

APPLICATION FORM: NMMU ENGAGEMENT EXCELLENCE AWARDS

(CONSULT THE NMMU ENGAGEMENT EXCELLENCE AWARDS POLICY AND READ THE APPLICATION FORM BEFORE COMPLETING THE TEMPLATE IN ORDER AVOID A DUPLICATION OF INFORMATION.)
COMPLETE THIS FORM IN TYPESCRIPT. PROVIDE ONLY THE INFORMATION REQUESTED.

SECTION A: Application category

- Indicate with an **X** in the appropriate box the award you are applying for.
- Your application will only be considered for the award you have applied for

- Engagement Excellence Award – Science, Technology and Engineering
- Engagement Excellence Award – Social Sciences and Humanities
- Engagement Excellence Team Award
- Engagement Excellence Project Award – Science, Technology and Engineering
- Engagement Excellence Project Award – Social Sciences and Humanities
- Emerging Engagement Excellence Awards** *(note that Professors and Associate Professors are not eligible for this category)*

Surname of Applicant/Team Leader	Williams	
First Name	Gareth	
Initials	G J	
Title	Mr	
Telephone numbers	079 246 8199	
E-mail address	gwilliams@nmmu.ac.za	
Employment position held at NMMU	Lecturer	
Faculty	Arts	
Department	Music	
Division		
Immediate line-manager	Prof E Albertyn	
Eligibility: Are you permanently employed and/or on a long term (3 years or more) fixed contract? (indicate with an X)	Permanent X	Fixed term contract
If this is an application for one of the <u>Engagement Excellence Project Awards</u>, provide a brief title and description of the project (250 words maximum)	<u>Title:</u> <u>Description:</u>	
If this is an application for either the <u>Excellence Awards</u> or the <u>Emerging Award</u>, provide a brief description of your engagement activities and initiatives (250 words maximum)	<u>Description:</u> In music our main tasks are to communicate, express and to connect. In my engagement I have strived to connect learners, musicians, colleagues and students in seeking new possibilities and avenues for	

<p style="background-color: #cccccc; text-align: center;">[Redacted Content]</p>	<p>performance and teaching and learning.</p> <p>My project involvement included teaching and presenting master classes at Greenwood Primary School throughout 2015. I also provided technical production support at the annual school music concert which was attended by 200 music teachers, heads of departments, principals, Prof Leitch (DVC: R&E) and Prof Boswell (Dean of Arts) where our NMMU role in the music programme was acknowledged and highly praised.</p> <p>Beyond Greenwood I have initiated and produced concerts for the NMMU Wind Symphony throughout the region as well as locally. The concerts engaged music industry professionals with international experience, community and school musicians alongside our NMMU music students.</p> <p>Concerts have also included community outreach and workshops where my goal was to assist community music initiatives in achieving successful performances. Within the discipline of music and beyond my experience as educator I have managed to successfully link industry engagement to involve and contract NMMU students and staff in numerous live music events and performances.</p> <p>These linkages have continued within the institution also, whereby I have connected the music department to numerous collaborators and departments inside the NMMU. In all these aspects my roles have included project management, co-ordination and administration, soliciting funding and collaborators, planning and logistics as well as marketing and press. Most of the events required me to musically direct and conduct performances as well as perform alongside my students, colleagues and members of the community.</p>
	<p>Staff:</p> <ol style="list-style-type: none"> 1. 2. <p>Students:</p> <ol style="list-style-type: none"> 1. 2. <p>Description:</p>

If this is an application for the **Engagement Excellence Team Award**, provide

- the names of all staff members and students participating
- the nature of their involvement
- a brief description of the team's

engagement initiatives and activities (250 words maximum)	
Are your Engagement activities/projects/initiatives registered on the Engagement Management Information System (E-MIS) on SharePoint? If <u>not</u> , please ensure that they are before you submit this application. Applications that are not registered and updated on the E-MIS will not be considered for Awards. The most recent date on E-MIS for each project update (achieved when 'submit' is clicked) must be in 2015. Provide the exact titles (as featured on the E-MIS) for all of the Engagement activities/ projects/ initiatives with which you are involved. Visit http://caec.nmmu.ac.za/Engagement-Information-and-Development/Engagement-Management-Information-System	Titles: 1. 2.

SECTION B: Engagement categories

- *You are required to describe and report in detail on a minimum of two engagement categories (these are 1, 2, 3 and 4 below) in order to be considered for an award.*
- *If you or your team are involved in three or four of the engagement categories, report in detail on all of these categories.*
- *Applications that describe and can provide evidence of engagement activities across all four categories are encouraged.*
- *Refer to section 5 of the attached Engagement Excellence Awards policy which provides a guideline on the specific activities you should report on under each of the categories you have chosen.*

Report on your:

1. Engagement through Community Interaction, Service and Outreach:

As Musical Director of the NMMU Wind Symphony and with performances throughout the region – spreading from Grahamstown to George – public concerts have been the central events through which I have engaged with community. These concerts are significant because in my association with the institution since before the 2000's I am not aware of any instrumental ensemble of the institution that has ever travelled to perform outside of PE. The engagements have been multi-faceted in that they provide opportunities of musical interaction between our NMMU students and community musicians, music learners in schools and the public audiences. I have also provided support and expertise in assisting community ensembles and schools in realizing their musical performance goals through assisting with personnel or resources necessary for successful outcome. Furthermore I was responsible for planning and producing two workshops for the wider music community from school learners to aspiring young professionals as part of the 2015 Northern Arts Festival. The presenters were two Grammy nominated musicians from the USA. As part of the same project I am musical director and responsible for producing the Mandela Bay Big Band to perform with the visiting musicians from the USA as well as other industry professionals from across SA. The Big Band consisted almost entirely of NMMU staff, students and alumni. Furthermore my work has served to create platforms whereby community music and musicians can be seen in a more professional light.

Report on your:

2. Engagement through Teaching and Learning:

2.1. Music master classes and workshops are a valuable extension of the core teaching and learning of students. The NMMU Wind Symphony was part of a master class that I had organized with Fletch Wiley from the USA in March 2015. Our partner in hosting the class was Greenwood Primary School and the class was open to all music learners and teachers from across the Nelson Mandela Bay (NMB) area at no charge. Through this engagement with the school I very quickly assessed a need where an innovative solution could benefit both the NMMU and Greenwood Primary School. In the second term of 2015 I commenced my NMMU instrumental teaching module - taking place at the school. Here our NMMU students observe me teaching learners from Greenwood, discuss and critically reflective on their observations and will eventually end up doing the teaching themselves. The need arose as Greenwood had no specialist reed teacher and our students cannot merely learn about

teaching from only reading texts about specialist forms of teaching.

- 2.2. The concerts I had mentioned in section B.1. serve as rich sources of data for our students to reflect on and I initiated this process for the first time in 2015. In addition archiving audio recordings from each performance serve as artifacts for later examination and discussion.
- 2.3. The entire process of musical performance can be seen as a basic form of action research. The performance - followed by critical reflection - followed by careful planning for the next event using what was learnt from critical reflection. This is the process that my students are now involved in.

Report on your:

3. Engagement through Profession/Discipline-Based Service Provision:

- 3.1. In addition to my role as music educator I work within the music industry as a producer, live music coordinator and musical director. As consultant for TwoTone Music we provide music services to multi-national companies, the private sector and personal clients from across SA and including the US, UK, Germany, Russia, Japan and Australia. Through TwoTone Music we have been able to create work opportunities for numerous talented NMMU students - not confined to only the music department.
- 3.2. I believe that the public concerts I have produced with the NMMU Wind Symphony have strengthened one of the core functions of the Music Department namely music performance and it has placed our students at the heart of this function. We have engaged industry professionals with national and international experience to perform with students. In the 2015 season we used Mr. Caleb Vaughn-Jones cellist from the USA, Mr. Paul Richard, saxophonist from France and Mr. Kyle du Preez, trombonist from SA.
- 3.3. I represented NMMU at the South African Society of Music Teachers annual conference in 2015 as I had a student, Mieke Struwig as a national prize-winner. As a teacher I also had representation, at the Grahamstown National Music competition (Mieke Struwig – 2nd place and best woodwind performer). She was also a semi-finalist in the National Youth Music Competition in Cape Town. This has required extensive hours in addition to my teaching load of rehearsals and interactive sessions with music professionals in Cape Town and Grahamstown.

Report on your:

4. Engagement through Research and Scholarship:

SECTION C: Descriptions

1. Describe the impact your Engagement activities have made on stakeholders/beneficiaries/communities and provide details on how these activities are acknowledged/recognized by:

- 1.1. External communities/stakeholders/beneficiaries: (not staff and students of NMMU)

Through my engagement I have created new scope and performance possibilities and opportunities for community musicians through engaging with schools and community music ensembles. Crossing boundaries geographically and in terms of combining diverse musical styles in performance, placing classical music, jazz, pop and South African genres in one concert programme. Providing skills in areas where specialized skills are lacking and necessary for successful outcomes of community music initiatives. Acknowledgement was by way of media coverage and publicly to the DVC Research and Engagement and HOD of Music at the annual Greenwood Primary School music evening.

<p>1.2. Internal communities/stakeholders/beneficiaries: (staff and students of NMMU)</p>	<p>The music students in the music department have benefitted from all the engagement activities through new performance opportunities, access to professional work settings, contract work and engaging with industry professionals.</p> <p>My aim has also been to connect my role in the music department to create synergies with other departments such as arts and culture, alumni, the office of the VC and DVC Teaching and Learning, institutional planning, marketing, the Dean of Arts and the office of the principal of George campus. All of who have supported our music concert initiatives and whom I have collaborated with on projects throughout 2015.</p>
------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Describe how your Engagement activities contribute towards faculty/department/entity engagement goals and objectives. (Refer to your Department/Faculty/Entity's strategic plan here)

Within the Faculty a document for the conceptualization framework for engagement will be completed in 2016 only. However according to Strategic Priority 4 of the Vision 2020 Strategic Plan our faculty encourages local and regional partnerships that are mutually beneficial. Furthermore our faculty extends these goals to embrace and reflect engagement that will aspire to the human development goals of South Africa that advance socio-economic development. The faculty goal of fostering a culture of reflective practice to excel and innovate is also addressed within my engagement activities.

3. Describe how your Engagement activities contribute towards the achievement of the NMMU Vision 2020 Engagement Strategic Goals and Objectives. (Refer to the attached NMMU Engagement Strategic Goals and Objectives)

STRATEGIC PRIORITY 2: Create and sustain a responsive learning environment conducive to excellence in teaching and learning and fostering holistic student success through creating seamless learning environments to holistically support and develop student learning in- and outside the classroom.

STRATEGIC PRIORITY 4: Position NMMU as an engaged institution that contributes to a sustainable future through critical scholarship that promotes institutional, staff and student participation in partnerships with schools, FET Colleges, HEIs, other education and training providers, business and industry, professional bodies, civil society, NGOs, and all levels of government. As well as enhancing the user friendliness and accessibility of NMMU expertise, services and facilities to the external community.

STRATEGIC PRIORITY 5: Develop and sustain a transformative institutional culture that optimises the full potential of staff and students and that fosters a culture of reflective practice, excellence, innovation and sustainability.

4. Describe how your Engagement activities contribute towards: (Refer to any relevant media coverage, representation on boards or committees, scholarly publications, conference presentations etc.)

4.1. Addressing the needs of society and various external communities served by NMMU: There is a definite shortage specialized skills within my field. The growing number of students that do not have access to good quality music training evidences this. Here I refer to advantaged and previously disadvantaged learners. The problem needs to be addressed from the bottom up and hence the reasoning for working with Greenwood Primary School. It is also the reasoning for providing resources and expertise to Greenwood Primary School to realise their musical and

performance goals.

4.2. Profiling and promoting the NMMU as an engaged university: All the concerts and engagement interactions were initiated from our side and opportunities were created on our campuses, all press releases and media referred to the NMMU and because most of the events were open to the public it was an opportunity for them to engage with what is on offer at NMMU. Also, in competitions our students represented NMMU and they pay testament to the work being done on our campuses. All of which strengthen and profiles the institution as being engaged within its surrounding community.

5. Describe how you have successfully integrated engagement into the Teaching and Learning and Research functions of the university. (Refer to sections 5.1, 5.2 and 5.3 of the Engagement Excellence Awards Policy as a guideline)

As referenced earlier the project at Greenwood Primary was based directly around a teaching module and students learn from the practical experience and observations. The concerts performed with professional musicians and open to the public represent learning contexts outside the traditional classroom where students can test knowledge and critically reflect on their practice so as to enhance the next performance. This process represents the most basic elements of action research, which is so crucial for the enhancement of a musician's overall learning and skills development.

Provide details of scholarly outputs/contributions made to a body of knowledge as a result of your engagement activities. (Refer to publications, new teaching programmes, technical reports, conference proceedings, etc.)

N/A.

7. Describe the important role performed by you or the team in:

7.1. The leadership and management of the engagement activities and initiatives: The tasks and initiatives expressed above are quite challenging as they are really acts of individual drive based on a belief and underlying knowing that we have to engage our students more and we have to be invested in our communities if we are to be successful as an institution and a knowledge leader. I am always open to new challenges and opportunities that will stretch my abilities and in the process that of my students too. The overall management is a great challenge as I have had to source funding for all initiatives and I have had to manage and co-ordinate the projects by my self. The students and support staff have assisted to a tremendous deal but in the end I was the one who carried sole responsibility. My HOD, in allowing me the opportunity to explore all the above-mentioned avenues has also assisted me.

7.2. The level and extent of partnerships/collaborations/networks/linkages formed internally and externally:

a. Internally (inter-departmental, inter-faculty and interdisciplinary):

The internal linkages have been successful to the degree where we now have established working relations and future engagements have been discussed and are definite possibilities. With stakeholders we are constantly planning and conceptualizing future engagements to strengthen and build on past and current initiatives.

Arts and Culture Isisusa Concert (2014, 2015)

Arts and Culture Staff Concert (2014,2015)

Alumni Summer Jazz Evening (2014, 2015)

Office of the VC (Sacred Moments CD Launch /Trinder Square Concert 2015 – Full technical production and music direction for the NMMU Wind Band)

Office of the DVC Teaching and Learning (George

	<p>Spring Concert 2015) Dean of Arts (Grahamstown Concert 2015) Institutional Planning (George Spring Concert 2015) Marketing Department (George Spring Concert 2015 / Missionvale Campus Foundation Phase Building Launch 2016) Office of the Principal of NMMU George Campus (Spring Concert 2015) Archives Exhibition launch – Full technical and musical production (July 2015)</p>
<p>b. Externally <i>(at local, national and international level):</i></p>	<p>Mandela Bay Development Agency (Trinder Square Concert 2015) – full technical planning and direction for public concert Northern Arts Festival - Production of Workshop, Master Class and Mandela Bay Big Band - 2015 Greenwood Primary School (Teaching Service, Music Production services and resource assistance 2015 / 2016) Government of the Western Cape (Launch event for premier with NMMU Wind Symphony as well as the George Spring Concert 2015) South African Society of Music Teachers (SASMT) prize winners concert Kingswood College (Grahamstown) venue host Northern Areas Peoples Development Initiative – technical production for concert Mandela Metro School of Arts – collaborate on performance Roland Instruments SA Workshop – initiated and coordinated workshop at NMMU Cathedral of St Mary the Virgin – venue host George Music Society – initiated, organized and performed in chamber music concert New Apostolic Church – Full technical production</p> <p>The following are instances where NMMU students and staff were contracted through my engagement with various external entities.</p> <p>My role involved technical production, logistics, musical direction and performing and event management.</p> <p>KFML Holdings SAB Miller</p>

	NMB Business Chamber The Royal St Andrews Hotel Stenden University CSIR Die Burger/ Sun Boardwalk/ Mr PE South African Society of Music Teachers Happydale School Cuyler Hospital PLU Connections SAB Ibhayi Brewery
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

SECTION D: Signature

Applicant Signature	Gareth J. Williams	Date	3 May 2016
---------------------	--------------------	------	------------

SECTION E: FOR OFFICE USE

(Administered by the Centre for Academic Engagement and Collaboration and the NMMU Engagement Committee)

Resolution regarding application in Awards Committee:	
Feedback to applicant:	

SECTION F: Portfolio of Evidence

Attach any relevant documents as a portfolio of evidence to support your application. **Limit this portfolio of evidence to a maximum of 20 pages.** This can include photographs, promotional material, commendations from stakeholders/beneficiaries etc., publication references, (extracts from) annual or project reports to funders/sponsors etc., or any other relevant materials that may serve as evidence.

List of supporting documents submitted along with this application as addendums:

Please ensure that the documentary evidence below is clearly cross-referenced with the relevant section and number in the application template, for example Section B1 or Section C4.

Addendum 1: PDF Document

Page 1. Greenwood Primary School Letter (Section B 1, 2 and Section C 1, C 4.1)

Page 2. Sounding out the city from *Grocott's Mail* 25 September 2015 (Section C 4.2)

Page 3. Wind Symphony adds extra dimension (Section C 1)

Page 4. Spring Concert Joy *George Campus News* (Section C 4)

Page 5. Festive Concert to be held in West End (Section C 1)

Page 6. NMMU Students and Mandela Metro School of Arts members after the Festive concert in West End

Page 7. NMMU Students in action at the NAPDI Festive Concert in West End

Page 8. Trinder Square Music Concert (Section B 3.1 and 3.2)

Page 9. Media details on Trinder Square Concert

Page 10. Isisusa Jazz Concert (Section C 1.1)

Page 11. Township soul duo bring vibe to Bay (Section C 1.1)

Page 12. Madibaz Day (Section C 1.2)

Page 13. Music Production Workshop (Section C 2, C 3)

Page 14. Master Class (Section C 2, C 3)

Page 15. NMMU Students and Alumni at the Northern Arts Festival

Page 16. Collaborations concert with Greenwood Primary School and French saxophonist Paul Richard (Section B 3)

Page 17. NMMU Alumni Awards performance by music students

Page 18. Results from Grahamstown National Music Competition in *Grocott's Mail* (Section B 3)

Addendum 2: Student Reflections



GREENWOOD PRIMARY SCHOOL

Email: admin@greenwoodschool.co.za

Web: www.greenwoodschool.co.za

Park Drive
Port Elizabeth
Centrahil
6006

PO Box 12992
Centrahil
6006

Telephone: (041) 585-4142
Facsimile: (041) 585-1066
Accounts: (041) 582-4141

Dear Prof Albertyn

Thank you for allowing Mr Gareth Williams and students to do their Method of teaching practice at Greenwood Primary School this year.

After hearing our band at the beginning of the year Mr Williams approached us and asked how could he and the university be of assistance to our music department.

We indicated that although we (the Greenwood Music staff), teach the woodwind, we lack the clinical experience that would come from being woodwind player ourselves.

Mr Williams brought some of his students on board and set about teaching some of our woodwind pupils. We have continued to teach the woodwind pupils but the school has allowed us to create extra music periods for some of clarinets and one of our saxophones to have technique and ensemble lessons with the university. We have used as many learners as the university could accommodate. We would love for all our clarinets and saxophones pupils to benefit from these lessons.

Mr Williams and his students have slotted in comfortably and are working comfortably alongside us. Communication has been excellent throughout the year. Mr Williams gives us regular feedback and encouragement. We are always consulted and informed timeously about any timetable changes that have been needed to be made. This work ethic is much appreciated.

We are indeed most grateful as we do not have the resources to employ experts in every field.

Our desire at Greenwood remains to create young musicians that are both passionate and excellent in music and to help open doors for them to a great future through their excellence in music.

We thank you for your wonderful helpful contribution. We know that our pupils have appreciated Mr Williams and his students incredible input.

Jackie Barnardo
Head of Music

Sounding out the city

By SUE MACLENNAN
@SusanMacLennan2

The cool of Kingswood College Chapel was in marked contrast to the warmth of the atmosphere when the NMMU Wind Symphony Orchestra took to its stage under the baton of conductor Gareth Williams, whose friendly and engaging manner made the small but appreciative audience feel right at home.

The orchestra, made up of musicians from the Nelson Mandela Metropolitan University's music department, delivered a well-constructed contemporary, mostly classical programme. Two main highlights were saxophonist Paul Richard in the Concerto for Alto Saxophone and Band by British composer Ronald Binge, and the finale featuring singer Mi-

randa Newwane leading Caiphus Semanya's *Qongoza* and Vicky Sampson's *African Dream*.

After a slightly tentative opening with Franz Biebl's *Ave Maria*, Howard Hanson's *Chorale and Alleluia* gave the 42-member ensemble the opportunity to show off their rich, full sound.

Most of this American composer's works were written, and initially performed, in the first half of the 20th century and drew on his own Scandinavian roots.

He acknowledged his contemporary Sibelius as a major influence, who in turn took Tchaikovsky and then Wagner to heart, and Saturday's rendering of the *Chorale and Alleluia* carried the weight and intensity of that grand Romantic lan-

guage.

It's an ensemble made for exactly that sound, and the woodstrutted arch of the chapel's performance area, often unkind to choral ensembles, served it well.

Another American composer, Norman Dello Joio (*Scenes from the Louvre*) followed by Hungarian György Ránki (*The Magic Potion*) picked up the pace in preparation for an ebullient finale that along with other South African favourites included Dorothy Masuku's *Pata Pata*, made famous by Miriam Makeba.

As Williams explained, although the ensemble has been going for years, its members change regularly as students move through the University's music school. It would be very



Miranda Newwane sings Vicky Sampson's *African Dream* backed by the NMMU Wind Symphony in the Kingswood College Chapel on Saturday. Photo: Sue MacLennan

unusual for a teaching ensemble not to have the occasional intonation inaccuracy. There were a couple but they didn't detract from the whole.

It is a pity that the four schools specifically invited to attend for free didn't come along in their numbers.

Musicians and non-musicians alike would have learned a lot including, first, that professionalism is possible wherever and whoever you are, and no matter what size your audience. And that if you want people's attention, you need to make them feel comfortable.

Williams said last weekend's performance was something of a test run. Hopefully they'll be back.

* Additional source:
www.altmusic.com

Wind symphony adds extra dimension to concert

The Freedom Medley from *Sarafina* and *My African Dream*, a perennial favourite of most South Africans, had the audience on their feet on numerous occasions.

Myron Rabinowitz

The third annual NMMU Spring Concert, which was held in the Dutch Reformed Mother Church on Saturday 17 October, has definitely come of age.

Under the NMMU Wind Symphony, led by the baton of NMMU Port Elizabeth Campus woodwind lecturer Gareth Williams, added an exciting dimension to the concert with a varied programme suitable for all ages.

Williams has worked both nationally and internationally in the live performance and music industry and has been conducting and directing ensembles for over 20 years. He currently teaches clarinet and saxophone.

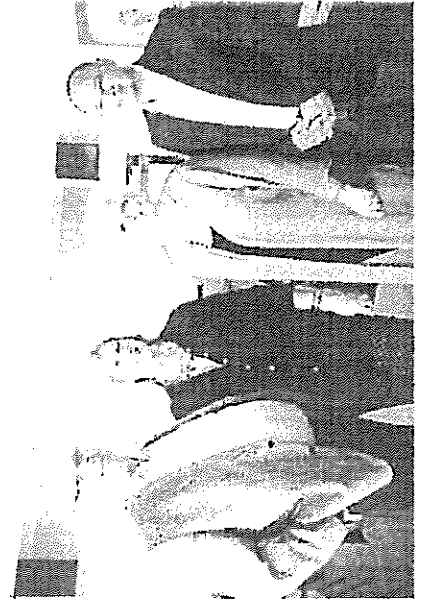
The NMMU George Campus

Choir and the South Cape Children's Choir, both under the guidance of music director and NMMU music alumnus Jan-Erik Swart, and the Imizamo Yethu High School choir conducted by Andile Skweyiya, joined the NMMU Wind Symphony in a mass choir and orchestra rendition of *America* from the musical *West Side Story*. The Freedom Medley from *Sarafina* and *My African Dream*, a perennial favourite of most South Africans, had the audience on their feet on numerous occasions.

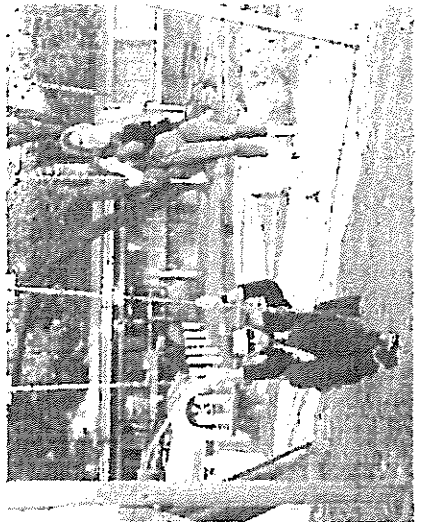
If this year's spring concert is an indication of the standard for next year, there won't even be space for a church mouse in the Dutch Reformed Mother Church. Dismiss the date for next year, you won't be disappointed.



A happy choir is a good choir. Since Jan-Erik Swart took up the baton at the NMMU George Campus Choir, the quality and repertoire of the choir has improved significantly. Photos: Myron Rabinowitz.



At the NMMU Spring Concert are, from left: George City Councillor Chris Noethling and his wife Carreen, South Cape TVET College Principal Eisie Potgieter and Municipal Manager Trevor Botha.



Members of the NMMU Wind Symphony warm up for their rendition of America from the hit musical 'West Side Story' at the Dutch Reformed Mother Church on Saturday.

Spring Concert Joy

The character rich two-centuries-old Dutch Reformed Church in George provided the majestic setting for the NMMU George Campus Choir's much anticipated and highly successful third annual Spring Concert on 17 October.

It was pure delight for music lovers as the NMMU George Choir, joined by the sophisticated NMMU Wind Symphony, adding another dimension and sound to the concert, together with the award winning South Cape Children's Choir, the talented Imiza-

mo Yethu High School Choir and the acclaimed George Male Voice Choir gave a performance which had the audience on their feet, requesting an encore.

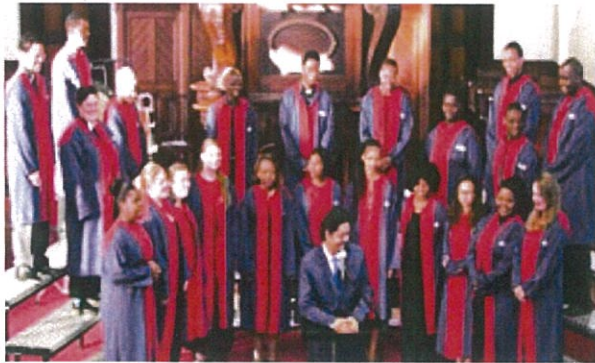
Prof Quinton Johnson, NMMU George Campus Principal and Patron of the NMMU George Campus Choir, has expressed his delight at the excellent standard of performance and the diverse range of the programme – covering classical orchestral, foot-tapping contemporary and proudly South African numbers. He congratulated

all participants with what definitely seemed to be a highlight on the arts and culture calendar for 2015!

The performance was broadcast live to an audience of about 200 000 on Eden FM, and potentially reached many others globally as far as Russia through the Internet. Mr Morne Pieterse, the Station Manager of Eden-FM (the media sponsor for the event), acted as the programme director for the third successive year. NMMU Music Alumnus, Mr Jan-Erik Swart directed both the NMMU George Campus

Choir and the South Cape Children's Choir, with NMMU music lecturer, Mr Gareth Williams, conducting the NMMU Wind Symphony. Mr Andile Skweyiya and Mr Michael van der Walt conducted the Imizamo Yethu High School Choir and the George Male Voice Choir respectively.

The concert was concluded on a high note with the mass choir and orchestra performance of the Freedom Medley from the musical production, Sarafina.



A proud Campus Principal, Prof Quinton Johnson, with the NMMU George Campus Choir during the recent Spring Concert.



Conductor Gareth Williams with the NMMU Wind Symphony.



NMMU Music Alumnus, Jan-Erik Swart, with two members of the choir, Natasha Zyl and Jonathan Ontong.



The Imizamo Yethu High School Choir bowled the audience over with their strong voices, featured here with their conductor, Mr Andile Skweyiya.



The George Male Choir, conducted by Mr Michael van der Walt, gave a breathtaking rendition of The Rose, Victoria Bay and Praise to the Lord.



Performing a joint number – the NMMU George Campus Choir and the world-renowned South Cape Children's Choir.

Festive concert to be held in West End

REPORTER

THE Northern Areas People Development Initiative (NAPDI) will be hosting a Festive Concert on Monday, December 14, from 7pm to 9pm at the West End Community Hall.

The aim of the concert is to celebrate local musical talent as well as start season celebrations with choir and band music.

The Northern Areas School Choir Organisation (NASCO) choir and the Mandela Metro School of Arts (MMSA) will be the main performers.

The musical programme includes Christmas carols, as well as popular songs such as *Kinders van die wind* and *Yellow polka dot bikini* and band items will include *One moment in time* and *I will survive*.

“The community must support the concert to encourage the learners and young artists because they need to see we appreciate them using their time and talents wisely,” said Naziem Bruce, General Manager of Napdi, who is hosting the event.

The contributions by the public (R20 for adults and R10 for scholars and pension-



At the back from left are Marvin Draai of NASCO and Naziem Bruce of NAPDI. In front from left are band members Jeremy Grootboom, Claude Africa and Kayden Africa.

PHOTO: SUPPLIED

ers) will be used to further advance the work done by organisations such as NASCO and MMSA.

For more info contact the Napdi offices 041 457 1422.







Trinder Square Music Concert & Picnic, 24 May 2015 @ 12:00

Feat: Asanda Mqiki, NMMU Wind Band, Two Tone Band,
NMMU Big Band & Greenwood Primary School Band



Entrance
(Free)

hosted by
mandela bay
TRUSTEES OF AGRIUM

Feeling the beat

By Deneesha Pillay on May 25, 2015

[Top 40 Under 40 bare their soles for charity](#)

[March against Monsanto](#)

Hlulani Pakama, left, and Kholekile Naki have fun at yesterday's Trinder Square music concert and picnic, hosted by the Mandela Bay Development Agency and NMMU Music Department.

The event took place opposite the Port Elizabeth St George's Club in Bird Street, Central, and artists included Asanda Mqiki, the NMMU wind and big bands, the Two Tone band and the Greenwood Primary School band.



Picture: Fredlin Adriaan

Promoted Stories

NMMU Arts & Culture Department
in collaboration with
The PE Opera House
presents ...



Nelson Mandela
Metropolitan
University

for tomorrow

2005-2015

Celebrating Women

ISISUSA JAZZ CONCERT

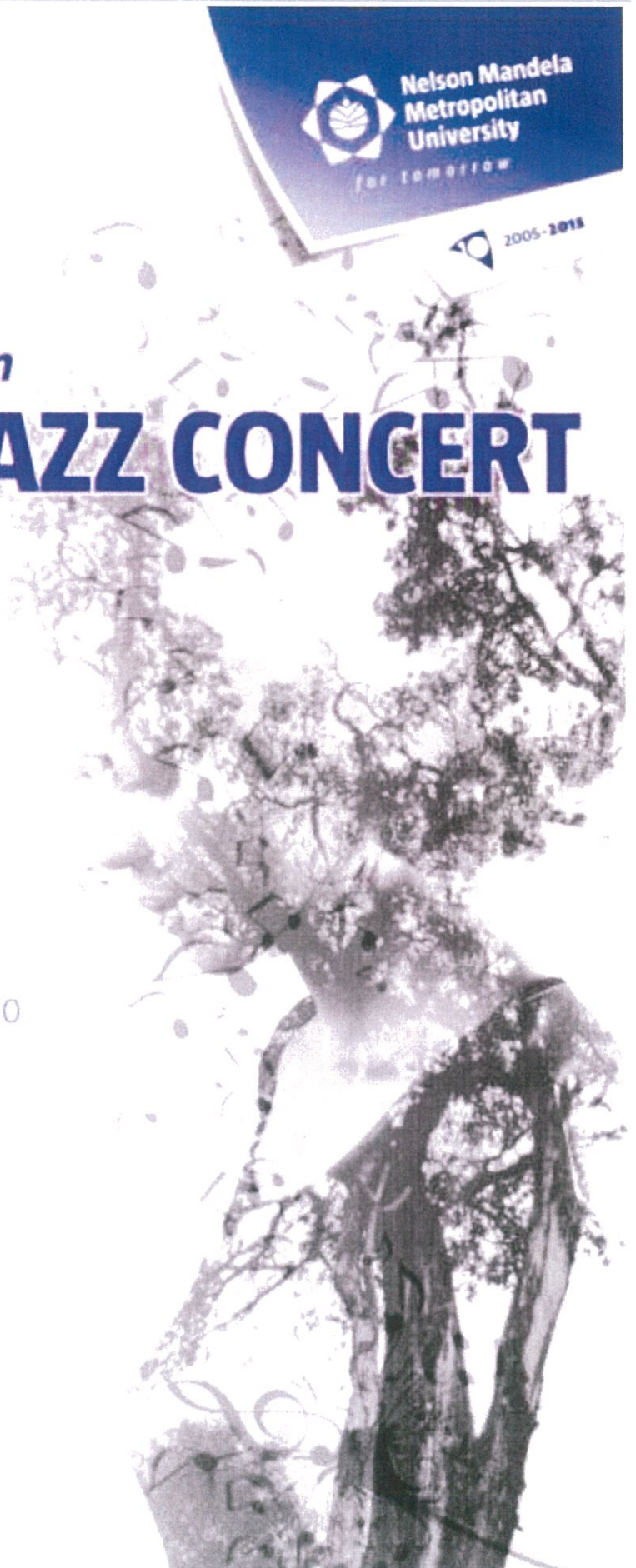
MAINTA & ASANDA MDIKI,
MAINTA, POLHISOHLI,
LORRE HARMONY,
LISA LOVE, BIG BAND

DATE: 25 NOVEMBER 2015
TIME: 18:00
VENUE: PE OPERA HOUSE

ENTRANCE: ADULTS - R50
STUDENTS & PENSIONERS - R30

Tickets available at
NMMU Arts & Culture Office
Main Building 15th Floor Room 14

For enquiries feel free to contact
Lubabalo Brandon Matiwane at
brandon.matiwane@nmmu.ac.za
0415042508



LifeStyle

Township soul duo bring vibe to Bay

By Annelisa on November 24, 2015

◀ Free opera concert tomorrow

Your Stars ▶

TOWNSHIP soul duo Maisha are using their New Brighton and Motherwell backgrounds as a tool to get where they want to be in life and will bring their ikasi vibes to two different stages this week: the PE Opera House and the Boardwalk.

Tomorrow the revamped Opera House, in collaboration with the Nelson Mandela Metropolitan University's Arts and Culture department, will host the two songstresses – Nomabotwe Mtimkhulu, 28, and Bulelwa "Kiki" Gahe, 29 – in their Isisusa Jazz Concert celebrating women.

The vibey line-up also includes powerhouse vocalist Asanda Mqiki, spoken word artist PoeticSoul, Lord Harmony, Lisa Love, the NMMU Big Band and more with a 6pm start at the Grand Old Lady of Whites Road.

Then, the NMMU Missionvale Campus is bringing the singers to the Boardwalk Amphitheatre on Saturday at 6pm.

Both vocalists spent their childhoods listening to their parents playing township jazz.

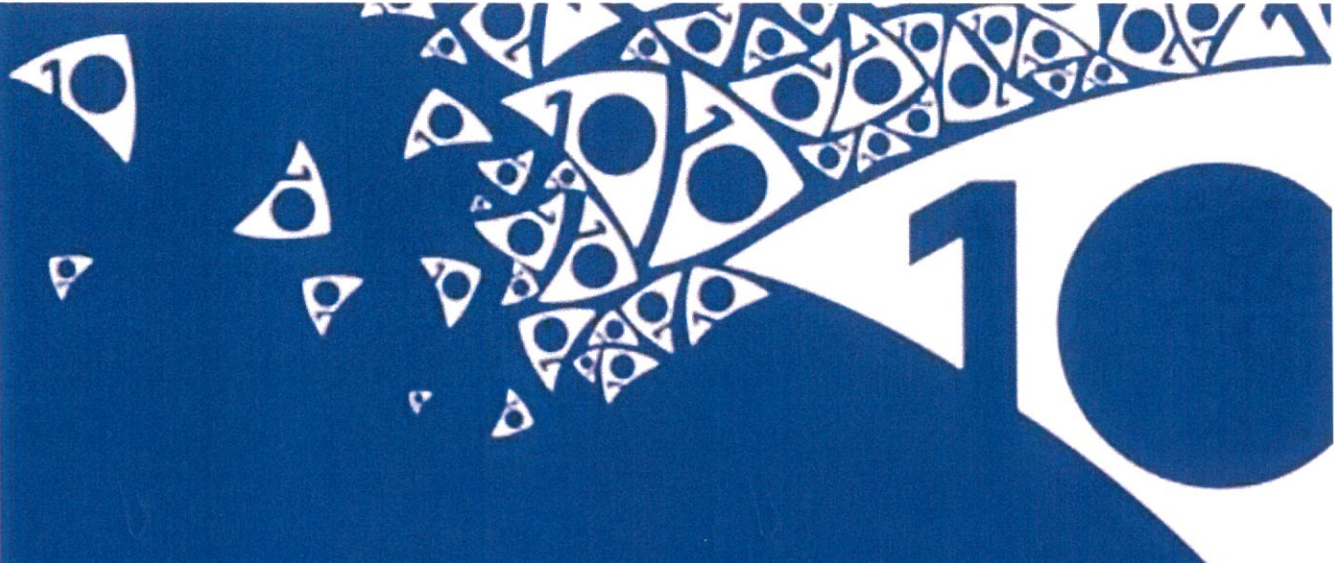
"This has been instrumental in the type of music we make," the duo said.

Now working on their first album, they describe their music as "Afro feel", influenced by Gloria Bosman, Phinda Mtya, Youssou N'Dour, and Gill Scott.

They will be supported on the Boardwalk stage by a professional six-piece band.



SOUL SENSATIONS: Bulelwa Gahe, left, and Nomabotwe Mtimkhulu will perform as Maisha tomorrow at the Opera House and on Saturday at the Boardwalk



You're all invited to celebrate 10 years of NMMU

MADIBAZ DAY

11 May 2015

EXPO

Showcasing a decade of
success by NMMU faculties,
departments, schools &
support services

Indoor Sports Centre

11am till 3pm

CONCERT

Starring the best of
NMMU's staff & students

Sports Stadium

3pm till 5pm

NMMU Vice-Chancellor Prof Derrick Swartz to address staff and students

**Wear your T-shirt, win prizes and bring your
picnic baskets ... let's celebrate**

Celebrating
10 YEARS
2005 - 2015



**MUSIC
PRODUCTION
WORKSHOP**

PRESENTED **BY BILL MAXWELL**

GRAMMY NOMINATED PRODUCER, DRUMMER, ARRANGER AND COMPOSER

Will present a Music Production workshop for songwriters, arrangers, recording musicians and music technology students. A wide range of topics will be discussed taking you on a journey from creative conception to finished product that can be performed on radio or sold on iTunes or in a record store.

Duidelik Fleurvol

VENUE: NMMU, BIRD STREET CAMPUS
DATE: 19 MARCH 2015
TIME: 09H30 - 12H30



NORTHERN
ARTS
FESTIVAL

RSVP TO INFO@TWOTONEMUSIC.CO.ZA OR SMS 079 246 8199

**DEAR
MUSIC TEACHER/
CONDUCTOR**

MASTER CLASS

PRESENTED **BY FLETCH WILEY**

TRUMPETER/FLAUTIST - USA



It is with great pleasure that we invite you and your students, to this Master Class as part of the education component of this year's Northern Arts Festival. The NMMU Wind Band is the resident ensemble for the class.

Topics of discussion will focus among others on musicality, tone production, positive practice habits, and ensemble music making. The class is aimed at conductors as well as young aspiring musicians who play wind instruments and perform in wind ensembles.

Duidelik Kleurvul

**VENUE: GREENWOOD PRIMARY SCHOOL
HALL (PARK DRIVE)
DATE: 18 MARCH 2015
TIME: 14H30 - 17H00**

NORTHERN
ARTS
FESTIVAL

RSVP TO INFO@TWOTONEMUSIC.CO.ZA OR SMS 079 246 8199



NMMU Department of Music
presents,



Nelson Mandela
Metropolitan
University

for tomorrow

COLLABORATIONS

A concert by

**NMMU Wind Symphony with Paul Richard (Binge Saxophone Concerto)
& Greenwood Primary School Band**



25 October 2015 | 15:00
St Mary's Cathedral, Central
(opposite the Main Library)

R60 adults, R40 pensioners and R20 students



Local musicians shine in music competition

CULTURE · Mon, 29 Jun, 2015

 Recommend  0  G+1 0

STAFF REPORTER

After a wonderful display of young musical talent and some fierce competition over the course of last week, the prize-winners in the ninth Grahamstown Music Competition were decided at the final concert at the Beethoven Room, last Saturday evening, 27 June.

Grahamstown's own local competitors did extremely well.

Sascha van der Merwe came third in the Junior category and her sister, Tegan, was a finalist in the Senior category and won the award for the most promising Grahamstown entrant.

Theresa Dwyer was a finalist in the Tertiary category and also won the prize for best performance of a work by a South African composer.

Competition organiser, Catherine Foxcroft, said, "The competition showcased some of the country's finest young musicians who gave some truly outstanding performances.

"It was hosted by Rhodes and was once again one of the highlights of Grahamstown's musical scene. Audiences and contestants thoroughly enjoyed it.

"Many taking part reported that they felt enriched by the friendly competition environment and promised to return next year.

"It was a treat to hear some of these young performers display their musical flair with such skill and finesse."

Here are all the results:

JUNIOR CATEGORY

- 1st Dane Van Graan (Bethlehem)
- 2nd Kala Antoinette Pearce (Bethlehem)
- 3rd Sascha van der Merwe (Grahamstown)

SENIOR CATEGORY

- 1st Beate Boshoff (Bethlehem)
- 2nd Rachel Wedderburn-Maxwell (Durban)
- 3rd Daniel Brodie (East London)

TERTIARY CATEGORY

- 1st Caryn Reed (Pretoria)
- 2nd Mieke Struwig (Port Elizabeth)
- 3rd Julian Lume (Pretoria)

SPECIAL PRIZES

- Finalist and prize for most promising Grahamstown entrant Tegan van der Merwe (Grahamstown)
- Finalist and prize for the best performance of a South African composition Theresa Dwyer (Grahamstown)
- Prize for the best woodwind performer Mieke Struwig (Port Elizabeth)

STUDENT 1

We are extremely grateful to have received funding to be able to go on this tour. We were given the opportunity to exhibit our brilliant development that has taken place over the last year. This was evident in the fact that the performance was very well received by the audience in George. Their energy made it a pleasure to play. With regards to aspects not directly related to the band itself, we had an excellent bus driver that made the transport between venues run smoothly, and our accommodation was very nice, we felt comfortable and safe at Pine Lodge. One thing related to the tour that could have been better was that the rehearsal schedule was not accurate, we spent a lot of time waiting at the rehearsal venue for our practice to start. Our time management was very good though, we followed the schedule to the letter and were at our destinations at the correct times. I think it would be beneficial to the bands overall performance if we have a specific list set for the music that will be played on tour. And to follow up on that to make sure that the music is polished before the final decision is made to play that piece.

Observations on the overall idea of the band and all the rehearsals, having sectionals every week with the different instrument groups is good, though would prefer to spend more time on the music for band, breathing and technique is important, though if more time in the hour set aside for sectionals could be focused on the sections in band music that need work, included the tuning of certain areas. With the previous mention of tuning, it would be helpful to everyone if we had time set aside, or a workshop/masterclass, to help us learn more about our individual tuning, teaching us exactly how to adapt our embouchure and tuning during the concert. In future, if we play a piece with a fast tempo, we should gradually increase tempo to the desired speed before the soloist arrives. Lastly, to improve sound in venues where the woodwinds lack volume it would be advisable to change the layout of the woodwinds so that the flutes are placed on the left of the conductor, ensuring the instruments sound to be directed to the audience.

STUDENT 2

What is good

I believe progress has been made. This is the single most important thing, and the whole point of these trips. In a closed environment such as NMMU, with 2 concerts a year on home ground, there is no room for growth, no need for standards or goals, little risk and almost no reward. We see this in many different spheres, in fact: whether it is practical, ensemble or even in theoretical fields it is not good to work in isolation – being cut off from the world is seldom a good thing. These things are incredibly important, but are just not going to happen while living in a bubble.

But to go out and perform for different people DOES require these things. It is suddenly necessary to have standards, because we can no longer rely on sympathetic ears hearing our music. Goals that were previously only dreams suddenly need to actually be achieved – challenges NEED to be overcome by a specific date, otherwise touring is not a possibility. This forces us to actually get things done – and to some extent it has.

To summarise, Grahamstown perhaps pushed us outside our comfort zones, and ended a certain amount of stagnation. Furthermore, our strengths, as well as our weaknesses and technical failings were highlighted.

What is not good

The most apparent technical failing that became apparent was intonation – which is not a problem, but rather a symptom of a larger problem – a lack of listening! This obviously does not only pertain to tuning – as an example, the recording of the Ránky Euphory felt at times (especially a little while after the beginning) very disorganised. It did pull together, but so much was happening, and without listening no one seemed to know what the bigger picture was supposed to be.

Listening and awareness is an important issue, which needs to be tackled both in small sectional

groups, the larger sectional groups as well as in the full band. Listening will help with not only intonation, but also overall balance and interpretation.

Listening, awareness and intonation needs to first be tackled in the smallest of groups before there can be any hope of it working in larger settings.

It would also be good if people studied the recordings that were sent. Most likely do not (educated guess).

What is working

Sectionals – the small groups. These are where persistent problems are actually fixed, and very little time is wasted. There is no need to ignore half the people just because one group can't do what it needs to – a problem inherent in large ensembles. No one needs to become angry or frustrated in this small group, because problems are expected – the whole point is for the entire group work them intensively until they disappear. Naturally this only works if people have some working knowledge of their parts.

What are we doing that needs to stop

Attitude is terrible.

There is most definitely a wrong-headed approach to wind band. People do arrive having not looked at their music. I've heard this, and I've done it myself too. In fact, generally speaking, I believe that a large portion of the band do not look at their parts, except at wind Band and sectionals.