

Exploring the significance of choral singing within the context of the South African Schools Choral Eisteddfod

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Mini-dissertation submitted in partial fulfillment of the requirements for the degree Magister in Music at the Potchefstroom Campus of the North-West University

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November 2014

Preface

A sincere thanks to:

- All the participants whose precious input made this study possible.
- My family, especially my husband Jan and daughters Christi, Jani and Elrize who had to endure with me through this journey of discovery. Thank you Jan for the technical support of the video material.
- My parents Chris en Jo Boshoff for their support and love.
- My sister Magteld Smith whose whole life is an inspiration to me.
- Prof. Hetta Potgieter for your guidance, wisdom, care and poetic inspiration.
- Dr. Liesl van der Merwe for your friendship, perseverance, motivation and endurance.
- Rita van Wyk for the language editing of the dissertation.
- My Creator, who made mankind ... and the joy of music.

Abstract

The purpose of this collective case study was to explore the significance of choral singing for choristers and conductors participating in a national extra-curricular schools choral singing programme in South Africa. Understanding the experiences of choristers and conductors can contribute to principals, administrators of singing programmes, parents and conductors supporting choral singing activities. The method of inquiry was a qualitative collective case study with probing semi-structured open-ended questions to better understand the value and meaning of choral singing. Sampling comprised six purposefully chosen choirs, consisting of three primary and three secondary schools, portraying the unique socio-economic environment found in an agricultural rural town in central South Africa. Twenty-five participants were carefully selected, including 19 choristers and 6 conductors, 9 males and 16 females aged between 10 and 62 years. Eight themes emerged, namely choir singing as a way of living, music-related experiences, learning, growth, bridging, bonding and belonging, wellbeing, the latter including resilience, self-worth, positive affect, and singers' spiritual experiences. Suggestions for further research include relationships of choral singing with full personhood and spiritual experiences. Certain physical aspects related to rehearsals, specifically regarding fatigue and back pain after standing through long rehearsals, could be investigated further.

Keywords: collective case study, choral singing, way of living, music-related experiences, learning and growth, inter- and intrapersonal relationships, physical, psychological and spiritual wellbeing.

Opsomming

Die doel van hierdie veelvuldige gevallestudie was om die betekenis te ondersoek van koorsang vir koorlede en koorleiers wat deelgeneem het aan 'n Suid-Afrikaanse nasionale buite-kurrikulêre koorprogram. Begrip vir die ervarings van koorlede en koorleiers kan daartoe bydra dat skoolhoofde, administrateurs van koorprogramme, ouers en koorleiers koorsang meer sal ondersteun. Die metode van navorsing het 'n kwalitatiewe veelvuldige gevallestudie behels waarin semi-gestruktureerde vrae tydens onderhoude gevra is om die waarde en betekenis van koorsang beter te verstaan. Ses kore, drie primêre en drie sekondêre skoolkore, is doelmatig gekies, wat verteenwoordigend was van die unieke sosio-ekonomiese omgewing van 'n plattelandse landbougemeenskap in sentraal Suid-Afrika. Vyf-en-twintig deelnemers is gekies, wat 19 koorlede en 6 koorleiers insluit, 9 manlike en 16 vroulike deelnemers met ouderdomme wat wissel tussen 10 en 62 jaar. Agt temas het na vore gekom naamlik koorsang as 'n leefwyse, musiekverwante ervarings, leer, groei, oorbrugging, saamwees en behoort, welstand, laasgenoemde wat insluit veerkragtigheid, eie waarde, positiewe emosies en geestelike ervarings. Voorstelle vir verdere navorsing sluit in die verwantskap van koorsang met die mens as geheel en sangers se spirituele ervarings. Sekere fisiese aspekte wat verband hou met oefenpraktyke wat moegheid en rugpyn in die hand werk na lang oefensessies, kan ook verder ondersoek word.

Sleutelwoorde: veelvuldige gevallestudie, koorsang, leefwyse, musiekverwante ervarings, leer en groei, inter- en intrapersoonlike verhoudings, fisiese, psigologiese en geestelike welstand.

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CHAPTER 1: INTRODUCTION AND BACKGROUND TO THE STUDY

1.1 Introduction

The intention of this qualitative case study is to contribute to the discourse about the importance and meaning of singing in a choir.¹ This dissertation will elucidate the significance of choral singing for choristers and conductors who participated in the South African Choral Schools Eisteddfod (SASCE) in the Fezile Dabi District during April 2012. Although the body of scholarship over the past decade has illuminated the benefits of choral singing, the SASCE lacks the support of evidence from singers and conductors within the unique South African schools context. The study delves into the experiences and views of primary and secondary school singers as well as conductors, to portray a unique insight into what the participants view as significant about choral singing.

A growing number of studies over the past decade have found that group singing contributes to the wellness and quality of life of choristers (Sandgren, 2009; Welch *et al.*, 2009; Clift *et al.*, 2010; Gick & Bush, 2012; Judd & Pooley, 2013). Investigations focusing on choral singing and the wellbeing of marginalized groups of people include research on homeless men (Bailey & Davidson, 2002), female prisoners (Silber, 2005), male prisoners (Faulkner & Davidson, 2006), people living with dementia (Bannan & Montgomery-Smith, 2008), and patients with severe mental illness (Bailey & Davidson, 2005; Dingle *et al.*, 2012). Inquiries into the views of choristers from community choirs and tertiary institutions illuminate factors contributing to health and wellbeing (Clift & Hancox, 2001; Bailey & Davidson, 2005; Clift *et al.*, 2010). Clift and Hancox (2001) focus on singers in a university choral society and identify six dimensions of benefits associated with choral singing, including physical, social, spiritual, and emotional benefits. Bailey and Davidson (2002, 2005) maintain that group singing reduces stress, releases suppressed emotions, contributes to the release of tension and promotes physical relaxation. Studies by Beck *et al.* (2000) and Kreutz *et al.* (2004) link increased levels of Secretory Immunoglobulin A (S-IgA)² in saliva and decreased levels of cortisol³ during choir rehearsals to positive emotions and heightened responses of the immune system. In contrast, minimal research attention has been directed toward the exploration of the significance of choral

¹ For the purpose of this study 'singing in a choir' means the same as choral singing, group singing and singing activities.

² Secretory Immunoglobulin A (S-IgA) is found in mucosal surfaces such as saliva and acts as the body's first defence against respiratory infections and has an effect on positive emotions over a period of time.

³ Cortisol is a steroid hormone produced by the *zona fasciculata* of the adrenal cortex and is released in response to stress. Heightened levels of cortisol can suppress the immune system.

singing in the lives of choristers and conductors participating in extra-curricular schools programmes.

The SASCE is one of the most prestigious events presented by the Department for Basic Education (DBE) (South Africa, 2012d:n.p.). Since 2001, thousands of learners across the country have participated through various elimination rounds (South Africa, 2012e:5) for recognition as the best school choir in South Africa. In 2011-2012, an estimated 9 458 schools participated in this choral eisteddfod (South Africa, 2012a:53). The desired outcomes of the largest schools' enrichment programme of the DBE are to develop choral and instrumental music and to promote the development of music literacy among educators and learners in all public primary and secondary schools. It also aims to identify talented learners for further tertiary education in music and the music industry (South Africa, 2014b:11). Furthermore, participation in the SASCE proposes to promote reconciliation, nation building, social transformation and cohesion, unity in diversity and a national identity among learners (South Africa, 2012e:1). The SASCE as a project also resonates well with the Government's vision of freeing the potential of each person and improving the quality of life for all persons (South Africa, 2014b:n.p.).

Previous research on choral singing in South Africa has focused on the factors that influence the achievement of the objectives of the SASCE within the national education system and the environment in which it operates (Dzorkphey, 2011). Boonzaaier (2011) captures teachers' needs regarding choral training programmes in South Africa, including the needs of conductors participating in the SASCE. Louhivuori *et al.* (2005) focuses on "a cross-cultural approach to the meaning of choirs as a community", and Barret (2007) explores the value of choral singing in a multicultural South Africa, focusing on social capital and networking in adult and tertiary choirs. Nzimande (1993) delves into choral competitions and their relevance to music education in KwaZulu-Natal while Detterbeck (2002) investigates South African Choral Music (*Amakwaya*) and the formation of identity through singing and competitions. Smith (2010) and Swart (2012) hone in on choral identity in South African regional choirs. Smith (2010) reconstructs the Malay and Coloured identity through the Cape Malay choirs and the New Year's Carnival, while Swart (2012) investigates the choral identities of three community choirs in the Southern Cape.

Numerous international studies investigate choral singing and wellbeing, utilizing quantitative and qualitative research approaches (Bailey & Davidson, 2002; Kwan, 2007; Clift & Hancox, 2010; Gick & Bush, 2012). Olson's study (2010) focuses on links between choral participation and academic achievement. Hairston (2011), Parker (2010, 2011, 2014), and Judd and Pooley (2013) research the perceived benefits of choral singing, focusing on the social, intellectual,

physical and spiritual aspects of group singing. Putnam (2000), Schaefer-McDaniel (2004), Durrant (2005), and Parker (2014) explore choral singing and social identity, bonding and social capital. Research by Freer (2009) elucidates middle school boys' choral experiences related to social relationships and their experiences of "flow."

To date, inadequate research has been done on the covert meaning and importance of choral singing for the choristers and conductors who participate in the SASCE. This study proposes to explore the eisteddfod's contribution to the lives of choristers and conductors participating in this programme. It therefore is a qualitative collective case study focusing on the significance of choral singing for primary and secondary school singers and conductors who participate in the SASCE. Moreover, this study will advance an understanding of what diverse groups of choristers and conductors perceive and experience as important, revealing a disguised deeper meaning of choral singing within the South African schools context.

1.2 Purpose Statement

The purpose of this collective case study was to explore the significance of choral singing for primary and secondary school choristers and conductors who participated in the South African Schools Choral Eisteddfod in the Fezile Dabi district during April 2012.

1.3 Central Research Question

What is the significance of choral singing for the choristers and conductors of the South African Schools Choral Eisteddfod?

1.3.1 Research objectives

The research objectives that guided my inquiry were to:

- conceptualize my research: determine the research problem, purpose and question;
- evaluate critically theoretical concepts relevant to the importance and meaning of choral singing for choristers and conductors (literature review);
- determine the research design;
- identify participants who would contribute to a rich description and understanding of the phenomenon (sampling);
- explore the views and experiences of the participants utilizing techniques of data collection, analysis, interpretation and validation of data (applied phase); and
- conclude with a write up, discussion and recommendations (emergent scholar phase).

1.4 Possible limitations and challenges

Due to the limited scope of this study, the cases comprised purposefully chosen schools in the Moqhaka Municipal District to emphasize the uniqueness of the case⁴. The abilities of the participants to express themselves in a second language may have influenced the quality of the collected data, but the assistance of independent teachers was helpful with the translation of questions and answers where necessary. The findings of this unique case study are particularistic and cannot be generalized, although the participants were from a diverse socio-economic spectrum. Another challenge was to equally respect the honesty and the information from for example both a 10 year-old learner and a 62 year-old conductor and to portray their views with piety and sensitivity.

1.5 Research method

This study is qualitative in nature within the interpretivist worldview, exploring the meaning that “individuals or groups ascribe to social or human problems” (Creswell, 2013:44). Therefore, the process of research involved in-depth interviews with semi-structured open-ended questions in the participants’ setting, the writing of memos, observations, photographs of schools, video-recordings of interviews, and field notes. The inquiry incorporated purposefully selected participants whose responses resulted in varied and multiple meanings that were information rich. Their perceptions portray insight and a complexity of views about choral singing rather than a generalization from a sample population (Patton, 2002:40; Creswell, 2013:24). The interpretation of the meaning of the data therefore conveys the views of the participants, the researcher’s own reflexivity and a complex description and interpretation of the problem (Denzin & Lincoln, 2011:23; Creswell, 2013:44). This study is therefore an interactive process shaped by the researcher’s own personal, cultural, historical and social perspectives and also by those of the participants (Denzin & Lincoln, 2005:6; Creswell, 2013:25). Moreover, the process of this study was largely inductive, deriving meaning from the data collected during the eisteddfod and during interviews with participants (Creswell, 2013:25).

The strategy of inquiry was a collective case study which is an in-depth and systematic “investigation of a particular instance in its context in order to generate knowledge” (Rule & John, 2011:4). The collective case comprised six carefully selected cases consisting of a diverse group of primary and secondary school choristers and conductors, utilizing boys and girls from each choir until saturation of data were reached; the context was the SASCE facilitated by the DBE. The case was bound by time, activity and place (Creswell, 2013:97): the Kroonstad SASCE cluster choral competition, held on 24-26 April 2012 at the Flavius Mareka

⁴ The Moqhaka Municipal District is part of the greater Fezile Dabi Municipal District in the Free State Province as illustrated in Fig. 2.

FET College in the Moqhaka Municipality District in Fezile Dabi, in which 24 school choirs participated. Six school choirs from diverse socio-economic backgrounds created a better understanding of the complex social and personal experiences of choristers and conductors.

1.5.1 Role of the researcher

I have been the piano accompanist for more than a hundred different choirs in the Free State Province over a period of time since 2002. This social connection positions me as an insider in the study, having valued relationships with choir conductors, officials, trainers, union members, learners and adjudicators. These experiences are conducive to a better understanding and interpretation of the data. Therefore, my role as key research instrument in this study contributes to an in-depth understanding of the complexities of human behaviour and the reasons that govern such behaviour through the analysis of evidence. Thus, the focus of the study was on how human interaction takes place and why these collaborations follow (or do not follow) certain patterns in specific settings (Henning, 2005:3). However, the understanding and interpretation of the present and past social contexts of participants were also informed by my own experiences and contexts (Denzin & Lincoln, 2005:6; Creswell, 2013:25).

1.5.2 Data collection

Multiple methods of data collection (Denzin & Lincoln, 2005:5; Creswell, 2013:45, 53) were utilised in the research. The collection of data involved in-depth interviews with semi-structured open-ended questions as well as gathering data through observation, photographs of schools, documents, and video-recording of the interviews. The process of analysis was conducted simultaneously with the data collection, focusing interviews and observations progressively (Maxwell, 2005: 236).

The storage of data on two external hard drives ensured the safe-keeping and management of evidence. The preparation of data incorporated the use of computer software programmes, including Sony Vegas Pro 11 to edit video material, Xilisoft Video Converter to compress video material, as well as Nero 9 and Sony DVD Architect to burn DVDs. Transcriptions of interviews are presented in Microsoft Word.

A systematic literature search incorporated international journal databases in EbscoHost, including Academic Search Premier, Arts abstracts, ERIC, MasterFILE Premier, and Health Source Nursing/Academic Edition, PsycINFO, RILM and PsycARTICLES. JSTOR, Medline and the South African journal databases in Sabinet, comprising SaCat and SAePublications. The search in national and international databases for theses and dissertations involved NEXIS (SA), EBSCOhost (International) as well as search engines such as Google Scholar.

1.5.3 Data analysis

Organizing and preparing data for analysis in this research project comprised the transcription of interviews and saving of video material into units that would be easily accessible and usable. This process included the typing of field notes and arranging data into different types, depending on the sources of information (Creswell, 2013:182-183).

Computer assisted qualitative data analysis software (CAQDAS) was used to manage the data. An initial reading through the data provided a broad overview of the collected information and its meaning. This process led to the identification and recording of ideas regarding the data. The ATLAS.ti7.2.5 computer software program enabled me to organize the text, audio and visual data files, and was an assistive tool in the coding, memo writing, and analysis of the dissertation. I utilized an inductive qualitative data analysis technique which involved three stages of coding (Corbin & Strauss, 1998:223).

- open coding comprising the breaking down of data into smaller pieces and attaching a “descriptor” or code for each segment;
- axial coding involving the grouping of codes into similar categories; and
- selective coding incorporating the refinement and integration of codes, establishing patterns, categories and themes.

Through the coding process a description of the case setting, participants, themes and categories evolve (Creswell, 2013:186). The discussions and interrelation of themes lead to the analysis and interpretation of evidence (Rule & John, 2011:78-79), creating an understanding of the case (Rule & John, 2011:89). Presentation of the information includes visual images of the information such as comparison tables, visuals or figures (Creswell, 2013:187).

1.6 Validity

Validation of the accuracy of the information involves the employment of several validity strategies such as the crystallization of data (Ellingson, 2009:10) and member checking (Creswell, 2013:250-253). As a qualitative researcher I relied on the integration of data from multiple and varied sources and methods of data collection (Coffey & Atkinson, 1996:6) in order to locate evidence for documenting codes or themes. The crystallisation of data would provide validity to the findings (Richardson, 1994:522; Ellingson, 2009:10), describing the case comprehensively (Denzin & Lincoln, 2005:12; Creswell, 2013:252). Crystallization provided interconnected details of the research. This resulted in broad general ideas, narrowed down to a few themes and interconnecting the details. The preliminary research findings were presented

to a selected group of participants to reflect on the accuracy of the account. Their views will be taken into consideration for further research if necessary (Creswell, 2013:252).

1.7 Ethics

For ethical purposes every participant had to complete an ethical form in order to protect me, the researcher, as well as the participants, their schools and the North-West University. The form was based on the requirements outlined by Creswell (2013:153) and the ethical standards of the North-West University, ensuring the anonymity of participants, emphasizing that no participant, their schools or communities would be harmed at any stage during the research process (Rule & John, 2011:112). Learners would only be interviewed with their consent and the permission of their principal, teacher and parents. The Director of Education of the Fezile Dabi education department and study leader approved the study as well. I discussed my experiences with the participants and asked their consent to conduct an interview. Scheduled appointments with the permission of the principals were adhered to. Participants received the assurance of anonymity and that they can choose to take part in the study or withdraw from it at any time. (See Addendum A for the declaration form on research ethics, Addenda B, D and E for the letters of consent, and Addendum C for the structure of the interview).

1.8 Abbreviations and acronyms

The following list comprises abbreviations and acronyms found in the mini-dissertation:

AIDS – Acquired immunodeficiency syndrome
ANA – Annual National Assessments
ATU – African Teachers' Unions
ATKV – Afrikaanse Taal- en Kultuurvereniging
AVERT – Avoided Emissions and geneRation Tool
CAPS – Curriculum and Assessment Policy Statements
CEO – Chief Executive Officer
COP – Community Practice
DAC – Department of Arts and Culture
DBE – Department of Basic Education
DG – Director-General
ECD – Early Childhood Education
FET – Further Education and Training
GDP – Gross Domestic Product
HEDCOM – Heads of Education Departments Committee
HIV – Human immunodeficiency virus infection

LSEN – Learners with Special Educational Needs
MEC – Member of the Executive Council
NCC – National Coordinating Committee
NEEDU – National Education Evaluation and Development Unit
NEPA – National Education Policy Act 1996, Act 27 of 1996
NQF – National Qualifications Framework Act, 2008
NSC – National Steering Committee
PCC – Provincial Coordinating Committee
PED – Provincial Education Department
SAQA – South African Qualifications Authority, 1995
SASA – South African Schools Act, Act 84, 1996
SABC – South African Broadcast Corporation
SADTU – South African Democratic Teachers' Union
SASCE – South African Schools Choral Eisteddfod
SASMO – Suid-Afrikaanse Skole Musiek Organisasie
SATB – Soprano, Alto, Tenor, Bass
SGB – School Governing Body
SNE – Special Needs Education
SSA – Soprano 1, Soprano 2, Alto
SYRAC – Sport, Youth, Recreation, Arts and Culture
TB – Tuberculosis
TISCE – Tirisano Schools Choral Eisteddfod
UNESCO – United Nations Education Scientific and Cultural Organisation
UNICEF – United Nations Children's Fund

Glossary

The terms below are derived from the glossary published in South Africa (2014a:42-44), except where otherwise indicated.

ECD centre

“Any building or premises maintained or used, whether or not for gain, for the admission, protection and temporary or partial care of more than six children away from their parents. Depending on the conditions of its registration, an ECD centre can admit babies, toddlers and/or children of pre-school age. The term “ECD centre” can refer to a crèche, a day care centre for children, a pre-school, an after-school facility, etc. ECD centres are sometimes referred to as ECD sites”.

Education district/region

“The geographic area within a PED that the MEC for Education has demarcated as the first-level administrative division”.

Educator

“Any person who teaches, educates or trains other persons or who provides professional education services”.

Foundation phase

“Grade R (reception year) and Grades 1 to 3 offered at ordinary schools”.

Further Education and Training – FET

“All learning and training programmes leading to qualifications from Levels 2-4 of the NQF as contemplated in the NQF Act, which levels are above general education but below higher education”.

Funding type

“The funding sector to which the institution belongs, for example independent and public”.

General Education and Training – GET

“All programmes leading to a qualification on Level 1 of the NQF. It represents nine years of schooling, that is from Grades 1-9, as well as ABET levels 1-4”.

Independent school

“A school registered or deemed to be registered in terms of section 46 of SASA”.

Intermediate phase

“Grades 4-6 offered at ordinary schools”.

Intermediate school

“An ordinary school offering both upper primary school and lower secondary school grades”.

Learner

“Any person receiving education or obliged to receive education in terms of SASA”.

Ordinary school

“A school that is not a special school”.

Post matric

“Any other classes that were offered to learners that have completed matric (Grade 12”.

Primary disability

“The predominant impairment of a learner or the area in which the functional limitation is most severe”.

Primary school

“An ordinary school offering at least one grade in the range of Grades R-7, and no grade in the range of Grades 8-12”.

Public School

“A school as defined in section 1 of SASA”.

Quintiles

“Schools are divided into one of five socio-economic **quintiles**, depending on the degree of poverty existing in the community surrounding the school. Quintile 1 is the poorest of the five. Provinces with greater levels of poverty have a greater proportion of their schools and learners placed in the poorer quintiles” (South Africa, 2012a:21).

School

“An educational institution which enrolls learners in one or more grades from Grade R (reception) to Grade 12”.

Secondary school

“An ordinary school offering at least one grade in the range of Grades 8-12, and no grade in the range of Grades 1-7”.

Senior Phase

“Grades 7-9 offered at ordinary schools.”

SNE (Special Needs Education)

“Education that is specialized in its nature and addresses barriers to learning and development experienced by learners with special education needs (including those with disabilities) at special and ordinary schools”.

Special school

“A school resourced to deliver education to learners requiring high-intensity education and other support on either a full-time or part-time basis. The learners who attend these schools include those who have physical, intellectual or sensory disabilities or serious behavioural and/or emotional problems, and those who are in conflict with the law of those whose health-care needs are complex”.

1.9 Lay-out of the mini-dissertation

In Chapter 1 the reader was introduced into the field of study, describing existing literature and connecting it with the research. A discussion of the objectives of this investigation followed, outlining the strategy of inquiry, ethical aspects and validation of the study. Chapter 2 presents the *data corpus* related to the context of the schools in South Africa, the SASCE and existing literature related to choral singing. The research design and methods are discussed in chapter 3, whilst Chapter 4 reports the outcomes of the case study. The findings are discussed in Chapter 5, connecting them with the literature. Chapter 5 also contains the conclusion, proposing opportunities for further research.

CHAPTER 2: LITERATURE SYNTHESIS

2.1 Introduction

This chapter presents a synthesis of the *data corpus* that generated the conceptual and theoretical framework for the study, divided into three sections. The first section presents the schools context comprising the DBE and an overview of the SASCE. The second section describes the socio-economic background embedded in the case. The third section hones in on existing literature on research being done in the field of choral music which might constitute itself as significant when engaging in singing activities, including wellbeing and educational, social and psychological aspects of choral participation. Figure 1 presents the *outline of this chapter*:

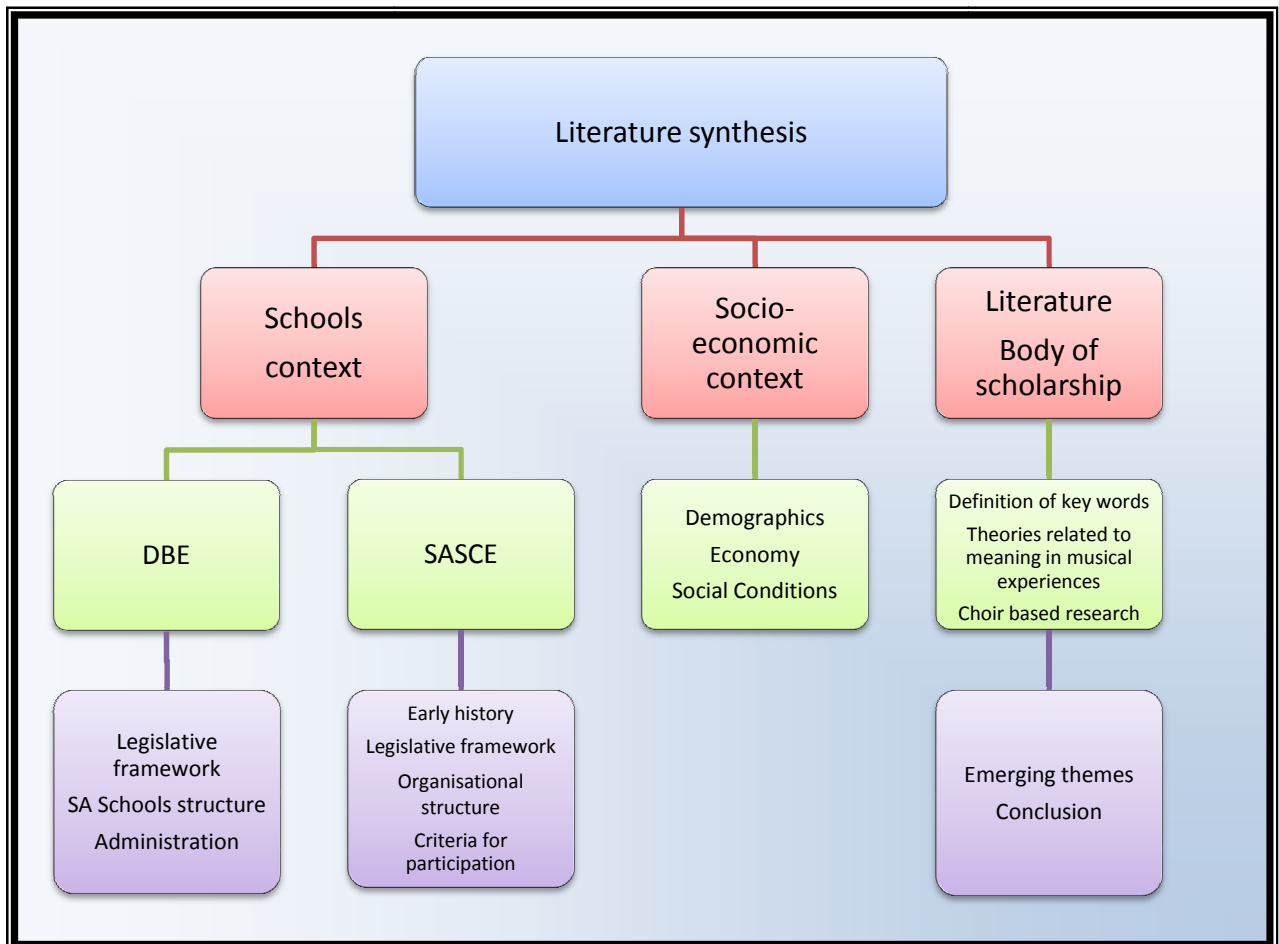


Figure 1: Outline of Chapter 2

2.2 The Department of Basic Education

Since its implementation in 2001, the SASCE functions as the largest enrichment programme under the directorate of SYRAC (Sport, Youth, Recreation, Arts and Culture) of the DBE (South

Africa, 2011:n.p.). An overview of the South African schooling system and SASCE will therefore explain the unique school's context embedded in this collective case.

2.2.1 Legislative framework of the DBE

Before 1994, the system of governance was centralized, but fragmented into 17 systems of government and administration. It was separated into three systems for whites, coloureds and Indians in the four provinces; four 'independent states' and six 'self-governing' territories which made up ten 'homeland' organisational structures (South Africa, 2001:1). The greatest immediate challenge in education in post-apartheid South Africa after 1994 was to merge all the fragmented administrative and governing systems into a coherent educational system and to redress the imbalances of the past whilst still delivering education and training (South Africa, 2001:1). Four periods of policy activity divide the post-apartheid era with one minister for each period (Sayed *et al.*, 2014:207) as outlined in table 1. The first two periods concentrated on policy development and the last two focused more on sustainable development, performance and quality of education (Sayed *et al.*, 2014:217), while the Constitution of South Africa, Act 108 (South Africa, 1996) articulated the education goals. Seven white papers, three green papers, 26 bills (of which 17 are amendment bills), 37 acts, 59 government notices, and 29 calls for comments provided the legislative framework from basic to higher education during the period 1994-2013 (Sayed *et al.*, 2014:207).

Table 1: Summary of the history of the DBE: 1994-2012

Period	1: 1994-1999	2: 1999-2004	3: 2004-2009	4: 2009-2013
Minister	Bengu	Kader Asmal	Naledi Pandor	Angie Motshekga (DBE) and Blade Nzimande (DHET)
Aim	Provided a legislative framework for policies of national education and the formal relationships between national and provincial authorities (South Africa, 2010a:8) Created structures to address inequality and improve access to education (Sayed <i>et al.</i> , 2014: 208, 217)	Continued ideas of first period and focused more on the improvement of equality and social justice, especially marginalized groups such as early childhood and children with special needs	Made provision for school funding with the implementation of quintiles and clarifications and payment of school fees (Sayed <i>et al.</i> , 2014:217) Improved teacher development and prepare students for further education (South Africa, 2011:12)	Focused on improved outcomes: quality of education, performance management and new certificates (Sayed <i>et al.</i> , 2014:217). Encouraged the importance of SGBs (School Governing Bodies) to promote community involvement Split of the Department of Education into the Department of Basic Education (DBE) and Department of Higher Education and Training (HET) to improve quality and evaluation of education Grades R-9 (GET – General Education and Training) and ECD – Early Child Development;

				Grades 10-12 (FET – Further Education and Training) – part of the DBE in public schools Grades 10-12 part of FET at colleges, but form part of DHET where diplomas can also be obtained
White paper	1-4 : First steps in providing a new education system in SA (1995-1998)	5: Early childhood (2000) 6: Inclusive education and training system for students with special needs (2001)	7: Paper on e-education	
Green paper				3: Strategic action plans (2009, 2010, 2012); Strategic action plans to 2025
Acts	7 Acts South African Qualifications Authority, 1995 (SAQA) National Education Policy Act 1996, Act 27 of 1996 (NEPA); South African Schools Act, Act 84 of 1996 (SASA) Outcomes based Education (1997)	16 Acts Mostly amendments on previous acts Adult Basic Education and Training Act (ABET)(2001) WSE: Whole school evaluation (2001)	2 Acts SASA amended law: Act 24 of 2005. Policy for no-fee paying schools – provisions of funding and introduction of quintiles. Poorest schools: quintiles 1-3 received 35% of public funding; former model C schools: quintiles 4-5 received only 5% The National Qualifications Framework Act of 2008 – NQF	Bill of responsibilities – BOR (2011) NEEDU – National Education Evaluation Development Unit (2011), Bill The Basic Education Laws Amendment Bill (2011) – five acts were also amended to provide the legislative framework for the split in the Department of Education to DBE and DHET in 2009 A new provision of distinct categories in public schools was also part of this act
Policy papers				Annual National Assessments – ANA (2011) CAPS – Curriculum and Assessment Policy Statements (2011) replaced Outcomes Based Education

2.2.2 Structure of the DBE

The schooling structure in South Africa is the result of a variety of historical and policy processes, mostly after 1994. The most important acts are the NEPA and SASA as well as the NQF that provide South Africa's educational legislative framework. Three bands divide the public school system. The first two bands fall under the administration of the DBE after the split of the Department of Education in 2009. The three bands comprise General Education and Training (GET: Grades R-9 includes ECD – Early Child Development), Further Education and Training (FET: Grades 10-12); and Higher Education and Training (HET: at FET colleges and universities, falling under the jurisdiction of the DHET). The school-going period is 13 years (Grades R-12), education being compulsory for all learners from Grades R-9, up to the age of

15 (South Africa, SASA, Act 84, 1996). Table 2 provides an overview of the school statistics in South Africa in 2012.

Table 2: Summary of statistics of schools in South Africa in 2012 (South Africa, 2014a:17, 19, and 23)

	South Africa			Free State			Fezile Dabi		
	Learners	Educators	Schools	Learners	Educators	Schools	Learners	Educators	Schools
Public school									
Primary Schools	5 891 804	180 112	13 730	311 378	10 535	829	65 605	n.a	n.a
Secondary Schools	3 956 991	143 490	6 167	206 782	8 521	287	42 102	n.a	n.a
Combined Schools	1 815 078	59 641	4019	104 610	3 785	196	155	n.a	n.a
Intermediate Schools	268 808	9 439	366	23 323	1 013	39	n.a	n.a	n.a
Total public Schools	11 932 681	392 672	24 282	6 460 093	23 854	1351	112 550	4230	240
Independent Schools	495 388	32 495	1 544	15 881	974	68	n.a	n.a	12
ECD	265 105	11 102	3 961	15 354	730	436	n.a	n.a	n.a
SNE	111 598	9 739	444	5 801	625	21	n.a	n.a	n.a
Total of other schools	376 180	20 841	4 405	21 155	1 355	457	n.a	n.a	n.a
Total of all schools	12 804 772	446 008	30 231	683 129	26 183	1 876	112 550	4230	252

There were 30 231 public schools and registered independent education institutions in South Africa in 2012, involving 25 826 ordinary public and independent schools. There were 444 public special schools (Special Needs Education – SNE, which could be ‘stand alone’ schools or attached to an ordinary school); 1 544 independent schools and 3 961 ECD institutions (South Africa, 2014a:23). The pupils in public schools accounted for 97,3 % of the learners in South Africa, approximately 11 932 681 learners (South Africa, 2014a:3). Only 13 730 of the public schools were primary schools (Grades R-7); 6 167 were public secondary schools (Grades 8-12), and 4 385 were other combined and intermediate public schools (offering Grades 1-6 only; Grades 1-9; Grades 10-12, and other combinations of grades). In the Free State, 36% of primary schools were divided into Grades R-7 (825) and 21% of secondary schools (287) into Grades 8-12 (South Africa, 2014a:19). All the schools which participated in the cluster competition in Fezile Dabi in 2012 were from public schools. The majority of participating schools during the SASCE cluster competition was primary and secondary schools, although there were four participating schools divided into Grades 1-9, providing General Education and Training (GET) to learners.

2.2.3 Administration of schools in the DBE

The Constitution of South Africa, Act 108 (South Africa, 1996), determines the relationship between provincial and national pre-tertiary education departments as functioning concurrently

with shared responsibilities. According to the NEPA Act (1996), the national government is responsible for broad policy and monitoring systems, while the funding of schools and administrative responsibility lies with the provinces (South Africa, 2012a:22). The SASA, Act 84 (South Africa, 1996) provides the basis for the funding of public schools. The South African school system is divided into 81 areas that may not coincide with local government boundaries (South Africa, 2012a:20). Districts have district offices that operate separately from local governments, but activities are to some extent aligned to those of the local governments (South Africa, 2012a:20). During the SASCE cluster competition in 2012 the Moqhaka municipality district and school districts corresponded with the Fezile Dabi district office situated in Sasolburg and the Moqhaka municipality district office based in Kroonstad.

Since 2009 five socio-economic quintiles have divided the South African public educational system, determined by the poverty of the community surrounding the school (South Africa, 2012a:21). The quintiles partially reflect the historical divisions in the education system with 93% of the schools in the former 'homelands' in quintiles 1-3, while 70% of the white schools (former 'model C' schools) are in quintile 5 and another 16% in quintile 4 (South Africa, 2012a:22). The division in quintiles implicate the national funding per learner: schools in quintile 1 receive 35% funding, while schools in quintile 5 receive only 5% public funding per learner. SGBs have played a significant role in the administration of individual schools since 1994.

Power is also devolved to grass-roots level in schools via elected school governing bodies (SGBs). They have a significant say in the running of their schools, but schools in quintile 1 do not have SGBs and are called 'Article 20' schools, receiving all their funding from the national government. The schools in this collective case study were public schools from quintile 1-5, consisting of learners from a variety of socio-economic groups, race and gender.

2.3 The South African Schools Choral Eisteddfod

The SASCE is integrated in the DBE as an extra-curricular programme. The National Coordinating Committee (NCC) manages, coordinates and monitors the eisteddfod, comprising national and provincial governmental officials of the DBE and the Department of Arts and Culture (DAC), representatives of Teachers' Unions and non-governmental organizations. The SASCE is an annual competitive choral eisteddfod, consisting of elimination rounds at the provincial level as determined by the Provincial Coordinating Committee's (PCCs). Only the winners of the provincial competition advance to the prestigious final round (South Africa, 2012f:5).

2.3.1 Early history of the SASCE

The early history is not documented and therefore I interviewed Mr. Franklin Lewis (personal interview, Randburg: 4 Jul. 2013), a representative of the Western Cape DBE and original National Steering Committee (NSC) of the SASCE. He stated that the original idea for the SASCE developed after requests were made by the South African Schools Music Organization (SASMO). I also interviewed Mr. T.A. Matuka (personal interview, Bloemfontein, 18 August 2014), a founding member of SASMO, confirming the evidence. During the late 1990s, the organization requested the Minister of Education, Prof. Kader Asmal, to investigate the possibility of public funding of an annual national choral schools eisteddfod. SASMO coordinated and managed choral eisteddfods in mostly traditional black schools in Mangaung, Free State, which spread to the North-West and Gauteng provinces during these years. After the broadcasting of the final round of the competition on the television channel SABC 1, the need was identified for a national schools choral eisteddfod. Interest groups like SASMO, ArtsCape and the ATKV were invited to participate in a few work sessions, investigating the feasibility of such a project. During these sessions, the critical groundwork was laid which resulted in the implementation of a national choral schools eisteddfod (personal interview with Mr. Franklin Lewis, Randburg: 4 Jul. 2013; personal interview with Mr. Matuka, Bloemfontein: 18 August 2014).

2.3.2 Legislative framework and objectives

The Protocol for the organisation, management, co-ordination and monitoring of schools music competitions and/or festivals of schools in South Africa (hereafter called the Protocol) constitutes the legislative framework of the SASCE. The document was first published by the former Minister of Basic Education, Prof. Kader Asmal, in terms of section 3(4)(b) of the National Education Policy Act (NEPA), 1996 (No. 27 of 1999), in Government Notice No. 21697 of October 2000 and amended on 8 February 2010 (South Africa, 2010b:2). It was initially part of the Tirisano ('Working Together') Project incorporated in the National Development Plan for the DBE (1999-2004) and was known as the Tirisano Schools Choral Eisteddfod (TISCE – South Africa, 2004:160). In this development plan, the minister set out a policy framework for the transformation of the South African education and training system, enabling all individuals to value, have access to, and succeed to lifelong learning and training of good quality (South Africa, 2012b:n.p.). Therefore, it would contribute to the broader process of economic and social development of school-going youth, focusing on two central goals:

- skills development for employment; and
- developing learners for citizenship.

The objectives of the TISCE and the SASCE are embedded in these general goals. The National Steering Committee (NSC), renamed to the National Coordinating Committee (NCC) in 2008, consists of officials of the national and provincial DBE and the Department of Arts and Culture (DAC), Teachers' Unions and other stakeholders (South Africa, 2010b:3), which changed over the years. Funding for the SASCE resides mainly in the DBE, while the DAC has been helping the DBE to fund the eisteddfod since 2011. Table 1 illustrates the sponsorships and donations from the private sector.

Table 3: Sponsorships and donations for the SASCE from the private sector

Years	Eisteddfod	Sponsors
2002-2005	Tirisano Choral Eisteddfod	FNB (South Africa, 2005:n.p.)
2006-2008	SASCE	The Netherlands (South Africa, 2008:n.p)
2012	SASCE	Via Afrika Publishers, Lovelife, National Choral Music Achievement Awards, UNICEF (South Africa, 2012d)
2013	SASCE	Via Afrika Publishers, Lovelife, AVBOB, LACMA (South Africa, 2014b)

The purpose of the Protocol of the SASCE amended in 2010 is to facilitate the effective and efficient implementation of school music competitions and/or festivals. The objectives are to:

- mobilize mass participation in properly organised school music competitions/festivals, especially at district/regional level in all public primary, secondary and combined schools, irrespective of the race/culture of the schools;
- establish conditions and criteria for participation in school music competitions, but retain the imperative for mass participation especially at district and regional level;
- deliberately and consciously target the eisteddfod as a mobilising agent for making schools centres for community life, encouraging community involvement in the creation of a culture of acquiring skills through the SASCE;
- utilize properly organized, managed and coordinated school music competitions/or festivals to promote the culture of learning and teaching in schools and restore the pride and honour of learners;
- use the SASCE as a vehicle to restore the value system based on the principles enshrined in the Constitution of South Africa, 1996;
- engage the private sector in the sponsorship of the SASCE; and
- encourage enrolment in formal and informal music educational programmes (South Africa, 2010b:2-3).

2.3.3 Organisational structure of the SASCE

Since the implementation of the Protocol for school music competitions and/or festivals in 2010, the NCC has been required to organize, manage, coordinate and monitor the SASCE. Similarly, Provincial Coordinating Committees (PCCs), replicating the NCC, must assist and advise the NCC to effectively and efficiently facilitate and implement the SASCE and/or other school music competitions/festivals, ensuring that the SASCE will not take place later than in September of each year. The national structure consists of, but is not limited to, the following interest groups (South Africa, 2010b:3):

Table 4: Interest groups in the National Coordinating Committee of the SASCE (South Africa, 2012g:n.p.)

Representatives	Number
Representative of Director-General of the DBE	1
Representative of Director-General of the DAC	1
Representative of DBE whose line function includes arts and culture	3 (max.)
Representative of DAC whose line function includes arts and culture	3 (max.)
Representatives of Teachers' Unions at national level	1 per union
Representatives of the DBE (provincial)	9
Representatives from sponsoring companies	1 per company

The following table illustrates the representation of members of the NCC during 2012:

Table 5: Members of the NCC of the SASCE (South Africa, 2012g:n.p.)

Affiliation	Number of representatives
DBE (National)	4
DBE (Provincial)	9
DAC	2
ArtsCape	1
Combined Teachers' Unions: ATU (African Teachers' Unions)	4
SADTU	8
SASMO	1

The functions of the NCC are to:

- ensure that the objectives of the Protocol are realised;
- make and implement decisions managing the SASCE;
- commence a public relations strategy to mobilize communities around school music competitions/festivals;
- prepare and present quarterly reports to sponsors, HEDCOM and the equivalent structure for the national and provincial departments whose line function includes arts and culture (SYRAC);
- conduct relevant research on current trends in school music events and the impact of these events; and

- prepare and submit a business plan, not later than 30 September of each year, outlining the programmatic strategy of school music competitions and/or festivals for the following year for approval by the HEDCOM and its DAC counterpart (South Africa, DBE, 2010b:4).

The organisational structure, rules and terms of office of the NCC are reviewed by the Heads of Education Departments Committee (HEDCOM) and the DAC equivalent from time to time. The SASCE is managed and facilitated by the provincial structures at district/regional and provincial levels (South Africa, 2010b:4).

2.3.4 Conditions and criteria for participation

The rules for the participation in the SASCE are established by the NCC, the year prior to the event. Immediately after the final round of the eisteddfod has taken place, the NCC reviews the event in retrospect and amends the conditions and criteria for the following year accordingly (South Africa, 2010b:5).

The NCC determines the prescribed music for the following year (from Grades 4-12). The various provinces' coordinating committees prescribe the music for the Foundation phase (Grades R-3) in each province respectively. Small changes have been made to the format of the eisteddfod and the choice of prescribed music since its implementation. Some changes of interest are:

- the division of the primary schools section from three sections: Grades R-2; Grades R-4; and Grades 5-7, to two: Grades R-3 and Grades 4-7/8, which were more practical (from 2006);
- the addition of a 'concert solo' section in the senior secondary schools section (Grades 10-12) in 2010;
- the newly-added section for secondary schools for 'concert solos' had been omitted, but was added to the junior secondary schools section (Grades 7-9) in 2011;
- the gradual change from SATB voices in the primary school section to SSA;
- the inclusion of schools with special needs, participating in the 'own choice' section since 2013;
- the introduction of a South African opera repertoire along "Western" opera soli in the opera prescription of the Senior and FET Phases in 2012;
- the first prescribed song in Afrikaans by a black South African composer in 2012 ('Alle Kreature' – Joe SP Motuba);

- the inclusion of an HIV/AIDS jingle (supported by Lovelife) and a jingle encouraging learning and reading (supported by the sponsorship of Via Afrika publishers), promoting creativity and values of education and AIDS awareness;
- new rules for adjudication were implemented in 2012, attempting to obtain unbiased results. The NCC implemented a new procedure of education where a panel of two or three adjudicators adjudicate choirs independently, seated apart. After adjudication, the forms are collected by an independent official, checked by a monitoring official, and then sent to an official of the DBE, who checks and processes the marks for the final results.
- the last year in which mainstream school choirs could participate in the 'Open Choice' section was in 2012. Most of the participants were from 'traditionally former model C schools.' This section was allocated to schools with 'special needs' (LSEN Schools) in 2013. 'Former model C' schools can still participate, but only in the prescribed music sections (South Africa, 2011:n.p.).

The choice of languages of the prescribed songs reflects South Africa's Rainbow Nation, aimed at introducing the country's different cultural heritages to the choristers; European/international, Afrikaans and African heritage (South Africa, 2012d:n.p.). In 2011 a choice had to be made between the Afrikaans song and the African song in a combined 'indigenous' section, but after overwhelming requests, the Afrikaans and African songs were separated again into two different classes in 2012 (South Africa, 2011; South Africa, 2012d:n.p.). The folklore class has always been one of the most famous categories of the SASCE, aiming to preserve South Africa's unique and diverse cultural heritage. The National Anthem category intends to restore national pride and improve the overall standard of the performance of the National Anthem, especially in the transitional passage between the last line of '*Nkosi Sikelel'i Afrika*' and '*Die Stem*' in bar 22. Addendum F illustrates the format and prescribed SASCE songs of 2012 (South Africa, 2012f:7-9).

The SASCE is not only a competitive eisteddfod, but also an extra-curricular enrichment programme in its own right, aiming to improve learners' academic performance and the development of social skills (South Africa, 2012c: n.p). It entails a great deal of management, coordination, planning and monitoring, not only from the provincial and national steering committees and officials, but also planning, management and discipline from the choir conductors, their choirs and schools. During 2012, the DBE committed to the training of 359 adjudicators, 509 conductors, 82 data capturers and 15 programme directors (South Africa, 2013b:n.p.). With the aim on mass participation in this cultural event, 8 842 schools participated in the SASCE (South Africa, 2013b:n.p.). 230 Schools took part in the final round of SASCE

during July in 2012 (South Africa, 2013b:n.p.). Addendum G provides an outline of the main activities involving the SASCE.

The SASCE, as an extra-curricular enrichment programme within the DBE, partially provided the organisational, historical and programmatic context of this case study. However, the focus of the case study was not exclusively on the SASCE, but what makes the engagement in singing opportunities significant for the choristers and conductors (who were involved in the SASCE during the cluster competition of 24-26 April 2012). The focus was not on the solo opera section and other issues involving the SASCE, but on the views and experiences of choir conductors and choristers within the context of the eisteddfod.

2.4 Socio-economic context

Participants in this case study were from diverse socio-economic backgrounds. It is therefore important to understand the entire ecological system (Bronfenbrenner, 1993:37) in which the choristers and conductors function and grow, including the demographics and the socio-economic profile of the Moqhaka Municipal District. The demographical profile therefore clarifies the location of the Fezile Dabi and Moqhaka municipal districts in the greater context of South Africa. The demographical profile provides information about the population compilation of this region that will reflect the uniqueness of this specific case study.

2.4.1 Demographical profile

The Free State is the central region of South Africa, sharing borders with Gauteng, North-West Province, Northern Cape, Eastern Cape, KwaZulu-Natal, Mpumalanga, and the Kingdom of Lesotho. It comprises five local government districts, namely Fezile Dabi, Lejweleputswa, Motheo, Xhariep, and Thabo Mofutsanyana. Located in the northern part of the province, Fezile Dabi had a population of 460 289 in 2011, consisting of 17.3% of the total population of the Free State of 2 706 775 (South Africa, 2012i:2.3.1). Fezile Dabi is subdivided into four municipal districts, namely Moqhaka, Ngwathe, Metsimaholo and Mafube. The Moqhaka local municipal district covers the western part of the Fezile Dabi region (see figure 2).

The cluster competition of the SASCE was held on 24-26 April 2012 in Kroonstad, the seat of the Moqhaka (“crown” in Sesotho) local municipal district. Figure 2 illustrates the demographical data of the Moqhaka Municipality as compiled by the Census of 2011 (South Africa, 2012h:1-83; South Africa, 2014c:n. p.).

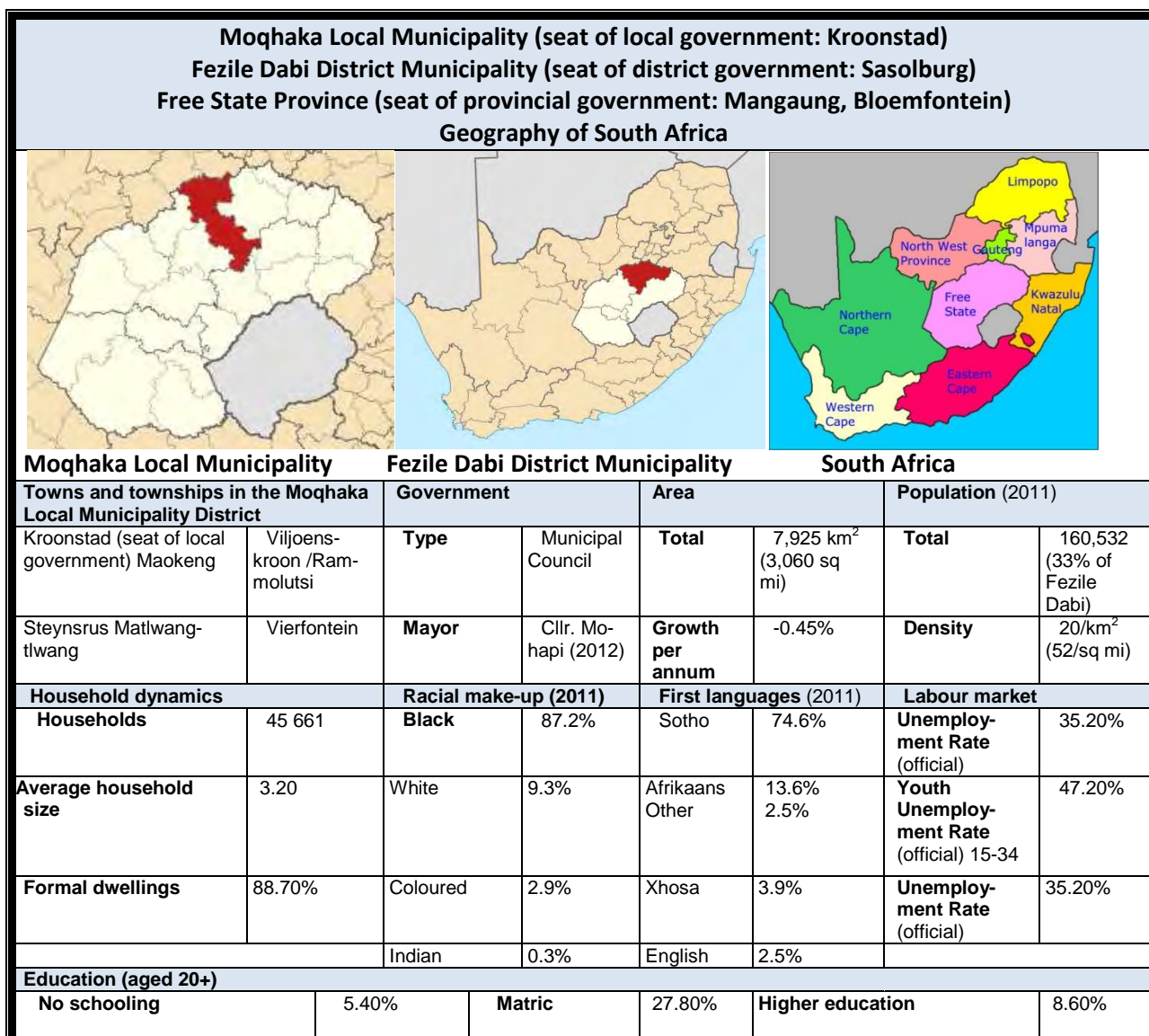


Figure 2: Demographics of Moqhaka Local Municipality (South Africa, 2013c)

The demographic profile of the case study relates to the economic profile of this region.

2.4.2 Economy

The Moqhaka district is the second largest contributor to the Gross Domestic Production Index (GDP) in the Fezile Dabi district. The community services sector is the largest contributor to the economy, including the Department of Correctional Services, the School of Engineers' military base, government departments, and several excellent schools (South Africa, 2014c:n.p.). Moqhaka is also the centre of a large rural community, playing a significant role in the economy of the district: maize, wheat, sunflower, cattle, sheep and game are products of the agricultural sector. Subsequently, industrial activities and diamond mining between Viljoenskroon and Kroonstad also contribute to this region's gross income. Centrally situated in South Africa, the town of Kroonstad is known to have one of the most strategic four-way railway junctions in the

country. The economy of the Moqhaka Municipal District has an impact on the social conditions of the participants in the case.

2.4.3 Social conditions

The district faces challenges of youth unemployment of 47.20% and overall unemployment of 35.20% (South Africa, 2014c: n.p.). Furthermore, the corruption, mismanagement and neglect of road and sanitation maintenance of the local town council are leading to the total collapse of the infrastructure of the Moqhaka Municipal District. Numerous electronic newspaper reports affirm the situation: “Open toilets ‘symbolise’ lack of delivery” (Grobler & Montsho, 2011:n.p); “DA to hold protest march on open toilets” (Geldenhuys, 2013:n.p.); “Mqwathi under fire” (Hurter, 2014:n.p).

Figures are important indicators of effective water management, having a substantial impact on overall health of the community. The Green Drop Score indicated that the effectiveness of wastewater management was critical on 41.9% in 2011. However, the Blue Drop score for the management of fresh water resources improved from 21.76% (2011) to 54.93% (2012) (South Africa, 2013b:Chapter 4), but was still far from being efficient water management.

Statistics on HIV/AIDS indicate that the Free State had the third highest rate of 12.6% of people living with HIV/AIDS in South Africa. The prevalence of HIV/AIDS across ethnic groups in South Africa in 2008 (South Africa, 2013c: Chapter 4) was:

Table 6: Prevalence of AIDS in South Africa across ethnic groups

Race	Percentage
Black	13.6
Coloured	1.7
Indian/Asian	0.3
White	0.3

When taking the statistics into consideration, HIV/AIDS has a tremendous impact on the health profile of the black population of the Fezile Dabi region. HIV/AIDS-related diseases, influenza and pneumonia (12.8%), TB (11%), and intestinal infection disease (9.8%) were the main causes of deaths in 2008, with the highest mortality rate among mothers, infants and children (South Africa, 2013c:Chapter 4).

Taking the above rates into account, one can assume that death might have a great impact on the social and family life of black and white learners. Unemployment of parents would also have

an enormous impact on students in the Moqhaka local municipal district. These factors have an influence on the lives and circumstances of the participants in the case study, since they must deal with challenging household situations.

2.5 Literature search for the significance of choral singing

Exploring the significance of choral singing for choristers and conductors entails a few keywords that will provide a conceptual framework for the study. The Webster's New Collegiate Dictionary explains 'significance' as "something that is conveyed as a meaning often obscurely or indirectly", or "the quality of being important" (1973:1079). This definition resonates with Cross and Tolbert's argument that vernacularly, 'something' refers to 'some other thing beyond itself' that exists (Cross & Tolbert, 2012:24). Therefore, when engaging in music, the significance of music implies that it appears to have some meaning beyond itself and that that perception of meaning is often entirely personal. Thus, the 'significance of choral singing' can imply the disguised or special meaning of choral singing or something that is carrying weight or that is important when engaging in choral music. Group singing has been part of daily life since antiquity. However, for the purposes of this study, choral singing or singing in the choir is defined as a "group of singers who perform together either in unison or, much more usually in more parts" (New Grove Dictionary of Music and Musicians, 2001:5:704). Singing is a fundamental mode of musical expression (New Grove Dictionary of Music and Musicians, 2001:23:428) and implies "the production of musical tones by means of the human voice" (Encyclopaedia Britannica, 2013:n.p.). The focus of the study therefore was on the significance of choral singing related to the experiences of choristers and conductors who participated in the SASCE. The challenge was to anticipate which aspects of group singing would be found to be of significance for the participants in the study. However, this section evolved as an inductive and iterative process, which developed concurrently with the data collection process. The perceptions of the participants guided the researcher as part of the inductive and iterative data analysis and literature review process to search for related literature to frame the research project. Moreover, the initial search of the literature established an overview of the body of scholarship, creating a theoretical framework related to the research focus. Issues related to the research topic were:

- theories related to meaning and significance ascribed to musical experience;
- studies focusing on the benefits of choral singing; and
- studies focusing on the SASCE.

2.5.1 Theories related to meaning in musical experiences

Different meanings of music have been ascribed to Western music since the first classical Greek philosophical writings of Plato, Aristotle and Socrates. Musical meaning was dualistic,

firstly acknowledging the fact that music can move the passions and was fundamentally a human activity, affecting emotions by being beautiful, warlike, stirring or enticing (Cross & Tolbert, 2012:26). Secondly, music embodied the natural universal laws of order, reflecting abstract and immanent aspects of the universe or the workings of the divine (James 1993:31). Therefore, during medieval times musical meaning was perceived as being two co-existing domains, creating tension between music as a mirror of the heavenly world and also as mover of earthly passion (Sparshott & Goehr, 2001:608). Later in the fifteenth century, music was seen as a human activity, expressing values and meanings in human rather than in divine terms (Palisca, 1985). Musical meanings were bound to processes and products of human reasoning, but also to music's effects on human emotions. During the late seventeenth and early eighteenth centuries, musical meanings were ascribed to meanings of rational pleasure and enjoyment, though the structures that articulated music became more important. The role of rhetoric gained in significance from the perspective of meaning in music. More distinguished harmonies and clearer formal structures characterized the eighteenth century. Words became less important, and the view that music was autonomous started to develop (Thomas, 1995:5). Philosophers in the mid- to late-eighteenth century perceived music "as a kind of language" (Cross & Tolbert, 2012:17) and objects of meaning in music could be public, social, private, or imaginary. During the late-eighteenth century music was being perceived as becoming independent, having value in itself, giving rise to aesthetic experiences (Kant, 1998). Frege (1952:56-78) at the end of the nineteenth century suggested that two necessary aspects of meaning had to be considered in any analysis, namely reference and sense. Reference implicated a term that denotes a specific phenomenon, and its sense originated from the ways in which the original term related to other terms, interpreted as having similar kinds of meanings, therefore, establishing meanings of concepts in relation to other phenomena. This point of view coincides with theories of musical meaning grounded in aesthetic experiences that are related to the qualities of music being performed and the cultural capacities of its audience. Lerdahl (2003:367) argued that the structural properties of music formed the basis of aesthetics and meanings of Western music. Whereas Cook (2001:170) pointed out that music and its meaning emerged from sociological and anthropological perspectives on ideas, sounds and practices to contribute to a better understanding of meaning in music, Merriam (1964:219-227) outlined ten functions of music, contributing to the establishment of meaning within a musical context. Therefore, philosophers rejected the fact that music constituted autonomous and aesthetic domains that grounded their ideas in ethnology, assuming that regardless of music's universality, its meaning is not (Tilton & Slobin, 1996:1). Blacking (1973:x) emphasized that all music is *folk* music in the sense that the meaning of music cannot be communicated without associations between people. Moreover, ideas of musical meaning emerging from anthropological concepts became inseparable from social and cultural contexts (Martin,

1995:25; Bohlman, 2002:xi). Musical meanings are therefore multifarious and can be foundationally aesthetic, personal, social or a combination of these disciplines (Bohlman, 2002:3), often fulfilling multiple functions in different societies. Clayton (2012:40) proposed that musical behaviours could have the following functions:

- regulating individuals' emotional, cognitive or physiological state;
- mediating between self and other;
- symbolic interpretation; and
- coordinating actions, either amongst people in a group or to an external sound reference (Clayton, 2007).

Emotion or affect in music has been explored in frameworks from the cognitive and behavioural sciences. Meanings of music and aesthetical experiences in recent empirical studies have been difficult to define and to evaluate (Cross & Tolbert, 2012:30). DeNora (2000) described music listening experiences from day-to-day life as regulating the emotions and moods of participants in their daily lives. Theoretical and empirical studies investigating multiple perspectives on meaning in music in the behavioural and cognitive sciences are still at an early stage (Cross & Tolbert, 2012:32). However, empirical choral experiences of choristers have been researched in the past decade, utilizing quantitative, qualitative and mixed method approaches and contributing to a better understanding of meaning in choral music from sociological and social-psychological perspectives.

2.5.2 Choir-based research

Following are examples of qualitative studies related to social, psychological, spiritual and health benefits associated with singing include research by:

- Bailey and Davidson (2002): homeless men in Canada;
- Durrant (2005): linking choral singers' sense of identity and motivation to the role of the conductor;
- Silber (2005): female prisoners in Israel experienced positive social benefits of singing in a choir;
- Hays and Minichiello (2005): exploring the experiences of musical meaning in elderly people including participants in choral singing;
- Langston and Barret (2008): utilized a case study, interviewed 27 choristers and found that choral singing contributed to aspects of social capital including the fostering of trust, learning interaction, participation, civic involvement and fellowship;
- Freer (2009): self-perceptions of musical autonomy and vocal skills that are nurtured within a network of peer social support;
- Parker (2010): adolescent experiences of bonding and belonging;

- Hampshire and Matthijse (2010): relationship between social capital, health and wellbeing in a case study involving three choirs participating in the Sing Up programme;
- Dingle *et al.* (2012): aspects of wellbeing including personal, social, functional outcomes and time, 21 members, qualitative; forming a new group identity was associated with emotional and health benefits;
- Judd and Pooley (2013): psychological benefits of group singing in an adult community choir.

Some quantitative research where choristers were asked about the effects and benefits of singing includes:

- Beck *et al.* (2000): concluded that reductions in the stress hormone cortisol during choir rehearsals contributed to positive affect;
- Kreutz *et al.* (2004): found that increased oxytocin, reduction in stress hormone led to improvements in immune system functioning which led to self-rated improvements of mood and positive affect;
- Hillman (2002): surveyed 75 retired choristers, reporting overall improvements to quality of life and no overall deterioration in physical health;
- Kwan (2002): 84 choristers from two schools, grades 9-12, completed surveys;
- Sandgren (2009): questionnaires completed by 212 choristers from Sweden;
- Clift *et al.* (2010): 1124 choristers from 24 choirs in England, Finland and Australia reported social, physical and psychological benefits of singing. Questionnaires based on the WHOQBREF were used;
- Kirsch, *et al.* (2013): quantitative questionnaires were completed by 187 choristers concerning vocal health and positive affect during singing;
- Welch, *et al.* (2014), 6087 learners were asked to complete questionnaires including questions about aspects of wellbeing such as inclusion, identity. Teachers and members of the research team also made assessments regarding the voice development of primary school learners;
- Both quantitative surveys and written qualitative questions were utilized in studies by Clift *et al.* (2010), Kirsch *et al.* (2013) and Welch *et al.*, (2014).

Table 7 is a summary of the research foci of some of the above studies in order to gain a better understanding of the existing literature as well as the research methods, sampling and themes of the studies. Reasons for the inclusion are relevance to the significance of choral singing and studies related to the experiences of scholars and conductors.

Table 7: Literature overview of related body of scholarship

Study	Focus/purpose	Method	Sampling	Themes	Related to other studies
SASCE					
Realising the objectives of the South African Schools Choral Eisteddfod – Dzorkpey (2011)	Factors that influence the performance level of secondary school choirs in SASCE/organisational and social problems in realising the objectives	Qualitative case study Semi-structured interviews, observations and documents, structured interviews with 2 focus groups	40 interviews with education officials, principals and choir conductors; 12 choristers in two focus groups	The realising of organisational, musical objectives	
CHORAL EXPERIENCES					
The meaning of music in the lives of older people: a qualitative study – Hays and Minichiello (2005)	Emotional, social, intellectual and spiritual wellbeing in the lives of older people	Informal interviews and focus groups Qualitative	52, 24 women, 28 men aged 60 years and older, oldest, 98; focus groups	Self-identity, connecting with others, maintaining wellbeing, experiencing and expressing spirituality	DeNora, (2000); Braun and Clarke (2006)
Exploring student experiences of belonging within an urban high school choral ensemble: an action research study – Parker (2010)	Describes adolescent singers' experiences of belonging within one urban high school ensemble	Qualitative action research	26 in small groups of 3-4 students each, 17 girls, 9 boys; girls: 5 juniors, 8 sophomores, 4 seniors. Boys 4 juniors, 2 sophomores, 3 seniors. 10 in grade 10-12 (ages 15-18) Purposive sampling	Bonding: social and section; singing as shared experience; Chorus as safe spaces; trips as pivotal bonding experience; Choral experience as elected and uncompetitive	Durrant, (2005)
Boys' descriptions of their experiences in choral music – Freer (2009)	Flow and motivation	Qualitative narrative HYPERResearch qualitative com software	6 boys from a private school; Purposefully selected from 3 categories. 14 years and older	Motivation and optimal experiences: flow;	Durrant (2005); Csikszentmihalyi (2002); Ryan and Deci (2001)
The significance of choral singing for sustaining psychological wellbeing: findings from a survey of choristers from England, Germany and Australia – Clift and Hancox (2010)	Focus on benefits on active participation in singing and address shortcomings in literature about lack of common understanding, theoretical framework in singing, health and wellbeing; cross-cultural; wellbeing	Mixed methods: Quantitative; surveys based on WHQOL-BREF and qualitative questionnaires MAXDAQ qualitative software program XPSS 16, Qualitative questions: 1 each on quality of life (health); psychological, social and environmental	1124 Choristers from 21 choral societies, 3 countries, aged 57-75 Generalised	Psychological wellbeing benefits: positive mood; personal challenges betterment; Qualitative research findings not completed	Clift and Hancox (2001)

Evidence for strong well-being effects of choral singing – Sandgren (2009)	Differences between gender in positive and negative emotional affects before and after performance; positive effects; relaxation breathing	Quantitative: surveys ANOVAs Borg Scale of emotions	212 choristers from 11 choirs in Sweden; 152 F; 60 M	Positive affects; relaxation, breathing, quality of life (Clift, 2005); enhancing cognitive ability (Schellenberg 2006); group singing	Clift and Hancox 2005; Schellenberg (2006)
Perception of the meaning of high school choral experience - Kwan (2002)	Meaning of choral music experiences	Quantitative based on Hylton's Choral Meaning Survey 1980	84 from 2 schools: 29/400 and 55/1000; 67F;17M Grade 9-10:51 and Grade 11-12:33	Experiences related to Hylton's theories: Music-artistic, achievement, integrative, communicative psychological	Hylton (1980); Parker (2010)
Shaping identity through choral identity Durrant (2005)	Role of conductor in motivation of choir, social, musical and cultural identity	Qualitative study Collective case study Interpretive and descriptive	Observations from 3 Swedish, 5 Finnish choirs ranging from children's' choirs, secondary, university, community, women's choirs. Interviews with 8 conductors of observed choirs +2 others, 2 collective groups of children choristers	Role of the conductor: musical and interpersonal skills important; Choral activity enhanced singers' sense of national and cultural identity through use of folk traditions and a creative approach to musical practice, feel good experiences, non-threatening safe spaces, collective strength, homely atmosphere	Durrant and Himonides (1998); Folkestadt (2000)
The psychological benefits of participating in group singing for members of the general public – Judd and Pooley (2013)	Explored the meaning and importance of group singing for 10 participants, focus on the choral experiences of participants aim to build on existing knowledge	Qualitative In-depth unstructured conversational interviews	10 participants 7 immigrated from UK, 1 Norway; 2 born in Australia Saturation of data after 10 interviews	3 themes: individual– psychological, musical, physical; group – ethos and group dynamics – related to identity, spirituality, sense of belonging, positive affect, flow, safe environment; mediating factors – past experiences, type of choir, musical director	Braun and Clarke (2006)
Factors associated with singers' perceptions of choral singing wellbeing – Kirsch <i>et al.</i> (2013)	Identification of relationships between typical suboptimal vocal behaviour associated with choral singing, vocal fatigue, and choral singing wellbeing	Mixed method Questionnaire with Yes/No, open-ended and Likert-scale questions, derived from model used by Clift & Hancox (2001)	196 international singers participating at the WCG in Cincinnati; 143 F; 53 M; ages 10-70	Suboptimal vocal behaviour correlated moderately vocal fatigue and moderately negatively associated with choral wellbeing	Clift and Hancox (2001)
Singing and social inclusion (Welch <i>et al.</i> ,2014)	Engagement in musical activities may impact on social inclusion (being socially integrated and having a sense of self) in the Sing Up programme (singing development, self-concept, inclusion	Quantitative Questionnaire with Likert scale questions and assessment of singing abilities	6087 participants with data drawn from 2008-2011	Higher normalised singing development rating coincided with a more positive self-concept and a sense of being socially included, irrespective of age, gender and ethnicity	

Table 8: Literature review scoring rubric (Hart, 1998:27)

Criterion	Dzork- pey	Parker	Clift & Hancox	Sand- gren	Kwan	Dur- rant	Judd & Pooley	Kirsch <i>et al.</i>
A. Justified criteria for inclusion and exclusion from review	No	No	No	No	No	No	No	No
B. Distinguished what has been done from what needs to be done	Yes	Provided sound literature references to aspects of bonding	Distinguished yes, but only their field of focus	Yes	Provided sound literature references to aspects of bonding	Yes	Yes	Yes
C. Placed the topic or problem in the broader scholarly literature	Yes	Yes, had a section on past research and belonging	Concentrated on studies undertaken by Stefan de Haan Centre	Yes	No	Yes	Yes	Yes
D. Placed the research in the historical context of the field	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes
E. Acquired and enhanced the subject vocabulary	No	Yes	Yes	Yes	No	Yes	Yes	Yes
F. Articulated important variables and phenomena relevant to the topic	Yes	Yes	Yes, but not a broad overview of studies undertaken	yes	Yes	Yes,	Yes	Yes
G. Synthesized and gained a new perspective on the literature	No	Yes	Yes, but not on all aspects	No	Yes	Yes	Yes	Yes
H. Identified the main methodologies and research techniques that have been used in the field, and their advantages and disadvantages	No	No	No	No	No	No	Yes especially in choir research, only described methodologies, more sampling	No
I. Related ideas and theories in the field to research methodologies		No	No	No	No	Yes	Yes	No, but utilized an adapted form of a questionnaire designed by Clift and Hancox (2001)
J. Rationalized the practical significance of the research problem		Yes	Yes, but not in detail	No	Yes	Yes	Yes, will contribute to an affirmation of motivations for choral singing	Yes
K. Rationalized the scholarly significance of the research problem		Yes	Yes, only in relation to their research	Yes	Yes	Yes	Yes, research will confirm and complement body of scholarship	Yes
L. Was written with a coherent, clear structure	Yes	Yes	Yes	Yes	Yes	Yes	yes	Yes

2.5.3 Methods and sampling

Various methods and varying numbers of participants were utilized in the body of scholarship. Durrant (2005) and Dzorkpey (2011) implement a case study design. Hays and Minichiello (2005), and Judd and Pooley (2013) utilize in-depth interviews and focus groups without specifying their methodology. Judd and Pooley (2013) only refer to Braun and Clarke (2006) as framework for the procedure of their investigation. Other qualitative studies include a narrative (Freer, 2009) and action research by Parker (2011). Samples vary from six to 52 participants in the qualitative studies, related to the particularistic characteristic of qualitative investigations.

Questionnaires in quantitative and mixed method studies are based on different sets of questions. Cliff and Hancox (2010) use surveys based on the WHQOL-BREF of the World Health Organization and qualitative questionnaires. Hylton's Choral Meaning Survey (1980) is the basis of Kwan's study (2002) and Kirsch's surveys are related to Cliff and Hancox's questionnaires. Sandgren (2009) utilises ANOVAs Borg Scale of Emotions and Welch *et al.* (2014) use Likert scale questionnaires, assessments and written qualitative questions. Samples are larger quantitative studies, ranging from 84 to 6 087, contributing to the generalisation of findings.

2.5.4 Emergent themes

The functions and meaning of choral activity are multifarious and interrelated. The following themes emerged through the synthesis of literature. However, boundaries are not always clear-cut and different researchers interpret and categorise themes and categories differently, depending on the focus of the study. Figure 3 presents an overview of emergent themes in broad categories, creating a theoretical framework for the significance of choral singing.

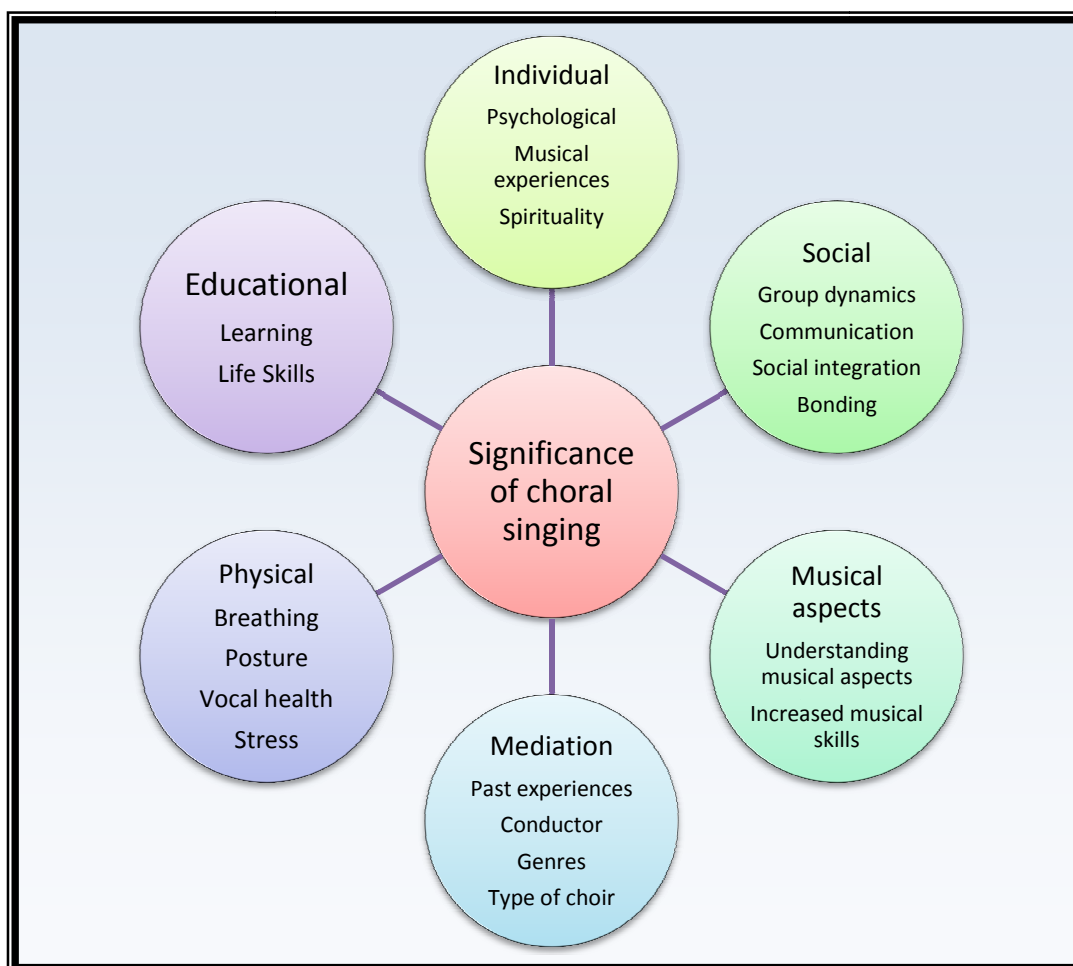


Figure 3: Synthesis of themes related to aspects of choral singing

Table 9 presents a short summary of topics related to the above synthesis of themes found in the literature which will relate to the theoretical framework of this study.

Table 9: Summary of topics in literature

Study	Nature of study	Psychological, Sociological, Emotional	Physical aspects of singing	Educational aspects of singing
Beck <i>et al.</i> , 2000;	Quantitative		Relation between cortisol and positive emotions	
Hillman, 2002	Quantitative	Wellbeing	Physical health	
Kirsch <i>et al.</i> , 2013	Quantitative		Optimal vocal behaviour and wellbeing	
Sandgren, 2009	Qualitative	Positive and negative affect after performance	Gender, breathing, relaxation	Enhancing cognitive ability

Dingle <i>et al.</i> , 2012	Qualitative	Forming of group identity, personal wellbeing	Physical function in people with dementia	
Clift and Hancox, 2010	Quantitative Qualitative (not completed)	Positive mood, personal challenges, betterment	Health aspects	
Freer, 2009	Qualitative	Motivation, optimal experiences, flow (musical autonomy and musical skills)		
Ryff and Singer, 2008		Purpose in life, self-acceptance, autonomy, environmental mastery, personal growth, positive relations with others		
Parker, 2010	Qualitative	Bonding, singing as shared experience, chorus as safe space, singing as elected and uncompetitive		
Kwan, 2002	Quantitative	Music artistic, achievement, integration, communication, psychological		
Hays and Minichiello, 2005	Qualitative	Self-identity, connecting with others, spirituality		
Durrant, 2005	Qualitative	Enhanced sense of cultural and national identity, collective strength, homely atmosphere, feel good experiences and role of conductor		Durrant & Himonides (1998)
Hairston, 2011	Qualitative	Group identity, self-efficacy		
Welch <i>et al.</i> , 2014	Mostly quantitative with qualitative questionnaires	Inclusion in identity, enhanced sense of self, acting in synchrony		Collaborative learning, learning of skills
Dzorkpey, 2011	Qualitative			Organizational and musical aspects of SASCE within the schooling system
Boonzaaier, 2011	Qualitative			Conductors' needs for choral training programmes
Clayton, 2012		Music regulates emotional, cognitive, physiological states, mediates between self and other, coordinates actions		
Ryan and Decci, 2001		Self-determination, intrinsic, extrinsic motivation		
Rabinowitch <i>et al.</i> , 2012	Quantitative	Empathy, entrainment		

2.6 Conclusion

This chapter honed in on the different aspects of choral music related to the value and importance of choral singing within the context of the DBE and the SASCE in the Moqhaka Municipal District. The *data corpus* illuminated the functioning of the DBE and the SASCE and relied mainly on sources published by the government, results based on findings of *Census 2011*, and electronic sources found on the internet. The body of scholarship related to choral singing consisted of sources found in academic journals, dissertations and books. Emergent themes were related to the psychological, physiological, emotional, social and educational aspects of choral activities, creating a theoretical framework for this study.

CHAPTER 3: RESEARCH DESIGN

3.1 Introduction

This chapter outlines the approach to the study's design, strategy of inquiry and method. The chosen design is qualitative design, and the strategy of inquiry is the case study. The researcher anticipated that semi-structured interviews with open-ended questions would elucidate the importance and meaning of choral singing in choristers' and conductors' life, analysing the collected data through a systematic inductive constant comparative data analysis process. This chapter describes how the researcher approached the world through a set of ideas (philosophical assumptions), within a theoretical framework (ontology) that specified a set of questions (epistemology), examining it in particular ways (methodology and analysis). It also justifies the choice for this particular design and procedures of collection, analysis and validation of data.

3.2 Research process

Figure 1 displays the research process followed in the study where the different parts of the design form an integrated and interacting whole, adapted from the models of Creswell (2009:5), Leech and Onwuegbuzie (2010), and Denzin and Lincoln (2013:25):

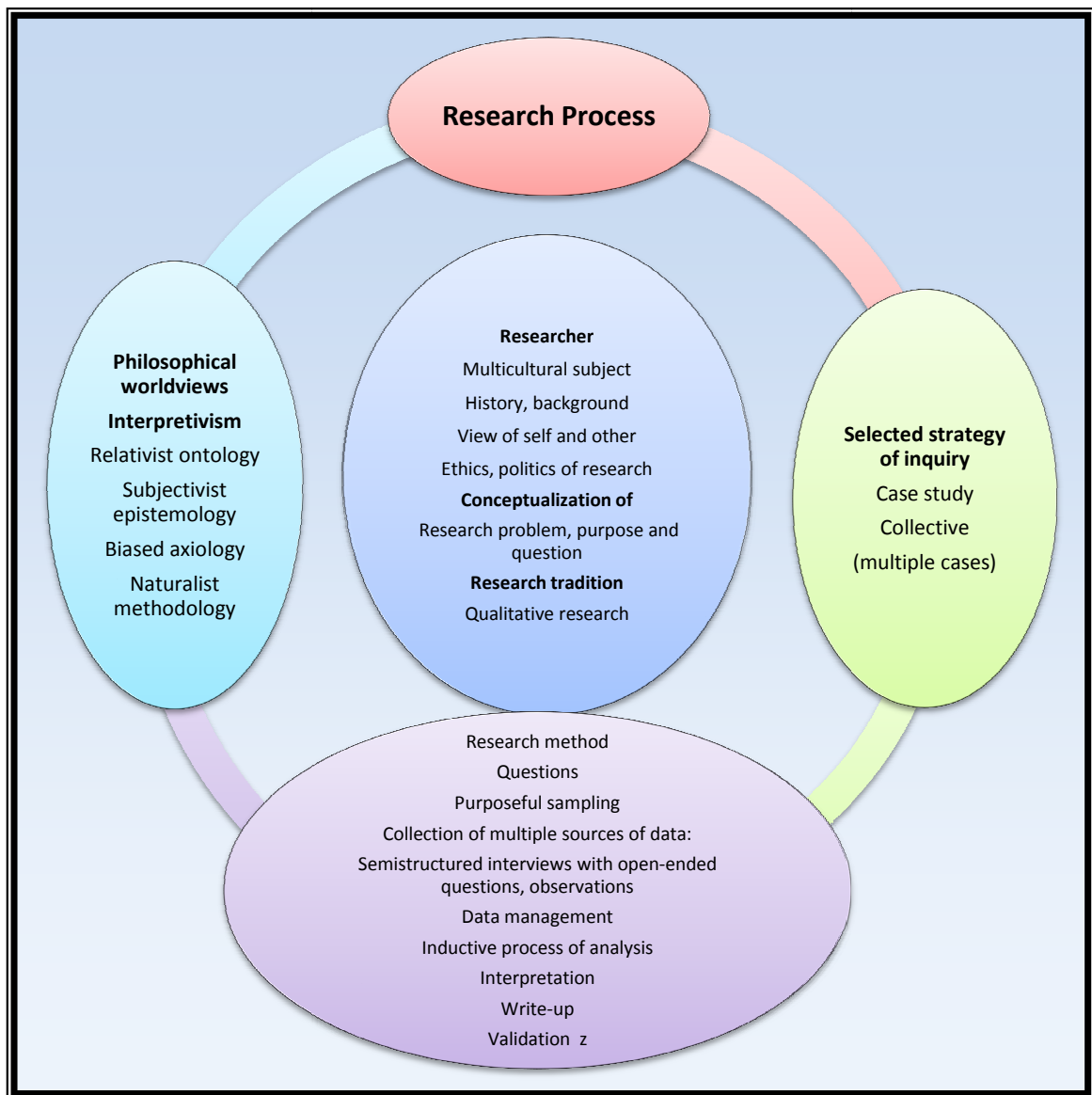


Figure 4: Research design of study

3.2.1 The role of the researcher

This project started with the researcher, as a gendered, multicultural subject. The researcher's history and experience, self-conceptions and conceptions of others had a considerable impact on the conceptualization of the problem of the study, its purpose, and questions. As an accompanist for choirs in the SASCE since its implementation in 2001, my role evolved from being an outsider — a white Afrikaans-speaking female from an Afrikaner cultural background, accompanying black choirs mostly without an understanding of the history, aims and objectives or management of the eisteddfod — to becoming an insider. Over the years, I have established close relationships with officials of the DBE, as well as conductors, adjudicators, teachers, choristers and NCCs and PCCs. Due to my work as accompanist, valued connections developed with choirs, mostly in all the municipal districts of the Free State, the Dr. Kenneth Kaunda municipal area in North West and choirs across South Africa and Lesotho. The

provision and development of rehearsal CDs with the prescribed music of SASCE and numerous interdenominational church competitions facilitated relations with diverse choral conductors. Providing assistive services led to invitations for rehearsals with choirs in many rural areas with no available accompanists. Subsequently, these rehearsals at schools and community choirs provided unique insights into the contexts and functioning of diverse choirs in black communities in South Africa. At the national round of the SASCE, valuable networks were built with officials from the other provinces and unions, staying, working and eating together in the same hotels and competition venues. Informal conversations about SASCE and their duties in the management of this extensive enrichment programme elucidated role players' contributions and experiences related to SASCE. Since its infancy in 2002, I experienced the eisteddfod growing into the largest, most prestigious enrichment programme of the DBE, accompanying choirs from the first round at the cluster level up to the final round at national level. Through their participation in the SASCE, talented choristers could study music at tertiary institutions, making careers for themselves in South Africa and abroad, and creating a future for themselves. My role as researcher was that of observer-participant, acknowledging my bias as researcher, accompanying all but three choirs during this particular SASCE cluster competition in 2012. Therefore, it contributed to gaining insider views into the circumstances and context of this unique eisteddfod that guided the conceptualization of the problem, purpose and questions, as well as the interpretation and analysis of data. Furthermore, as a qualitative interpretive researcher, my role was to understand, describe, observe, interpret and reflect on the data, building up a case through an inductive process of data generation and 'construction' of knowledge (Crotty, 1998:9, 42-44, 51; Creswell, 2013:44-46). Moreover, the use of Computer Assisted Qualitative Data Analysis Software (CAQDAS) facilitated the analysis process, but the researcher was the main tool in the analysis and interpretation process, providing creativity and intelligence to the analysis (Patton, 2002:442). My role as researcher therefore was to decide how to frame the case study, how much and what I would include in the study and how the story would be told (Patton, 2002:442).

3.2.2 Research approach

The conceptualization of the problem of the study influences the approach. Qualitative research was appropriate to realize the aims of the study, exploring the significance of choral music for primary and secondary school choristers and conductors participating in the SASCE. Therefore, I sought answers to how social and individual experiences of choral music for this particular group of participants within the context of the SASCE were created and given meaning. Moreover, qualitative research implies that the researcher will construct reality in interaction with his/her social world (Merriam, 2009:22), creating an understanding of how people make sense

of their experiences (Merriam, 2009:37), in this case what made choral singing significant for the participants in the SASCE.

A general definition of qualitative research implicates an interpretive nature of the inquiry within the social sciences, and the reflexivity or “presence” concerning the researchers in the presentation of their research (Creswell, 2013:45). Qualitative research has evolved over time (Creswell, 2013:44). Table 9 presents its characteristic features adapted from the table used by Creswell (2013:46). This table illustrates the characteristics of qualitative research as noted by Merriam (2009:14-18), Denzin and Lincoln (2005:23), and Yin (2011:7-8) with the characteristics of this study added:

Table 10: Characteristics of qualitative research

Characteristics	Merriam 2009	Denzin & Lincoln 2005	Yin 2011	This study
Conducted in a natural, real-life setting	✓	✓	✓	Was conducted in the natural setting of the participants: the schools where choirs rehearse and at the Flavius Mareka College in Kroonstad where the SASCE took place during 2012. The interviews were conducted at diverse schools in real-life settings: a farm school, School A, on the periphery of the Maokeng township; an Afrikaans medium primary school, School B, an English medium primary school, School C; a secondary school in Maokeng, School D; two secondary schools in Kroonstad: an Afrikaans medium secondary school, School E, and a double medium secondary school, School F.
Situated within the social/ political or historical context or background of the participants	✓	✓	✓	The SASCE is part of the DBE’s extra-curricular programme, placing it in the participants’ socio-, political and cultural context. Participants came from diverse schools. Purposefully chosen institutions comprised an Afrikaans medium school with white, coloured and Afrikaans-speaking black learners; a double medium school with white, coloured, Indian and black learners. A multicultural school with Afrikaans-, English-, mainly Sesotho- and Indian-speaking learners and primary and secondary school choristers and conductors from the township, speaking mainly Sesotho, were included. The conductor of the English Primary School, School C, was from an Afrikaans-speaking background, teaching mostly Sesotho-speaking learners and a smaller percentage of Indian learners in English
Importance of participants’ perspectives, meanings, their different subjective views	✓	✓	✓	I conducted interviews with diverse primary and secondary school choristers and conductors from different communities, ages, race and gender, gaining a better insight into and understanding of their world

Multiple methods for the gathering of data	✓	✓	✓	I utilized different methods of data-collection, e.g. observational data as observer-participant, reports which included memos and field-notes, interviews, literature review, video recordings and photographs
The researcher as most important instrument in data collection	✓	✓	✓	I was the principal tool in the research process from the conceptualizing of my research problem to the collection of the data through literature research, conducting interviews and observations, analysis, reflection and interpretation of the data, and the writing up of my findings
Involves complex inductive and deductive reasoning	✓	✓	✓	The data collection and analysis involved a process of building up codes and themes through an inductive process evolving into more themes and categories. Nearing the end of the process, I deducted themes and categories into broader and lesser themes
An emergent and evolving design rather than tightly prefigured design	✓	✓	✓	The design evolved and emerged as part of the process of research, rather than being in a tightly prefigured design
Reflective and interpretive	✓	✓	✓	I reflected and interpreted my findings in order to make sense of the data
Presents a thick description/ holistic complex picture	✓	✓	✓	Different perspectives and multiple sources of data enabled me to present a holistic complex picture of my study

Qualitative research deals with contextual conditions, as social, institutional and environmental conditions have an effect on people's lives and views (Yin, 2011:8). Therefore, real people in a real-life situation were studied (Yin, 2011:7-8). Primary and secondary schools in the municipal district of Moqhaka formed the context of the study. It incorporated primary and secondary schools with diverse social, institutional and environmental backgrounds, elucidating a multidimensional construct of the world in which the singers live and work. The natural setting of the schools varied from a small farm school with minimal facilities: a twin-track dirt road leading to the school with only prefabricated asbestos classrooms, administration office, portable toilets, no piano and a vegetable garden. Other schools included privileged institutions with neglected tarred roads bordering the well maintained school premises, equipped with choir rehearsal rooms with pianos, school halls, administration blocks, lush green sports fields and facilities, and several ablution blocks. The secondary school in the townships had a newly built school hall, administrative and ablution blocks, but no piano, choir rehearsal rooms, sports facilities or gardens. The choir conductors of the more privileged quintile 4 and 5 schools had formal music training, but the choir conductors of the black schools had no formal music training; they sang in community choirs and attended various workshops facilitated by the DBE for choirs participating in the SASCE. The natural setting of the conductors and secondary school choristers where they practise at their schools, as well as the context of the SASCE, provided the contextual boundaries of the research. Qualitative research was also an interactive process shaped by the

researcher's own context and interpretation and also by those of the participants (Creswell, 2013:44). Therefore, my subjectivity is acknowledged as well as the bias of the participants in the study. Semi-structured open-ended interviews illuminated and represented the participants' views and perspectives in the study, capturing the perceptions of the participants in their real-life situation and not solely the researcher's point of view (Yin, 2011:8). This study created a better understanding of the participants' experiences and feelings when they engage in choral activities. The stories and experiences of the participants led to the conceptualization and interpretation of the significance (covert meaning) of choral singing. The findings may encourage participation in the SASCE and facilitate better collaboration between principals and communities, encouraging schools to have choirs. This study also gives recognition to the hard work of teachers, trainers and learners participating in the SASCE.

In this project, various forms of data collection included interviews, observations, photographs/video recordings of interviews and field notes (Creswell, 2013:45). The process of gathering data was inductive, utilising data to build concepts and ideas, rather than deductively testing hypotheses as in positivist research (Merriam, 2009:15). Therefore, the study not only describes the meaning that choral singing has for the participants in the study, but also explains this event through existing or emerging concepts, contributing to a better understanding of human and social behaviour (Yin, 2011:7-8). The body of scholarship as described in Chapter Two provides a contextual and theoretical framework for data analysis and interpretation. New ideas may result as an outcome of the research, providing a new platform for further inquiry (Yin, 2011:9). Moreover, the formation was reviewed, analysed, interpreted and presented, resulting in a complex description and interpretation of the problem (Creswell, 2013:44).

3.2.3 Philosophical assumptions

Philosophy implicates an analysis of the grounds of and concepts expressing fundamental beliefs, the searching to better understand values and reality, implementing chiefly speculative rather than observational means (Webster's New Collegiate Dictionary, 1973:961). The understanding of the philosophical assumptions that underlie qualitative research implicates research as a 'fundamental set of beliefs that guides action' (Guba, 1990:17) — perspectives, theories and paradigms that the researcher brought to the study (Creswell, 2013:18). Moreover, it developed and formulated the particular process of data collection, analysis and interpretation (Creswell, 2013:18). Philosophical assumptions, epistemologies, and ontologies (Crotty, 1998:2-5) or paradigms (Mertens, 2010:10; Denzin & Lincoln, 2005:25-29) are descriptions of these assumptions. Worldviews entail researchers' general perceptions of the world related to their research (Creswell, 2009:6). It furthermore constitutes four philosophical beliefs: axiology (the role of values in research/ethics), epistemology (what counts as knowledge and how it is

justified), ontology (the nature of reality), and methodology (the process of research) (Denzin & Lincoln, 2005:25-29). They are incorporated into interpretative frameworks and utilised in qualitative research (Creswell, 2013:23).

The philosophical assumptions embedded in interpretative frameworks, as illustrated in table 10 (Creswell 2013:21), also shows its implications in this study:

Table 11: Philosophical assumptions of the study

Questions	Assumpti on	Characteristics of qualitative research	Implications for my research
What is the nature of reality?	Ontological	Reality is multiple as seen through many views(relativist)	The development of themes, utilizing relativist ontological assumptions: fourteen primary schools participated in the Foundation (Grades R-3) and Intermediate phase (Grades 4-7/8) from the Maokeng township and the township near Viljoenskroon, Rammulotsi. Three schools from Maokeng competed in the Senior phase (Grades 8-9, and four schools from Maokeng and Rammulotsi competed in the choir section of the FET phase (Grade 10-12). Nine schools participated in the solo categories with soloists from Maokeng, Rammulotsi, Edenville, as well as the Flavius Mareka FET college in Kroonstad. Three schools participated in the open own choice section in the Intermediate phase, a black school from Maokeng, an Afrikaans medium primary school and a black English medium primary school with mostly Afrikaans first language teachers. The learners from the schools in the townships were mainly Sesotho-speaking learners and conductors while the schools from the 'former Model C' schools were a combination of black, coloured and Afrikaans-speaking learners. The choristers from the English primary school were black learners with white Afrikaans first language teachers.
What counts as knowledge? How is knowledge claims justified? How is the researcher related to the researched?	Episte-mological	Subjective evidence from the researched; Closing the gap between the researcher and participants (subjectivist)	Quotes from the participants provided subjective perceptions. As accompanist at the SASCE eisteddfod the researcher became an "insider" in the case study in the role as observer-participant. The researcher socially constructed reality and was actively engaged in the field that constrained and shaped the inquiry. The epistemological assumption was subjectivist, based on the subjective interpretations of the researcher and the participants.
Axiological	What is the role of values?	Researcher acknowledges that research is value-laden and that biases are present (biased)	The values that shaped the narrative were openly discussed and included my own understanding with the interpretations of the participants and acknowledged the biases in my research (biased axiology).
Methodological	What is the process of research? What is the vocabulary of the study?	The researcher utilises an inductive emergent design in an existing setting (naturalist)	The process entailed collecting data in eight schools of the 24schools participating in the SASCE cluster competition of the Moqhaka municipal district. Choirs were situated in the black townships of Maokeng, Rammolutsi and Edenville (20 schools), and four schools from the traditional white town of Kroonstad, which has changed into a multi-racial community, represented by a majority of White Afrikaans-speaking citizens, but also coloureds, blacks, Indians and Chinese community members. The context of the schools was a black farm school, primary and secondary schools in Maokeng, mixed schools in Kroonstad comprising an Afrikaans medium primary and secondary school consisting of a majority of white Afrikaans-speaking learners. Other schools included a double medium secondary school, consisting of Afrikaans- and English-speaking white learners, Sesotho-speaking learners, taught in English, and Indian learners. An English medium primary school with a majority of Sesotho first language learners and a small percentage of Indian learners was the fourth school within an unusual composition. The analysis was inductive, gathering data/codes from interviews, observations and documents. Detailed descriptions elucidated a detailed understanding of the context of the study (utilizing an emergent naturalist design).

Interpretative studies assume socially constructed realities and that there is no single observable reality (Merriam, 2009:8). Denzin and Lincoln (2005:27) define the constructivist paradigm as relativist ontology (existence of multiple realities) and a subjectivist epistemology (subjective meanings formed through interaction with others, the researcher and the researched). In this study, cases were purposefully chosen by the researcher. Participants were mostly purposefully chosen with the aid of the conductors. The purposeful sampling of participants conveyed multiple and varied meanings, therefore creating a complexity of views (Creswell, 2013:24), negotiated socially and historically (Creswell, 2013:25) within a naturalistic (in real or natural world) set of methodological procedures (Denzin & Lincoln, 2013:27). The investigation included unstructured observation, interviewing and qualitative data analysis. My own experiences and background (biased interpretation) shaped the analysis and inquiry, which also included the subjective views of the participants, developing emerging ideas and themes from the collected data. The findings of the study were trustworthy, credible and dependable, which replaced positivist criteria such as internal and external validity, reliability and objectivity (Denzin & Lincoln, 2005:27). I, therefore, positioned myself within the interpretive worldview with the assumption that I would construct reality and understanding in interaction with my social world (Merriam, 2009:22), as illustrated in table 10.

3.2.4 Strategy of inquiry

The chosen strategy of inquiry in this project was a case study. Modern case study research has its roots in applied humanities (Merriam, 2009:39). Stake (1995) and Yin (2009) wrote extensively about this strategy of inquiry, providing concepts still used by Merriam (2009) and Creswell (2013).

Characteristics of qualitative research shared by this qualitative case study included the search for meaning and understanding, the researcher as the primary instrument of data collection and analysis, and various sources of data. An inductive process of data analysis and interpretation led to findings that were richly descriptive (Merriam, 2009:39). The researcher investigated a contemporary or recent phenomenon — the cluster competition of the SASCE. The case was a real-life contemporary bound system, bound by certain parameters, such as a particular time and place: the SASCE competition that took place on 24-26 April 2012 at the Flavius Mareka College in Kroonstad in the Fezile Dabi district of the Free State. Case descriptions and themes generated knowledge (Rule & John, 2011:4; Creswell, 2013:97). The unit of analysis (case) was choristers and conductors from primary and secondary schools of the DBE who participated in the cluster competition. This unit of analysis was divided into six collective cases, purposefully selected from 17 primary and seven secondary schools who participated in this event (Creswell, 2013:97). Therefore, this study was a 'case study' that referred to a type of design (process) in

qualitative research that was an object of study (unit of study, identified case), and a product of the inquiry, a dissertation (Rule & John, 2011:5; Creswell, 2013:97). The focus was on the hidden meaning of the choral experience for the participants from a variety of schools and contexts, placing the SASCE and context of the schools on the contextual periphery of the study and not as the focus of the study. Table 3 illustrates the characteristics of qualitative case studies, based on the table by Creswell (2013:104-106). The different types of qualitative case studies and the characteristics of my multisite case study were added:

Table 12: Characteristics and applications of qualitative case study research

Characteristics	Case study	This case study
Focus	The development of an in-depth description and analysis of the case or multiple cases – case implies a contemporary bound system or systems (Creswell, 2013:97) which can be bound by place, time, etc.	The case evolved as an in-depth description and analysis of collective cases focusing on the importance and meanings of choral experiences choristers and conductors participating in the SASCE. This case study was bound by time (24-26 April 2012), place (Flavius Mareka FET College), activity (SASCE cluster competition) and context (schools of the DBE in the Moqhaka municipal district).
Type of problem best suited for design	Giving an in-depth comprehension of a case or cases in a real-life setting	Provides an in-depth understanding of choral music within the context of the SASCE (in a real-life, naturalist setting, schools in the municipal district of Moqhaka who participated in the SASCE on 24-26 April 2012), focusing on the complex relations within the case and the wider context around it as it affects the case (Rule & John, 2011:7).
Disciplinary background	Drawing from psychology, law, political science, and medicine	I drew from the humanities, including social, psychological, political, cultural and educational contexts.
Unit of analysis	Studying an event, a program, an activity, or more than one individual	The case consisted of choristers and conductors who participated in the SASCE (2012), an annual event/activity that is part of the DBE's school enrichment programme.
Type of case: size	The size of the bound case involves one individual or several individuals, group or entire program/activity (Creswell, 2013:99).	The sample size of the multisite case study was six purposefully chosen choirs (cases) from a total of 24 primary and secondary schools participating in the SASCE on 24-26 April 2012. A variety of individuals (choristers and conductors) from a variety of schools was mostly purposefully selected and interviewed until the saturation of data was reached
Type of case: intent of a qualitative case study	The intent of the case study: three variations (Stake 1995): <i>Single instrumental case study</i> : the researcher focusing a case to explore a broader issue concern (John & Rule, 2011:8; Creswell, 2013:99) <i>A collective or multiple cases</i> : one chosen subject, but collective case studies to illustrate the subject. <i>Intrinsic</i> (focusing on the case because it is interesting in itself (Rule & John, 2011:8)	This strategy of inquiry was a multisite case study focusing on one issue (the significance of choral singing). The selection of small cases (six cases viewing a choir as a case), chosen from a total of 24 schools participating in the SASCE) illuminating the issue of the significance of choral singing for choristers and conductors. The case was bound by context (the SASCE choral eisteddfod and primary and secondary schools in the DBE), time (24-26 April 2012), and place in a real world setting (primary and secondary schools in the municipal district of Moqhaka) which took place at the Flavius Mareka College in Kroonstad
Type of case: purpose	According to Yin (2003): Exploratory – examines a phenomenon that has not been investigated before and lies the basis for further studies (asks “what”) Explanatory – attempts to explain what happens in a particular case and why and how it happens Descriptive – presents complete description of a phenomenon within its context	The case study was explanatory. I attempted to explain ‘how’ and ‘why’ choristers and conductors engage in choral music and therefore explained the significance of choir singing for a diverse group of choristers and conductors.
Data collection forms	Using various sources, such as interviews, observations, documents, and artefacts Use of purposeful sampling (Creswell, 2013:100)	Data collection strategies comprising a variety of sources, such as semi-structured open-ended interviews, observations, and video recordings of interviews as well as purposeful sampling techniques portrayed different perspectives of the participants.

Data analysis strategies	<p>According to Yin (2009). Cases will be holistically analysed. A specific aspect of the case might be embedded in the analysis</p> <p>Analysing data through description and ideas within the case (within-case analysis – single case) as well as cross-case analysis of themes (cross-case analysis – multiple case)</p> <p>Interpretation/assertions of the meaning of the case</p> <p>Heuristic nature (Merriam, 2009:43): Illuminates the researcher's understanding of the phenomenon</p>	<p>The management, transcription, and preparation of data were facilitated by the CAQDAS program ATLAS.ti. 7. The use of an inductive analysis process organized data into codes, categories and themes, creating a thick description of the case. A detailed description of the context of the study and continually revised questions from one's experiences in the field, allowed ideas to emerge, building theory. An embedded analysis of particular aspects of the case – views of the conductors and choristers from primary and secondary schools – was considered as the units of analysis within the case (Rule & John, 2011:17). The heuristic interpretation of the data illuminated my understanding of the perceptions and experiences of participants in the case study.</p>
Written report	The development of a detailed analysis of one or more cases	I conveyed the meaning of the collective cases where the meaning emerged from learning about the significance of choral singing portrayed by the participants.
General structure of study	<p>Entry vignette</p> <p>Introduction, problem, questions, case study, data collection, analysis, outcomes</p> <p>Description of the case/cases and its/their context</p> <p>Development of issues</p> <p>Detail about selected issues</p> <p>Assertions</p> <p>Closing vignette</p>	<p>Introduction</p> <p>Literature review (scholarship of knowledge)</p> <p>Methodology</p> <p>Introductory narrative</p> <p>Description of cases</p> <p>Development of issues</p> <p>Detail about selected issues</p> <p>Assertions/Conclusion</p> <p>Validation.</p>

This case study was *heuristic* in nature as it would facilitate understanding of the SASCE and the covert meaning that choristers and conductors ascribe to choral participation. This investigation may lead to the discovery of new meanings of experiences or reinforce and broaden existing perceptions and theories of singing together (Merriam, 2009:44).

Figure 5, adapted from Rule and John (2011:18), illustrates and summarizes the units of analysis and embedded units of analysis (foci) of my case study:

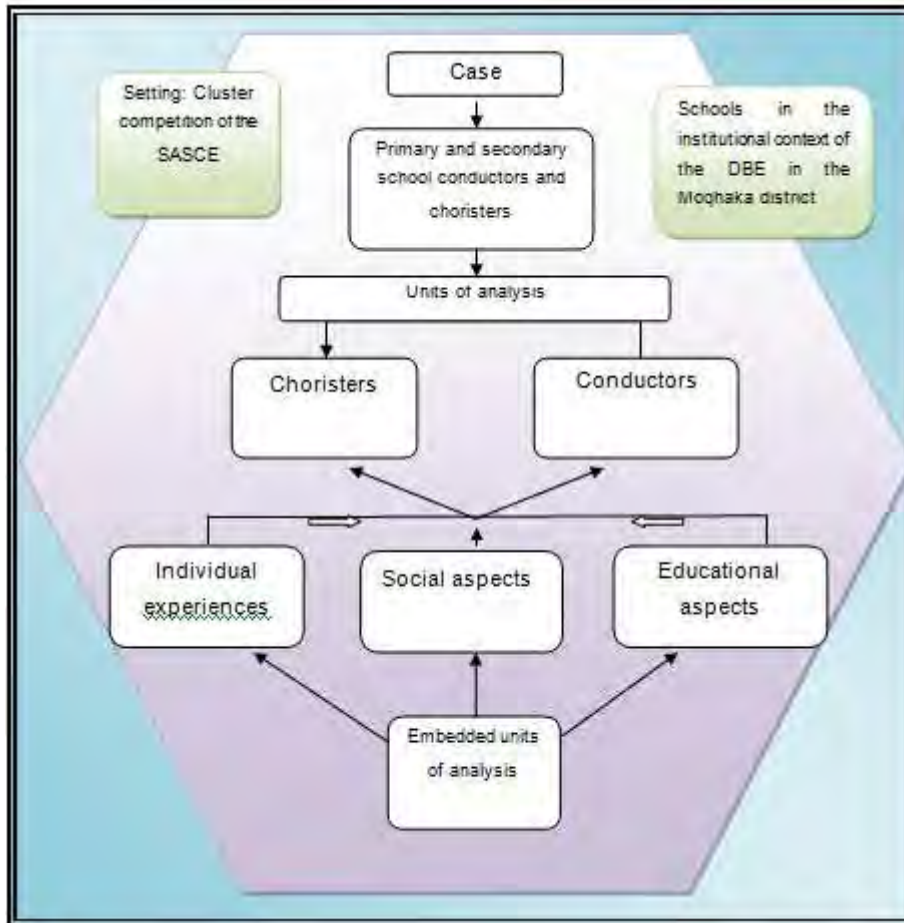


Figure 5: Units and embedded units of analysis

The questions in table 11 framed the case study, contributing to focus the case study into a cohesive unit.

Table 13: Different aspects of the case study

Title of dissertation	What are the cases? (Unit/s of analysis?)	What is the focus within the study?	Of what is it a case?
Exploring the significance of choral singing within the context of the SASCE	The units of analysis were choristers and conductors of primary and secondary schools who participated in SASCE; the cases were the six schools – three primary and three secondary schools – purposefully chosen from 24 schools	Choral singing	The significance of choir experiences for choristers and conductors

3.2.5 Data collection

Various methods of data collection enabled the researcher to construct reality within the interpretive philosophical worldview (Denzin & Lincoln, 2005:5; Creswell 2013:45, 53). The gathering of data involved a process of constructing reality through various interpretations of the subject by way of interviews with primary and secondary school choristers and conductors, and observations. Therefore, knowledge was not found, but constructed. Video and audio recorded interviews with semi-structured open-ended questions, as well as gathering observations were strategies of data collection in this study. The analysis was conducted simultaneously with the data collection as this allowed the study to focus the interviews and observations progressively (Maxwell, 2005: 236).

Purposefully selected cases and samples with maximum variation offered diverse variations of individuals and choirs (Miles & Huberman, 1994:28), contributing to a thick multilayered description of the significance of choral experiences. The aim of the personal interviews was to illuminate the participants' views and perceptions of choral activities and what they perceived as important and valued. All the interviews were video recorded. Field questions asked (Rule & John, 2011: 37):

- acted as lenses that focused the case in particular ways;
- brought certain issues to the fore and pushed others to the background;
- crucially shaped what the case study would reveal; and
- generated data that answered the fundamental research questions.

Introductory ecological questions regarding the participants' age, gender, ethnicity, language and school context lead to the following probing proposed semi-structured open-ended questions. These questions were subject to change during the research process should new themes have emerged:

1. Where do you sing in/conduct a choir?
2. How did you first come to join a choir?
3. Do you still sing in a choir?
4. Could you please tell me how you feel about choral singing?
5. Some people would say that singing in a choir is a waste of time and money. What would you tell them?
6. Why do you sing in a choir/conduct a choir?
7. What are the main differences between singing alone and singing in a choir or conducting a choir (for conductors)?
8. Imagine you are feeling sad or tired, how would it feel to sing in the choir/conduct the choir?

9. What do you hear, see, taste, smell or sense when you sing in a choir/conduct the choir?
10. Can you still remember the SASCE cluster competition in Kroonstad in 2012?
11. What did you do before the eisteddfod?
12. What can you still remember that was special about singing/conducting the choir during that competition?
13. Can you remember which songs you sang?
14. What did you do after the SASCE cluster competition?
15. What stories can you share with me about choral singing and participation in the SASCE?
16. What would happen if you had to go a week or a day without choir singing?
17. Do you think the world would be different if there were no choral singing?
18. Could you tell me about the ways singing in a choir/conducting a choir affects your life?
19. What do you think other people think when you sing in a choir/conduct your choir?
20. What do you like about choral singing?
21. What don't you like about choral singing?

Two external hard drives provided safe storage, and the aid of the CAQDAS programme ATLAS.ti. 7 facilitated the data collection and analysis process. Other utilised computer programmes were Sony Vegas Pro 11 (editing of video material), Xilisoft Video Converter (compressing of video material, Nero 9 and Sony DVD Architect (burning of DVDs); Microsoft Word, and ATLAS.ti. 7 (transcription of interviews).

A systematic literature research provided a theoretical framework and foundation for the study. Therefore, the researcher not only was the creator of new knowledge, but also a protector and transmitter of old knowledge (Silverman & Marvasti, 2008:367). Silverman and Marvasti (2008:368) and Onwuegbuzie *et al.* (2012:1-3) identified benefits that can be derived from conducting a quality review that were incorporated into the literature review:

- distinguishing what is already known about the topic and what studies needs to be undertaken;
- identification of variations relevant to the topic;
- identification of relationships between theory/concepts and practice;
- determine what relevant research has been done and avoid unintentional replication;
- identification of main research methodologies and designs;
- identification of contradictions, inconsistencies and deficiencies;

- identification of strengths and weaknesses in previous studies;
- determining where this study fits the body of scholarship; and
- justifying this research in the light of what has already been done.

Onwuegbuzie *et al.* (2012:8) contend that a variety of source types utilised in the literature review process will contribute to the representation and legitimating of data. They argue that existing publications devoted to the literature review process focus only on literature or digital documents as sources, but that other categories which include talk, observations, videos/drawings/photographs can also prove appropriate for research synthesis, contributing to the representation of data. Sources of finding literature and other sources included: supervisors; libraries; bibliographies. Online searches including international journal databases in EbscoHost such as Academic Search Premier; Arts abstracts. Eric, MasterFILE Premier, JSTOR, Medline Health Source Nursing/Academic Edition were searched, as well as South African journal databases in Sabinet: SaCat and SAePublications; national and international databases for theses and dissertations: NEXIS (SA), PsycInfo, ProQuest; and search engines such as Google Scholar. The document search also included artefacts from the DBE and interviews and conversations with officials of the DBE and members of the NCC and PCC.

I reported background research in a sentence, but critiqued the most relevant studies (Rudestam and Newton, 1992:49). The literature review process however was an inductive, iterative process, influenced by the conceptualization and focus of the study as well as the data collection process. The Literature Review Scoring Rubric, designed by Hart (1998:27), established criteria for critiquing related studies, which included:

Table 14: Literature review scoring rubric (Hart, 1998:27)

Criterion
A. Justification of criteria for inclusion and exclusion from review
B. Distinguished between previous research and gaps in literature to be researched in future
C. Placement of the topic or problem in the broader scholarly literature
D. Positioning of the research in the historical context of the field
E. Knowledge of the subject vocabulary and language
F. Articulated important related variables and phenomena
G. Synthesizing and development of a new perspective on the literature
H. Identification of the main methodologies and research techniques that have been utilized in the field, and the evaluation of their advantages and disadvantages
I. Linking concepts and theories in the field to research methodologies
J. Rationalised the practical importance and meaning of the research problem
K. Justified the scholarly significance of the research problem
L. A coherent and clear structure and writing style, that supported the review

After critiquing and synthesizing the reviewed literature, a discussion of the findings follow, providing a theoretical framework for the study.

3.2.6 Data analysis

The collection and analysis of data was an integrated process and involved an inductive analysis process (Creswell, 2013:182-183) which included:

- managing the data;
- reading and memoing;
- describing, analyzing, interpreting and coding;
- merging descriptive codes into more abstract codes;
- interpreting and analyzing codes into categories and themes; and
- representing the data.

This process was not a linear process, but rather a process that evolved in analytical circles, creating an analysis spiral which started with data collection (observations, texts of interviews, video recordings) and finished as a written account (Creswell, 2013:182-183). The process broke up the data, spiralling, building the case up from the ground. Figure 6 illustrates the process of data collection and analysis.

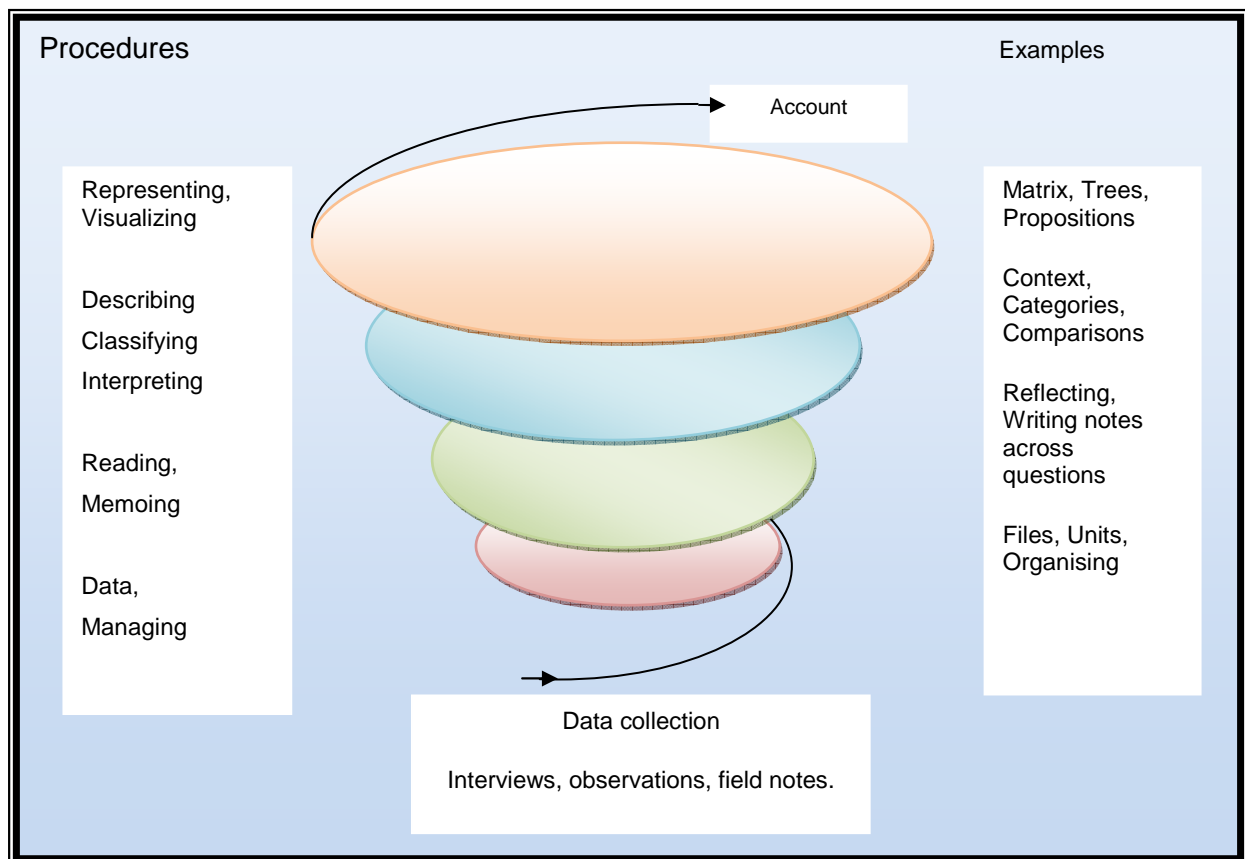


Figure 6: Data analysis spiral (Adapted from Creswell, 2013:183)

The management of data involved the organizing and preparation of data for analysis by transcribing interviews and saving the video-recorded data, images and document data into units that were easily accessible and usable. The arrangement of data into different types depended on the various sources of information (Creswell, 2013:182-183).

The breaking down of data included reading through the data, memoing, and labelling them with the assistive computer analysis tool, ATLAS.ti. 7, giving the researcher a broad overview of the formation and its meaning. Through this process, ideas and thoughts were identified and documented.

The CAQDAS program, ATLAS.ti. 7 computer software programme enabled me to:

- organise and store the data;
- locate text or image segments (quotes) that would be coded and categorised (First and Second Cycles of Coding – Saldaña, 2009:46);
- locate frequent passages that relate to two or more codes;
- interrelate codes;
- conceptualize different labels of abstraction;
- present visual pictures of codes and themes in the form of mind maps;
- write memos which could be linked to codes and quotes, starting to produce qualitative reports or record insights as they emerged; and
- create visual images for coded data.

The recorded data portrayed slices of social life, participant activities, their views, field notes and videos of the interviews (Saldaña, 2009:15). Chosen portions of text were linked to terms from the theoretical framework during the coding process (Rule & John, 2011:77). A First Cycle of Coding (Saldaña, 2009:15), could be more descriptive. The analysis of data during the second round of coding (axial coding) evolved from descriptive codes in the First Cycle to more abstract coding in the Second Cycle of Coding, merging and renaming codes, organising and keeping them in a Coding manager in ATLAS.ti. 7. The third round of analysis involved a further compilation and refinement of codes, content descriptions and quotes connected to them (Saldaña, 2009:21). This process led to analysis and organization of data into categories, subcategories and themes. An analytical memo written concurrently with the coding process served as a think pad, reflecting on the data and thinking processes, developing a better understanding of the study (Saldaña, 2009:33). ATLAS.ti. 7 enabled the design of graphic diagrams, illustrating the interconnectedness of codes, themes and categories within cases, but also across cases. This was an ongoing process until the final write-up of the findings. After the first and second rounds of analysis I ended up with more

than 600 codes, merging it until I had about 380 codes. I abandoned the whole process and started from scratch, trying to think more conceptually, not breaking quotations down in minute units. This process culminated in 127 codes which were easier to handle, grouping them into categories and themes.

Creswell (2013:209) designed a template for coding a multiple or collective case study approach adapted into the project:

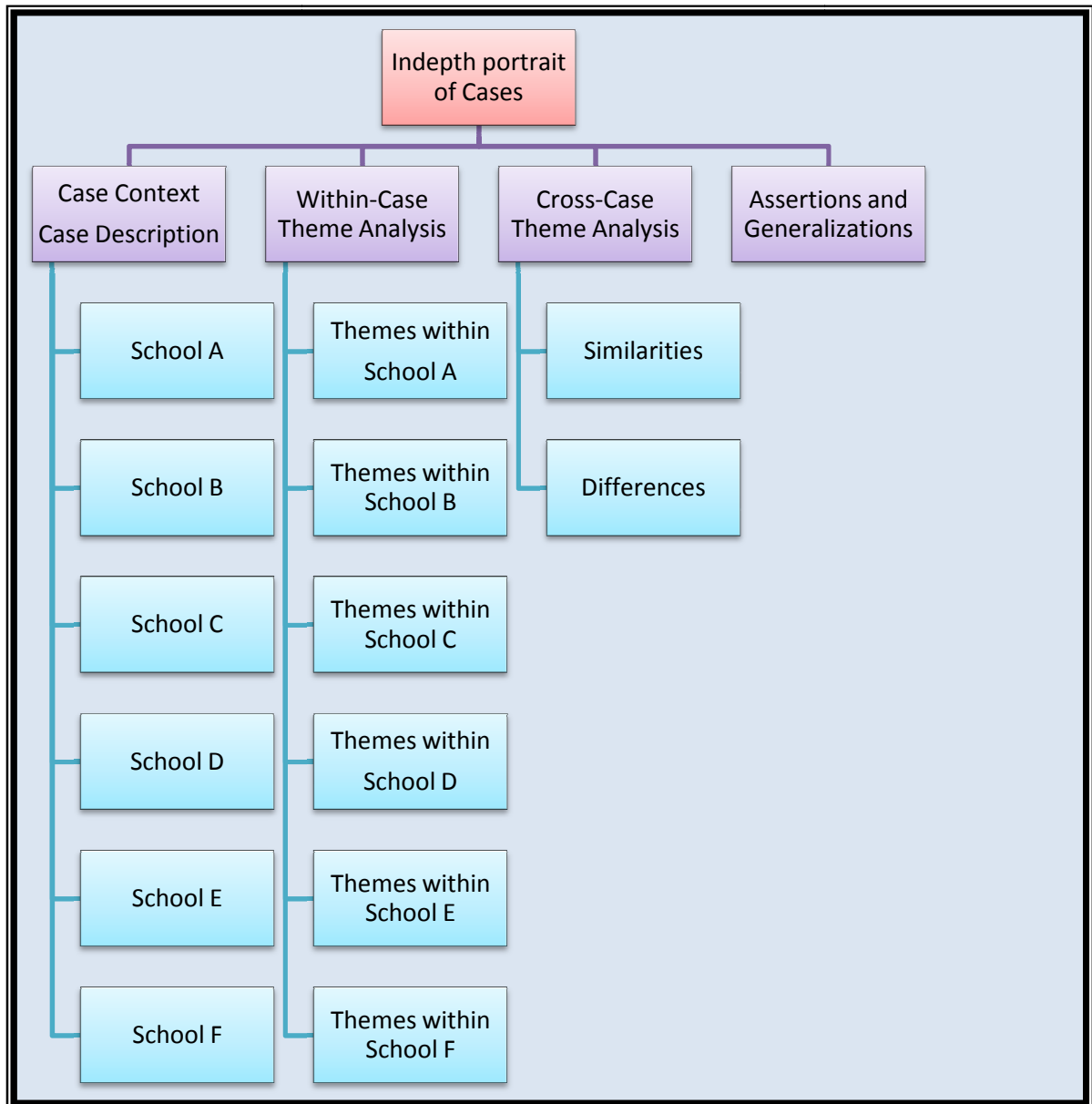


Figure 7: Template for coding this (multiple) case study (adapted from Creswell, 2013:209)

3.2.7 Validity

Trustworthy, credible and dependable data and findings enhanced the quality of the study. The employment of validation strategies such as the crystallization of data (Ellingson, 2009:10) and the reviewing of preliminary findings by a selected group of participants in the case (Yin, 2014:198) legitimized the study. Crystallization entails the collection of information from multiple sources of evidence. Therefore, more than a single source of evidence supported the findings, resulting in the convergence of evidence and validating the case (Richardson, 1994:522). Member checking also gave validity to the research as it provided critical observations and critical suggestions as to sources of data (Stake, 1995:115). Any disagreement with the findings may have led to changes in the findings or searches for more evidence until the members were satisfied with the accuracy of the analysis of the data. The process may have led to new evidence or rediscovered 'forgotten' evidence (Yin, 2011:199), contributing to a more reliable outcome of the study.

3.2.8 Ethics

The research involved "human subjects." The design of consent forms was imperative to the research to protect the participants in the study. Every participant completed and signed consent forms (see Addendum A for the declaration form on research ethics, Addenda B, D and E for the letters of consent, and Addendum C for the intended open-ended questions). The consent forms served to:

- establish confirmed consent from all the persons participating in the study, informing them about the nature of the study, their volunteerism and the option of withdrawal at any time;
- take special precautions to protect vulnerable primary and secondary school learners by asking consent and permission from their parents, teachers, principals, and the DBE to interview the learners;
- protect the participants, their schools or communities in the study from any harm, including any deception (illuminating the intent of the study in clear, understandable language);
- give protection, privacy, and confidentiality to participants and the assurance that their names would not be published;
- protect the researcher, all the participants and the North-West University; and
- inform the participants of the intended questions.

The implementation of an appointment schedule with the principal and teachers was conducive to efficient time management. Permission for conducting interviews and entering

the school premises were of great importance. Choristers were informed in advance and asked to complete their forms of consent and also have them signed by their parents, teacher, principal, and the DBE before conducting interviews with them. I shared my experiences with the participants, explaining the reasons for my research and why I valued their views and perspectives. The research was conducted within the ethical norms of the North-West University.

3.3 Conclusion

This chapter gave an overview of the process of research. It elucidated the chosen research design, philosophical assumptions, strategy of enquiry and research method and the reasons for choosing this particular approach. The research was in the qualitative research tradition, within the interpretive philosophical worldview. The study therefore was subjective, in a naturalistic setting (schools in the Moqhaka municipal district of Fezile Dabi), acknowledging the biased role of the researcher as observer-participant in the study. The strategy of inquiry was a collective case study, using multiple methods of data collection, observations, semi-structured open-ended interviews, and video and audio recordings and field notes. This process enabled me to 'construct' multiple realities through a spiralling inductive process of data collection, analysis and interpretation, building concepts aiming to better understand what choristers and conductors of the SASCE view as significant of choral singing within the context of the SASCE.

CHAPTER 4: DATA ANALYSIS

4.1 Introduction

This chapter illuminates the central research question:

What is the significance of choral singing for choristers and conductors participating in the SASCE during 2012?

Chapter 4 starts by presenting each case separately by means of an introductory narrative, followed by descriptions of the context and participants in the case. A discussion of the emerging themes within each case will be given in a table and thereafter a cross case analysis, involving similarities and differences between cases, will follow. The analysed data and literature on the topic will be synthesized in Chapter 5. The discourse of relationships between the various aspects of choral singing will therefore elucidate the significance of choral singing.

4.2 Stepping into the case

The following description is from observations made in my field notes and explains the data collection process as it unfolded. This narrative describes the context of each case. The structure of the story is determined by the time schedule that was followed.

After going through the process of designing consent forms and getting permission from the ethics committee of the NWU, my next task is to get permission from the Director of Education in the Fezile Dabi municipal district. It is difficult to make an appointment with him, but after sending his secretary a signed consent form from Prof. Potgieter, the forms are signed. After visiting the principals of five schools on 19 and 20 July, the interview process starts. The principals give permission for the interviews and we schedule meetings for the following week. I am impressed by the kindness, cooperation, and their willingness to become involved in my study. The principal of School F is not available, but the vice-principal gives permission and signs the necessary forms. The principal of School C informs me about the demographics and functioning of the school as well as the challenges he faces as principal. All names used in this chapter are pseudonyms to protect the identity of the participants. Most of these pseudonyms were chosen by the participants themselves.

Thursday, 19 July, 14:15. My first participant is Mr. X previously a member of the School F choir. His mother's home is situated near the church where I work as an organist. Older

homes on large residential stands characterise this area. Locally, the perception exists that this is a privileged area, although some of the large gardens and homes need some maintenance. Mr. X presently is a student at the University of the Free State and home for the semester holiday. I've known him since early childhood and have purposefully selected him due to his personal circumstances. After losing his stepfather unexpectedly in 2012, his mother and her three siblings were left in financial turmoil. He was the eldest boy at home and became his mother's pillar of strength and support. He found solace in his school choir and excelled as a leader in the choir. He was elected Head Boy of School F, a double medium school. He is a positive, white Afrikaans-speaking young man, still singing in a male serenade group at university. He chooses to do the interview in English.

Friday, 20 July, 11:30. School E is first on my schedule. After a short meeting with the principal, the school conductor decides that I can interview her and two choristers on the spot. Students have already written their examinations earlier in the morning. I conduct the interviews in Afrikaans in the choir room, equipped with a piano, African drums, and CD player. The back wall called the 'Wall of Fame' displays framed certificates and awards earned from various eisteddfods over many years. Photographs of choristers attending choir camps decorate another wall. The two choristers are chosen by default as they are still at school by chance. The girl is waiting for her mother, the principal of a nursery school, who will only pick her up at 13:00. Her father, an attorney, died earlier this year after a long traumatic illness. She loves singing in church, eisteddfods, competitions and concerts, nurturing a love for singing that she, her father and grandfather shared. The other chorister, a boy, who also sings in the choir, has not written an examination but has chosen to rather be at school than being alone on their small-holding on the outskirts of Kroonstad. He lost his mother when he was in Grade 2 and lives with his father, stepmother and two stepbrothers. He is always close to the music room and helps the conductor whenever she needs any assistance. The conductor, Mother, is in her early sixties. She lost her husband after an unexpected heart attack, her two daughters still very young at that time. She always treats the choir as a sanctuary for herself and the choristers.

Wednesday, 24 June, 11:00. The wind is gusting clouds of dust and sand across the Maokeng Township. I am nearing the far end of the township, passing an ever-growing cemetery on my right-hand side. The dirt track to the farm school is not marked with a road sign. I must slow down and try to find the right turn-off. The bumpy dirt road leads to an informal settlement. Two 'free ranging' pigs are standing heads close together as if in deep conversation, their bums turned into the wind. Chickens are roaming the small fenced-in plots searching for the slightest edible grass sprig ... washing and blankets draped over

fences dash in the wind. The blue painted school is the heart of this settlement, comprising three prefabricated buildings, a line of free-standing toilets, and a small garden next to the barbed wire gate. Mrs. Lolo greets me with enthusiasm. She is a smart Sesotho lady and is always singing. She has chosen four choristers purposefully and hands me the consent forms signed by the choristers and their parents. They all sing in the choir and the sextet, the section especially reserved for farm schools in the SASCE. The conductor must drag the boys from the playground to be interviewed. The youngest girl, Oumakie, is only 10, the youngest interviewee in my study. Her eyes are bright, and she often nods her head, affirming that she loves music, as if she can't understand why I can think otherwise. Only one boy, Bafana, lives in the settlement close to the school. The others walk at least 2 km to reach the school, strolling along a small footpath in open grassland, passing the graveyard on their way. I conduct the interviews in English in the multipurpose staff/administration/computer room. An independent teacher assists and translates when they do not understand a question. The group of Sesotho-speaking learners have an inner sense of self-awareness and autonomy and want to converse without the assistance of anybody. The largest room in the school consists of two classrooms with a roof-plate division between them. If they need a larger space, the teachers remove the division to create a long rectangular classroom. A cupboard separates the principal's desk and administration clerk's work area. Trophies won at numerous SASCE competitions are exhibited on all the available surfaces in the headmaster's office. I leave the school in awe and wonder.

Wednesday, 24 June, 14:00. My next stop is School D, the secondary school in the township and the first school in this residential area to have a school hall. Their conductor, Mr. Chairman, is on study leave. I will conduct an interview with him later. The choristers have been purposefully chosen by the vice-principal, a lady with compassion for the learners. I interview two girls and two boys. They all are soloists in the choir. Michele has lost both her parents and lives with her aunt and uncle. She is passionately babbling about her love for singing. The boys are somewhat shy and do not always understand my questions. Luckily one of the teachers assists. It is with shock that I would later learn that the tenor soloist whom I interviewed, Moena, died of a heart attack during the school holidays.

Later the same day I visit Mrs. Kim, the conductor of School F, who lives close to the central business district in a residential area, called the 'Ou Dorp.' I am interviewing her at home because I couldn't get hold of her at school as she must do duty at the school's hostel. She has a deep connection with her choristers and believes that the feeling of enjoyment associated with choral singing is far more important than the over-emphasis on musical achievement and technical skills.

Thursday, 26 June, 9:00. I start the morning interviewing Mrs. Carry and three girls in School B's choir. The interviews are in Afrikaans. I am utilizing the teacher's classroom, a kind of laboratory. Mrs. Carry displays the choir's SASCE trophy on the piano in her class. She is passionate about choral singing and dreams about teaching an excellent youth choir and coaching netball at a high level. The girls are vibrant and able to express themselves with ease in their home language. The school places a high premium on sporting activities and is well equipped with good sporting facilities. The choir room has the dual purpose of rehearsal room and venue for sports meetings.

The last stop is School C. When I enter the school's foyer, I notice the proud display of certificates of the school's music ensembles and choirs. Neatly framed awards indicate the school's positive attitude towards the arts. This is the only school that has a large music department and all the interviewees play a musical instrument, whether in a group setting (recorder, marimba or violin) or receive individual piano lessons. The choir conductor, Miss Maria, has chosen two boys and two girls whose parents can pick them up after school. The rest of the choir members use public transport in the form of taxis. The choir is preparing for the Moqhaka eisteddfod and practise during school hours, after examinations. If a chorister misses his taxi, he must walk back to the township, 14 km from the school. The learners' transport expenses are more than the monthly school fees. Due to the huge distance from the traditional black suburbs, all the school activities are planned to suit the schedule of the taxi owners. The choir rehearses in the choir room, equipped with a piano and all the necessary instruments. At the back, even more diplomas and certificates are proudly displayed. The interviews are conducted in English, though Sesotho is the choristers' first language. However, English and Afrikaans are also spoken at home. The learners are comfortable expressing themselves in English since English is the language of tuition in this school.

Thursday, 28 August 2014, 14:15. I meet Mr. Chairman at School D. He is the only male conductor that I am interviewing. During the interview, his life story slowly unfolds. His words deeply touch me. He tells me that he lost his father when he was in Grade 2. Being in a choir helped him to forget his circumstances, even his hunger at some stages in his life, and choral singing inspired him to behave like a gentleman. I have known him for quite a long time, but never realized what a positive influence choral singing had on his life. I leave the school, struck by his honesty and sense of self-worth.

Sunday, 29 September 2014, 16:00. My journey draws to a close with an interview with Jessica, a 19-year-old Coloured student at a film and television school in Johannesburg. She

was one of my music students when she was in primary school. The interview is in English. She has blossomed into a lovely young lady with a strong sense of inner peace. She struggled deciding whether to stay in the secondary school choir when she entered School E. Her Coloured friends pressurized her to drop out of the choir. However, her father's encouragement and the conductor's warmth gently directed her to stay in choir, finding a place to develop and prosper. Even though Jessica was the only Coloured girl in the choir, she still misses the inclusiveness and homeliness of her choir family. Jessica and her sister leave me with a sense of deep appreciation for every participant's openness and willingness to share their experiences with me.

4.3 Description and context of the case

Table 15 presents a brief description of every school and the participants in the collective case study.

Table 15: Description and context of the collective case

Description	School A	School B	School C	School D	School E	School F
School	Primary	Primary	Primary	Secondary	Secondary	Secondary
Quintile	Quintile 1	Quintile 5	Quintile 4	Quintile 3	Quintile 5	Quintile 5
Language of tuition	Sesotho	Afrikaans	English	Sesotho	Afrikaans	Afrikaans /English
Location	Western informal settlement	Northern middle class suburb	Southern middle class suburb	Western formal settlement	Northern middle class suburb	Northern middle class suburb
Number of learners in school	280	478	530	500+	501 7% non-White	500+
Transport to school	Walking	Private bus, car	Public taxi, walking, car	Walking	Car, walking	Car, taxi
Participants/choristers	2 Boys 2 Girls	3 Girls	2 Boys 2 Girls	2 Boys 2 Girls	1 Boy 2 Girls	1 Boy
Home language of choristers	Sesotho	Afrikaans	Sesotho, English, Afrikaans	Sesotho	Afrikaans	Afrikaans, English, Sesotho
Participants/conductors	Female	Female	Female	Male	Female	Female
Section of participation at SASCE competition	Foundation Phase, Intermediate, Sextet	Open own choice	Open own choice	FET section: male, female, mixed choirs and solos	Open own choice	Open own choice

The schools are situated in different socio-economical environments across the Mophaka municipal district. The grading of the schools ranges from quintile 1 (School A) to quintile 5 (Schools B, E, and F). School D is a quintile 3 school, and School C a quintile 4 school. There is no quintile 2 school. However, this case is represented by all but one socio-

economic grouping of schools in the DBE. Languages of tuition vary from Sesotho (Schools A and D) to Afrikaans (Schools B and E), English (School C), and Afrikaans and English (School F). Schools B, E and F are situated in the northern middle class suburbs of Kroonstad, while School C is in the southern side of the town. School A is situated on the periphery of the township in an informal settlement. School D is in a formal settlement in the Maokeng township district. The number of learners per school varies from close to 500 learners (School B-F), to School A with the smallest number of learners, approximately 280 students. Learners in Schools A and D walk to school. Learners in School C utilize public taxis, parents' cars or walk to school, while the rest of the children travel by car, private bus, or walk when living close to school. The home language of choristers in Schools A and D is Sesotho, School C's mostly Sesotho, but also English and to a lesser degree Afrikaans. Singers in Schools B, E and F speak Afrikaans at home, although it also could be English or another black language. Five of the six conductors are female (Schools A, B, C, E, and F). The only male conductor is from School D. Two conductors' home language is Sesotho (Schools A and D) and the conductors in Schools B, C, E, and F speak Afrikaans as first language. The Afrikaans and Afrikaans and/or English medium schools participated in the 'open own choice' section of the SASCE cluster competition in 2012, while Schools A and D sang in the prescribed music sections. All the schools have therefore been purposefully chosen to represent a broad spectrum of the society in the Moqhaka municipal district. The profiles of the participants in the case are illustrated in table 16:

Table 16: Profiles of participants

School	Pseudonym	Language at home	Age at time of inter-view	Family	Started singing
A conductor	Mrs. Lola	Sesotho	45	Married, 2 daughters	Grade 2 – wanted to sing
A chorister	Oumaki	Sesotho	10	Parents, 3 children	Grade 1 - wanted to sing
A chorister	Mosi	Sesotho	12	Both parents, sister	Grade 1 – singing is fun
A chorister	Bafana	Sesotho	14	Grandmother, mother, 3 sisters	Grade 2 – singing to be happy
A chorister	Mary-Anne	Sesotho	12	-	Grade 1 – wanted to sing, singing is important
B conductor	Mrs. Carry	Afrikaans	48	Married, boy, girl – one of 5 children	Grade 10 – at farm school
B chorister	Amy	Afrikaans	12	Both parents, 2 brothers	Grade 1, auditions
B chorister	Lolo	Afrikaans	12	Both parents, 1 sister	Grade 3, went to drama class, ended up doing a choir audition
B chorister	Bokkie	Afrikaans	13	Both parents, sister	Grade 2, audition – having more confidence
C conductor	Miss Maria	Afrikaans – teaches in English	55	Father, brother, sister, mother died	In primary school
C chorister	Thabang	Sesotho/English	12	Both parents, sister	Grade 4 – sister encouraged him to sing, he wanted to sing
C chorister	Neo	Sesotho/Afrikaans	13	Both parents, sister, 2 brothers	-
C chorister	Happiness	English/Sesotho	12	Divorced, lives with mother, 2 brothers	Grade 4 – auditions, loves singing and dancing
C chorister	Miki	Sesotho/English/ Afrikaans	12	Both parents, sister	Grade 1 – auditions
D conductor	Mr. Chairman	Sesotho	48	Married, two daughters	Grade 7 – at church
D chorister	Anthea	Sesotho	18	Parents	About grade 2 at church
D chorister	Michele	Sesotho	17	Orphan, 2 children	Grade 6
D chorister	Faberge	Sesotho	16	Both parents, 2 children	Grade 2 – sister inspired him, wanted to be like her
D chorister	Moena	Sesotho	16	Both parents, sister	Grade 8 – loved the sound of the choir rehearsing
E conductor	Mother	Afrikaans	62	Widow, 2 daughters. One of 4 children	Grade 1 – teacher sang beautifully
E chorister	Big R	Afrikaans	16	Father, stepmother, 2 stepbrothers	Grade 1
E chorister	Flame	Afrikaans	16	Mother (widow), brother, sister	Grade 1 – loves singing
E chorister	Jessica	Afrikaans/English	19	Parents, sister, brother	Grade 1
F conductor	Mrs. Kim	Afrikaans	56	Married (2nd husband), 3 sons	In primary school
F chorister	Mr. X	Afrikaans	19	Widow, 2 brothers	Grade 1

The ages of the conductors vary from 45 (School A) to 62 (School E). The youngest participant is 10 years of age (School A). The oldest choristers (Schools E and F), aged 19, sang in secondary school choirs during 2012 and are studying at tertiary institutions. Primary school choristers' ages range from 10-14, while the secondary school singers' ages range from 16-18. The participants in Schools A and D are mainly Sesotho-speaking. Schools B, D and F have Afrikaans-speaking participants. School C's choristers speak mainly Sesotho at home, but English and Afrikaans to a lesser degree. A broad spectrum of family settings can be found in the case. Family circumstances vary from participants having both parents to siblings who have lost both parents, living with family members. Some of the singers are the only child, while others can have up to three brothers or sisters. Most of the singers have two or three siblings in a family. Only the choristers in School B have not lost a parent due to divorce or death. All the other choirs have participants touched by some kind of trauma in their nucleus family life. School B lost a singer in a traumatic accident during 2011 and the choir of School D recently lost one of their choir members due to a heart attack. Most of the conductors and singers started singing choir at a young age during the first years of primary school. However, two male singers who started later were inspired by their sisters. The beautiful sound of the choir rehearsing drew another boy into choral singing.

4.4 Emergent themes

Eight themes emerged from the data, these being:

1. Way of living
2. Musical experiences
3. Learning
4. Growth
5. Bridging
6. Bonding and belonging
7. Wellbeing
8. Spiritual experiences.

The themes are interrelated and cannot always be clearly separated. Singing in a choir is a way of living and is associated with all the other themes and categories. Music-related experiences involve learning musical skills and having aesthetic and emotional experiences during the creative process of making music. Growth is associated with how participants experience challenges in choral singing leading to inspiration and purpose in life and resulting in growth. Bridging is related to the ability of choral singing to connect people, to meet new friends and the communication between the choir and the audience. Bonding and belonging involve relationships within the choir, including being with friends and singing with

friends. Wellbeing has to do with singers' experiences of positive affect, resilience and self-worth. Spirituality entails a caring environment, embodiment and spiritual experiences. Figure 8 illustrates all the emergent themes:

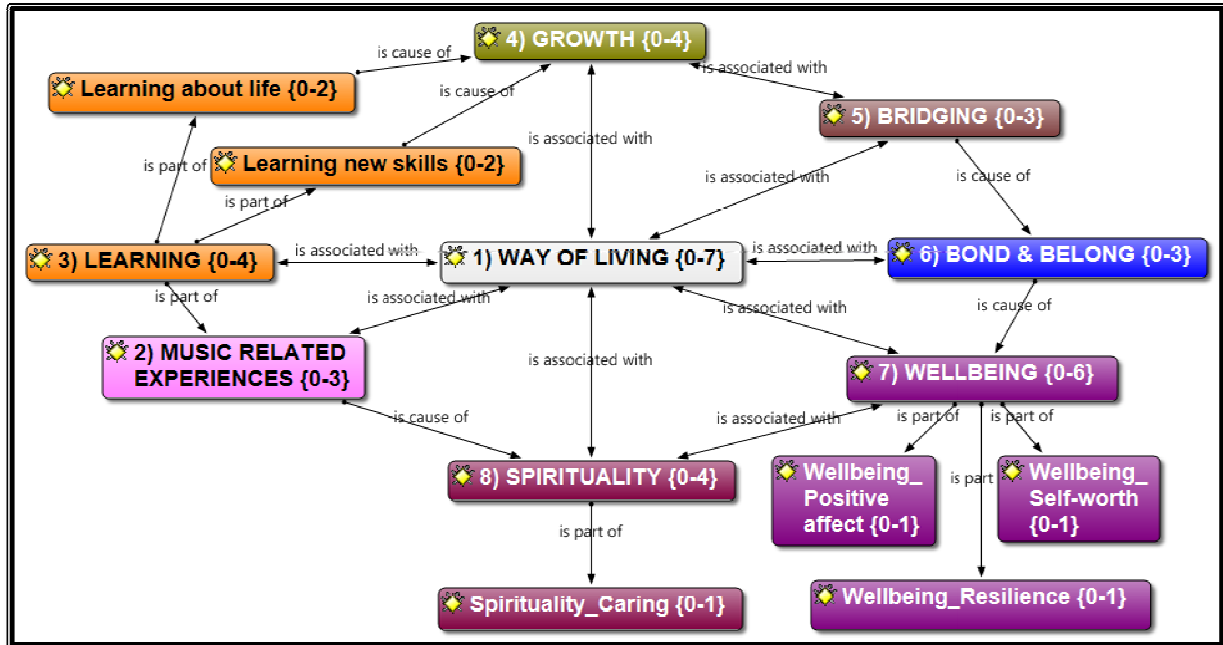


Figure 8: Emergent themes and categories in the study

4.4.1 Emergent themes within and across cases

Categories and themes will be discussed across cases. However, table 17 hones in on the different categories and themes found within the cases, which will illuminate the cross-case analysis.

Table 17: Themes and categories of the cases

DESCRIPTION	A	B	C	D	E	F
1. WAY OF LIVING	X	X	X	X	X	X
2. MUSIC-RELATED EXPERIENCES						
Creating something	X		X		X	X
Choir singing beautifully		X	X		X	X
Emotions affect performance		X			X	
Musical awareness – technical aspects	X	X	X	X	X	X
Musical expression of emotions when singing		X			X	
Sound unique	X	X		X	X	
Sounding better together		X	X			
Sounding like one				X		

3. 1 LEARNING						
LEARNING ABOUT LIFE						
About yourself		X	X	X	X	X
Balancing between activities		X	X	X	X	X
Supporting each other	X	X	X	X	X	X
From other choirs	X	X	X	X	X	X
Listening to each other	X	X	X	X	X	X
Respect	X				X	X
Working together		X	X	X	X	X
3.2 LEARNING						
LEARNING SKILLS						
Discipline	X	X	X	X	X	X
Focusing		X	X	X	X	X
Perseverance	X	X	X	X	X	X
New songs/skills		X	X			X
Practised a lot	X	X	X	X	X	X
Singing important	X		X		X	
Responsibility		X	X	X	X	X
4. GROWTH						
Building confidence	X	X	X	X	X	X
Challenge	X	X	X	X	X	X
Developing talent	X	X	X	X	X	X
Inspiration	X	X	X	X	X	X
Living out talent		X		X	X	
Opportunities – jobs			X	X		
Opportunities – performance		X	X	X	X	X
Purpose	X	X	X	X	X	
Seeing different places	X		X		X	X
Transformation				X		X
5. BRIDGING						
Communication – Audience enjoying		X	X	X	X	X
Communication – Friendly faces of choir	X		X			X
Making new friends	X	X		X		
Sound connecting people	X	X				X
6. BONDING & BELONGING						
Being with friends	X	X	X		X	X
Fun singing together			X		X	X
Missing choir				X	X	X
Shared interests	X	X	X	X	X	X
Singing with friends		X		X		
7. 1 WELLBEING						
RESILIENCE & COPING						
Relaxation	X	X	X	X	X	X
Therapy	X	X		X	X	X

7.2 WELLBEING						
SELF-WORTH						
Accomplishment	X	X	X	X	X	X
Celebrating	X			X		
Confidence through others	X					
Having support	X	X	X	X	X	X
Keeps away from bad things	X			X		
Proud	X	X	X	X	X	
Showcases talent	X	X	X		X	X
Winning	X			X		
Acknowledgement – give and receive	X	X	X	X		X
7.3 WELLBEING						
POSITIVE AFFECT						
Enjoying conducting		X	X		X	X
Feeling excited	X		X	X	X	X
Feeling happy	X	X	X	X		X
Memorable	X	X	X		X	X
Uplifting others	X					X
Satisfaction		X	X		X	X
Uplifting mood	X	X	X	X		X
Enjoying	X	X	X	X	X	X
8. SPIRITUALITY						
Another dimension of life	X	X	X	X	X	X
Caring Conductor – different relationship	X	X	X		X	X
Caring – Environment	X	X	X	X	X	X
Caring – Feels like home			X	X		
Caring – Sensitivity for each other					X	X
Missing choir	X	X			X	X
Depending on God	X	X	X	X	X	X
Divine musical experience			X	X	X	X
Embodiment		X	X	X	X	X
Transcendence		X		X	X	
LIKE						
Different interpretations	X	X				
Different voices			X	X	X	X
Free choice to sing	X	X	X	X		
Happy/funny songs	X		X			
Moving African song		X	X		X	
Singing folklore	X			X		
Singing/love music	X	X	X	X	X	X
Variety of songs		X		X	X	X
Mixed choir					X	
Words			X		X	
DISLIKE						
Lack of support/understanding			X	X	X	X
Being laughed at			X		X	
Negative peer pressure			X	X		

Not listening to other choirs			X	X		
Not winning		X	X		X	X
Bad discipline			X	X		
Gender stereotypes					X	
Lack of commitment		X		X		
Back pain standing to long		X	X	X	X	X
Performances stressful		X				
Repetition		X	X			
Tiredness affects performance		X	X	X		
Being sick	X	X				X
Being tired	X	X				

A discussion of the emerging themes, across cases, follows in the next section.

4.5 Discussion of themes

Theme 1: Way of living

Singing in a choir as a way of living involves a lifestyle integrated with choral-related activities as well as positive and negative choral experiences. Participants see choral singing as “a big part of my life” and describe a life without singing as “lifeless”, “sad and bad”, feeling “awkward”, “*nie moontlik nie*” (not possible), “painful”, “uncomfortable”, “boring” and “lonely”. Singers have a strong sense of responsibility towards choral singing and Thabang will “cry” if he can’t go to choir practice. Mrs. Lola describes choral singing as being her life and that she is always singing: “Music is my life. I sing every day ... when I wake up ... music ... when I sleep ... music (smiling) ... even at school when I enter” (71:3). Choristers’ lives are absorbed by making music. Happiness comments that she is always busy with music: “That’s probably what I do most of the time ... I’m always in music, basically every time” (73:2). Music inspires Michelle and she “just feel(s) like always singing” (79:1). Choral singing is one of the most favoured activities of many participants. Mrs. Carry wishes all that she could do was to conduct the choir and says: “*Dis eintlik al wat ek wil doen*” (It is the only that I would really like to do) (68:22). Singing is conducive to happiness and has an uplifting effect on participants’ lives. Life becomes difficult for Mary Anne if she can’t sing: “People become bad and things become hard you know” (70:5).

Singers want to sing in the choir and are mostly inspired by their families who love music. Mr. X loves choir due to the fact that he “grew up loving it”. Moena was inspired to join the choir by the beauty of the choir rehearsing: “We used to listen (to) them after school then I end up taking the choir” (80:2). Boys who started to sing in a choir were also encouraged by their sisters: “... because she also sang here ... and I also wanted to sing” (77:1). Singers prefer “happy” and “funny” songs. Mary Anne can relate easily to happy songs with

incorporated movements: “It was a happy song you know ... when they sing you can feel what they are singing and you can hear what they are doing ... when they do the action” (70:11).

Choristers prefer to sing “different genres”, “African songs”, and likes “moving” when they sing. They also love songs telling stories about our country’s history and heritage. Participants prefer the sound of the mixed choir above a female choir. Jessica felt “having the guys’ tones it makes more sense and it is more exciting ... it sounds better” (84:14). Choral singing involves singing in harmonies. Mr. X loves the “voice groups coming together”. Happiness loves “not hearing one voice, but hearing many voices and many harmonies” (73:19). Singing in different voices has the meaning of enjoying “both sides of music, not only alto ... not only soprano but both of them” (Moena, 80:17).

Participants report not only positive feelings about choral singing, but have a few dislikes related to the significance of singing in a choir. This *negative case analysis* (Creswell, 2013:251) provides a realistic assessment of the views of participants in this collective case study. The participants enjoy listening to other choirs, but Miki’s choir went back to school immediately after they sang at the SASCE eisteddfod and her “heart got sore, because we didn’t hear the (other) choirs sing” (74:12).

Choristers don’t want to sing when they are feeling sick, emotional or tired. Thabang’s words describe his feelings when he has to sing:

huuh (long sigh) it’ll feel horrible; b’cause if I’m sad, something’s bugging me at home I won’t sing nicely m’am. If I am tired, my voice is tired; I cannot pronounce the words right ... and I cannot sing up (77:8).

Singers find it difficult to rehearse for long periods and get tired. Mary Ann gets “exhaustives [sic]” and feels that she doesn’t want to sing when she is tired: “I will ... feel angry, I will feel sad, because I’m angry and I’m tired”. Lolo describes her back pain as being due to standing too long during rehearsals: “*Die baie staan ... dit is die ergste van alles want jy kry so skietpyn hier in jou rug en dan kan jy niks anders doen behalwe net daar staan ... dit is vir my die ergste*” (standing so much ... it is the worst of all because you get a shooting pain in your back and then you can do nothing but just stand there ... that’s the worst for me) (67:22).

Slow progress and uncommitted choristers frustrate the conductors, while the choristers feel that bad discipline makes rehearsals unpleasant. Thabang describes undisciplined

behaviour as “when the people make the noise and when we cannot concentrate and when people shout and teacher shouts when we are in class” (77:128). Happiness comments that a lack of discipline is “the most thing I really dislike about being in the choir, because people speak while Teacher is explaining” (77:27). The lack of discipline and commitment led to the breaking up of the mixed choir of School E. Jessica describes the circumstances leading to this sad outcome:

It started around grade 11 when people start(ed) dropping out of choir and ... they didn't like choir anymore ... and ehm ... people had, they had a lot of disrespect towards our teacher and for me ... I didn't really liked that because you're disrespecting your teacher but mostly you're also disrespecting the music ... and the hard work that we've been putting into it ... I mean she had classes during the day and then at night we had choir, but they didn't respect that because they came late or they sat there on the phone and they didn't listen ... for me and my sister that was the most ... we couldn't handle that ... that was the worst for me (84:17).

The singers are disappointed when they don't win, as Happiness comments: “People were disappointed ... but Miss Maria cheered us up” (73:16). Conductors and choristers sometimes find performances stressful. Mr. Chairman describes his experiences before a competition as having long rehearsals before the competition and which cause him to be stressed out:

It keeps you for a long time if people can't sing well, if you are a conductor ... and you cannot sleep (putting his hand on his breast) ... you are just worried about ... those people did not sing this correct ... even if ... you are near to the competitions. You even can't eat normally, especially during the competitions (81:30).

Some of the conductors feel that they lack support from their schools and that people do not always understand choral singing:

People are different ... some of them, they like the choir ... some of them, they don't like music. They just don't want to support me ... they think I'm just playing ... We are struggling here, and I like music (Mr. Chairman, 81:35).

Thabang experiences negative peer pressure from other boys: “They think singing in a choir is for girls, and boys cannot sing in a choir, they must do male stuff and not choir ... and those things ... yes” (77:22). Big R pretends not to care what others think of him, but I hear aggression in the tone of his voice:

Om nou eerlik te wees ... ek ... 'worry' nie wat mense van my dink nie ... (drifting) ... ek het 'n 'fling' wat ander mense van my dink ... ek gee nie om of hy dink ek is 'n snip nie, ek gee nie om of hy dink ek is high class nie. Ek worry nie oor wat hy vir my sê nie. (To be honest ... I ... don't worry about what people

think of me. I don't care if he thinks I'm precocious, I don't care if he thinks I am high class. I don't worry about what he says to me) (88:24).

All these positive and negative aspects of choral singing are, however, interwoven with the following themes and cannot always be clearly separated from each other.

Theme 2: Musical-related experiences

In the choir the conductors and the singers have music-related experiences. Figure 7 outlines these musical experiences.

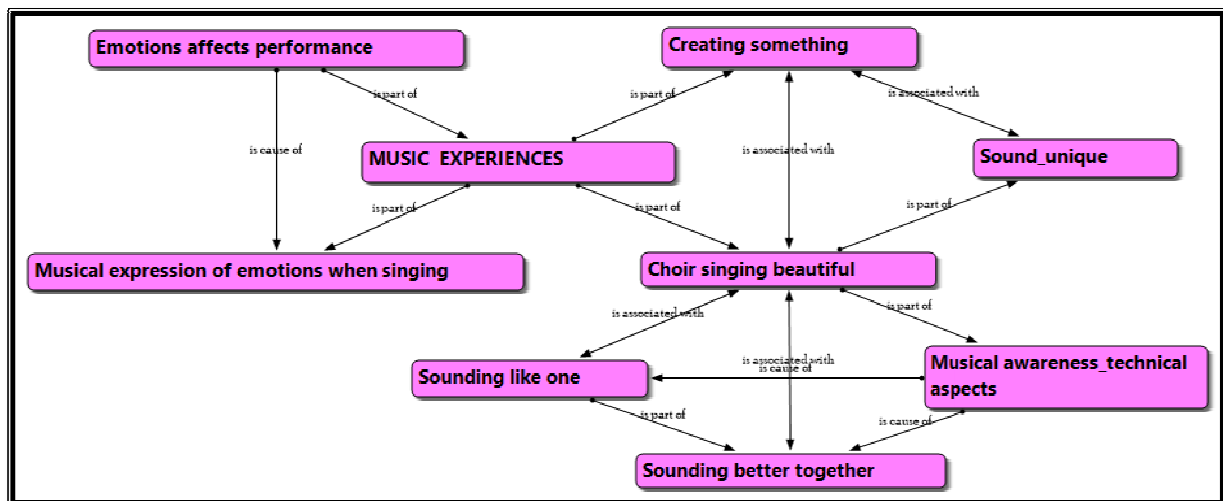


Figure 9: Music-related experiences

There are two sides of this experience; one is an emotional experience and the other one has to do with technical aspects. Participants feel that when they are emotional they find it more difficult to sing. Mrs. Carry describes how difficult it was when the choir had to sing at the funeral of one of the choristers:

As jy nie lekker voel die dag, veral as jy hartseer is dan kan jy mos nie jou beste stem gee nie. As 'n kind hartseer is kan die intonasie verseker nie reg wees nie, dis net eenvoudig ... klaar (If you don't feel well, especially when you are sad, you won't be able to give your best. When a child is sad, the intonation simply cannot be right and that's a fact) (68:7).

Anthea can express her emotions and even her whole being through singing: "I sing to express my feelings ... to express everything that I am ..." (82:5).

For choir singing to be beautiful one needs technical skills. Choristers are aware of musical skills, especially singing on pitch. Miss Maria listens to her choir critically during rehearsals and performances to correct mistakes: "*Ek bedoel ek's baie bewus van 'n vals noot of 'n verkeerde noot ... en 'n mens is nogals redelik daarop ingestel om te luister waar is 'n fout dat jy dit kan regmaak*" (I mean I am very much aware of a wrong note ... and one is tuned

into listening critically and correcting mistakes where they occur) (75:18). Neo feels that his awareness of rhythmical aspects makes it possible for him to sing well: “I can sing lovely in the choir and take the rhythm of the children” (76:21). Miki understands that to sound beautiful you need to understand how to breathe correctly: “Our teacher always says that when you sit up straight in our choir, your breath will come out better. But if you sit like leaning on your back, you won’t get that ... beautiful voice out” (74:6).

These technical skills make it possible to sound like a unit, to sound better together and to sound unique. Mrs. Carry realizes that you are not alone when you sing: “*Jy moet heeltyd besef, jy’s nie alleen nie, maar dat jy soos een klink*” (You must realize all the time, you’re not alone, but you must sound like one) (68:5). The uniqueness of every singer contributes to every choir’s unique sound, as Mother believes: “*It’s the instrument of God ... G’n mens kan ’n stem maak nie, nie een van ons se stemme klink ook dieselfde nie*” (It’s the instrument of God ... no person can create a voice, and no two voices sound alike) (85:28). Choirs have a uniqueness of sound that fascinates Lolo: “*Geen koorleier hanteer goed dieselfde nie, dan’t hulle ’n baie unieke klank en dit was vir my baie mooi*” (No two choir leaders do things the same, they have a very unique sound and that to me was beautiful) (67:13).

The choir members explain that they are creating something, especially the conductors. Miss Maria states that she loves it: “*Dit is ongelooflik net ... om te sien ... hoe alles net ... bymekaar kom*” (her face lights up and she smiles) (It is just amazing ... to see ... how everything comes together) (75:31). She describes the creative process between her and the choir as well as her responsibility as conductor: “*Jy hou hulle in die holte van jou hand, wat jy ... hier voor doen, is wat hulle vir jou gaan gee ... so dis baie meer ... ek het al gesê bevrédigend*” (You hold them in the palm of your hand, what you ... do in front of them, is what they will give back to you ... so it’s much more ... I’ve already said gratifying) (75:44). Mrs. Lola was surprised by the choir’s interpretation of a song:

They brought something that I didn’t even expect from them ... they ... they brought that feeling ... I ... I ... have felt something different (closing her eyes) ... it was so interesting ... even now when you ask them about it, they say: “Oh ... when you remember that person in a train ... seeing his town ... there were lights and it was dark ... that ... that ... homesick ...”, you see, they give me something different ... and they were singing it ... that’s why we won that ... that year ... yes (71:14).

Choristers describe the beauty of the choral sound to be one of their favourite aspects of singing together. Big R will always remember the beautiful sound of the choir at the final round of the SASCE competition: “*Dis ... ’n baie mooi klank wat daar uitgekome het ... dit was onvergeetlik*” (It ... was ... a beautiful sound that came out ... it was ... unforgettable). The

learning of musical skills and awareness of musical aspects are also associated with other aspects of learning.

Theme 3: Learning

Choral singing is not only conducive to learning musical skills, but contributes to **learning new skills** and **learning about life**. Figure 7 illustrates the processes related to learning skills during choral singing.

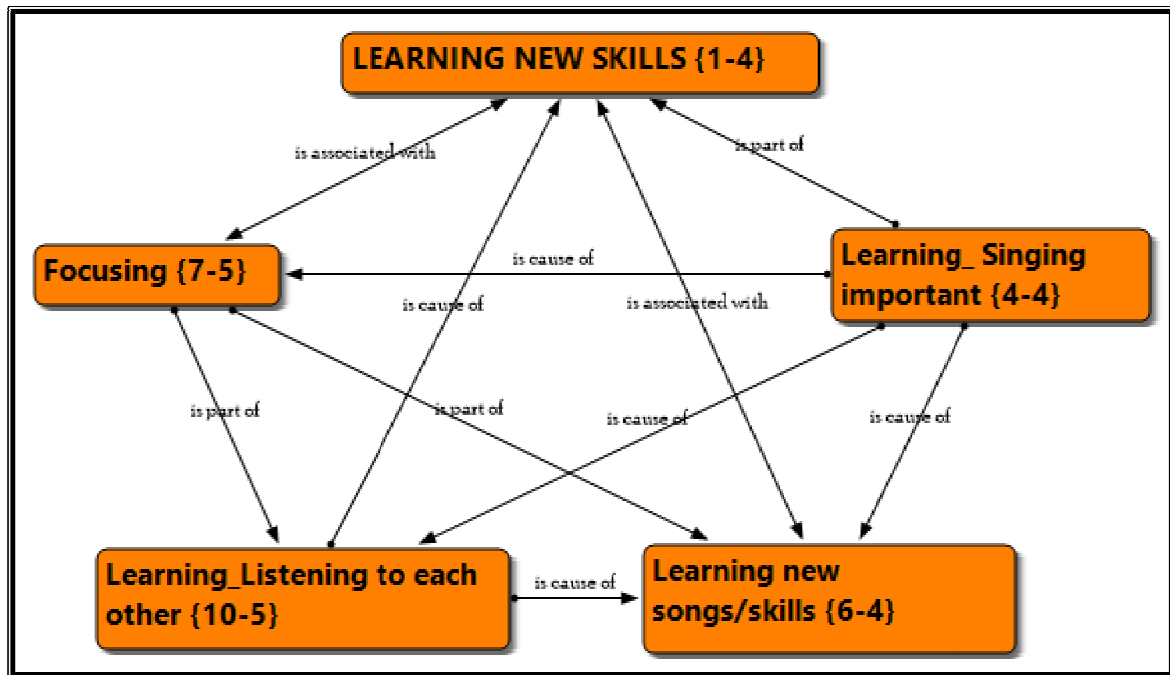


Figure 10: Learning new skills

Conductors are aware of the benefits of choral singing but are battling to keep choral singing alive in schools, as Mother states:

Wel, koorsang lê my baie na aan die hart ... ek het al baklei en baklei ... oor koorsang ... die skole kry swaar om kore aan die gang te hou, en ek voel net dis 'n baie belangrike deel van 'n kind se ontwikkeling (Well, choral singing is close to my heart and I've fought endlessly ... over choral singing ... the schools are struggling to keep choral singing going and I just feel it's just a very important part of a child's development) (84:4).

Mary Anne's view resonates with Mother's idea as she comments: "The song is the very important thing in the world" (70:4). Singers are therefore motivated to learn, improving their ability to focus. Amy describes the process of learning to focus in her choir somewhat differently:

Ehmm ... ek dink ... baie kinders wat in die koor is sal vinniger ... of ja luister, want ons is nou gewoond ons moet ehmm ... vinnig kyk en oplet, want as jy nie vir die dirigent kyk nie dan ... doen jy nie wat jy moet nie ... dan... raak jy (die

dirigent) kwaad ... en dan moet ons van vooraf begin ... ons probeer maar om te luister en te kyk (Ehmm ... I think ... many children in the choir will ... listen, sooner, because we are used to having to ... observe quickly, because if you don't look at the conductor then ... you won't do what you should do ... then ... the conductor will get angry ... and we will have to start all over again ... we try to listen and watch) (65:15).

Lolo loves learning new songs as well as spending time with her conductor: “*Jy kry baie te doen met die ... juffrou en jy leer nuwe liedjies* (You spend a lot of time with the ... teacher and you learn new songs) (67:3). The learning process in choral singing also involves discipline, focus and listening skills, as Amy comments: “*Jy moet ook dissipline hê en as jy nie luister nie dan gaan jy die heeltyd verkeerd sing en jy moet oplet*” (You must have discipline as well and if you don't listen you will keep making mistakes and you must pay attention) (65:3). Listening to each other also provides back-up during the singing process and encourages choristers to learn from each other:

[When you sing alone] ...you don't have the full support of other people, whereas in choir ... ehmm ... there's people singing with you, you know you can hear someone, ok ... maybe I'm off key or so can you hear this person is singing it right, and then ... it goes together (Jessica, 84:4).

Mary Anne believes that she understands the song better when she sings in the choir: “When you sing alone, you don't understand the song, but when you sing something like ... you can hear what you're saying and ... and you can do what ... he's saying” (70:6). The learning process is therefore easier when you have the back-up of others. Singers also gain confidence through choral singing, as Mr. X states: “It's easier to sing in a choir because you have somebody backing you and ... hmmm ... and ... then you have more confidence as well” (86:40).

To learn from each other is also part of **learning about life** when singing in a choir. Figure 8 is a visual presentation of the processes involved when learning about life.

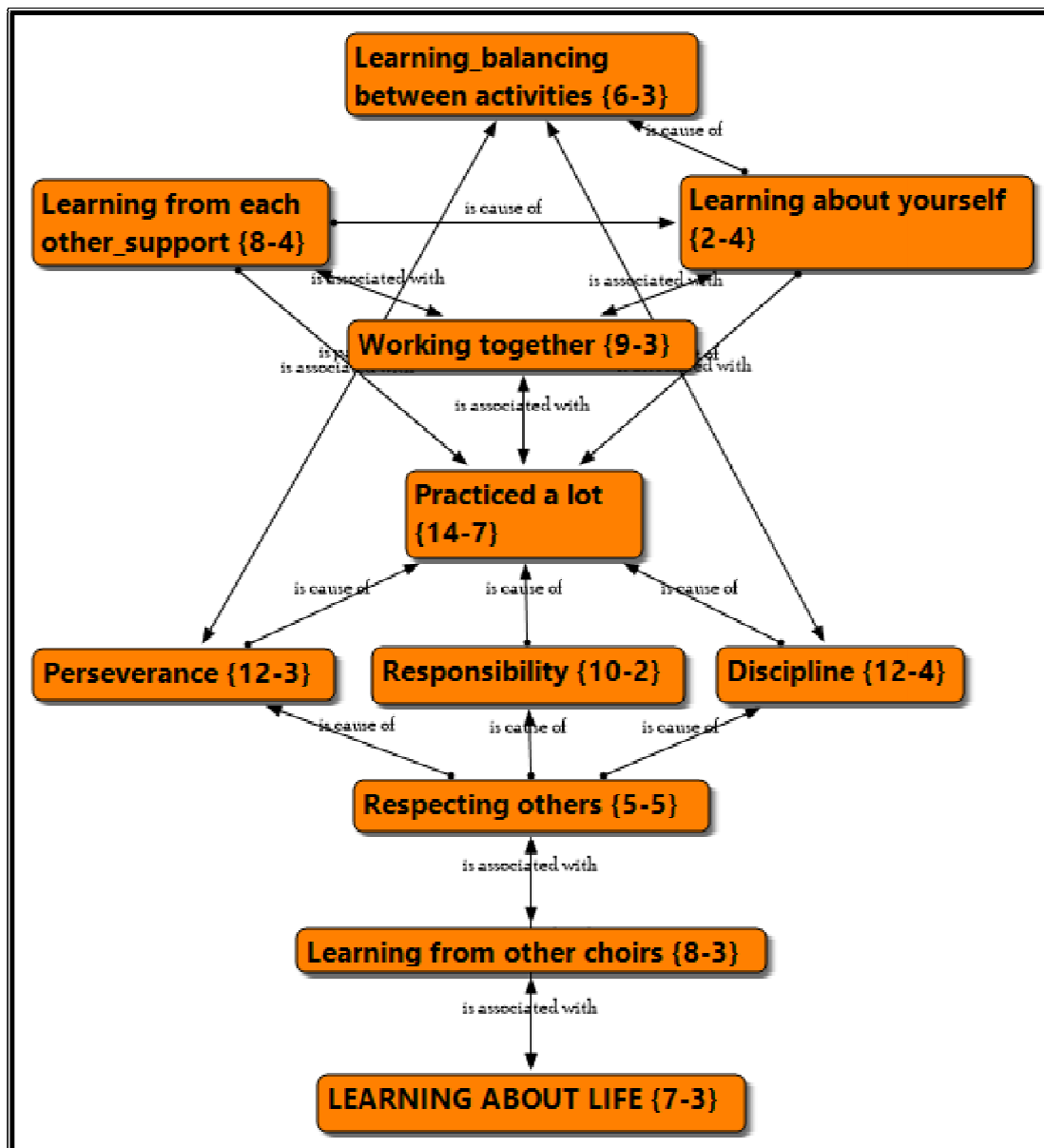


Figure 11: Learning about life

Respect for others teaches choristers to have discipline, perseverance and responsibility. These aspects together with the facing of challenges encourage the choir to practise a lot when preparing for the SASCE or other events. Rehearsing is also conducive to working together as a team, which entails learning from each other but also learning about yourself. Learning about yourself includes knowing your abilities, having discipline and perseverance, and teach participants to manage their activities and time. Singers also learn from other choirs.

Flame sees choral singing as a challenge. You must also have respect for others as well as discipline to know when to sing and when not to sing. A chorister must also have

responsibility to accommodate the rest of the choir and know yourself to control your voice to not to stand out from the rest of the choir:

Tannie, om saam met ander kinders te sing is ... eintlik 'n baie groot 'challenge' half, want ... ek meen hierso sing ons mos nou in stemme en so en jy moet kan hoor ook ... en jy moet kan ... jy moet kan weet wanneer moet jy inval en wanneer moet die ander kan inval en jy moet kan weet wanneer om stil te bly en daar moet jy ook kan beheer eeh ... om sag te sing en so aan ... dat jy nie die ander oorheers nie ... en ek bedoel ... daar waar mens nou alleen sing is dit nou heeltemal 'n ander ding, want daar hoef jy nie te luister vir tweede stemme en ... harmonisering en sulke goed nie en jy doen jou eie ding ... en jy kan sing so hard as wat jy wil en so aan, jy hoef nie te luister vir ander nie (M'am, to sing with other children is ... actually a very big challenge, because ... I mean here we sing in different voice parts and you must be able to listen as well ... and you must be able to ... know when to join in and when the others can join in and you should know when to keep quiet and you must have control eeh ... to sing softly ... and not overpower the others ... and I mean ... when you sing alone it's totally different, you don't have to listen for second voice parts ... and harmonising and such things and you do your own thing ... and you can sing as loud as you like and you don't need to listen to others) (83:13).

Choral singing also teaches Flame responsibility even when she has had a 'long' day:

As ek nou die dag, 'n ... lang dag gehad het, dan.... is ek nie regtig baie lus om nou vir 2 ure hier te kom sit en koor oefen nie, maar dan kom jy in elk geval, want jy is pligsgetrou en so aan” (If I had a ... long day then ... I don't really feel like practising choir for 2 hours, but you come anyway, because you are conscientious and so on) (83:15)

Mr. X's choir was really stressed out before the SASCE but he describes his experience as learning from others, having respect for each other, and having fun together:

We were really stressed, our whole group, 'cause it's in front of a lot of people and a lot of choirs. So I remember all the distressed, we were stressed out and we really practised a lot, but when we sang it was really successful and ... and we were cheerful after that. I also remember our teacher helped us to watch the other choirs when we were finished and that was really cool and a good experience 'cause we saw all the schools from the locations and they were really bringing it, so I remember that we had ... we made like the black people, they didn't clap ... or when they loved the song they made like this (waving with his hand) and then when we loved it, we just go like this (waving and laughing) so I remember that and I remember the trip as well ... that we had a lot of fun and we went for an ice cream, and ... so it was a lot of everything, it was not just the competition (86:90).

Singers also learn about each others' cultures, to be accommodating and to have respect for others. Jessica states that choir singing helps her “understanding each other, understanding different cultures even ... and ehm ... I think the world would be different if people didn't have that element in their lives” (84:10). Mother believes that choral singing also teaches

choristers to manage their time and Big R cannot understand why singers cannot manage their time and activities better:

Want ... kyk jy kry jou sportiewe kinders, jy kry jou akademiese kinders en dan kry jy jou kultuur kinders, maar ek kan sê ... jy moet 'n ... balans hê tussen alles ... jy moet goed in jou akademie wees, jy moet goed in jou sport wees en dan moet jy goed in jou kultuur wees, baie kinders sien dit as ... more skryf ek 'n toets, so ek moet leer ... so jy wil nie talent kom beoefen van koorsang nie ... jy skeep dit af ... en ek sien nie as reg nie, maar party mense laat dit toe, maar ek verstaan dit nie. (Because ... listen, you get children doing sports, academy and then you get children doing cultural activities, but I'll say ... you must have ... a balance between everything ... and you must do well in academy, sports and culture, but many children see it as ... I must study for tomorrow's test ... you don't want to cultivate your talent of choir singing ... you neglect it ... and I think that's wrong, but some people allow it, but I don't understand it) (88:20).

Learning about life through choral singing is therefore conducive to mastering various aspects of life skills. A learning environment is often associated with growth.

Theme 4: Growth

Participants feel that challenges create purpose and inspiration in choir singing. These two aspects are part of developing talent and the building of confidence, which leads to opportunities to create jobs and making a living from choristers' talents. All these aspects are also associated with performance opportunities which result in transformation and growth.

Figure 9 illustrates this process:

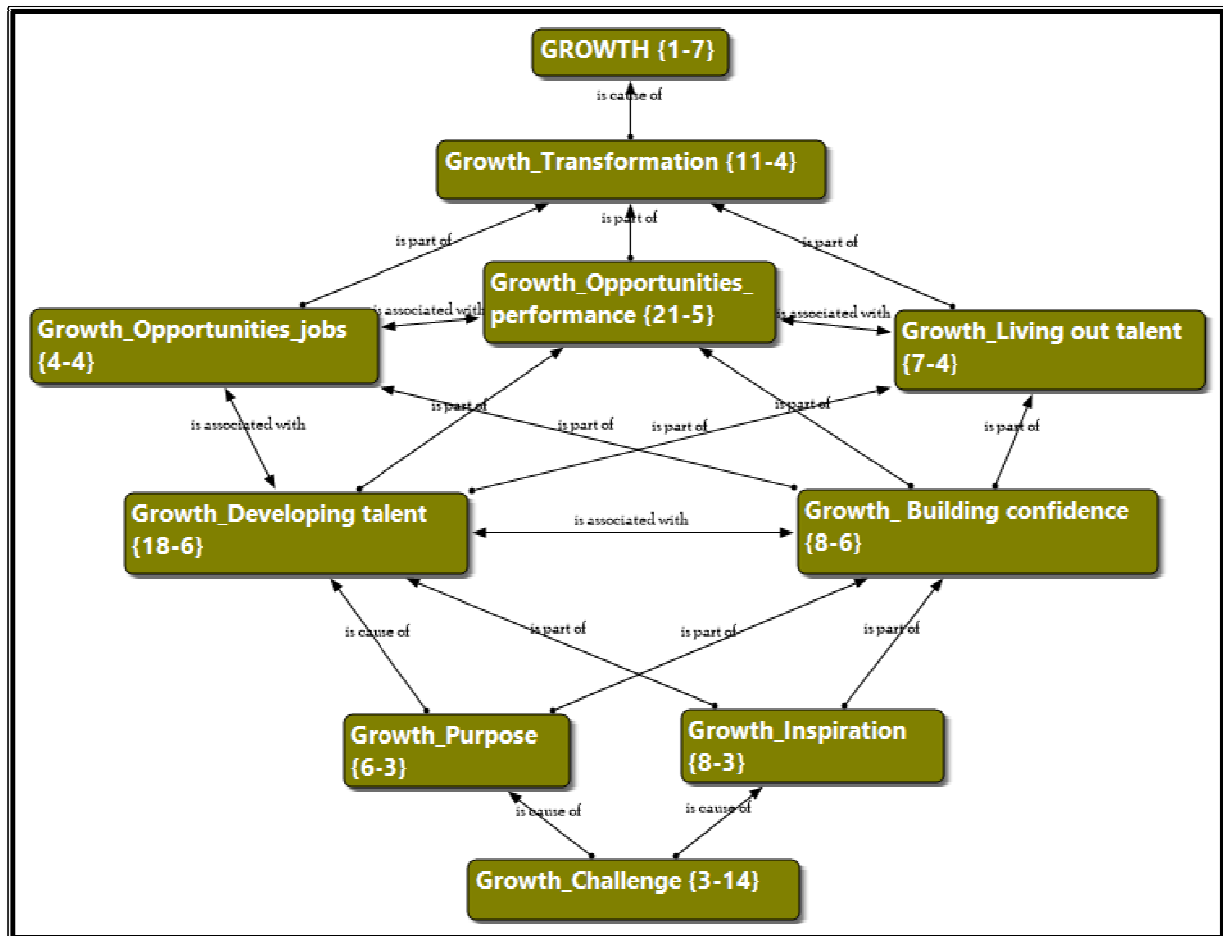


Figure 12: Processes conducive to growth

The SASCE and other events, including other eisteddfods and choir festivals, create challenges for choirs and conductors. Singing a mezzo-soprano solo at the SASCE eisteddfod inspires Michelle to practise hard for the competition, giving her purpose in life, as she wants to be a professional singer one day. She also describes a process of growth through choral singing, as *Domine File* is a prescribed SASCE song for the choir. She is also developing her talent, building her confidence and has opportunities to perform:

I'm always singing singing because I was singing mezzo-soprano this year ... I('m) always singing ... even ... *Domine File*, I always sing ... all the time ... I can't believe it, b'cause choral music is about ... win or lose ... so you never give up ... your time ... your time is coming ... you're going up (showing with her hand above her head) high there ... yes, so that's why I'm always singing singing ... I listen to music ... piano then I sing at home even when I wash the dishes, I sing, even when I'm ... bathing, I sing (laughing) (79:76).

Choir singing is part of developing singers' talents, but they also gain confidence through singing, as Lolo comments:

“Ek was nooit rêrig ... soos iemand om voor ander mense te sing nie tannie, en nou het ek bietjie meer ... soos ... dit is nou vir my 'n bietjie makliker om voor mense te sing” (I was never ... somebody who could sing in front of other people M'am, and now I have more ... like ... it is easier to sing in front of people) (67:17.)

Thabang believes that choir singing will provide opportunities for jobs, “because somewhere in life it'll take you, it'll make you famous and take you to places you won't go” (37:37).

Mrs. Lola is not only inspired by the SASCE, but the eisteddfod and the learners give her a purpose in life and inspiration to persevere until the sextet reaches the final rounds of the competition, bringing change and growth in the choristers' lives, but also in her own life:

I've brought change, I have brought something different to these kids ... and ... they honour it ... they honour it. Then I remember last time I met one who was singing even at the National ... and then she came to me when she saw me in town and she said: “I will never forget you m'am, I'll never forget you, you have brought some things in our lives” ... you know ... and ... that's why I persevere, even when it's hard ... that I push and push and push ... that's for them ... that's for them ... and I pray very hard ... I tell Him ... ntate Modimo ... this kids ... let them win, then they win (laughing) (71:32).

The whole process of growth is intertwined with challenges, inspiration, purpose, the development of talent, and having performance opportunities, causing transformation and growth in the lives of the participants. These activities have an impact on the personal growth of singers, but are also linked with growth and development within a social environment.

Theme 5: Bridging

Singing in a choir creates opportunities to communicate with the audience through singing, but also causes communication from the audience with the choir. This process connects people through singing activities and encourages opportunities to make new friends. Figure 10 outlines these processes:

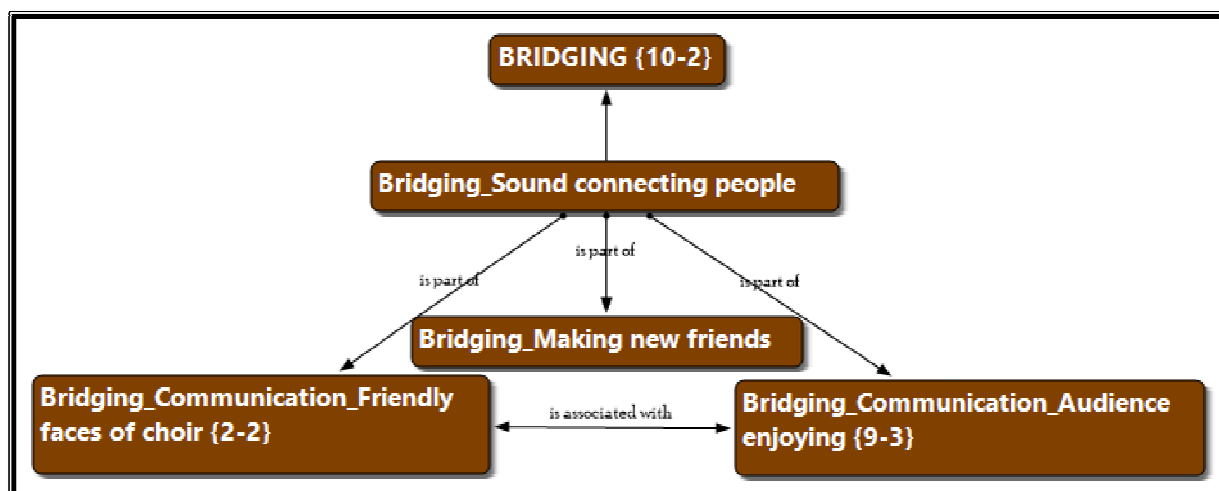


Figure 13: Bridging

The ability of the audience to communicate with the choir creates openness during the performance, establishing pathways for respect and the accommodation of other cultures. Amy comments that she enjoys singing because of the audience: *“Dit was lekker om as ons nou deelgeneem het en die mense klap so hande en hulle glimlag so en dat jy net kan sien dat hulle dit geniet”* (I’ve enjoyed participating and the people clapping hands and smiling and you can see them enjoying it) (65:10).

Mr. X’s experience when his choir learns from other choirs is also an example of bridging the gap between different groups of people. Lolo believes that you meet new people and make new friends through choral singing: *“Tannie jy kry baie te doen met ander mense ook en jy leer nuwe mense ken en nuwe vriende ook tannie”* (M’am you are involved with other people and you get to know new people and also make new friends, M’am) (67:5).

The unifying abilities of choral singing are one of the reasons why Mrs. Carry loves choral singing: *“Want jy is deel van daardie mooi klank wat mense bind”* (Because you are part of that beautiful sound that binds people) (68:13). The bridging attributes of choral singing have grown Mrs. Lola’s family, developing a person’s ability to connect to others:

Jô, I’ve made a lot of friendship ... I’ve made a lot of friendship ... I’m a very friendly person ... so I ... I can make friendship very easily ... I’ve met people ... others are now my sisters ... I can visit ... I can call ... even when we go to the ... this ehh ... what is it ... the community choir competitions ... we meet there ... we meet people from Cape ... Durban ... all over the world ... I’ve made friends ... hmmm (71:18) ... it grows your family (open up her arms) ... and it brings people together (71:40).

Choir singing encourages relationships within the choir, leading to the next theme, bonding and belonging.

Theme 6: Bonding and belonging

Shared interests are the cause of bonding and belonging in the choir, which are associated with singing with friends, having fun while singing together, and choristers love being with their friends in the singing group. These aspects are part of the choir feeling like home, which is why choristers miss the choir after having left the choir to further their education, as experienced by Mr. X and Jessica.

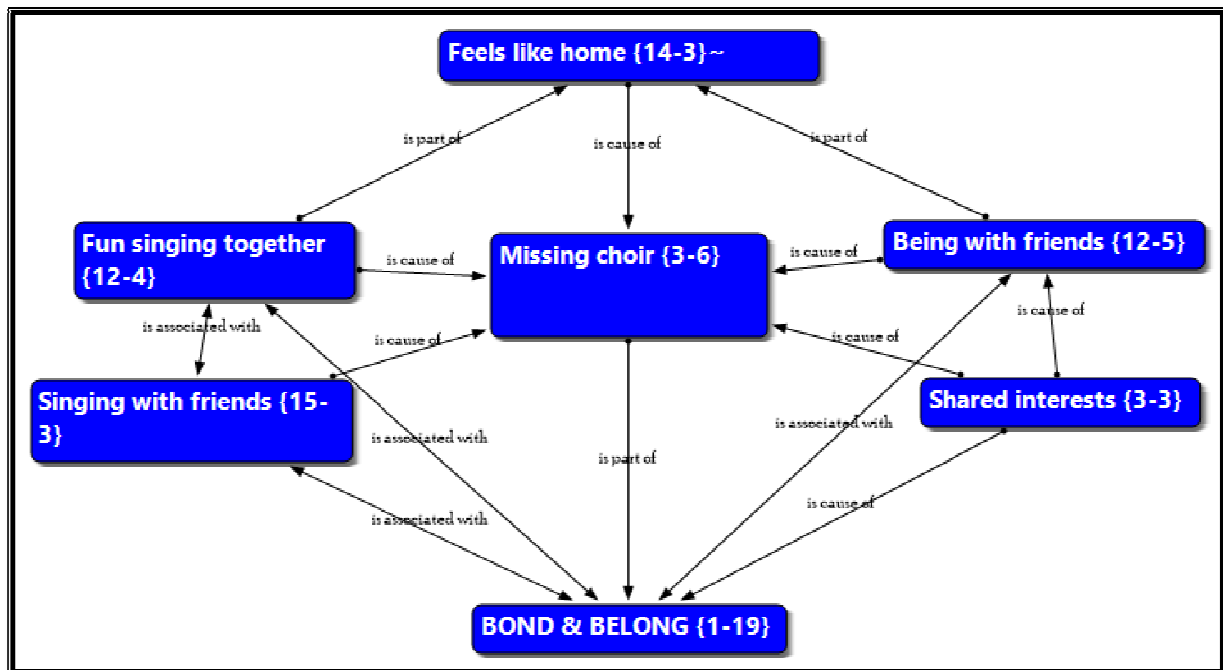


Figure 14: Bonding and belonging through choral singing

Choristers feel happy when they sing together, as Oumakie comments: “I feel happy when I sing with other people” (72:11), and Happiness thinks “it’s much more fun when ... we are all together” (73:3). A sense of bonding and belonging is created through choral activities, as Flame describes:

Hierso raak jy soos ’n familie ... en jy begin lekker saam te sing en ... later raak dit net soos spontaan, jy kan een of ander tyd besluit, haai ons sing hierso en dan kan almal daar inval in verskillende stemme en dis net lekker. Dis soos een groot familie wat almal die talente wat hulle van Jesus gekry het om te sing en dit geniet ... so dit is ... hoekom ek hou ... van ’n koor (Here you are like a family ... and you start enjoying singing together ... and later on it becomes spontaneous, you can sometimes or other decide, oh, we sing here and everyone starts singing in different voices and it’s just fun. It’s like one big family who enjoys the talents they received from Jesus to sing and enjoy it ... and that’s why ... I like ... a choir) (83:12).

Outings and choir camps create opportunities to bond, belong, get to know each other better and having fun while learning. All these aspects contribute to Jessica’s feelings that camps are the best for choral singing (84:54):

I felt very ... at home ... and ... ehm ... the camping was ... I think the camping to me was the best ... of everything the camping was the best, because we ... practised but we had more fun in practising, but at the same time, when we got back from camp we still knew what to do and we knew ok, we still had to get back to work, but the camping was the best (84:54).

Mother emphasizes the fact that choir camps are conducive to the productive functioning of the choir as well as the forming of strong family-like bonds:

Joe ... mens kry so baie goed gedoen daai naweek ... en jy bou soveel bande met die kinders, jy sien ook dat daar r rig 'n spangees ontwikkel onder hulle en 'n ... mens kan r rig al die musiek wat jy deur die jaar wil aanleer, kry jy daardie naweek aangeraak en ... gedoen. So dis nogal een van die goed wat vir my baie lekker was is die koorkampe ... dan leer jy jou koor dan r rig ken ... dan's daai kinders 'n familie (Oh ... one can do so much more that week-end ... and you really bond with the children, you see a team spirit developing among them ... one can touch on all the music that you want to learn during the year during this week-end ... and get it done. So choir camps are one of the things I enjoyed very much ... then you really get to know your choir ... then those children become a family) (85:34).

Being part of a community is also associated with the wellbeing of singers.

Theme 7: Wellbeing

Participants have experiences associated with wellbeing while singing in a group. Singers explain that singing in a group functions as therapy, helping them to cope better with circumstances in their lives. Participants also describe feelings of self-worth and a positive effect when they sing in the choir. Figure 15 is a summary of the aspects of wellbeing experienced by the participants:

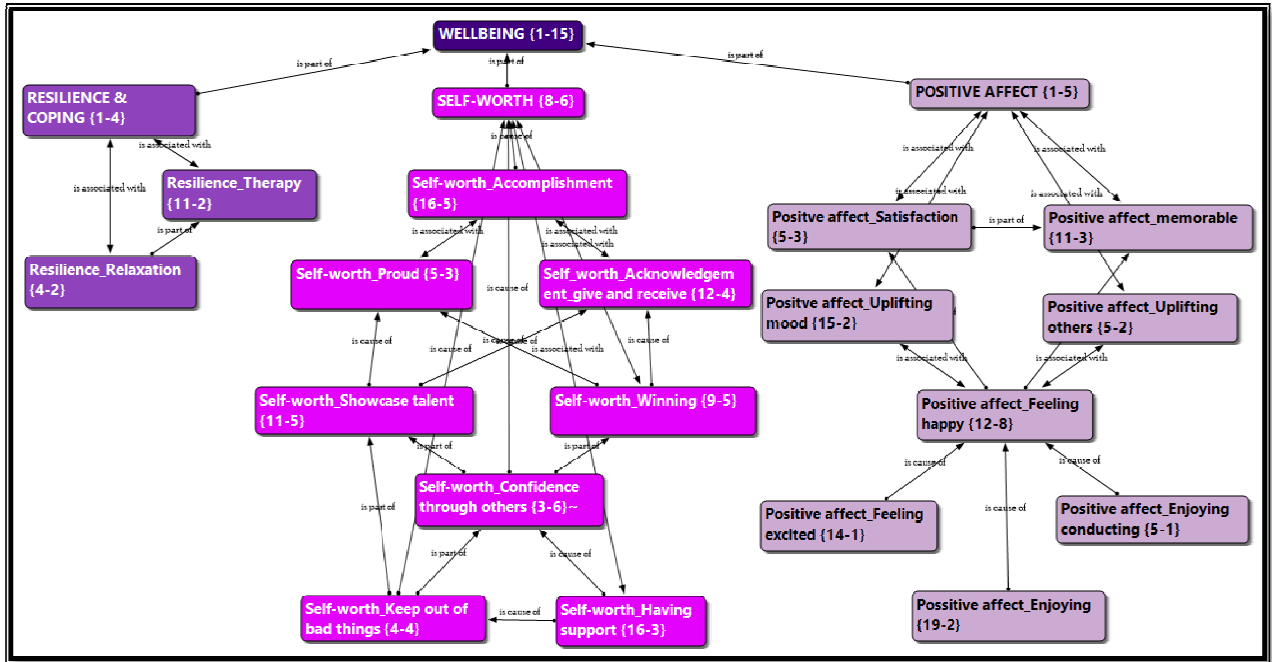


Figure 15: Wellbeing associated with choral singing

Feeling relaxed is often contributing to **cop**ing better in life. Amy (65:4) enjoys singing and states that choir is offering relaxation to her. Miki says that “it feels good to sing in a choir, because sometimes ... you feel relaxed when you sing” (74:2). Singing has therapeutic value. Michele comments that she loves choral music, because when she doesn’t feel well, the singing and her friends cheer her up and she forgets what was upsetting her:

Some of my choristers, they know me, b’cause we are friends ... they say: “No, you are quirky ... they ... they are trying to cheer me up ... then they come and starts a game ... then sing until I forget what happened ... when I go home, I say: “Ohhh, I ... I really forgot what had happened ... then I go back home ... that’s why I love choral music (79:51).

Mrs. Carry also sees choral singing as therapy, relieving her of stress: “*Dis vir my soos wat ’n ander ou gaan vir een of ander sielkundige besoek as hulle terapie nodig het vir spanning ... so is koorsang vir my*” (To me it’s like someone going for therapy to a psychologist for stress relief) (68:1). Singing uplifts her and her choir’s mood as well:

Musiek maak dat ek baie beter voel en ek dink dit is vir baie kinders ook so. Dit het al gebeur dat kinders half hartseer daar aangekom het, hulle was half hartseer ... maar ag tien minute nadat ons ingegaan het en ons ignoreer dit half... dan voel hulle na so ’n ruk beter (Music makes me feel better and I think it’s the same for the children. It has happened that the children arrive there sad ... but after ten minutes of practising ... they feel better) (68:8).

Coping is also associated with therapy, as Mr. Chairman explains how choral singing helped him to cope after he left secondary school:

That one I've been experiencing it, because sometimes ... by that time ... and sometimes I could not have enough money ... and then maybe there are no ... food at home ... and then I came to the choir ... or I've been ... fighting with my brother or sister and then when I came to the choir ... it will be just a few seconds (showing with his hand) ... then when I start singing, I forget what happens ... then I enjoy music ... ja ... that sadness will go ... I'll forget totally ... that one I forget totally what happens at home, but when I go back, when I came home ... then ... maybe it will come back or ... now I was sad, but I cannot be just like ... what I was been before ... I can say ... ok, it was ... but ... it is not more in my heart ... they are gone (laughing) (81:12).

Singing in a group contributes to feelings of **self-worth**. Having support gives choristers confidence and encourages them to avoid bad influences. Singing is also conducive to feelings of pride, and the exchange of acknowledgement for hard work. These actions contribute to feelings of accomplishment and self-worth. Feelings of self-worth are fostered by the support and inspiration of Thabang's teachers: "They think I will be something big when I grow up, like a singer and they inspire me to sing in a choir and ... they cheer for me when I sing" (77:23). Bafana feels confident and free when he sings in the choir: "When you are in a group, you feel confident and you feel ... and you feel ... you s-ss-sing free" (69:5). He also gained self-respect as he states that he is "out of everything I ... I'm respect ... yes I mean I am respect(ed)" (69:12). Mrs. Lola receives the respect, pride and honour from her school through the achievements of her choir and her dedication:

Jô ... they are very proud ... don't think Principal will let me go if I want to go ... anyway ... eh... last year ... they even held a very big celebration here ... where they were honouring me, because ... here are so many ... many trophies in the office that others are on the floor ... (laughing) that's from 2007 ... so they thought: "We have to do this for Mrs. Lola ... she has put the name of the school on the map. We are known ... I mean we are known all over South Africa, they know School A, because it's always at the National Level. Even the DG (Director General), when he comes here ... when he comes here he always tells us: "Hey, School A is known". School A is known everywhere, you'll find sometimes it's the only School that represents Free State, I mean Fezile Dabi District at National (71:27).

Some conductors feel however that the schools do not always support the choir and that it would have been a greater achievement if the sports team had won at the National level, as Mother comments:

Partykeer voel dit vir ons partykeer of jou 'bubble' so bars ... jy's so opgewonde daaroor en dan kom jy by die skool en dan sê hulle (sarcastically): "O, ok ... geluk hoor. Julle is oulik gewees", maar niemand was daar eers om vir ons te luister nie, maar hulle sê net vir ons geluk. So dit is nie só 'n vreeslike ophef wat hulle maak oor die koor nie ... wat eintlik nie reg is nie, want daai kinders werk hard (Sometimes it feels as if your bubble bursts ... you are so excited and when you arrive at school and they comment (sarcastically): "Oh, ok ... congratulations. You were cute", but nobody was there to listen to us, they only congratulate us. They don't make a fuss of the choir ... which is not fair, because the children work hard) (85:84)

Singing in a choir provides exposure, and opportunities to develop and grow through performances, contributing to feelings of self-worth and accomplishment, as described by Mrs. Kim:

Ons is mooi in ons klere ... hulle was baie trots ... die kinders ... daar is baie kinders wat byvoorbeeld nie met sport doening is of nie in die 'lime light' kom ... vir een of ander iets nie ... en dan ... voel hulle baie trots dat hulle ... op 'n verhoog kon wees sonder ... ek dink dalk hulle voel ... ehmm ... goed in hulle self om te weet hulle het op 'n verhoog gestaan waar hulle nie die kans kry op 'n sportveld dalk of nie iets anders nie ... is dit ... beteken dit vir hulle baie (We are beautiful in our attire ... they were very proud ... the children ... there are many children who are not involved in sport or who don't catch the lime light ... for something or other ... and then ... they are very proud that they ... can be on a stage without ... I think they feel ... good in themselves knowing that they were on stage where they wouldn't have the chance on a sports field or somewhere else ... it means ... a lot to them) (87:21).

The overcoming of challenges results in growth and feelings of accomplishment and self-worth, causing singers to feel good about themselves, as Mrs. Kim comments: *“Dis ook ... 'n gesukkel of 'n sukkel om iets reg te kry waarmee jy dan nou sukkel ... so ... jy probeer ook om iets reg te kry, en dan kry jy dit uiteindelik reg en dan laat dit jou mos goed voel”* (It's also ... difficult to achieve something with which you struggle ... so ... you also try to do something right, and if in the end you do so you feel good about yourself) (87:30).

Feelings of self-worth are related to **positive** emotions, but are not necessarily always present. Positive affect is however part of choral singing and all the participants enjoy singing in a group and many find it exciting to sing. Conductors also enjoy conducting and feel excited when they are performing. Mother feels excited when she selects new music for the following year. This feeling is conducive to feelings of happiness. Mary Anne experiences choir singing as making her happy and says that choir singing also makes others happy (70:130). Mosi's parents also “feel happy” about him (89:12).

Emotions of happiness and upliftment cause satisfaction and create memorable experiences. Miss Maria and Mother describe choral conducting as *“bevredigend”* (gratifying), especially during the process of learning, culminating in performances. Flame remembers that when the bus broke down, she and her friends were singing together, having fun while waiting for another bus, and having a memorable time:

Hmmm, daar's 'n paar maatjies van my wat in die koor is wat altyd as ons iewers sit dan sal ons net soos randomly begin sing en dan ... dit is regtig ... dit is maar terapie (beklemtoon) om te sing ... en ons het als ... ons het lekker liedjies gesing en ons het ... met mekaar gepraat en ... lekker grappies vertel en ons het net weer soos as 'n koorfamilie saamgekom, terwyl ons nou gewag het vir die ander bus ... so ja ... dit was lekker (Hmmm, we are a few friends in the choir who always start

singing randomly while we're sitting somewhere ... and really ... it's like therapy to sing ... and we sang ... nice songs and we ... chatted with each other and ... made jokes and we came together like a choir family, while we were waiting for the other bus ... so, yes ... we had some fun) (83:90).

The ability to cope, having self-worth and having positive emotions contribute to the wellbeing of the participants. These experiences are also related to spirituality.

Theme 8: Spiritual experiences

Spirituality is related to singers viewing choral singing as another dimension of life and is part of participants' religious experiences, which include their dependency on God. A divine musical experience is also associated with spirituality, which is part of transcendence. Embodiment is part of spirituality but also related to the sensitivity towards each other. A caring environment and the conductor having a different relationship with his choristers are also part of spirituality. Figure 16 illustrates the different categories associated with spirituality.

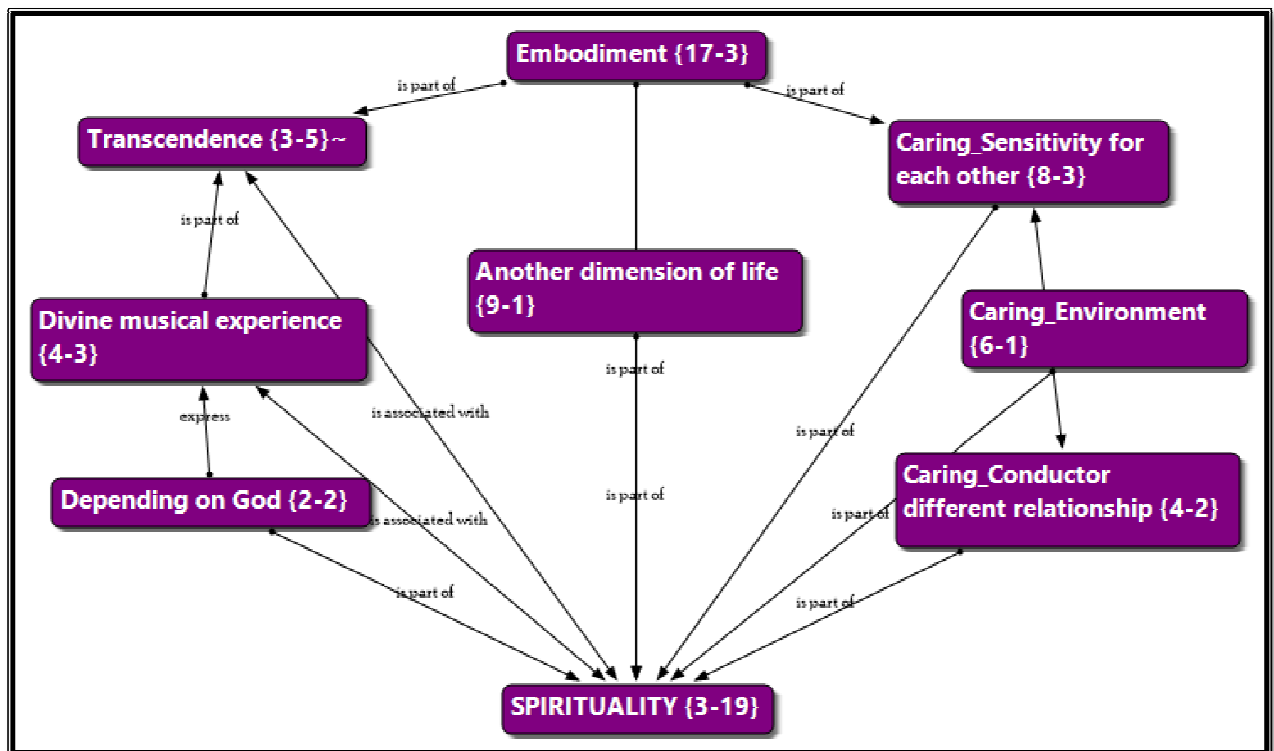


Figure 16: Spiritual experiences

Many participants express a dependency on God through choral singing. Mrs. Lola prayed that her choir might win. Many participants sing in church choirs, because religion is part of their lives. Mr. X associates his religion with choir singing and believes that the world would be different without choirs:

For me when I think of choirs, hmmm ... like my religion, it, it's a ... hmm ... the way we ... practise our religion, it's a lot of choirs, singing, and hmmm ... and it is peaceful. So I think if there wouldn't be a stuff like that hmmm ... choir singing ...

then we would experience a lot of stuff differently and have different connections to certain things. So no, life would definitely be different without choirs (86:22).

Many participants feel that they have a “God-given talent” and Mrs. Kim comments that the choristers thank God for being able to work together: “*As ons afsluit in die aand na kooroefening, dan bid hulle en sê dankie vir hulle talente en dankie dat hulle lekker kon werk*” (When we close in the evening after choir practice, they pray and thank God for their talents and that they could enjoy working) (87:42).

Conductors have experiences of transcendence combined with a divine musical experience, as Mrs. Carry describes:

Mens kan binne-in klank sit of jy kan buite klank wees ... en solank as wat jy buite klank is ... is dit net vir jou mooi ... waar jy iets ... maar as jy in klank is (shows with her hand), binne dit sit en dit voel of dit so rondom jou is. Dis die mooiste mooi wat jy in jou lewe kan ervaar ... dis rêrig vir my dis ... daar is vir my niks so mooi soos om binne in klank te wees nie ... en baie keer laat koorsang my voel ek sit ... in dit. Ek vergeet van alles rondom my ... ek dink ... ek ... ek dink dit nie net nie, ek weet dit, baie mense lag vir my, baie mense sal agterna vir my sê: “Is jy bewus dat jy dit gedoen het?”. “Weet jy”... ek skop baie keer my skoene uit ... as as iets wat verskriklik mooi is of ... dit is ... dit werk nie vir my nie ... dan word ek kwaad ... eehhh ... dat mense na die tyd vir my sê: “Weet jy, weet jy jy het dit gedoen?” ... En dan as iemand dit vir my sê, dan vra ek vir myself nou waar is my skoene? Dan besef ek ek was binne die Musiek. Dan voel ek Musiek, dit voel vir my of ek ... of ek in die ... hemel is met engele rondom my. Dit is hoe koormusiek is vir my ... (You can sit inside sound or you can be outside sound ... and as long as you’re outside sound ... then it’s only beautiful ... but if something ... but when you’re inside sound (showing with her hand), if you’re sitting in the sound and it feels as if you’re surrounded by it. That’s the most beautiful experience of your life ... really to me ... nothing can be as beautiful as to be inside sound ... and many times I feel in choral singing ... that I’m sitting inside sound. I forget everything around me ... I think ... I ... I know that people are laughing at me and will tell me afterwards: “Are you aware of what you did?” ... and if somebody asks me I’ll ask myself what happened to my shoes. Then I realize I was inside Music. Then I feel Music, it feels as if I ... if I am ... in heaven surrounded by angels. This is how I experience choral singing (68:11).

Mr. Chairman also describes a peak experience:

Maybe I’m conducting song with ... ehhhh ... let’s say it’s a love song or what ... no ... there comes a picture of what I’m singing of ... I can see those pictures ... sometimes you even forget that I move out of the choir ... if they are singing well enough, I can see if they are singing well ... even I forget that I’m in the choir ... I become ... those people or those things that I’m singing of ... yes ... sometimes I found myself walking, just sitting next to the breeze ... I even feel the breeze ... (showing with his hands what he feels) ... So ... ja, they are coming ... the pictures coming ... ja (81:14).

Singers feel that choral singing is another “dimension of life” and Moena feels the “music is just the refresh of your mind and all your body” (76:7). Reasons for singing cannot always be put into words, as Mrs. Lola says: “I can’t even explain to them, I don’t know how to explain it ... it ...

it's something ... that's within me" (showing with her hand) (71:26). Moena also describes singing as another dimension of life when he says: "When I sing, I think ... far ... I think high ... yes ... I always think ... high" (showing upwards with his hand) (80:7). Lolo comments that without singing life would have been: "*boring gewees het, tannie ... daar sou ... alles sou net soos op een vlak gewees het tannie ... die koor gee bietjie 'n ander dimensie*" (life would have been boring, m'am ... there would've ... everything would have been on the same level m'am ... the choir gives another dimension) (67:92).

Singers love moving to music. Neo comments that he likes "movement and how we sing" (76:22) and Thabang says that he likes "movements and we do new moves singing" (77:25). Lolo loves moving and she thinks "*jy is soos meer 'into it' as jy bewegings ook saam kan doen*" (you are more 'into it' when you can do movements with it) (67:73).

Choir singing develops awareness and empathy for others and many participants tell stories about how they have been cheered up by their choir members. Miss Maria says that this sensitivity from the choir makes her pain more bearable:

Die kinders het partykeer ook 'n vermoë om jou op te beur ... soos net 'n kind wat agterna na jou toe kom en net vir jou 'n drukkie gee en sê: "Thank you Teacher" ... of ... as hulle dalk nou regtigwaar die dag vir hulle so mooi gedra dat hulle stil is en ... verstaan dat jy nou nie lekker voel nie dan ... ek sal nie sê dit kikker jou dag op of dit beur jou op nie, want ehmm ... die seer en goed gaan nie weg nie ... dit bly nog steeds daar ... maar 'n ... dis asof hulle darem ... so ... effentjies ietsie verstaan en ... probeer en dan op die ou einde dan ... jy kom daardeur en ... dan agterna kan jy sien dit was ook nie só erg nie. (The children have the ability to cheer you up ... so when you ehmm ... like a child coming up to you after rehearsal and giving you a hug and saying: "Thank you Teacher" ... or ... when they behave themselves, being quiet and ... understanding that you don't feel well ... then ... I wouldn't say it makes you feel better, because ehm ... the pain won't disappear ... it stays ... but ... it's as if they understand something and ... afterwards you can see it was not so bad after all) (75:49).

The caring environment is also part of the conductor having another kind of relationship with the choir members, as Mother explains:

Dis altyd vir my lekker om saam met die kinders te wees ... en daai spesiale verhouding met jou koor te hê ... daai verhouding wat jy bou met jou koorlede ... dit voel altyd of hulle ... hulle is ... anderster as die ander kinders in die skool ... hulle is net vir jou spesiaal ... en om met hulle te werk en ... te sien die liefde wat hulle vir jou het, né ... daar is baie liefde in koorsang ... onder die koorlede vir mekaar en vir my self persoonlik ook wat hulle leier is (showing a gesture of interaction) ... is daar baie liefde ... en dit is vir my lekker om met hulle saam te ry ... hulle is altyd so opgewonde ... hulle is vol lewensvreugde die jong mense ... dit doen iets vir 'n mens ... dit voel vir jou of jy ook 'n kind is, saam met hulle (I always love it to be with the children ... and to have that special relationship with your choir ... that special relationship that you build with your choir members ... it always feels if they ... are ... different from the other children in the school ... they are only special to you ...

and to work with them and ... to see the love they have for you ... there is a lot of love in choir singing ... between the choristers and for me personally also as their leader (showing a gesture of interaction) ... there's a lot of love ... and I love travelling with them ... they are always so excited ... they are full of the joy of life, the youngsters ... it does something for you ... you also feel like a child (85:73).

Mrs. Lola's relationship with her choir is also a special kind, causing transformation in the lives of her choristers:

We believe that ... we can turn lemon into lemonade ... and we are used to this ... we ... we are caring for these kids ... if you look at this kids and then you ... you ... think that these kids are my best friends ... that's where I get my food ... that's where my kids get education and I have to put light in their families, and that's what keeps us going ... hmmm ... bring a difference to these poor kids ... hmmm (71:112).

4.6 Conclusion

Aspects of choral singing touched upon in this chapter illuminate the significance of choral singing for choristers and conductors in this case study, portraying eight interrelated themes entailing the participants' whole being. A synthesis of the findings and literature follows in Chapter 5.

CHAPTER 5: DISCUSSION AND CONCLUSION

5.1 Introduction

This final chapter is a synthesis of the analysed data in Chapter 4 and a discussion of the relationship between the data and the literature related to the emergent themes. The discourse will illuminate relations between findings from other studies and how this research fills the gaps and answers the study's research question:

What is the significance of choral singing for choristers and conductors participating in the SASCE during 2012?

A discussion about the limitations and implications of the study, suggestions for further possible research and concluding remarks will follow.

5.2 Thematic discussion

Table 18 displays the emergent themes and literature related to the themes:

Table 18: Emergent themes related to literature

THEMES, CATEGORIES AND CONCEPTUALIZED CODES	DESCRIPTION	LITERATURE RELATED TO THEME
1 WAY OF LIVING	Singing in a choir is a way of living integrated with choral-related activities.	Boyce-Tillman (2000:89-97) – music education as a way of living Freeman (2002:n.p.) – spirituality as a way of living Jorgensen (2002:35, 40) – music as a way of living for the musician Hays and Minichiello (2005:441).
2 MUSIC-RELATED EXPERIENCES Creating something Choir singing beautifully Emotions affect performance Musical awareness Technical aspects Musical expression of emotions when singing Sound unique Sounding better together Sounding like one	Participants perceive music-related experiences as aesthetic or part of a unified or unique sound. They are also aware of the development of technical skills and voice development as well as the creative process involved in choral singing.	Boyce-Tillman (2000:92-97) – creativity and musical experiences DeNora (2000:8,156) – communicative, music in society Freer (2009:142-160) – self-perceptions of musical autonomy and vocal skills Cross and Tolbert (2012:27-32) – meaning of musical experiences Judd and Pooley (2013:275-276) - musical experiences, technical skills, harmonies.
3.1 LEARNING ABOUT LIFE About yourself Balancing between activities From each other – Support from other	Choral singing is conducive to learning experiences. Participants gain life skills through self-knowledge and mutual support. Choral singing fosters respect for others and encourages collaborative learning.	Freer (2009:142-160) – network of social support Cohen <i>et al.</i> (2009:189-190) – cooperative learning Welch <i>et al.</i> (2014:8) – collaborative learning.

choirs Listening to each other Respect Working together		
3.2 LEARNING SKILLS Discipline Focusing Perseverance New songs/skills Practised a lot Singing important Responsibility	The ability to focus and be disciplined; perseverance and responsibility assist choristers to improve learning skills. They also learn from each other.	Kwan (2002:n.p.) – artistic achievement Sandgren (2009:475-478) – enhancing cognitive ability Clift and Hancox (2010:91) – cognitive stimulation Welch <i>et al.</i> (2014:8-9) – improved cognitive skills
4 GROWTH Building confidence Challenge Developing talent Inspiration Living out talent Job opportunities Performance opportunities Purpose Seeing different places Transformation	The SASCE and other choir festivals and eisteddfods create purpose and inspiration for choirs which are conducive to the development and discovering of talent and building of confidence, leading to job opportunities and the living out of talents. These aspects are also associated with performance opportunities, resulting in transformation and growth in choristers and conductors.	Ryan and Decci (2001:55) – self-determination, intrinsic and extrinsic motivation Csikszentmihalyi (2002:20-34) – challenges, growth, flow Ryff and Singer (2008:13-39) – purpose in life, personal growth Freer (2009:142-160) – motivation and optimal experiences, flow
5 BRIDGING Communication – audience enjoying Communication – friendly faces of choir Making new friends Sound connecting people	Choral singing creates opportunities to communicate through singing with the audience and <i>vice versa</i> . This process connects people through sound and encourages opportunities to make new friends.	Boyce-Tillman (2000:93) – sound unites Kwan (2002:n.p.) – communicative reaching out Langston and Barret (2008:188-139) – bonding, bridging and linking Clayton (2012:29-40) – communication during performances Dingle <i>et al.</i> (2012:16)
6 BONDING & BELONGING Being with friends Fun singing together Missing choir Shared interests Singing with friends	Singing in a choir is elective and a shared experience encouraging bonding between singers and singers and the conductors. Participants depend on and relate to each other and have a sense of belonging.	Kwan (2002:n.p.) – integrative Durrant (2005:93) – collective strength Hays and Minichiello (2005:442-443) – connecting with others Ryff and Singer (2008:21) – positive relations with others Parker (2010:345-349) – singing as shared experience, bonding, trips pivotal as bonding experience Hairston (2011:39) – group identity Dingle <i>et al.</i> (2012:15-16) – group identity Judd and Pooley (2013:273-278) – group dynamics, identity, sense of belonging Welch (2014:8-9) – inclusion
7.1 WELLBEING RESILIENCE AND COPING Relaxation Therapy	Group singing helps participants to relax and to cope better with circumstances in their lives.	DeNora (2000:8) – music as way to handle stress Clift and Hancox (2010:89) – coping Cohen <i>et al.</i> (2012:186-187) – resilience and coping Judd and Pooley (2013:281) – therapy Parker (2010:345-348)
7.2 SELF-WORTH Accomplishment Celebrating Confidence through others Having support Keeps away from bad influences Proud Showcases talent Winning Acknowledgement – give and receive	Having support gives choristers confidence and encourages them to avoid bad influences. Singing is also conducive to feelings of pride and the exchange of acknowledgement for hard work, causing feelings of accomplishment and growth.	Kwan (2002:n.p.) – autonomy Hays and Minichiello (2005:437) – self-identity Ryff and Singer (2008:13-39) – self-acceptance, autonomy, environmental mastery Clift and Hancox (2010:90) – psychological wellbeing, personal challenges, self betterment Hairston (2011:39) – group efficacy Judd and Pooley (2013:273-274) – psychological aspects Welch (2014:8) – enhanced self-concept

<p>7.3 POSITIVE AFFECT Enjoyment Enjoying conducting Feeling excited Feeling happy Memorable Uplifting others Satisfaction Uplifting mood</p>	<p>Participants enjoy singing in a choir or conducting a choir and find it exciting to sing. Choir singing uplifts participants and others, leading to happiness, satisfaction and memorable experiences.</p>	<p>Kwan (2002:n.p.) – positive affect Durrant (2005:93) – feel good experiences Sandgren (2009:478) – positive and negative effect after performance, flow Clift and Hancox (2010:90) – positive mood Judd and Pooley (2013:273-274:) – psychological aspects</p>
<p>8 SPIRITUAL EXPERIENCES Another dimension of life Caring - Conductor different relationship Caring - Environment Caring - Feels like home Caring - Sensitivity for each other Missing choir Depending on God Divine musical experience Embodiment Transcendence</p>	<p>Participants view choral singing as another dimension of life and it is part of participants' religious experiences, including their dependency on God. Divine musical experiences are also associated with spirituality and can be part of transcendence. A caring environment and the conductor having a different relationship with choristers are also part of spirituality.</p>	<p>Fischer (1999:30-31), Boyce-Tillman (2007:1405-1422), De Souza (2009:181-184) – Four domains of living Durrant (2005:93-94) Non-threatening safe spaces, homely atmosphere, interpersonal skills of conductor Hays and Minichiello (2005:447-448) – experiencing and expressing spirituality Freer (2009:147-155) – optimal experiences, flow Parker (2010:345-348) – chorus as safe spaces Rabinowitch <i>et al.</i> (2012:11-12) – empathy, entrainment Dingle <i>et al.</i> (2012:20) – spiritual experiences Judd and Pooley (2013:276-277) – safe environment, group ethos, spirituality Welch (2014:9) – acting in synchrony</p>
<p>LIKE Different interpretations Different voices Free choice to sing Happy/funny songs Moving African song Singing folklore Singing/love music Variety of songs Mixed choir Words</p>	<p>Things that participants like in choral singing.</p>	<p>Judd and Pooley (2013:278-280) – mediating factors, type of choir, past experiences, choice of music Parker (2010:344-345) – singing as elected and uncompetitive Clayton (2012:41) – coordinating actions Durrant (2005:94) – cultural identity</p>
<p>DISLIKE Lack of support / understanding Being laughed at Negative peer pressure Not listening to other choirs Not winning Bad discipline Gender stereotypes Lack of commitment Back pain standing too long Performances stressful Repetition Tiredness affects performance When sick When tired</p>	<p>Things that participants dislike when singing in a group.</p>	<p>Hillman (2002) – physical health</p>

5.2.1 Way of living

The collected data convey that participants experience choral singing as a way of living and that all of their lives are connected to choral-related activities. These activities are part of all the other themes and can include singing, practising, being together with friends, growing and

developing skills, among others. Hays and Minichiello (2005:441) mention experiences of participants who describe music as a way of thinking and living one's life. Participants in this study confirm this with their statements that music is their life and forms part of all their activities. However, studies discussing the significance of choral singing focus on specific aspects of choral singing and do not address choral singing as a way of living. Clift and Hancox (2010:79-96) link choral singing as contributing to wellbeing to aspects related to increased positive emotions, improvement of concentration and cognitive skills, deep breathing conducive to relaxation, social support and the fostering of commitment. Judd and Pooley (2013:269-283) focus on psychological, social and mediation factors portraying experiences as a joyful activity promoting wellbeing. Welch *et al.* (2014:1-12) illuminate inclusion and exclusion associated with choral singing. However, none of these studies discuss a '**way of living**' as theme stemming from their research. Jorgensen (2002:40) argues that when music is viewed holistically as a part of life, people will develop as integrated persons. This idea resonates with theories related to full personhood (Boyce-Tillman, 2000:92-97; Elliott & Silverman, (2014:57-72). Elliot and Silverman (2014:70) argue that full personhood includes:

... conscious self-awareness, self-identity, spirituality, and our powers of attention, perception, cognition, emotion, memory, and volition that emerge from, express, and develop because all dimensions of our personhood are unified and engage continuously with our socially situated communities, norms, and values. In addition, and more fundamentally, all these attributes of personhood are anchored in and emerge from an underlying set of "personhood processes" that are unified, dynamic, and responsive to our individual environments. These processes include: the body-brain-mind (each is a *process*, not a "thing"; and each depends on all the others); our conscious and non-conscious processes that arise in virtue of our unified body-brain-mind.

Boyce-Tillman explains full personhood as "a dynamic entity balancing a number of polarities: individualism/community, containment/freedom; expression/confidentiality; unity/diversity; challenge/nurture; excitement/ relaxation; and embodiment/transcendence" (Boyce-Tillman, 2000:92-93). These polarities are interchangeable within each person and he argues that this model of the musical self can be seen as a way of living (Boyce-Tillman, 2000:92-97). The above arguments resonate with the findings of this study, entailing the integration of all the themes in the study that the participants experience choral singing as a "way of living".

5.2.2 Music-related experiences

Figure 17 displays music-related experiences of SASCE choristers and conductors with the literature on related topics.

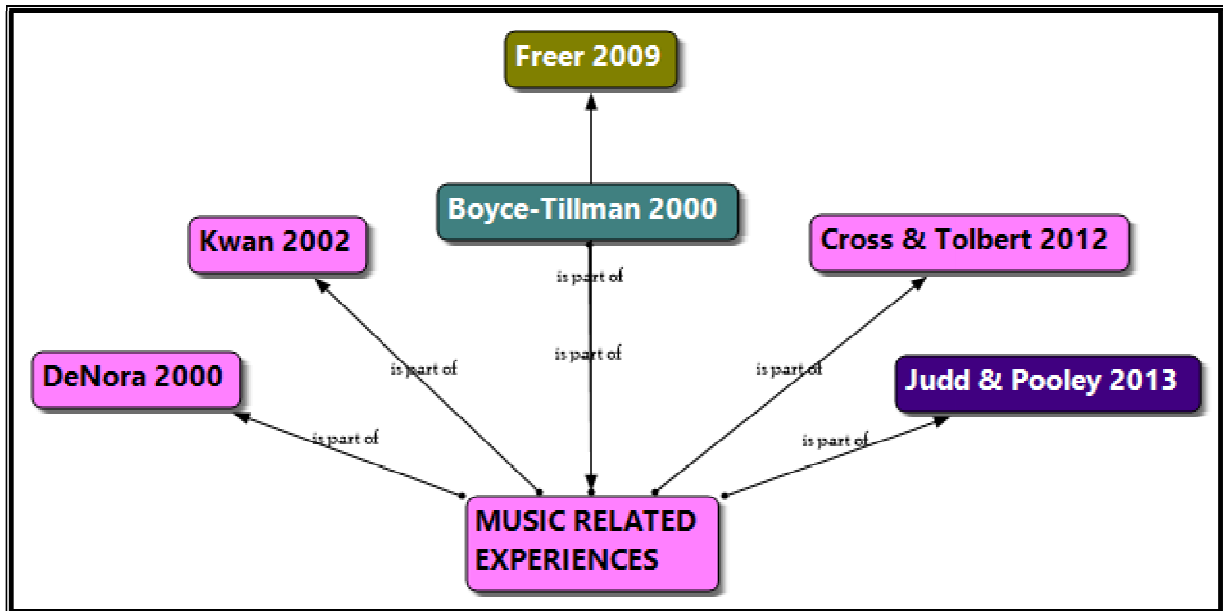


Figure 17: Music-related experiences and relevant literature

Twelve participants are mostly aware of the technical aspects of choral singing, while 10 find choral singing beautiful. Musical experiences of choral singing are often aesthetical, as described by Kwan (2002:n.p) and Cross and Tolbert (2012:24-27), but can have other social meanings. DeNora (2000:8-164) describes musical meanings as social and getting “into the music”. These findings are congruent with the findings of this study, as one singer describes that she is “getting more into the music” when she sings songs combined with movements. Musical experiences are also related to having technical skills and being creative (Boyce-Tillman, 2000:90-91), making it possible for the choir to “sound like one” or to have a “unique choral sound”. Emotions also have an effect on performances, but performances can also portray the emotions that the participants have. Research by DeNora (2000:21-46) relates to the regulation of emotions in music. Two participants report that singing had an effect on their emotions but that their emotions had an impact on their musical performance as well. Some of the participants report that they always listen to music and that it has a calming effect on them. Participants in Freer’s study (2009:142-160) are also aware of the importance of musical skills, but are aware of emotions associated with choral singing as well. Judd and Pooley (2013:269-283) focus on the experiences of choristers on musical aspects of choral singing, but find that some participants don’t like a strong emphasis on the technical skills, rather preferring the positive emotions music evokes. All the participants in this case study are aware of musical skills. Some conductors interviewed in this study prefer the view that choral singing must be an enjoyable activity and that the technical aspects of choral singing are important to a lesser degree. However, other conductors and choristers find the accomplishment of musical goals, including musical skills, to be the motivation for their choral achievement. Judd and Pooley (2013:275-276) also find that choristers like to sing in harmonies and that singers prefer the

euphoric musical experiences associated with choral singing (Judd & Pooley, 2013:275-276). These aspects are also evident in this study; a combination of aesthetic musical experiences, an awareness of the technical aspects of choir singing, emotions, creativity and the uniqueness of choral sound are music-related experiences contributing to the significance of choral singing. Music-related experiences are also interrelated to other aspects of learning.

5.2.3 Learning

Choral singing is not only conducive to the learning of musical skills, but learning life skills and new learning skills are also encouraged by group singing, as has been found in this study. Figure 18 outlines the relationship between the literature and the learning that the SASCE choristers and conductors experienced.

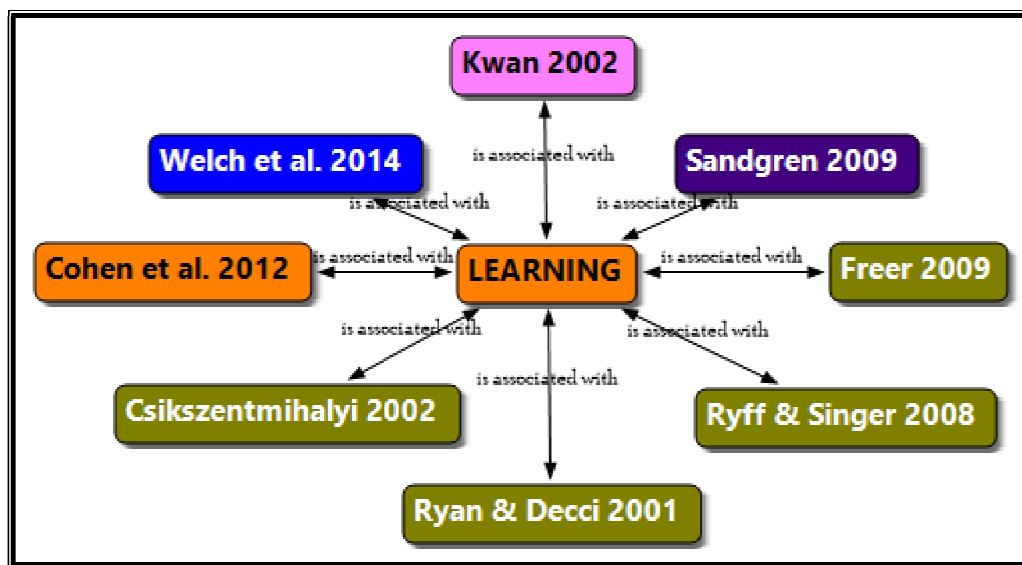


Figure 18: The relation of learning in SASCE to relevant literature

Singing in a choir is conducive to learning about life. Welch *et al.* (2014:8-9) discuss collaborative learning and acting in synchrony as part of team work. This study found that these aspects are also part of the learning of life skills. The ability of singers to adjust to ensemble sounds (Freer, 2009:159) is also evident in this study, although participants, especially the soloists, acknowledge the fact that they find it challenging to accommodate others while singing. Participants also learned to accommodate other cultures and learn from other choirs. These aspects of learning resonate with findings of Durrant (2005:93-97), and are related to Community Practice (COP) promoting positive social behaviour and learning skills such as corporative learning and working together, self-knowledge and focus (Cohen *et al.*, 2012:189-190; Welch *et al.*, 2014:8-9). Perseverance and responsibility are aspects of positive social behaviour found in this study and relate to Cohen *et al.* (2012:189-190). Singers report that they are sometimes tired, but their responsibility towards the choir urges them to attend. However,

one of the mixed choirs in this study broke up due to a lack of commitment and discipline from the choristers and support from the school, but also an over-emphasis on sporting activities. The choirs in this case study are from diverse social backgrounds. The choristers in the quintile 5 schools have a greater challenge to manage their time due to the fact that the choir must compete against other extra-curricular activities that the schools present. Hampshire and Matthijsse (2012:711) also find that activities of choristers in more privileged schools clash with choir practice, leading to singers dropping out of choir, congruent with this study. However, Dingle *et al.* (2012:19) point out that choristers find that the routine and structure of rehearsals contribute to better time management. Two interviewees support this notion. Conductors in the quintile 1-4 schools must however compete with academic activities, especially closer to the end of the year. Choral activities usually stop after the final rounds of the SASCE in July. Uniquely, the choristers then join church choirs to keep on singing. Conductors from only two schools experience the full support of their staff at their respective schools. Singers report gaining confidence through learning processes with peers. Freer's research (2009:142-160) also focuses on aspects of learning within a network of peer social support.

Choral singing promotes learning skills such as focus, but develops learning skills through social interaction and self-awareness. These findings are related to Sandgren (2009:475-478); Freer (2009:148-159); Clift and Hancox (2010:90-91) and Welch *et al.* (2014:8-9), who report enhanced cognitive abilities in singers. Participants are also motivated by intrinsic factors which are part of self-acceptance and external factors comprising the SASCE and other competitions. These aspects of self-determination are linked with Ryan and Deci (2000:54-67), and Ryff and Singer (2008:22-39). Performance opportunities create challenge. Optimal functioning, included in Csikszentmihalyi's (2001) theories of interest, engagement and accomplishment are also part of the process of learning, as found in this case study, where participants often report that they forget everything around them during focused choral activities. Freer's study (2009:142-160) is also related to autonomy, discipline, and self-awareness associated not only with the learning processes, but also with growth.

5.2.4 Growth

Literature related to growth during processes of learning and singing activities is illustrated in figure 19.

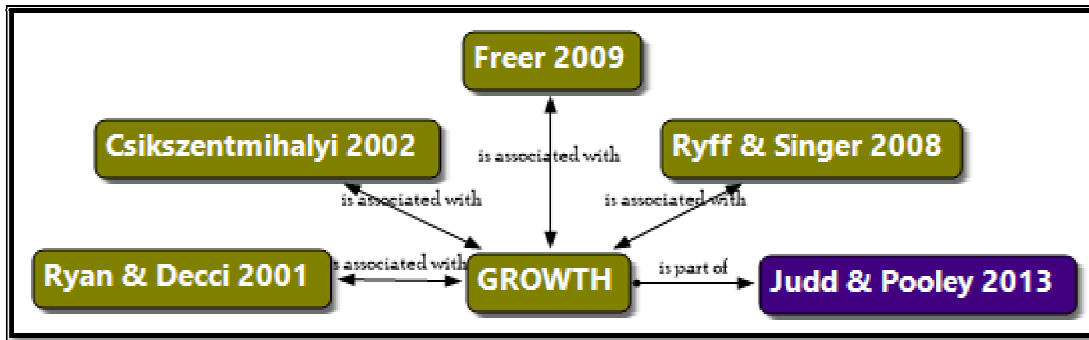


Figure 19: Literature related to growth that takes place in choirs

In this study challenges create purpose and inspiration in choral singing. These aspects are conducive to the development of talent and building of confidence, which can cause job opportunities and the living out of talents. They are also associated with performance opportunities, resulting in transformation and growth. Conductors and singers report experiences of engagement and flow. Although they do not have the knowledge of terms like “flow” (Csikszentmihalyi, 2002; Freer, 2009:142-160), participants, especially conductors, describe flow experiences, starting with interest and engagement followed by effort and hard work and peak experiences where they become part of the music and forget everything around them. Growth is however not only accomplished through peak experiences and the balancing of challenges and skills, but participants grow as part of a process of trying to escape from their poor socio-economic circumstances. Singers want to sing and are motivated to learn, which relate to findings of Ryan and Deci (2001:54, 67), and Judd and Pooley (2013:269-283), focusing on self-determination, intrinsic and extrinsic motivation. Singers at even primary school level work for a better future, creating job opportunities for themselves and having careers in music, lifting them out of their difficult life circumstances. Although singers are still in school, this finding relates to Dingle *et al.* (2012:18, 23), who report choristers’ increase in employment capacity as a positive outcome of choral singing. Growth is also part of performance opportunities which encourage communication and bridging between different choirs.

5.2.5 Bridging

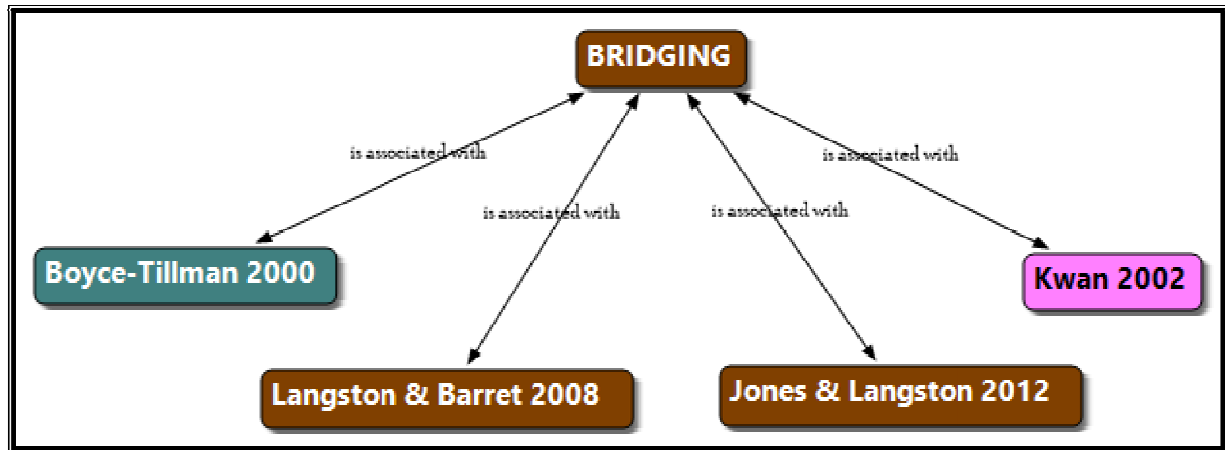


Figure 20: Literature related to bridging in group singing

Figure 20 presents literature related to bridging in group singing. Choral singing creates opportunities to communicate through singing with the audience and *vice versa* (Clayton, 2012:29-40). This process connects people through sound and encourages opportunities to make new friends. Participants in Schools B, C, E and F commented on the communication between the audience and the choir. These forms of communication create opportunities to learn from other cultures and to accommodate and respect choristers from other socio-economic backgrounds. These aspects are called 'bridging' between members of a choir and 'linking' between members from different choirs (Langston & Barret, 2008:118-139; Jones & Langston, 2012:29-40). Participants enjoy each other's company and love to sing together in informal settings outside the choir rehearsals, as reported by singers of School D. Boyce-Tillman (2000:93) also discusses the uniting properties of musicking between people. Choristers describe the unifying properties of music at the SASCE where the white choirs were actually scared to perform in front of a mainly black audience, which they were not used to. However, the communication between the audience and the white choirs created a bridging effect where the choirs were united through choral singing. The white choirs were accepted and accommodated through the interaction with the audience who showed their respect and appreciation through movement. These actions energized and uplifted the choirs, creating a cohesiveness that all the white singers can still remember as the most memorable experience about SASCE. The respondents in Kwan's (2002:n.p.) study give high responses to music as a communication medium during group singing, but details are not given due to the quantitative nature of the study. Communication between different groups is related to communication between members of the same group, involving bonding and belonging experiences.

5.2.6 Bonding and belonging

Figure 21 shows a few literature sources related to bonding and belonging in choirs during choral activities.

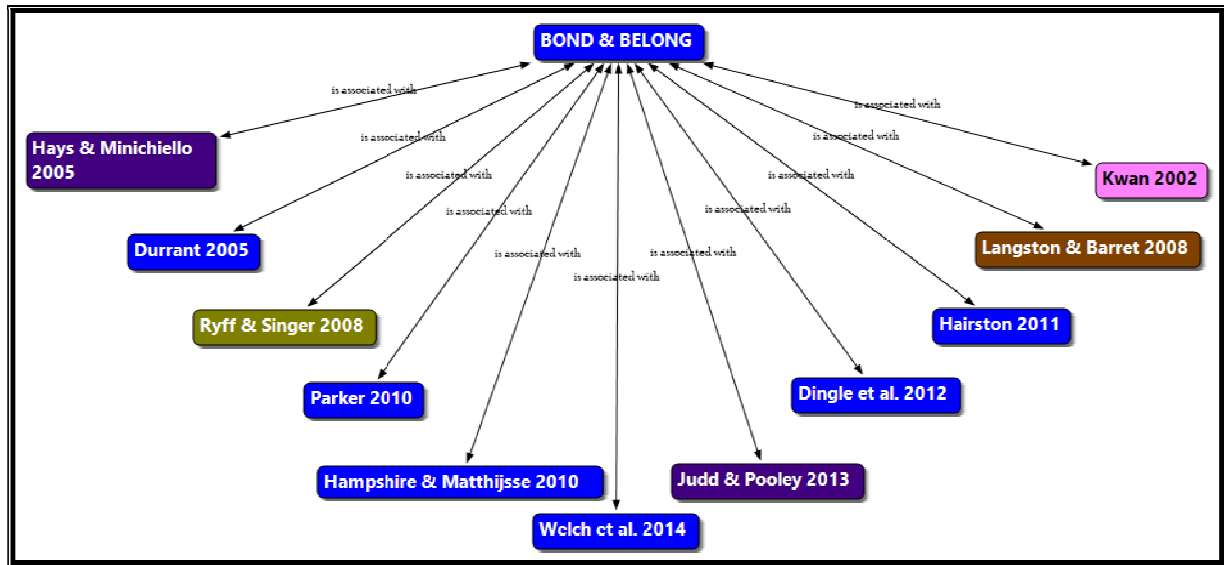


Figure 21: Literature related to bonding and belonging

Bonding and belonging are related to the social relationships between choir members. A great number of studies focus on inclusion, identity, and positive relationships between choir members as well as bonding and belonging. Choir singing in this case study is elective and findings are congruent with studies by Parker (2010:344) and Judd and Pooley (2013:278-280). Singers feel they are part of a choir family and one interviewee states that he loves being with people who think and love similar things. This statement contrasts with Judd and Pooley (2013:77) who state that choir singing bring choristers in contact with people they would not normally meet. However, during choral events choristers meet people from different contexts and socio-economic groups, which may support the notion that singing in a choir brings people together who might not normally have met. Kwan (2002:n.p.) reports positive responses to integration between choir members. Participants say that most of their friends are in the choir while a small number have lost some of their friends outside the choir, consistent with research by Hampshire and Matthijsse (2010:71).

Durrant (2005:93-94) and Parker (2010:348-349) focus on the role of the conductor, who fosters a homely atmosphere in the choir. Consistent with previous research, all the conductors in this study comment on the importance of fostering a homely and relaxed atmosphere during choir rehearsals. Choristers also support this notion and think of the choir as a homely place where they not only sing, but feel connected to each other. Durrant (2005:94) reports an enhanced sense of cultural and national identity within choirs. Singers in this case also have a sense of cultural and national identity and enjoy singing songs about South Africa's heritage. However,

choristers also like to accommodate and respect each others' cultures. Parker (2010:345) discusses singing as a shared experience and finds that trips are pivotal in bonding experiences. Participants in this study also report on camping trips and other outings as contributing to the team spirit and building of relationships of bonding and belonging. Durrant (2205:93-94), Dingle *et al.* (2010:17), and Judd and Pooley (2013:278-280) investigate group dynamics related to identity, ethos and a sense of belonging. Participants in this study have a positive identity as singers, but are proud of their respective choirs, showing unity and support for each other, correlating with the findings in literature. Positive relations with others are also connected to aspects of personal wellbeing.

5.2.7 Wellbeing

Table 19 illustrates how the related literature regarding aspects of wellbeing relates to the case study.

Table 19: Literature related to wellbeing and related to the emergent categories

Wellbeing		
Resilience	Self-worth	Positive effect
<p>Clift <i>et al.</i> (2009:52-59) Physical implications of choral singing</p> <p>Parker (2010:348) Relaxation, breathing, stress</p> <p>Cohen <i>et al.</i> (2012:186-187) Resilience</p> <p>Judd & Pooley (2013:274-278) Therapy</p> <p>Dingle <i>et al.</i> (2012:20) Stress related to performance/reduce stress</p>	<p>Kwan (2002) Autonomy</p> <p>Hays & Minichiello (2005) Self-identity</p> <p>Ryff & Singer (2008) Self-acceptance, autonomy, environmental mastery</p> <p>Clift & Hancox (2010) Personal challenges, betterment</p> <p>Hairston (2011) Group efficacy</p> <p>Welch <i>et al.</i> (2013) Sense of self</p>	<p>Beck <i>et al.</i> (2000:163-171) and Relations between cortisol and positive emotions</p> <p>Durrant (2005:90) Feel good experiences</p> <p>Sandgren (2009:478) Positive and negative affect after performances</p> <p>Clift & Hancox (2010) Positive mood</p> <p>Judd & Pooley (2013:274-278) Psychological and physical wellbeing</p>

Participants find group singing relaxing and stress-reducing, congruent with findings of Clift *et al.* (2009:52-55), Parker (2010:348), and Judd and Pooley (2013:186-187). Dingle *et al.* (2012:20) however report singing to be stressful, especially during performances. Singers in this case study also say that they were stressed out before performances at the SASCE, but that they felt happy afterwards. Due to stress some conductors can't even eat or sleep before a performance. One girl says that she can't even eat until the results have been announced after singing a solo in the competition. Clift *et al.* (2009:52-59) also discuss other aspects such as posture and breathing as being positively experienced by singers. One singer comments that

she feels more energetic when she sits up straight and breathes correctly. However, another singer reports her back to start aching after standing too long during rehearsals. This finding is in contrast to comments of other participants in the study of Clift *et al.* (2009:52-59) who feel that they become more aware of their posture and experience relief from back pain. Choristers and conductors feel that they can cope better with circumstances in their lives since they tend to forget their difficulties in life while they are engaged in choral activities. One conductor reveals that he even forgot his hunger while he was at choir practice during a difficult time in his life. Other singers report that they can handle their quarrels at home with parents and other siblings better, because they tend to forget their problems and usually realize that their problems are not so big after all. Participants who have lost family members are supported by group members who cheer them up and support them. These findings relate to studies by Cohen *et al.* (2012:186-187), who find that youth at risk receive support from peers and are therefore more resilient. Judd and Pooley (2013:274-278) confirm this with their findings regarding singers in a community choir. Participants in this study have feelings of self-worth associated with efficacy and accomplishment. They are proud of their achievements and have a clear identity as singers. They are aware of their skills and their shortcomings, consistent with studies by Kwan (2002:n.p.) who focuses on autonomy and self-identity, and Hays and Minichiello (2005:440). Participants in this case study have clear goals, have feeling of control and autonomy and thrive on immediate feedback during rehearsals, especially if they have mastered a difficult passage. This supports the notion of Freer (2009:147-155) of engagement, goals and rewards through challenge and skill. Choristers have a strong sense of self, as discussed by Welch *et al.* (2014:9). Singers in this study are aware of bad influences and are proud “to keep out of bad things”, showing aspects of autonomy, self-knowledge and environmental mastery. Ryff and Singer (2008:22-24) also discuss environmental mastery as a way to cope with difficult circumstances. These aspects are also related to resilience (Cohen *et al.*, 2012:186-187). Choristers in this study have feelings of pride and accomplishment which also relate to Hairston (2011:39) and Freer (2009:152-155), illuminating group efficacy.

Participants enjoy singing in a choir or conducting a choir and find it exciting to sing. Choir singing uplifts participants and others, leading to happiness, satisfaction and memorable experiences. These aspects are related to studies by Durrant, (2005:90-93); Sandgren, (2009:478), Clift and Hancox (2010:90); Dingle *et al.* (2012:11-13) and Judd and Pooley (2013:281). In this study feelings of wellbeing are also related to spiritual experiences associated with choral singing.

5.2.8 Spiritual experiences

There are different perspectives regarding spirituality in the literature. Palmer describes spirituality as follows: “Transcendent qualities abound, the sense of moving beyond oneself, the feeling of unity with others who are performing or listening, and the feeling of unity with the object” (Palmer, 1995:103). Religion is not always seen as part of spirituality, but as part of cultural beliefs (Palmer, 2010:160), which may also be part of spiritual experiences. Participants experience choral singing as part of their religion. Hays and Minichiello (2005:446) also find that participants link their religion to spiritual experiences, congruent with the findings. Two of the conductors and one singer in this study describe music as divine musical experiences. Parker (2010:345-348) groups it as part of belonging, where the choir functions as a safe space; Durrant (2005:93-94) links a caring environment to the interpersonal skills of the conductor, while Judd and Pooley (2013:276) place it under the theme ‘group ethos’, relating a caring environment to the beliefs embedded in the values of the choir. These aspects are linked to caring for and nurturing the physical. Therefore, I choose to include a caring environment and relations with others, including empathy, under the spiritual experiences of participants in this study. Many singers in this study also express a preference for movement during musicking, encouraging sensitivity for each other, as stated by Rabinowitch *et al.* (2012). Moving together in synchrony (Welch *et al.*, 2014:9) fosters empathy for each other.

Spirituality entails one’s whole being and therefore includes one’s way of living. The four domains outlined by Fischer (1999), Boyce-Tillman (2000, 2007) and De Souza (2009) entail one’s whole existence, described as the relations of the Self with Others, the Environment and Something beyond the human level, described by participants as another dimension of life. Findings from my study resonate with Fischer’s (1999:31) description of spiritual wellbeing:

Spiritual health is a fundamental dimension of people's overall health and well-being, permeating and integrating all the other dimensions of health (i.e. the physical, mental, emotional, social and vocational).

5.3 Research question

The research question in this collective study was:

What is the significance of choral singing for choristers and conductors participating in the SASCE during 2012?

The significance of choral singing for each participant in this study was unique, but interrelated to the emergent themes. All the participants love music, they like to sing and to be with friends and experience joy in their lives. Figure 23 outlines the themes and the significance of choral singing:

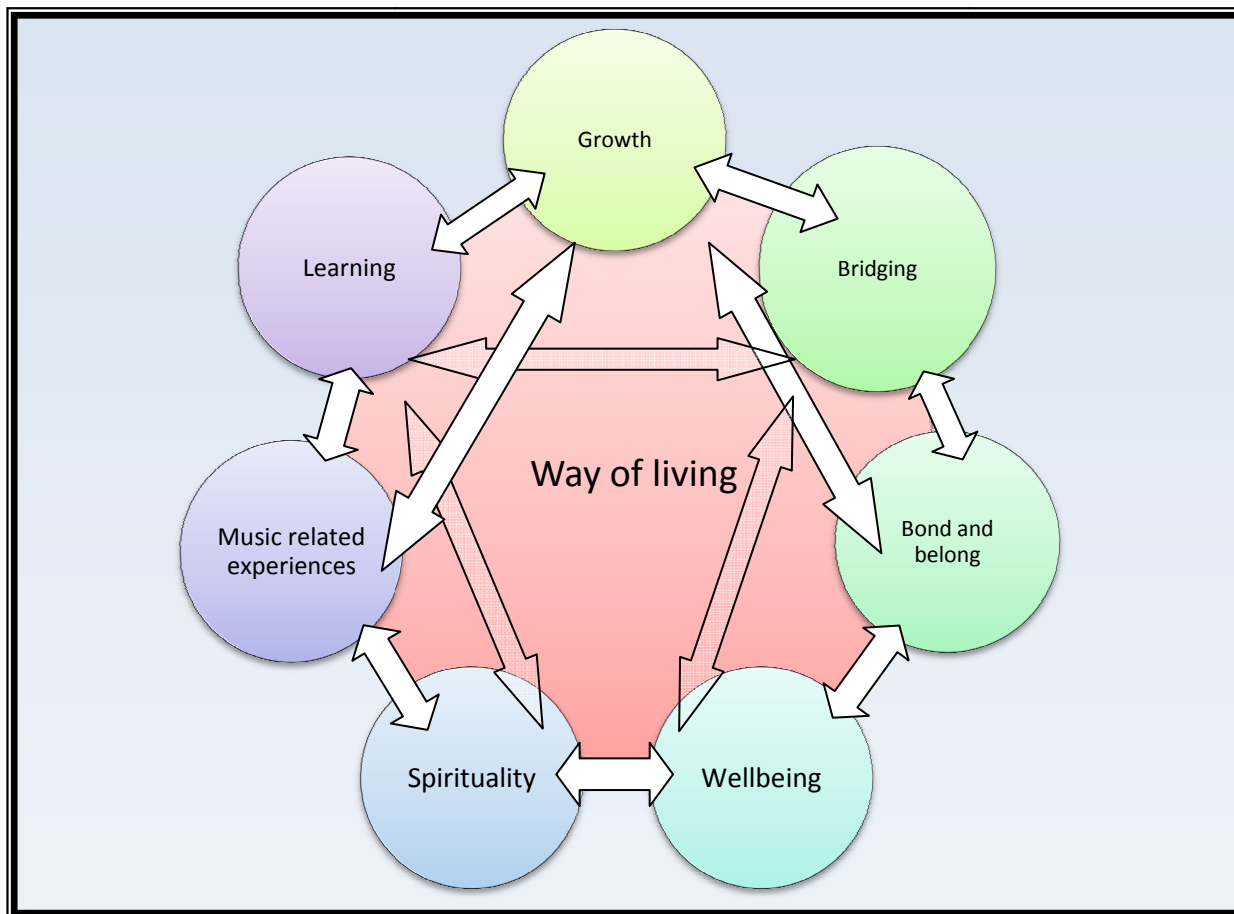


Figure 22: Significance of choral singing

Participants experienced choral singing as a way of living. For them, a way of living comprises music-related experiences, the learning of skills and learning about life, resulting in growth. A way of living also relates to bridging and linking between choir members and other choirs, and bonding and belonging within the choir. These aspects are related to aspects of wellbeing and spirituality.

The significance of music-related experiences when singing in a choir includes an awareness of the technical aspects of music and of the presence of emotions during the process of musicking. This process involves singers' emotions, creativity, musical skills and the enjoyment of a beautiful, unified, unique choral sound.

The learning of musical skills is also related to learning during group singing. The significance of choral singing involves the development of learning skills and learning life skills. Choral singing encourages participants to focus and to learn from each other and to learn through challenges. Learning about life teaches singers to have respect for each other, and encourages discipline and perseverance. Singers have motivation to work together, gaining confidence through each other's support. They also develop self-knowledge and learn what their limitations and abilities

are. Choral singing encourages choristers and conductors to learn from other choirs as well and to accommodate other cultures and groups of people through singing experiences.

Challenges, the development of skills, a feeling of purpose in life, and performance opportunities relate to transformation and growth in the individual lives of participants and encourage group efficacy. The significance of choral singing is therefore also seated in social relationships. Choristers from different choirs link with each other during choral events. Choral singing is also conducive to bonding and belonging experiences, creating a homely atmosphere that choristers miss after leaving the choir. These aspects are also related to a caring environment, the building of team spirit and cohesion and having a special relationship with the conductor. Outings encourage learning about other cultures and contribute to bonding and belonging.

Singing experiences contribute to the wellbeing of participants. Choir singing tend to create a relaxed environment and the support of friends help participants to be more resilient and to cope better with their circumstances. The significance of choral singing is also related to relations with the Self. Singers have feelings of self-worth, relating to self-knowledge, motivation, purpose, pride, environmental mastery and autonomy, which are related to transformation and growth. Singing also contributes to feelings of joy, happiness, satisfaction and having memorable experiences.

Spirituality entails one's whole being, including a way of living. The four domains outlined by Fischer (1999), Boyce-Tillman (2000, 2007) and De Souza (2009) entail one's whole existence, described as the relations of the Self with Others, the Environment and Something beyond the human level and described by participants as another dimension of life. Fischer (1999:31) describes spiritual wellbeing as:

... a fundamental dimension of people's overall health and well-being, permeating and integrating all the other dimensions of health (i.e. the physical, mental, emotional, social and vocational).

Choral singing includes all the complex relations between the Self, Other, Environment and Something beyond the human level. Therefore, singing in a choir can act as agent to increase participants' sensitivity and compassion and help them to live a more joyous life.

5.4 Conclusion

Following is a discussion of the limitations, validation and implications of the study as well as suggestions for future research, concluding with a few remarks.

Limitations during this study included time restrictions. I had to conduct interviews within a very short space of time due to the approaching school holidays in June. Two of the participants do not live in Kroonstad and I had to fit their interviews into a workable time slot. I also believe that the Sesotho-speaking children could have provided more data if the interviews could have been in their home language, but I utilized independent teachers to assist when they did not understand questions. I took the findings of my study back to a few selected participants for peer reviewing. They were satisfied with the results giving trustworthiness to the outcome of the study.

This study contributes to the holistic view of what choral singing means and adds to the body of scholarship about the significance of choral singing. Many studies focus only on one aspect of choral singing. However, this research portrays the importance and covert meaning of choral singing. The value of this study is that many assumptions are made in policies about the benefits of choral singing without evidence, as stated by Welch *et al.* (2014:8). To date, the DBE in South Africa has made no attempt to investigate the full impact of choral singing on the lives of choristers and conductors participating in the SASCE, their flagship extra-curricular programme. This study provides evidence from participants from all socio-economic levels in the Moqhaka district municipality, including participants who come from poor to more privileged communities, Afrikaans- to Sesotho-speaking choristers and conductors, representing a wide spectrum of society. Some schools have a lot of support and understanding for the fostering of choral activities, while others are struggling to keep their choirs going.

This case study confirms that musical experiences include not only the development of musical skills, but also encourage the communication of emotions, developing a sense for aesthetics and creativity. Choral singing also contributes to learning life skills and improves cognitive skills through the support of peers. Choristers are also more focused and learn to accommodate each other through team work. Important life skills of responsibility, discipline and perseverance are also encouraged. Choral singing contributes to personal growth, the building of confidence and self-esteem through the process of learning and performing. SASCE and other choir festivals create opportunities to meet choirs from other schools and socio-economic groups and encourage cohesion and unity, but also an appreciation and better understanding of other diverse cultures and languages. It also provides opportunities for choristers and conductors to develop and grow. Evidence of bonding and belonging creates a safe environment for choristers to thrive and develop. The role of conductors is also very important as they have a great influence on the lives of the choristers, from the development of a love for music to the fostering of awareness and sensitivity for others. Singing in a choir largely contributes to the spiritual and emotional wellbeing of choristers and conductors, creating pathways to wellness in those school

environments where more attention is given to the holistic development of the child and educators.

From the data it is clear that the significance of choral singing cuts through all aspects of whole personhood. Therefore, this study illuminates the importance of choral singing in all facets of a person's life. School principals must understand the benefits of choir singing, since this will result in schools excelling with sensitive and disciplined learners and teachers, thereby contributing to a better, more resilient society. This study may encourage discourse into the ability of choral singing to build, bridge, link, express, uplift, and grow people into 'whole' compassionate human beings.

Many studies and interview questions are based on a set of quantitative questions guiding the research in a specific direction, while the open-ended interviews in this study encouraged participants to express their experiences without restrictions set by the researcher. The study contributes to a deeper understanding of the role choral singing plays in the lives of choristers and the positive effects it has on a person's whole wellbeing. Therefore, principals, the DBE, teachers and parents should encourage learners to participate in choral singing and nurture the conductors who sacrifice many hours to invest in this precious art form.

Further studies may include the following: Many theories exist about spirituality. There are however no in-depth studies inquiring into the complex relationships between choral singing and all aspects of human existence. This study only touches on choir singing as a way of living and it should be investigated in further research. Studies relating to physical aspects, focusing on posture and the long hours of standing during choir rehearsals should be investigated, since literature does not mention this fact.

This study led me on a path of discovery. During endless rehearsals and competitions of the SASCE and community choir competitions the research question remained in my mind: What is the significance or, in other words, the covert meaning of choral singing? What makes choral singing different or contributes to the significance of this group human activity?

Through this journey I have discovered that choral singing connects all aspects of our existence. Choral singing provides opportunities for the development of the Self, opportunities to bring change and transformation into the lives of individuals and groups of people. Singing creates freedom to explore relationships and talents between the Self and Others within an Environment of care and awe, culminating in something beyond the human level of description.

The words of Mrs. Lola encapsulate it all:

That's one part of their life that ... that kids enjoy ... they enjoy it a lot ... that's where they found exposure ... they go to different places ... they visit different places ... I remember last year ... when they were holding that big party for me ... there were other kids who are now at ... secondary ... then they attended ... and then the other one was given a chance to say something and she said: "Hey ... you'll see hotels ... you'll sleep at the hotels ... you'll eat free, everything is free, and you'll see places ... be things that you have never seen". Then I said: "Aai ... it's true ... it's true". They've never been at the hotels, they've never been ... out of Kroonstad ... even to town ... others have never been to town ... every time when we leave and they see a bus standing there, then they ask: "M'am, can we, can we also come", even the one that don't sing ... so they envy those ... now ... I see ... I've brought change, I have brought something different to these kids ... and ... they honour it ... they honour it. Then I remember last time I met one and she said: "I will never forget you m'am, I'll never forget you, you have brought some things in our lives" ... you know ... and ... that's why I persevere, even when it's hard ... that I push and push and push ... that's for them ... that's for them... choir it's a talent, it has to be developed ... it brings discipline in you ... grows your family (open up her arms) and it brings people together ... it brings change in all walks of life.

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Annexures

ADDENDUM A

“Exploring the significance of choral singing within the context of the South African Schools Choral Eisteddfod”

Dear participant,

The following information is provided for you to decide whether you wish to participate in the present study. You should be aware that you are free to decide not to participate or to withdraw at any time without affecting your relationship with me, your conductor or principal, your community or the University of North-West.

The purpose of this study is to explore the significance of choral singing within the context of the SASCE. The procedure will be a qualitative study with a multi-sited instrumental case study design.

Data will be collected through interviews with primary and secondary school choristers and conductors.

Do not hesitate to ask any questions about the study, either before participating or during the time that you are participating. I will be happy to share my findings with you after the research is completed. Your name will not be associated with the research findings in any way, and only the researcher will know your identity as a participant.

There are no known risks and/or discomforts associated with this study. The expected benefits associated with your participation is the information about the experiences of choristers and conductors participating in choral music and SASCE that will benefit other choirs and conductors in other regions of South Africa and the world.

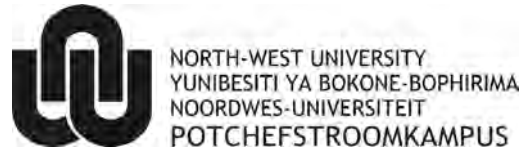
Please sign your consent with full knowledge of the nature and purpose of the procedures. A copy of this consent form will be given to you to keep.

Date _____

Signature of participant _____

Carin H. Louw, Researcher for Master’s Degree in Music, North-West University

ADDENDUM B



Contact details of study leader:
Prof HM Potgieter
Tel: 018 299 1700
Cell: 082 877 1866

Private Bag X6001,
Potchefstroom
South Africa, 2520

Tel: (018) 299-1111/2222
Web: <http://www.nwu.ac.za>
School of Music
018 299 80
018 299 1707 (Fax)

Date:

Researcher: CH Louw
Student No: 10893482
Cell number: 0837443641

Title of study: Exploring the significance of choral music within the context of the South African Schools Choral Eisteddfod

I,, give my permission that the responses of learners and teachers in the interviews in the Moqhaka schools district may be used for the purpose of research in music education. I am fully aware of the nature of the research. We may withdraw at any time and the participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the.....

.....(Name of representative of the DBE)

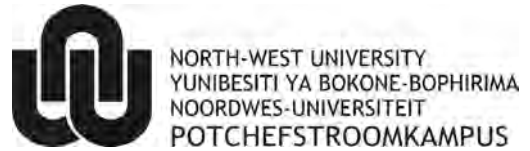
.....(Post description of representative)

CH Louw.....(Name of researcher)

.....(Place)

.....(Date)

ADDENDUM C



Contact details of study leader:

Prof HM Potgieter
Tel: 018 299 1700
Cell: 082 877 1866
Date:
Researcher: CH Louw
Student No: 10893482
Cell number: 0837443641

Private Bag X6001,
Potchefstroom
South Africa, 2520
Tel: (018) 299-1111/2222
Web: <http://www.nwu.ac.za>
School of Music
018 299 1680
018 299 1707 (Fax)

Title of study: **Exploring the significance of choral music within the context of the South African Schools Choral Eisteddfod**

I,, give my permission that my responses in the interview may be used for the purpose of research in music education. I am fully aware of the nature of the research. I may withdraw at any time and my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the.....

..... (Name of participant: conductor)

..... (Name of participant: chorister)

CH Louw..... (Name of researcher)

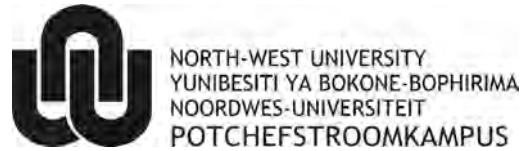
..... (Place)

..... (Consent of principal)

..... (Consent of teacher of chorister)

..... (Consent of parent of chorister)

ADDENDUM D



Contact details of study leader:

Prof HM Potgieter
Tel: 018 299 1700
Cell: 082 877 1866
Date: ...18-06-2014.....

Private Bag X6001,
Potchefstroom
South Africa, 2520
Tel: (018) 299-1111/2222
Web: <http://www.nwu.ac.za>
School of Music
018 299 1680
018 299 1707 (Fax)

Researcher: CH Louw
Student No: 10893482
Cell number: 0837443641

Title of study: **Exploring the significance of choral music within the context of the South African Schools Choral Eisteddfod**

I, ...Prof Hetta Potgieter....., give my permission that my M.Mus student, Carin Louw, may interview choristers and conductors from the Moqhaka Municipality cluster and that the interviews may be used for the purpose of research in music education. I am fully aware of the nature of the research. Participants may withdraw at any time and their participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the... **M.Mus in Music at the University of North-West, School of Music, Potchefstroom Campus**

Prof. HM Potgieter..... (Name of study leader)

Potchefstroom..... (Place)

CH Louw

(Name of researcher)

ADDENDUM E

The proposed questions may change during the research process should new themes emerge:

A. Introductory demographical questions:

1. What is your gender and age?
2. In which school were you in 2012?
3. Can you please tell me where you live?
4. Can you tell me about your family?
5. Where and when do you rehearse?

B. Questions about choral singing

1. Where did you sing in/conduct a choir in 2012?
2. When was the first time you sang in a choir?
3. How did you come to sing in a choir?
4. Do you still sing in a choir?
5. Could you please tell me how you feel about choral singing?
6. Some people would say that singing in a choir is a waste of time and money. What would you tell them?
7. Why do you sing in a choir/conduct a choir?
8. What are the main differences between singing alone and singing in a choir or conducting a choir (for conductors)?
9. Imagine you are feeling sad or tired, how would it feel to sing in the choir/conduct the choir?
10. What do you hear, see, taste, smell or sense when you sing in a choir/conduct the choir?
11. Can you still remember the SASCE cluster competition in Kroonstad in 2012?
12. What did you do before the eisteddfod?
13. What can you still remember that was special about singing/conducting the choir during that competition?
14. What did you do after the SASCE cluster competition?
15. Which stories can you share with me about choral singing and participation in the SASCE?
16. What would happen if you had to go a week or a day without choir singing?
17. Do you think the world would be different if there were no choral singing?
18. Could you tell me about the ways singing in a choir/conducting a choir affects your life?
19. What do you think other people think when you sing in a choir/conduct your choir?
20. What do you like about choral singing?
21. What don't you like about choral singing?

ADDENDUM F: Prescribed music for the 2012 SASCE (Intermediate to FET: prescribed by the NCC)

Foundation Phase (Grades R-3) — Chosen by the PCC (Free State)		
Section/Category	Title of song	Composer/arranger
Compulsory	Segwagwa (Tswana song)	D Diale
Choice between English or Afrikaans (the choices alternate every year)	Our Bread Hansie Klein	Traditional Traditional, Afr. Words: W Spiethoff
Intermediate Phase(Grades 4-6/7)		
SSA Sextet	Masisebenze (Zulu)	EEN Mkhize
SATB Mixed Double Quartet (Farm Schools only)	The Last Rose of Summer	T Moore
Choir: SSA Western	On my own	Music: Claude-Michel Schonberg, Text: Herbert Kretzmer
Choir: SSA Afrikaans	My Tuisland se woude en klowe	CGS De Villiers (from FAK Sangbunde!)
Choir: SSA African	Antutulele (Tswana)	TL Tsambo
Own Choice category	Maximum 5 minutes performance time	
Folklore/Indigenous Music item	Maximum 5 minutes performance time	
The National Anthem of the Republic of South Africa	This item will be performed by the provincial champion choir for the African piece at the national championships	
Senior Phase(Grades 7-9)		
Concert vocal soli		
Soprano solo	Alma del core	A Caldara
Mezzo Soprano solo	Lascietemi morire	C Monteverdi
Tenor solo	Ombra mai fu	GF Handel (Xerxes)
Baritone / Bass solo	Come di raggio di sol	A Caldara
Choir		
SSA/T Sextet	Early one morning	Traditional tune Arr Cyril S Christopher
SATB Mixed Double Quartet (Farm schools only)	Si lu Sapo/ I Land Act (Zulu)	RT Caluza
SATB – Western	Oh, dear! What can the matter be?	Old English song
SATB – Afrikaans	My hartjie, my liefie	Afrikaans trad arr by Temmingh
SATB – African	Umshado/ Kuhle Kwethu (Zulu)	RT Caluza

Own Choice category	Maximum 5 minutes performance time	
HIV/AIDS jingle & Folklore Item	Maximum 6 minutes performance time (HIV/AIDS Jingle = 1 minute and Folklore Item = 5 minutes)	
The National Anthem of the Republic of South Africa	This item will be performed by the provincial champion choir for the African piece at the national championships	
FET Phase(Grades 10-12)		
Concert vocal soli		
Soprano solo	Deh vieni non tardar	WA Mozart (Le nozze di Figaro)
Mezzo Soprano solo	Uyephina?	Mzilikazi Khumalo (from Princess Magogo kaDinuzulu)
Tenor solo	Ingoma	SBP Mnomiya
Baritone / Bass solo	Recit. I rage Aria Oh ruddier than the berry	GF Handel (Acis and Galatea)
Trio	Au fond du temple	G Bizet (The Pearl Fishers)
Small Ensemble Sextet	Chi mi frena	G Donizetti (Lucia di Lammermoor)
Choir		
Female Voice Choir	The Spinning Chorus	Richard Wagner (from the opera: The Flying Dutchman)
Male Voice Choir	Vukani Madoda (Zulu)	PJ Simelane
SATB – Western	Placido e il mar	WA Mozart (from the opera: Idomeneo)
SATB – Afrikaans	Alle Kreature	Joe SP Motuba
SATB – African	Matimba yavuyimbeleri (Tsonga)	DC Marivate
Open Own Choice category	Maximum 6 minutes performance time	
HIV/AIDS jingle & Folklore Indigenous music Item	Maximum 5 minutes performance time (HIV/AIDS Jingle = 1 minute and Folklore Item = 5 minutes)	
The National Anthem of the Republic of South Africa	This item will be performed by the provincial champion choir for the African piece at the national championships	

ADDENDUM G: Activities involving SASCE (DBE Circular of the Free State, Jan. 2012):

Timeline	Activities
January-March	Planning, meetings of directors of the DBE, members of the NCC and PCCs Distribution of prescribed music, rules, administration, completion of entry forms Choir conductors have auditions, choir rehearsals, etc
February-March/April	Preparatory workshops for conductors, programme directors, quality assures and soloists in the opera section Choir rehearsals and preparations for the competitions The management and planning of cluster competitions (transport, venues, adjudicators, meals, accompanists, etc)
April	Cluster competitions (every region/district is divided into 3-6 smaller clusters) (Transport, venues, adjudicators, meals, accompanists, coordination with schools)
May	District competitions/ for provincials Management, planning and preparations for provincial competitions
June	Provincial competitions Management, planning, preparations and rehearsals for final competitions/ workshops
July	Finals at Rhema Church Randburg (2012 and 2013)
July-December	Announcement, preparation and where possible the distribution of prescribed music for the following year Retrospection, reviewing, proposal and implementation of participation conditions and criteria (rules) for the following year
September	Financial planning for following year
October-December	Planning and setting of dates for the following year