrangement of "Blues for Mongezi", a swinging post-bop blues, is an adaptation of the original arrangement written by Hotep.

REMEMBERING THE PRACTICE ROOMS

7. **Bop Shenanigans**
   Composed by Netéske Horton

"Bop Shenanigans" is an ode to university jazz programs. I had the privilege of studying jazz performance at the University of Cape Town under the tutelage of veteran jazz musicians and educators in South Africa such as Mike Campbell, Darryl Andrews, Andrew Lilley, Mike Rossi, Dan Shout and Amanda Tiffin. It is no secret that if you are a jazz student at UCT you are expected to learn the bebop language, especially as a saxophonist. In remembering my own training ground, it is therefore not surprising that this composition is bebop forward, making use of bop-esque melody, rhythm and harmony in the head before opening up into a standard 32-bar solo section with a classic rhythm changes bridge.

As someone who had very little exposure to jazz growing up, I am grateful for the solid and well-rounded foundation that UCT's jazz program gave me, which has served me well in the years since, both as a jazz practitioner and a teacher.

EMBRACING THE ROAD AHEAD

8. **The Promise**
   Composed by Netéske Horton

"The Promise" is a composition about the togetherness of present pain and future hope. Originally inspired by a passage from the book of Jeremiah in the Old Testament of the Bible, it speaks to many realities of life where there is difficulty, but also hope for better things to come.

This narrative is one that South Africa as a nation can identify with, and this includes the jazz community. The landscape of jazz in South Africa is in constant flux with many challenges and uncertainties that musicians, teachers, and festival directors face on a yearly, even daily, basis. Yet, with every performance, every new album released, every workshop given, or young musician inspired, they keep the torch of this beautiful, necessary art form and community burning. Furthermore, if one takes a closer look at the current faculty of many institutions, it becomes clear that a changing of the guard is slowly taking place. A new generation of teachers and mentors are stepping up to take ownership of the spaces they frequented as students only a little more than a decade ago. It wouldn't be presumptuous to say that we are entering a new era of jazz education, the prospects of which look promising. In the spirit of working in hope, "The Promise" seeks to embolden the listener to keep pressing on.

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32nd NATIONAL YOUTH JAZZ FESTIVAL

20 February 2024

Dear Music Teacher / Lecturer / Student / Jazz Enthusiast

32nd NATIONAL YOUTH JAZZ FESTIVAL – 2024

The annual NYJF will take place at its usual venue, concurrent with the National Arts Festival, and applications for the course are invited from young jazz players who would like to participate, and also be considered for selection to the National Jazz Bands.

DATE

Monday 24 June (14h00) to Saturday 29 June (22h00). The NYJF is part of the National Jazz Festival, Makhanda (Grahamstown) and the National Arts Festival (20-30 June 2024).

VENUE

The Music School of the Diocesan School for Girls (DSG), Worcester Street, Makhanda/Grahamstown.

PARTICIPANTS

Young musicians between the ages of 13 and 26 who wish to learn more about jazz and interact with the top young players in the country. You do not have to be a member of an educational institution. A minimum of Grade 5 playing standard is required on any accepted jazz instrument, but you do not need to have formal music education. Participants who attend an institution which offers music need to apply to the NYJF via their school/tertiary music teachers and not individually or via another school. We will only be able to accommodate a limited number of students: teachers, please only submit the names of students who are already reasonably strong jazz players.

Please click on the relevant link to download the required application forms:

Schools Application: School Application Form and Personal Information Form School Teachers

Youth Application: Youth Application Form and Personal Information Form Youth

DAILY FORMAT

Every day, each course participant will rehearse in an ensemble or vocal group and choose to attend an array of workshops and electives on jazz topics such

as improvisation, jazz history, sound engineering, instrumental clinics, composition or jazz harmony. These will be led by a collection of some of the best professional jazz players and educators in the country as well as visiting foreign teachers and performers. There will be a number of opportunities for performance daily and students will also be able to listen to some of the best live jazz in South Africa, as the course lecturers will be performing each night in the DSG Hall and Auditorium (the NYJF venues) as part of the National Jazz Festival, Makhanda/Grahamstown.

NATIONAL BANDS

Two national bands (maximum 8 members each) are chosen at the Festival: the NATIONAL SCHOOLS' JAZZ BAND (age limit 18 on 1/1/2024, and attending high school) and the NATIONAL YOUTH JAZZ BAND (age limit 26 on 1/1/2024). Selection to these ensembles will be for South Africans only. The first round of auditions – instrumental and vocal – is an online submission of home recordings by each applicant. Those chosen for the second round will receive charts to practise in the month before the festival starts and those charts will be performed in front of panels on the first day of the NYJF in Makhanda, with the national bands selected immediately and rehearsals starting that day. Information on the conductors and audition procedure will be circulated soon, but it will be similar to last year's procedure and audition recordings will need to be submitted by students by **THURSDAY 2 MAY**.
This year there will also be a Festival Youth Big Band for top university and school students. If you would like to be considered for selection to this band, you can submit an online audition as above.

CHAPERONES/TEACHERS

Each high school party must be accompanied by a teacher/chaperone. Chaperones are expected to remain with their learners throughout festival performances, to assume responsibility for pupils' behaviour,

and to assist pupils in finding venues and workshops.

ACCOMMODATION COSTS

High school students: **R4 300** per participant to stay on the DSG campus. This will include accommodation and all meals from Monday supper to Sunday breakfast. Teachers can book single **(R4 600)** or double **(R4 400 p/p)** room accommodation in place of dormitories, dependent upon availability, though there are very few single rooms available on the DSG campus. All bus drivers will need to find their own accommodation off campus unless they are sharing with a teacher.

Tertiary students (students not in high school): **will need to make their own accommodation arrangements**, and their course fee is **R2 500**, which includes breakfast, lunch and supper each day at DSG (the price has been increased this year to include breakfast). Options for accommodation are Rhodes University (046-603 7620) or Victoria Girls High (046-636 1550).

FEE DEADLINE

No deposit is necessary, but full NYJF payment is due by **FRIDAY 24 MAY 2024**. If a participant who has paid in full withdraws before **MONDAY 3 JUNE 2024** they will receive a 90% refund. Failure to pay by the due date will result in someone else taking your place from our waiting list.

CLOSING DATE

It is essential to fill in the enclosed application forms in full and submit them before the closing date as the number of NYJF participants will be limited. The final date for all entries is **FRIDAY 15 MARCH 2024**

ENQUIRIES

Any queries should be directed to the NYJF Administrator, Kyle du Preez, at the addresses and telephone numbers above.

SOCIAL MEDIA

The festival is a very public event and photographs will be taken during the festival and used on our social media platforms and in the media. It is assumed that by participating in the NYJF you are agreeing to the possible use of your image in marketing.

MUSICIANS/TEACHERS

The festival line-up is not yet finalised, but we will be hosting musicians from a variety of foreign countries as well as a selection of the top jazz musicians from around South Africa. All of the performers will also be teaching, and there will be additional staff assisting with the teaching programme. If any teachers wish to assist in the teaching and administration of the festival, please let us know as soon as possible.

School/Tertiary band performances: If you or your institution would like to be considered for a performance spot, please submit a written application and description of your band to me (director@youthjazz.co.za) by **TUESDAY 12 MARCH 2024**.

Yours sincerely

ALAN WEBSTER
NYJF DIRECTOR

www.youthjazz.co.za



Festival Director: Alan Webster
Email: director@youthjazz.co.za
Cell: 072 359 1161

NYJF Administrator: Kyle du Preez
Email: kdupreez@ecjazz.co.za
Cell: 064 546 2289

See our website for more information:
www.youthjazz.co.za

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APPENDIX G – TRANSCRIPT OF THE INTERVIEW WITH THE FESTIVAL DIRECTOR

Question 1: What is your background in jazz?

AW: Interestingly, I grew up as a white male in East London at a white male boys' school where I played classical music from the age of six and then was in church bands and the school military band and the town orchestra, etc. And actually, I wasn't exposed to jazz at all. I obviously must have heard some, but it never connected. And the first time I really heard jazz was when I got to Rhodes University in 1985. And there was a professor of music there, because I studied music, Norbert Nowotny. And he'd previously had a jazz band at Rhodes. And I pressurized him all of that year to restart the band because I played in 50 bands or ensembles during my high school career. And for me, that was the essence of music. And so I kept on pressurizing him. And eventually, at the end of 1985, the end of my first year, when I'd been playing classical clarinet all my life, I'd never touched a saxophone, I found a tenor saxophone in the Rhodes library. And he said, "Well, take it home and learn it because you're the first tenor." And we started the next year, January or February 1986, with the revived Rhodes jazz band with me on first tenor and Zim Ngqawana on first alto and the professor of economics on drums and a professor of physics on trumpet, etc., etc. So I found suddenly I'd connected. That, to me, was the music that I'd always been wanting to play. And from there, it's been a passion of mine. I've played jazz almost solely ever since. Performed a whole lot all over the place. Been in numerous bands. But then what I also do is I create bands, either bands to perform or bands where I'm teaching. I started the Stirling (High School) Jazz program in 1992 when I got there as an English teacher. And I started in 1994, the East Cape Big Band. From 1993, I began attending what was then the National Schools Jazz Festival, and so began the National Youth Jazz Festival. And from 2001, took over that. And yeah, that's what jazz is for me.

Question 2: How did you become involved with the National Youth Jazz Festival specifically? So you mentioned the Schools Jazz Festival. Can you just elaborate on that a little bit?

AW: The National Schools Festival was started by Mike Skipper, who was a friend of mine. I'd known him for 10 years prior to that because, in fact, he taught in Kimberly at Kimberley Boys High where my father was the headmaster. So I knew him from there. And he started the festival in 1992, which I didn't attend. I had actually just the previous year been doing some teaching at DSG myself. And in 1993, I'd started the jazz band at Stirling, and it was the second year of the festival. And so I went along and I started taking students. And so every year I began to take students more and more. One of my students got into the National Schools Band in 1995. And then by 1998, 12 of my students got into the National Schools Band. And I was a passionate supporter of the festival. I helped wherever I could. And then when Mike had had enough in 2000, he asked me to take over. And it's probably been the main obsession of my life ever since to try to get a festival, an optimal festival, that completely transforms the jazz landscape in South Africa at every level.

Question 3: How did the National Jazz Festival and the National Youth Jazz Festival become integrated?

AW: What is now the National Jazz Festival started in 1989 with Henry Shields, who got on the sponsor Smirnoff and started the festival. Ironically, he started that festival, partially because he watched us in 1988 as the Rhodes jazz band playing in the Grand Hotel every night from 9:00 to 12:00 throughout the National Arts Festival. And in fact, he invited us to join that first festival. We didn't. So from 1989, it was the Smirnoff Jazz Festival, and it was in the Grand Hotel first, and with different venues around town. Standard Bank began to sponsor in 1998. And that was also the year that they began to sponsor what had been the National Schools (Jazz) Festival, became the National Youth (Jazz) Festival in 1998 with the inclusion of

university students, and for the first time as well, a national youth big band as well. And then in 2001, I took over. At that stage, it was growing quite nicely. And I managed to make some really useful international connections and began to bring in a number of foreign musicians, especially from Europe, where they had a lot of support and therefore made it actually very easy for us to have really good and very interesting European musicians. So by 2003, the National Youth Jazz Festival was, in terms of programming, outcompeting the main jazz program, which was at that stage called the Joy of Jazz program linked to Standard Bank's 15 Joy of Jazz festivals around the country. And so Standard Bank asked me to run the Joy of Jazz Festival from 2004. So officially, there have always been two separate festivals. But in practice they are combined, same team running them, same everything. But the most important thing was that the combination is unusual but extremely effective. When you put passionate young students alongside professional musicians, it changes the way in which professional musicians behave. It changes their approach to the music. Critically, when you've got all these passionate youngsters in the audience who know where to clap appropriately, where to applaud, etc. It changes the vibe of the gig and actually improves it significantly. Conversely, students who are directly in contact with some of the best musicians in South Africa and sometimes the world have a far better sense of what jazz really is.

Question 4: What is the nature of and philosophy behind the integration of the festivals or the partnership between the festivals?

AW: It's to improve jazz in South Africa at every level. And by every level, an interesting one is that we've quite regularly had four teachers from SACS Junior in Cape Town come to the festival, and they've just applied again for the 2024 festival. And what they're doing is that they say that they want to prepare their primary school students better for jazz in the high school. And if they, as teachers, have been given more information, they can spread it more to the students. So our focus hasn't been primary school because that's trickier for hosting kids. But I'm just mentioning that it actually does spread down as far as that. At a high school level, there are many kids around the country who don't get to hear live jazz. Kids in George, East London, Bloemfontein, etc. There's no professional jazz that they can listen to. And the most powerful thing is hearing live jazz up close, and especially if you can have a sense of connection with those musicians, that you ate with them, that you can talk to them, that they are with you, rather than just watching a YouTube clip of something spectacular. So the intention was to increase the high school opportunities, plus, of course, networking at every level. So the high school students could actually see how good they were in the context of their peers around the country. You could put the best ones together and push each other. The ones who are not so good can see, "Well, actually, somebody younger than me can do that thing, so I'll try that myself." In terms of university students, they are siloed as well. They don't get a chance to see UCT doesn't get a chance to see what UK ZN is doing. So exactly the same applies to that. Plus, also, university students are only just a bit older than high school students. So sometimes some of the performers might seem out of reach or unattainable for the high school students, whereas watching university students actually gives them a chance of, "Oh, but hang on. That's just two years older than I. I can get there." Also, the intention was that university students play a certain mentoring role for high school students because many of them would have come through as high school students have benefited from tertiary students before. So connecting them in a way which makes everything fluid. And then, of course, leading into the professional world, many of the past members of the National Youth Jazz Band are now the essential members of the South African professional jazz community. Many of them met 20 years ago in the National Jazz Band, and they're still playing together. And the fact that it's drawn from around the country, it means that when they go to a different place, they've got connections for gigs all around the country. But there are a whole bunch of levels as well because, of course, the next level are the teachers. I mentioned the SACS primary teachers. But actually, every teacher that comes, one - has got something to offer, but more importantly, two - has got a chance to learn, to be inspired, to be excited. A lot of the jazz teachers are isolated in small places where it's just them or maybe one other person. So this gives a sense of community for the high school teachers. And as far as I'm concerned, it should actually be part of the education

department's acknowledgement of professional growth because that's exactly what you're doing. University, it hasn't been easy to include the university lecturers, but I would like to see the same thing happening with the university lecturers. My first prize would be that all the university and jazz departments saw the festival as a shopping opportunity to go and find the best young players, and they have at certain times done that. But that's the obvious thing to me. In terms of the professionals, they don't get a chance to network. They don't get a chance to actually be together for four, five, six days, playing our music, connecting with musicians from around the country, but more importantly, connections with Europeans that they can then perform with in Europe. I mean, there's so many examples of South African musicians who have met foreigners in Makhanda and therefore live elsewhere or have actions or toward a simple thing like I brought in Leonel Lueke in 2015. And just because of him being in Makhanda, that's how Shane Cooper began to play more with him. And that's how Kyle Shepherd got connected to Leonel Lueke. They produced some amazing stuff. They still work together. In 2011, you've got Bokani Dyer, who was the Standard Bank Artist, and I connected him, I brought in Soweto Kinch from London, and as a result, for the last 13 years, they've been playing together in the London Jazz Festival, in festivals in South Africa. And the other layer that's high school students, university students, professional musicians, high school teachers, universities teachers, professional musicians I've mentioned. But also, there's a whole other part of another two groups, which is technical. And what we have is technical staff coming from around the country. And this is a place also where you can just talk about mic positioning. We've actually had a lot of discussions around optimizing the mic positioning on the grand piano. And that's been influenced by who's come in and what certain positions have experienced in different parts of the world. And so actually, the sound in DSG has changed because of those discussions. And then finally, administrators that are increasing, people like Natalie Rungan, for instance, her stuff in Durban that is developing quite quickly, she has said very clearly that she's based it on the meetings, the discussions, and the example of the National Jazz Festival.

And so she's developing it from there.

Question 5: What have you observed about the impact of the National Youth Jazz Festival, specifically on the development of jazz performance in South Africa?

AW: Yeah. It's really interesting. Ironically, it's been a huge impact on the development of jazz for youngsters, but I think actually a bigger impact on the development of professional musicians. If I think back to the gigs we were presenting in 2001, 2002, the collaborations tended to be almost 100% jazz standards. Now, any collaborations are 100% composed by South African musicians or whoever's in that band. I don't think I've heard a standard in Makhanda for many, many years on the main stage, except in the jam sessions. Even there, there's quite often no standards. So the first one is that there's been a significant shift away from playing jazz standards to personally composed stuff, which is huge for South African jazz. Secondly, I think that the standard of playing has improved. A big factor there is bringing in those Europeans. We had a couple of Americans in 2002 with Dennis Tini. We then also had Frode Nymo in 2003 as a Norwegian. And then we had the Stockholm Jazz Orchestra in 2005. In those first couple of years, they just blew away the South Africans with their technical ability. Don't forget, we'd only recently come out of isolation. YouTube wasn't yet in place. So suddenly having these people who could play incredibly well. Frode Nymo, of course, actually studied Barney Rachabane. So on the one hand, you could play this incredibly complex Norwegian music. On the other hand, he could play just like Barney and sound like Barney. So for us across the board, I think it was an eye-opener of, "Okay, the standard of playing has to improve because these guys, yes, we've got something to offer, but these guys can really nail this stuff. So let's go and practice." The third one is definitely an increased sense of business and professionalism. Right from the beginning, we deducted tax because that's legally what's required to do. And there was an outrage across the board because SARS, not surprisingly, declares jazz as a gray area, as an area where you can defraud. So we were making sure we had everything legal. But most people weren't. They were just fly by night. Now we find that the majority of young musicians in South Africa have their own cc's. They have their own accountants. They are business people who are using jazz as their business. And that's been a

significant shift in 20 years. A fourth one is the sound of South African jazz. And I do think that Makhanda has played a significant role in that as well because we've become a whole lot more international. And there are two things about Makhanda: One is the stuff being brought in. Two is the way in which we export it. So to use Shannon Mowday as an example, playing with Norwegians and Swedes and things coming into Makhanda, but then traveling to Norway, to Europe, and exporting her music. And actually, with that connection between particularly the Europeans and the South Africans, we have been able to export our music significantly better. But if I listen, for instance, to Kyle Shepherd, I remember him as a school boy in 2003, 2004, he was in the National Schools Band. And his mother actually worked with Abdullah Ibrahim. He grew up as a young coloured player in South Africa. Abdullah Ibrahim, obviously, an important influence. And I could hear so much Abdullah Ibrahim. But now if I listen to him, now I'm not going to say that everything that Kyle has done is because of Makhanda. But I can still hear those deep roots in his playing, but there's an internationalism in terms of his ability, but also the way in which he hears the music. And we've had a significant role, especially for young musicians, being a way of exposing them to other ways of playing music, other sounds, sometimes better ways of playing, etc. We've always obviously got something special ourselves, which the Europeans know that they are lacking, almost like an Ubuntu in our jazz. But that interaction has changed the sound of South African jazz. Obviously, there are lots of other places where people come in and visit and things. But the power of Makhanda is, spending four to five days together really absorbing this stuff means that it's not just, "Oh, I heard this thing." It's actually, "We shared this and this has become part of me."

Question 6: What have you observed about the impact of the NYJF specifically on the development of jazz education in South Africa?

AW: If I compare 2001 to 2024, there are a whole lot more schools. Now, there are high schools who offer jazz around South Africa. Secondly, there are a whole lot more teachers who are appropriately qualified, passionate about jazz. So many more have come out with a degree from UKZN, UCT, etc., in jazz, and are teaching jazz seriously. So there's so many more schools with students with jazz bands, so many more kids just playing jazz full stop at a better level with teachers who committed, etc. And that, of course, is the intention. Part of this is also to give a platform in the festival for school students to be able to perform to their peers and to hear their peers. And again, we've got these silos. Somebody from George suddenly hearing what's happening in Cape Town or Johannesburg is a way of stimulating them. So we are a whole lot more connected. In some ways, because we all meet together in the festival every year, school tours happen and people have a connection with somebody. So if we go to Durban, we'll hook up. If we're going to Cape Town, well, there are 10 schools there that we can hook up with it. So the networking for high schools has improved. Therefore, the standard has improved. In the beginning, obviously, we've always had talented students getting into the national band. But for many years, I didn't think that the standard of playing at high school level in South Africa would be good enough for us to have an eight-piece band that could legitimately perform for an hour on a DSG stage and hold everybody's attention with a standard that is good enough. When we shifted to that in 2021 because of the pandemic, every single one of those students is plenty good enough. And what's clear is that their expectations of themselves and their ability to play has been dramatically lifted. Many of them say that that's just directly because of the festival. There's also an enthusiasm and I've mentioned the networking, but what's really interesting is how many of the Cape Town schools say the kids that get together in Makhanda don't see each other in Cape Town, even though they came from the same place. And always, as soon as they're leaving Makhanda they say, "We're getting ready to go for next year." So it gives them a goal to work towards, but also gives them a chance to meet other people. My own East London students have got friends all over the country because they met them in Makhanda, and they've got a sense of community, but also of challenge because they know that they've got to improve themselves. High schools, universities. Well, there used to be I mean, the first university that offered jazz at all was 1983 at UKZN. Second one was UCT in 1989. I started doing jazz at Rhodes in 1985 fairly informally, but they didn't introduce a course until much later. But nowadays, I think

there are 24 university departments that offer jazz. There are a whole lot more professional jazz lecturers and academics than there ever were. And most of those have also come through the festival. Again, to emphasize, the festival doesn't teach anybody. And we always emphasize that we're not there to show you how to do things. We're there to inspire you and to give you connections and thoughts of, "Okay, this is where I need to progress." And because it's five, six days altogether, it's a really intense sense of there's so many opportunities out there that I must start exploring them. Simple example of Ayanda Sikade, who I took up actually, I took him up in my own car to the festival early on. Darius Brubeck was really impressed with him. And so he gave him a scholarship, managed to find some money for him to get to UKZN where he got a qualification. And that's because he came to the festival as a high school kid. There was the connection, and therefore, there's a whole different career as a result.

Question 7: When surveying the past festival programs, I noticed that many artists and teachers return to the festival on a regular basis. Why do you think they keep coming back?

AW: A couple of things. One is that we like to think of the Jazz Festival as a national treasure as belonging to all of us. I do think that there are an enormous number of people who have a sense of ownership of the festival, a sense that they are a genuine part of it, have played part of it, that it's important to their development, but also their identity. So I've never had somebody say they weren't keen. We never found anybody. Sometimes there are clashes. They've been booked for Europe, whatever it is, and they can't come. But otherwise, nobody in 24 years has ever said, "No, it's fine thanks. I won't do it." So it is the place where people meet. It is the place where they're reminded why they do music, because it's special. And for many festivals, it's just about playing, whereas here it's about sharing as well. You're sharing with the collaborating with the other musicians, but you're also collaborating and sharing with the students, which changes the dynamic because it can't be anywhere as hard. So what it actually does is to soften the musicians, soften the environment, make it more caring, more accessible. And instead of what is often the case with jazz, that is actually quite hard and quite hectic, suddenly it becomes nicer, which is really important. Sorry, there was another whole stream I was going to explain about that. Okay. I'll come back to it if I remember. Sorry, what the question again was?

NH: Why do they keep coming back?

Yeah. Yeah. Okay. So the other part is that the jazz world is comparatively small. So we always try and make sure that the band leaders are different every year. We don't want a repeated thing, but they tend to book the same people that they want to work with. So there are certain key players whom everybody wants to work with in South Africa. And so we don't book the sidemen. We book the main ones, and then they book the sidemen who tend to be the same people going round and round. We obviously want to avoid the risk of looking like we're just using the same people over and over. But if it suits the music, then we'll go with it. Just another part about why do people come back? Okay. So a key part about the festival is the crew. And the crew consists of, depending upon the size of the festival over the years, it's gone from between 25 and 45 people. Obviously, there are the basics of the planning, the strategizing, the artist stuff. We've got two big technical teams. One comes from Cape Town, the other one from East London, plus other places as well. But there's also a group called the Hit Squad or Hot Squad. And they represent really what the festival is about as well, where they are students. And in fact, many of them are now growing out of being students, but they still keep coming back. Many of them were in the national band. In fact, nearly half of the crew that runs the festival was in the national band themselves. And they are not paid big fees to come. They come because they have a sense of calling, a sense of identity, a sense of sharing. They want to be part of their festival. And what they do is that they make sure that everything works before anybody asks for it. And because they're jazz musicians, it means that any musician who wants something doesn't have to ask, because it's there, because a jazz musician knows what you would want to have. So I think maybe the

most important thing about Makhanda is that it's a festival run by musicians for musicians, which means that the musicians themselves have all the freedom to do exactly what they really would like to do. In some places, you've been told, "Can you play this or you play this way," or, "You've got this much time," or whatever it is. We give no boundaries, no instructions. Who do you want to play with? How do you want to do it? You decide. We'll make sure you've got everything to make that happen, even if it's bringing in some strange instrument at quite a substantial cost because you need it for three bars. So it's a platform where a jazz musician who wants to explore, which is what a jazz musician is, is able to do exactly what they want to do. And that's unusual.

Question 8: I noticed that partnership and collaboration with other educational institutions is present. What role do these partnerships play in the success and impact of the festival?

AW: Which are you thinking of?

NH: So schools and institutions whose teachers are at the festival, who bring equipment to the festival, etc.

AW: Yeah. Yeah. There have been a couple of key ones. Obviously, DSG, without DSG, it wouldn't work. It's an amazing campus, perfectly suited. And in fact, even when they've done alterations to the campus, they've invited our input to see how it could best suit us, which is amazing. There are very few places anywhere where you could do what we're doing appropriately. So DSG is key. Stirling (High School) from East London has been key for many, many years. I've been given the space to do this by the school where I am the deputy headmaster. The equipment, we've had access to it. We've had access to buses. We've had access to all sorts of things that has been central to making the festival work. And then we found that whatever we ask well, again, on this, the logistics, the person in charge of logistics, Chris Unthank, who does work at Stirling, but also was at the festival as a student. And anybody he asks says, "We'll bring equipment," if they can. UCT for many years has brought up a bunch of students on a bus, plus a whole bunch of equipment, which they provide basically for free to make sure that it works. It's in the interest of each of these institutions for this to work because everybody benefits so much from it. In terms of the teachers that come, if they are skilled as jazz teachers or as performers, then certainly it makes sense to use them for two reasons. One is they're there already. So why wouldn't we use them? It's cheaper than bringing in a musician. But two, if we're really going to develop South African jazz, we should be developing the teachers because for every one teacher who's developed, it leads tohundreds, possibly thousands of students who have a better teacher. If you think about the career of a jazz teacher of 40 years, the more empowered they are, the more they've learned what it's really about. The more those 10, 15, 20 students a year times by 40 years, times by 20, 30 teachers. You can imagine the increasing impact. In 2005, I put myself in what I call the awesome big band, and it was 2004 or '05. And so I played tenor, and I had Frederick Norian from the Stockholm Jazz Orchestra on first trumpet behind me, and I was sitting next to Dave O'Higgins from London. And I can play, but I'm not the best. But that experience, it was very difficult because I kept on being called out for crises that I had to resolve in the festival. But my experience of playing in that band for one festival completely transformed my own sense of my music, my own sense of teaching, of teaching big band. And there's no better way of strengthening the development of South African jazz than strengthening the teachers. So the same thing goes for teachers conducting the national band as well. It's a position of esteem, but also of extreme pressure because everybody's watching. So the first prize is that the high school teachers begin to take that on.

Question 9: How has the withdrawal of funding from Standard Bank affected the festival in its operation, impact, and accessibility to a diverse demographic of participants?

AW: Standard Bank was a very generous sponsor for 24 years. They did amazing stuff. They were very hands-off sponsors. They never imposed on anything artistically or in any way. Same thing with SAMRO. It was a much, much smaller amount of money that they provided, but they also provided funding specifically for students to get there. So we could use it for financial incentives for poorer students. We could use it for transport subsidies for people outside the Eastern Cape. Unfortunately, SAMRO no longer offers that sort of support. So yeah, we haven't spoken about SAMRO, but SAMRO changing that and not having that developmental angle did have an impact because, obviously, we couldn't spend any additional money on getting students who really deserve to be there, but are poor and can't afford the costs. Because actually, our costs have always been, what we've charged for the festival has always been pretty much just what it costs us to feed them and accommodate them. That's it. So Standard Bank has always been the one that pays for everything else. Students actually pay zero for all the tuition they get, all the free shows they get, etc., etc. So Standard Bank withdrawing at the end of 2021 obviously impacted significantly. We have managed to have support, philanthropic support for two years, and we're in discussions at the moment for 2024, which are looking hopeful. The major problem for us was, normally, I would be planning from August all the way through, and it's about how much can we put into the program. Now it's how are we going to find some money to make any program work, which is a significant difference. But ironically, despite that, the two festivals we've held so far post-Standard Bank funding have been amazing. We've included more youth performances. We've been very careful with the small money that we have. But actually, the vibe has possibly been improved. And all of the things I'm talking about in terms of student involvement, student inspiration, musician inspiration, etc., have been possibly even a bit more focused. We haven't had foreigners, not many foreigners there. At times, we've had sometimes 24, 30 foreign musicians with us. Now we've just had a handful of just three, four, five. So the focus has been on South African jazz and particularly post-pandemic, reigniting South African jazz at every level. So obviously, it's easier to have a long-term partner in place. There has to be a sponsor. Without a sponsor, the festival is not possible. And what we're actually working on at the moment with a sponsor is somebody who has a focus on development and would be able to assist us in getting students from around the country there who can't afford to and really should be.

APPENDIX H: ETHICS CLEARANCE CERTIFICATE

UNIVERSITY OF THE WITWATERSRAND, JOHANNESBURG

Research Office

HUMAN RESEARCH ETHICS COMMITTEE (NON-MEDICAL)
R14/49 Horton

CLEARANCE CERTIFICATE	**PROTOCOL NUMBER: H23/06/10**
PROJECT TITLE	Towards Improving Jazz Education in South Africa: The Impact of the National Youth Jazz Festival at Secondary Level
INVESTIGATOR(S)	Miss N Horton
SCHOOL/DEPARTMENT	Wits School of the Arts/
DATE CONSIDERED	23 June 2023
DECISION OF THE COMMITTEE	Approved Risk Level: Minimal
EXPIRY DATE	27 June 2026

DATE 28 June 2023 **CHAIRPERSON** _____
(Professor J Watermeyer)

cc: Supervisor : Professor B Pyper

DECLARATION OF INVESTIGATOR(S)

To be completed in duplicate and **A SIGNED COPY** returned to the Secretary electronically. Unreported changes to the application may invalidate the clearance given by the HREC (Non-Medical)

I/We fully understand the conditions under which I am/we are authorized to carry out the abovementioned research and I/we guarantee to ensure compliance with these conditions. Should any departure be contemplated from the research procedure as approved I/we undertake to submit an amendment of the protocol to the Committee. **I/we agree to completion of a regular progress report. For Minimal and Low Risk studies, this is due annually on 31 December. For Medium and High Risk studies, this is due twice annually on 30 June and 31 December.**

_____ _____/_____/_____
Signature **Date**

PLEASE QUOTE THE PROTOCOL NUMBER ON ALL ENQUIRIES