

NEWSLETTER OF THE SOUTH AFRICAN ASSOCIATION FOR JAZZ  
EDUCATION  
(A CHAPTER OF IAJE)

# SAJE NEWS

Newsletter No.19, April 2006  
Glynis Malcolm-Smith : Editor  
Diane & Michael Rossi : Assistant Editors

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## MESSAGE FROM THE PRESIDENT

Dear Members

I am appealing to all members, old, new and potential to come to Durban at the end of September for our Conference and enjoy the Awesome Africa Festival at the same time. The weather will be great and the cats are cool and we just need you to complete the picture. I am very proud to announce that my wife has recently become the Minister of Arts and Culture for KwaZulu-Natal so we certainly know that someone will have heard of our efforts in jazz education and performance!

I am in touch with Cathy Brubeck our Conference organizer and with Glynis Malcolm Smith at the Jazz Centre and will be overseeing their input from now until the big event.

Sincerely  
Brian Thusi  
SAJE President

## SAJE UPDATE

THE SOUTH AFRICAN ASSOCIATION FOR JAZZ EDUCATION (SAJE) has been in existence for sixteen years with dedicated involvement of the country's top educators and performers.

SAJE MISSION STATEMENT;

- \*Ensure the continued growth and appreciation of Jazz and Jazz Education
- \*Initiate programmes which promote understanding and appreciation of Jazz
- \*Provide leadership to educators regarding curricula
- \*Assist teachers and practitioners with information and resources
- \*Take active part in organizing clinics, festivals and symposiums at national and regional level
- \*Promote use of Jazz principles, methods and materials at all levels of music education
- \*Maintain active contact with IAJE worldwide and its headquarters in USA
- \*Promote inclusion of African Jazz and embrace it fully

SAJE is an active member of IAJE

The INTERNATIONAL ASSOCIATION FOR JAZZ EDUCATION (IAJE) with over 8.000 members in 45 countries is the leading authority and primary voice for the promotion of Jazz through education and outreach in the world.

IAJE membership is made up of a wide range of constituencies from around the world involving educators, performers, composers, arrangers, students, scholars, music industry representatives and music enthusiasts.

#### SAJE MEMBERSHIP FEES FOR 2006

Individual members	R150
Individual students	R100
School membership	R675 (School membership entitles 2 teachers and 4 scholars)
Associate membership	R800 (Associate membership entitles 2 members for your institution or association)

I sincerely hope you will join SAJE today and become the part of this exciting body.

MISO MARKOVINA – MEMBERSHIP OFFICER SAJE

[miso.markovina at mweb.co.za](mailto:miso.markovina@mweb.co.za)

## CONFERENCES AT HOME AND ABROAD

Attending IAJE Conferences certainly raises the level of enthusiasm and this year the 33<sup>rd</sup> Annual Conference held in New York City was no exception. Interest flowed in both directions and the first-ever reception we hosted on behalf of SAJE was attended by five IAJE Executive Board members including the President-Elect, Chuck Owen, a number of African American Caucus representatives and special guests like Jamey Aebersold, Dennis Tini, John Hasse, Fred Noren, Larry Ridley and Bob Sinicrope. We were able to thank Bill McFarlin personally for all the help he has given SAJE over the past 19 years of our connection and the social event also provided an opportunity for introductions and friendly discussion. In addition to Mike Campbell, Mike Rossi, Chats and Karendra Devroop, the party included dedicated jazz festival producers Rashid

Lombard and Peter Tladi. They pledged support for our activities and felt that a SAJE/IAJE gathering should happen every year.

The Executive Board of IAJE has decided to add a seat for “Africa and the Middle East”. The other regions are: US; Canada; Australasia and Europe. At first we were under the impression that there was a choice as far as placing South Africa in an IAJE region because of our strong ties with numerous artists and teachers from Europe. A number of us favoured going in with Europe. However, it subsequently became clear that with regard to IAJE Board Membership, we had a better chance of having a representative on the Board if South Africa was included in the new region. We will have an opportunity in June to vote for the IAJE Executive Board office-bearers and the new Executive Board Member. The Middle East has very good candidates for this position so we certainly need to increase our SAJE membership, if we want one of our members on the Board.

SAJE made a strong showing in New York with Mike Rossi’s clinic and launch of his book, “Contrast and Continuity: A Diatonic and Multi-Coloured Approach to Improvisation”. Dave Liebman and Andre Petersen collaborated with Mike in this filled-to-capacity session chaired by Darius Brubeck and interest was high. Chats and Karendra Devroop’s research presentation “The Occupational Aspirations and Expectations of Students Majoring in Jazz Studies in South Africa” was extremely informative and Darius’ paper, “Shaping Jazz – An Ornette Coleman Debate” provoked lots of discussion. Bob Sinicrope dedicated Milton Academy Jazz Combo’s performance of Monk tunes to Lulu Gontsana and TS Monk guested with the group. We certainly hope that some of these presentations will be repeated at our forthcoming conference. Talking about which, here are some details for you to note and please spread the word.

**Our 8<sup>th</sup> SAJE Conference will take place in Durban this year from September 29<sup>th</sup> to October 1<sup>st</sup> and it will coincide with the AWESOME AFRICA Festival which will include some of our conference bands. We hope to begin at 2 pm on the Friday afternoon so please make plans to arrive in Durban by Friday noon for registration or even Thursday night. The theme “Jazz: The Original World Music” encourages as wide a participation as possible and letters of invitation with costs and a reply form will be sent out shortly. Meanwhile you can reach us with ideas and suggestions for the conference at: [brubeckc at ukzn.ac.za](mailto:brubeckc@ukzn.ac.za)**

**Cathy and Darius Brubeck (SAJE/IAJE Reps)**

### ***News from the University of KwaZulu-Natal, Durban***

Our weekly Wednesday “Trios” concerts have become the highlight of Durban’s Jazz Calendar. Recently, in collaboration with Alliance Francaise and IAJS we hosted two very exciting international groups. First up was “**Nhanssala**” a

production featuring 6 French and 5 Mozambican artists playing a wide range of music from jazz to rock. The name Nhanssala translates to “crazy” and that’s how it was. Everything from power tools to typewriters were incorporated into the performance which was loads of fun. Their odd instruments, such as plastic packets and bottles made really wonderful sounds and their compositions were incredible. Next up the Centre was privileged to host the **Mario Canonge Trio** who played a one off concert in Durban before departing to participate in the Cape Town Jazz Festival. This exceptional band from France featured Mario (piano) Etienne Mbappé (bass) & Roger Bhiwandi (drums). The Trio had the amazing ability to adapt to a wide variety of genres, jazz, zouk, salsa, you name it, they played it! Behind the basic “square form of the “beguine” or “salsa” the trio created brilliant jazz, spicy, joyful. All the musicians have worked with an impressive array of singers and musicians including Ray Charles, Dee Dee Bridgewater, Salif Keita and Carlos Santana to name a few. The band simply “blew the jam packed capacity audience away”. After the show a number of our students spoke to Mario on stage and next thing he enthralled them all by sitting at the piano and giving an impromptu workshop.

Congratulations to Concord Nkabinde former graduate of University of Natal who was recently recognised for his work as a jazz musician by being awarded the 2005 Standard Bank Young Artist of the Year Award in the jazz category. Concord has toured and performed with a wide range of artists, most notably Johnny Clegg and his debut cd album “the time, the season” is now available.

Here is our April programme and jazz enthusiasts visiting Durban will be most welcome.

- |                       |   |
|-----------------------|---|
| 4 April               | Folk club features virtuoso guitarist <b>NIBS VAN DER SPUY</b> plus acoustic guitarist <b>FERNANDO DA COSTA</b> & blues singer <b>DINA DANIELS</b> .<br>Admission: R20 (R10 students) 5.30 - 7.30 pm  |
| 5 April<br>Wednesday  | <b>BIG IDEA</b> featuring Gareth Gale (drums) Burton Naidoo (keyboards) Quincy Fynn (vocals) Ian Baggette (USA) bass. Admission: R10 (students R5) Time: 5.30 - 6.30 pm   |
| 19 April<br>Wednesday | <b>THELONIOUSPHERE</b> with Burton Naidoo (piano) Ian Baggette (USA) (double bass) & Donovan Jacob (drums) Admission: R10 (students R5) Time: 5.30 - 6.30 pm  |
| 26 April<br>Wednesday | “ <b>SWEDISH SOUTH AFRICAN CONSPIRACY</b> ” with Melvin Peters (piano) Jeff Robinson (sax) Ian Baggette (USA) (double bass) Bruce Baker (drums) & Swedish vocalists <b>Magdalena Konefal &amp; Linn Johnels</b> NB: Double Set R20 (students R5) Time: 5.30 - 7.00 pm |
| 28 April              | <b>Blues Club</b> presents <b>THE BANDITS &amp; Friday</b> <b>BOBBY &amp; THE DYNAMITES</b><br>Admission: R20 (R10 students) Time: 5.30 - 7.30 pm   |

Glynis Malcolm-Smith - Programme Administrator

News Flash !!!

**WYCLIFFE GORDON LEADS NEW ORLEANS STYLED SEPTET FOR JAZZ AT LINCOLN CENTER'S FIRST EVER TOUR TO SOUTH AFRICA IN COLLABORATION WITH THE U.S. DEPARTMENT OF STATE. The Centre for Jazz & Popular Music is honoured to host the Septet which will give 2 workshops (15 & 16 May) and a public performance on 17 May at 5.30 pm.**

### **REMEMBERING LULU GONTSANA**

SAJE member Lulu was in his prime as an artist and at the very center of the generation of musicians that revived jazz in South Africa. They were too young to be 'exiles', yet mature and experienced enough by the '80s to remake a national jazz scene. He participated in literally hundreds of great music projects and I often introduced him as "South Africa's house drummer".

We were colleagues for 20 years and from the time he was a student at the University of Natal up to our last international 'Afro-Cool Concept' tour in 2004, he never let me down either as a friend or band member and I'm sure that his wide circle of friends would say the same. One expected a high level of creativity and he always came through. I'm so thankful that we recorded together as *Afro-Cool Concept*, *The NU Jazz Connection* and *The Jazzanians*.

He was a great musician who made an essential contribution to the canon of South African jazz. He had a deep practical knowledge of jazz history and a phenomenal memory. As a master drummer, he was spontaneous and exciting, always arranging his own spectrum of sonic colours to produce variety and drive.

We had many good times together all over the world. Lulu was certainly one of a kind and Cathy and I will miss him forever. It is always good to laugh on the road and thanks to Lulu we did that a lot.

**DARIUS & CATHY BRUBECK**

### **News from University of Cape Town Jazz Studies Program**

2006 started off with a bang with a February-March visit organized by Mike Rossi of esteemed jazz historian, pianist Dr. John Edward Hasse, Curator of American Music, National Museum of American History, Smithsonian Institution in Washington D.C. Dr Hasse's events at **SACM** included lecture/demonstrations of the jazz masters and related topics such as "**Louis Armstrong: an American Icon**", "**Ella Fitzgerald: First Lady of Song**", "**A World Without Art: Why We Need the Arts More Than Ever**", "**Miles Davis: Prince of Style**", "**Leadership Lessons from the Jazz Masters**", and ending with a **Multi-Media** concert entitled "**Duke Ellington: Genius Beyond**

**Category**", featuring the **UCT Big Band** conducted by Rossi with Dr. Hasse providing key insight into the genius of Ellington via Power Point presentations within the framework of the concert.

Late March and early April found staff and students very involved with the **Cape Town International Jazz Festival**. Performances by the **UCT Big Band** conducted by Mike Campbell, workshops by Mike Rossi, and "**A Tribute to Ray Charles**" that featured UCT staff & students Vaughn Fransch, Willie Haubrich, Christopher Engel, Abigail Petersen, Melanie Scholtz, Mimi Ntenjwa and Mike Rossi with U.S. based **Heads Up Super Band** members Gerald Veasley, Joe McBride, Kenny Blake, and Jamil Byrom. Other SACM events include the first ever **SACM Saxophone Day**, April 22<sup>nd</sup>, Mike Campbell and the **UCT Big Band**, May 6<sup>th</sup>, over twenty big bands will feature in the annual **Cape Town Big Band Festival** May 25-27<sup>th</sup>, **Six String Things** with guitarists Gary Deacon, James Grace and Darryl Andrews in August, **SAMRO** Big Band Jazz Concert in September and the **SACM Jazz Festival** October 11-13<sup>th</sup>.

On 30 March **SACM** staff also participated in the inaugural **South Atlantic Jazz Music Conference** held in conjunction with the Cape Town International Jazz Festival.

The **SACM** continues to receive international visitors from Norway, Sweden, The Netherlands and the US on a regular basis who offer a wide variety of workshops, master-classes and concerts throughout the year. Among those who have passed through this year include Swedish trombone legend **Nils Landgren** and his band, who presented a very successful workshop in early March. US guitarist and Thelonious Monk specialist **Gary Wittner** will visit in June for a series of workshops.

## **UNIVERSITY OF CAPE TOWN**

### **South African College of Music** **SACM SAXOPHONE DAY**

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**For all saxophonists and enthusiasts of all ages!**

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The day will feature master-classes, lectures, various saxophone ensembles, industry related products, mouthpiece design, reed making sessions, instrument repair workshop, and the latest saxophone instruments and designs.

***In conjunction with Paul Bothner Music and  
Rampone & Cazzani – makers of Handmade  
Italian Saxophones, Quarna Sotto, Italy.***

22 April, (Saturday) from 9 am in the Baxter Concert  
Hall and Chisholm Recital Hall

\*\*\*\*\*

This SACM Saxophone Day is organized by Dr.  
Michael Rossi.

For more information contact: [rossim at  
protem.uct.ac.za](mailto:rossim@protem.uct.ac.za)

Telephone: (021) 650-2626, 650-2623

*Day events are free and open to all saxophone &  
woodwind enthusiasts.*

*Normal admission for the SACM Evening concert*

**ROSSI'S BOOK HITS A HIGH NOTE AT IAJE IN NEW  
YORK!**

Billed as the "largest and most competitive" international jazz conference in the world, the 33rd Annual International Association for Jazz Education (IAJE) in New York proved peerless as a launch pad for Mike Rossi's new book "Contrast and Continuity in Jazz Improvisation: A diatonic and multi-colored approach", published by Advance Music.

An associate professor at the South African College of Music, Rossi presented a performance and lecture based on the concept of his book. His presentation received an overall rating of "excellent" from IAJE monitors and the more than 250 who attended Rossi's presentation at the international conference. The presentation was augmented and supported by the great Dave Liebman in words and music and UCT's Andre Petersen on piano. Darius Brubeck presided over the Rossi/Liebman presentation "A Diatonic & Multi-Colored Approach to Improvisation". Liebman and Brubeck also wrote forewords to the book.

Throughout the month of January, Rossi also lectured and performed in Florida and Boston where he recorded a jazz CD for release in the US, with Chamber Jazz and Hofner guitarist and author Anthony Weller.

Fellow musicians and educators have tendered high praise for his book, which has also been nominated for the 2006 UCT Book Award.

Dave Liebman, jazz artist, educator and author, said the book reflects "the seriousness of his [Rossi's] dedication towards informing interested musicians about other ways to conceive of the common jazz vocabulary".

Professor Ulrich Suesse of the Stuttgart Conservatory said: "This is one of the best approaches I've seen towards developing a contemporary language for improvisation and also competition." He added: "Our students and I have experienced Rossi's approach first-hand in workshops and concerts. It's musical fun and liberating!"

Dr Ian Darrington (MBE PhD MA, Director of Jazz Performance Wigan Council, UK, European Rep of IAJE)

"A wonderful resource and a MUST HAVE for all jazz educators and all serious jazz students. The attention to detail and thoughtfulness that Mike Rossi exhibits in his teaching and his playing is mirrored throughout this superb book. Excellently presented with concise text, it will prove invaluable in helping students develop and perfect the art of practising and the art of musical performance"

Bill Prince (Multi-Instrumentalist, Professor, University of North Florida)

Mike Rossi's new book, "Continuity and Contrast in Jazz Improvisation" is a welcome addition to the world of jazz improvisation. Mike gets right to the point by beginning with what most of us already know and quickly shows us how to enrich our vocabularies through a multi-colored approach to improvisation. The introduction alone has enough to challenge even the most advanced players. This book should be on every jazz musician's shelf.

"Contrast and Continuity in Jazz Improvisation" is an advance music publication available from:

Atlas Books - Cape Town  
18 Main Road  
Rondebosch, 7700  
Tel:(021) 686-8768

Advance Music  
[www.advancemusic.com](http://www.advancemusic.com)

Aebersold Jazz Inc.  
[staff at jazzbooks.com](http://staff.atjazzbooks.com)

Parts of this article appeared in the 27th of February 2006, (Volume 25 No 02) Monday Paper, Helen Theron, author.

A University Masterclass with Dave Liebman (1986) - transcribed by Dr. Michael J. Rossi

**\*author's note** - In addition to hearing Dave Liebman perform live on a number of occasions in the 1980s, I took a number of lessons and also attended masterclasses by "Lieb". These were all truly inspiring experiences and moments! Even to this day; for bursts of musical and personal inspiration, I would pull-out-the-tapes from my sessions with Dave. I decided to transcribe one of these tapes for all to be hopefully become inspired! (Dave Liebman's biography : <http://www.upbeat.com/lieb/bio.htm>). The following has been transcribed from a 1986 Masterclass with Dave Liebman held at the University of Miami. This paper is divided up into the following topics as discussed and presented by Mr. Liebman. The author attempted to keep the frankness and speech patterns/nuances of Mr. Liebman throughout the transcription. The complete transcription can be read on the SAJE web site at: <http://www.saje.org.za/?q=news>

**TOPICS: The Role of the Pianist in the Rhythm Section; Playing with Energy and Conviction; What is a “Good” or “Bad” performance in a young ensemble; Composition; Learning Repertoire; Career Choices – Artistic and Practical; Practicing; Cultural Pursuits; Listening to Music; Eclecticism; and Personal College Education Experience.**

**Topic # 2 : Playing with Energy and Conviction:** You can get away with murder if you play it with a lot of feeling. As simple as that sounds, I don't mean murder that you're jiving', but if you say it with conviction – I used to have a friend named Lonnie who was a drummer when I was about 18 or 19 and I was just starting out. He would say: “Straight ahead with a big tone”. And I would ask: “What do you mean?” He said: “You're not sure what you're doing, you kind of play soft, try to blend in, and you don't want to be too loud you know?” I didn't understand what he meant. What he meant was, that whatever you're trying to say, say it with confidence, say it with feeling and say it with your soul and your heart behind it, which means put some energy into it; that's what it really means. Musicality is a matter of degrees and experienced learning and so forth, but the energy is your own responsibility. That's the thing, when I hear guys play, some places you go you know they know what's going on, but boy they play like it's sleep time. It used to make me feel just kind of apathetic and I would not say much about it, but now the first thing I pin anybody on is lack of energy no matter what level they're on. Wrong notes – cool, loosing the place – no problem, lack of energy – It

doesn't matter how much music you learn, the thing you have to develop is "being there". That's the thing about improvisation, it's present time.

That's the biggest thing about it psychologically- you're there! You think about the implications of that; there's no future, there's no past. I mean you may be thinking of the fifth chorus; that's music, but you're in that little spectrum of the world improvising on these chords or whatever it is, this cycle, this feeling, then it's over. You might go away and think about the next tune, or think about what you just did, or think about what the pianist is doing; but basically it's over. There's nothing you can do about it. That present time thing, I think it's a matter of having energy at the moment, you get into something. When you want to lay back, you use that kind of energy. So that's an important thing to notice in who you play with, who you play with when you have a choice; I'm not talking about assigned classes or anything like that. I say when you can pick anybody. People ask me, I guess because I recommended (saxophonist) Bill Evans to Miles and because I know a lot of those generation of players, what do you look for in a player, what do you like and so forth. Definitely the thing to look for, and I didn't know this when I was young, is to look for energy, I mean commitment to it at the moment. Now a guy maybe getting high off in the corner the rest of the day, you understand? But when they're there, they give it. That's the game, the rest is personal.

## **South Atlantic Jazz Music Conference**

The inaugural South Atlantic Jazz Music Conference took place in Cape Town on 30 March, coinciding with this year's Cape Town International Jazz Festival. The conference hosted numerous delegates and speakers representing different stakeholders pertinent to the development and strengthening of jazz in South Africa. Panel discussions were held and focussed on four main topics:

- Combing efforts to strengthen the future of jazz
- Investment in the South African music industry
- Expanding the jazz audience
- Increasing live performance opportunities for jazz musicians

Panels consisted of representatives from among others Government, SA Tourism, business stakeholders, media, organised music bodies such as SAMICI, the SA Music Export Council, the SA Music Promoter's Association, the Swedish Jazz Federation, Jazz Alliance International, musicians and music venue proprietors.

Panellists addressed the forum and explained their interests in jazz development and what their particular sector is doing as a contribution to the strengthening and development of the idiom in South Africa. The merits of establishing a national jazz forum was highlighted. With this in mind and from a jazz education point of view, Miso Markovina from SAJE encouraged those involved in the setting up of such a forum to evaluate and draw into its fold structures such as SAJE.

SAMICI – the South African Music Co-operation Initiative – is a gathering of various music industry stakeholders and its representative indicated that jazz education and its institutions, formal and informal, has been identified by SAMICI as a key stakeholder for

jazz development. He said a process for SAMICI to make contact with the education sector is under way. They intend going on roadshows throughout the country with national and local Arts and Culture authorities, through which they hope to reach role players in both the formal and informal music education sector.

Arts and Culture Minister Pallo Jordan indicated Government's struggle in spreading its resources across the many areas of society. Jazz and the rest of the music industry cannot be favoured above social needs such as housing for the poor. He implored musicians to unite and act collectively, thereby protecting their interests and curbing that which leads to the exploitation of musicians.

The conference once again confirmed the myriad and complex problems within which jazz functions in South Africa and that there are no quick fixes. At the very least delegates seemed buoyed by the establishment of such a forum where role players can convene and share ideas.

The conference will formulate reports based on the panel discussions.

### **PAUL SEDRES (UCT)**

Dear Music Teacher/Lecturer/Student/Jazz Enthusiast

#### **15th STANDARD BANK NATIONAL YOUTH JAZZ FESTIVAL – 2006**

The annual SBNYJF 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 be considered for selection to the National Jazz Bands.

**DATES** Wednesday 28 June (15h00) to Tuesday 4 July (07h00). This coincides with the first five days of the National Arts Festival.

**VENUE** The D.R.Wynne Music School, St.Andrew's College and the Diocesan School for Girls, Grahamstown

**PARTICIPANTS** Young musicians between the ages of 13 and 26 who wish to learn more about jazz, or interact with the top young players in the country. They do not have to be a member of an educational institution. A **minimum of Grade 3-5 playing standard** is required on any accepted Jazz instrument. Members of disadvantaged communities with little formal musical education will also be considered.

**FORMAT** Every day, each course participant will rehearse in a big band and choose to attend an array of workshops and electives on jazz topics such as improvisation, South African 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. We also have visiting international 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 next to the NYJF venue as part of the Standard Bank Jazz Festival.

### **MUSICIANS – PERFORMERS AND TEACHERS**

Drums, Percussion	Kevin Gibson, Kesivan Naidoo, David Taylor (US), Stich Wynson (Canada), Pieter Bast (Holland), Lukas Niggli (Switzerland)
Bass	Marc Duby, Concord Nkabinde, Charles Lazar, Chantal Willie, Shaun Johannes, Martin Sjöstedt (Sweden), Wiro Mahieu (Holland)
Piano	Hotep Galeta, Andre Petersen, Neil Gonsalves, Paul Hanmer, Mark Fransman, Dennis Tini (US) Jeroen van Vliet (Holland)
Guitar	Mageshen Naidoo, Bheki Khoza, Gary Wittner (US)
Saxophone/clarinet	McCoy Mrubata, Buddy Wells, Sidney Mnisi, Shannon Mowday, Johan Hörlén (Sweden), Ray Blue (US/Germany), Paul van Kemenade (Holland), Chris Collins (US)
Trumpet	Brian Thusi, Feya Faku, Duke Ngcukana, Gustavo Bergalli (Argentina)
Trombone	John Davies, Bertil Strandberg (Sweden), Louk Boudesteijn (Holland)
Vocals	Deborah Tanguy (France)

All of the performers above will also be teaching, and there will be additional staff assisting with the teaching programme. There may be a slight change in personnel before the festival.

**COSTS** *High school students* will be **R900 per participant** for staying on the DSG campus. Teachers can book single (**R1150**) or double (**R1050**) room accommodation in place of dormitories, dependent upon availability. This will include accommodation and all meals. *Tertiary students* will this year need to make their own accommodation arrangements, and the course fee is **R350**, which includes lunch and supper each day at DSG. Options for accommodation are Rhodes University (our recommendation - 046-603 8393), Victoria Girls High (046-636 1550) or Old Gaol Backpackers (046-636 1001).

**BURSARIES** There are a number of bursaries available to offset the costs of the SBNYJF, sponsored by **Standard Bank**, and the **South African Music Rights Organisation (SAMRO)**. No participant will receive a full bursary, but will be considered for a part scholarship if a full application is submitted. **Scholarships will not be awarded to late entries.**

**TRANSPORT** Transport will be subsidised by the SBNYJF for participants from outside the Eastern Cape. A Transport Subsidy application must be filled in, either individually or as institutions.

**CLOSING DATE** It is essential to fill in the enclosed application forms in full and submit them before the closing date. The number of SBNYJF participants will be limited to 210 this year and last year we unfortunately had to turn away over 200 further applicants. There will be set numbers allocated for the number of school, tertiary and development musicians accepted. The final date for entries is **THURSDAY 31 MARCH 2006**. Late entries will be accepted until 13 April.

**ENQUIRIES** Any queries should be directed to the NYJF Administrator, Donne Dowlman, or myself, at the addresses and telephone numbers above. Please note the change of festival email address, fax number, and the account for payments. Lesley McQuaid is unfortunately no longer available to assist with the festival.

**E-MAIL** It would be easiest to communicate with all participants and institutions via e-mail. Anyone wishing to be on the e-mail list is thus please to include their address when responding, or, preferably, respond by e-mail.

**PERFORMANCES** There will be opportunities for school and youth bands to perform on the Main Stage of the festival, and a number of bands have contacted me in this regard. If there are complete bands attending the festival who wish to be considered for these performances, please contact me before 29 April.

The SBNYJF website – [www.youthjazz.co.za](http://www.youthjazz.co.za)

Yours sincerely  
**ALAN WEBSTER**  
SBNYJF DIRECTOR

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**SAJE NEWS via email**

- ◆ Message to all SAJE Members and Institutions and Associations
- ◆ Please send SAJE related news and/or events to the following SAJE email address: [sajenews@gmail.com](mailto:sajenews@gmail.com)
- ◆ We have set up this email account in order to send out a bi-monthly newsletter via email, in order to keep SAJE members countrywide informed of what's happening "jazzwise" around the country.

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**JAZZ: THE ORIGINAL WORLD MUSIC**

**SAJE CONFERENCE  
29 September - 1 October 2006**

**CENTRE FOR JAZZ & POPULAR MUSIC,  
University of KwaZulu-Natal  
DURBAN**

**WATCH THE WEBSITE FOR FURTHER DETAILS**

**[www.saje.org.za](http://www.saje.org.za)**

**SOUTH AFRICAN ASSOCIATION FOR JAZZ EDUCATION**

**CHAPTER OF IAJE**

**MEMBERSHIP APPLICATION /RENEWAL 2006-2007**

**NAME:**

.....

**ADDRESS:**

.....

..... **POSTAL CODE:**

.....

**EMAIL** .....

**Please tick appropriate category**

**Individual member** ..... **R150**  
**R100**

**Individual student** .....

**School membership** ..... **R675 (School membership - 2 teachers & 4 scholars)**

**Associate membership** ..... **R800 (Associate membership - 2 members per institution/association)**

**Please mail to SAJE Treasurer: Glynis Malcolm-Smith  
Centre for Jazz & Popular Music  
University of KwaZulu Natal  
Durban 4041**

**or direct bank deposit**

**South African Association of Jazz Educators (Note Name of bank account)  
Standard Bank  
Account No. 056565437 (Plus Plan)  
Branch: Gale Place 04 25 26 02**