Exploring music education as agent of social development in Mamelodi, a community in South Africa

by

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Declaration

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Abstract

This research aimed to explore how music education can serve as an agent of social development in Mamelodi, a community in South Africa. After the democratic elections in 1994, the concept of 'Magnet' schools was established by the Gauteng Department of Education in order to provide specialised skills such as music in disadvantaged communities.

A qualitative intrinsic case study was followed to better understand how music learners experience music education as a whole and how they apply it to their lives. Six participants from the Mamelodi Magnet School were selected and interviewed to gain insight regarding how music education may contribute towards the personal and social development of music learners at the school. Additionally, weekly observations were made during individual instrumental music lessons and described in a reflection journal.

Data analysis revealed that music education is a powerful catalyst in the lives of music students at the Magnet School, leading to extensive values and benefits to these individuals and the wider community. Three main themes emerged from data analysis, namely personal value and life skills development; social development and social capital; and transformation through music education. These themes are interrelated and link to several subthemes, such as the development self-esteem, motivation, responsibility, self-discipline, and time-management skills on a personal level. Themes related to enhanced social skills include friendships and social inclusion, learning new skills, networks and connections, reciprocity, and improved social norms and values.

By providing a structured learning environment, the Magnet School offers learners the opportunity to learn a musical instrument, expand their knowledge of music, and to acquire life-skills. In doing so, these learners not only improve their education and possibilities for sustainable futures; they also gain important personal and social values that contribute towards their holistic education. By teaching more than music, the Magnet School can be the key to unfold a student's life journey, filling it with creativity, dreams and hope.

Keywords

Community music

Magnet School

Disadvantaged community

Music education

Extra-curricular music

Social capital

Personal and social development through music

List of acronyms and abbreviations

ACOSA   African Cultural Organisation of South Africa

GDE   Gauteng Department of Education

MAG   Music Academy of Gauteng

STTEP   **S**outh African **T**rust **T**shwane **E**ducation **P**rogramme

TED   Transvaal Education Department

UNISA   University of South Africa

Notes to the reader

The Gauteng Department of Education in South Africa offers music tuition as an extra-mural activity at designated public schools in Gauteng. These designated public schools offer their premises for any learner in the suburb of neighbouring suburbs to receive music tuition after school. The Gauteng Department of Education has designated these music schools as 'Magnet Schools'. The interpretation of 'Magnet' would mean to attract any person of any age interested in receiving music tuition in the afternoons. The word Magnet School or Mamelodi Magnet School will be capitalised in this dissertation when referring to music schools implemented by the Gauteng Department of Education.

In this dissertation, the terms 'student', 'learner' and 'pupil' will be used interchangeably to refer to pupils or adult learners enrolled for music education at the Mamelodi Magnet School.

The terms 'teacher' or 'educator' will be used interchangeably, both referring to a facilitator who assists learners in a classroom situation in order for them to acquire knowledge.

The spelling utilised in this dissertation is Standard British English. However, when adding direct quotations from authors from other countries such as the USA or Australia where a different spelling format is used, words will be spelled according to the original source.

The term 'Western classical music' will be capitalised throughout this dissertation.

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Chapter 1: **Introduction**

1.1 **Background to the study**

I have been a music educator at the Mamelodi Magnet School since January 2008. During the past eight years I had the opportunity to be in contact with learners who voluntarily enrolled for extramural music lessons in the afternoons, offering me the opportunity to observe their interactions and music development within the socio-economic environment of the urban setting. Mamelodi is home to a previously disadvantaged community where poverty is rife and few children therefore have the means to participate in extramural activities such as sport, dance or music. Having limited access to stimulating, organised activities after school, the youth of Mamelodi may be lured to participate in negative activities that could ultimately result in drug abuse, violence or teenage pregnancy; aspects corresponding with research conducted in Brazil (Candusso 2008: 16).

Mamelodi, a community situated in the northeast of Pretoria, was established in 1953 as a separate development for black people according to the Group Areas Act (Mamelodi Mesh 2016). Sixteen houses were built on a farm called *Vlakfontein* which was later renamed 'Mamelodi' which means "mother of melodies"[1]. The living standards in Mamelodi ranges from strong brick houses to small informal dwellings constructed from corrugated iron sheets. Regarding disadvantaged areas in South Africa such as Mamelodi, Rudman (2009) proposes governmental educational measures to in order to uplift communities. In her view, widespread "social fragmentation" is an inherent part of many township communities; an indication of the "social problems that millions of South

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[1] "The name 'Mamelodi', which means "mother of melodies", derives from the name given to President Paul Kruger (the first president of the Transvaal) by black people because of his unusual ability to whistle and imitate birds."(Mamelodi Mesh)

Africans struggle with on a daily basis. Drug abuse, criminality and domestic violence are part of the majority of South Africans' everyday lives." (Rudman 2009: 261-262.)

In the former separate education system of South Africa during the apartheid years, extramural centres for music was created at a variety of schools but only in former 'white' areas (Pruneau 1995: 4). After the democratic elections in 1994, the concept of 'Magnet' schools was established by the Gauteng Department of Education, focusing on disadvantaged communities. An existing school offering normal education to learners in such a region would be identified to become a 'magnet', drawing learners with special interests to enrol for extra-curricular tuition in the afternoons. This system offers opportunities to develop learners' inherent skills and talents. These schools have to be in close vicinity to at least five primary and/or secondary schools. Magnet Schools could serve as "feeder schools" (GDE 2002: 2) in order for all primary and secondary school learners in the surrounding area to enrol for music tuition. According to the GDE Annual Performance Plan (2016/2017: 28), such "schools of specialisation could nurture the development of top talent in South Africa across various disciplines, breeding the country's future generation of leaders".

The Mamelodi Secondary School was selected as a magnet school where specialised skills in music would be offered to members from the community. The music programme commenced in May 2003 on a part-time basis offering music tuition in the afternoons, after the learners had completed their normal school hours. By January 2004, the school was functioning on a full-time basis with four music educators and more than two hundred learners (Pruneau 2005: 25). In her study, Pruneau observed that children involved with music lessons were kept off streets by attending music lessons and practicing their instruments after lessons. This activity provided children with an opportunity to be stimulated and gave them a structured environment that encouraged discipline (2005: 28). During the eight years I taught at the Mamelodi Magnet School, I observed how learners preferred to attend music lessons rather than to dwell on the streets. It became increasingly evident to me that music tuition has a positive impact on learners and may equip them with the skills necessary for coping in difficult circumstances. The value and merit of music education to learners in previously disadvantaged communities are shared and substantiated by several researchers,

including Brand (2016), Brenner (2011), Devroop (2009, 2012), Herbst (2011) Kierman (2010), Le Roux (1992), Lewis (2014), Owen (2006), Spies (2015) and Viljoen (2013).

Additionally, Voges (2016: 2) comments as follows regarding her extensive study of community music programmes in South Africa:

> Community music development programmes offer hope for the future because music provides relief from dire socio-economic circumstances characterised by inequality, unemployment, substance abuse and crime.

The past two decades have seen an increase in community music development programmes – also referred to as 'outreach projects' – in South Africa. Each of these projects have websites providing information of continuous projects and performances, such as the Unisa Music Foundation (Unisa n.d.); the Musikhane Music Project in Potchefstroom (North-West University n.d.); the UCT Ibuyambo Orchestra (University of Cape Town n.d.) and the Mangaung String Programme for disadvantaged youth in Bloemfontein (Music for Social Change n.d.). According to Shinichi Suzuki, "better citizens" are created through music (Spies 2015: 4); therefore the Magnet Schools and other non-governmental music outreach projects may serve to improve socio-economic living conditions in communities and instil in learners and community members the hope that they may expect a better life. By providing a structured learning environment for the learners, these projects may redirect daily problems such as poverty and crime (Oehrle 2010: 379). The Magnet Schools and outreach projects offer learners the opportunity to learn a musical instrument, expand their knowledge of music, and to acquire life-skills such as self-discipline. In doing so, these learners not only improve their education and possibilities for sustainable futures; they also gain important personal and socio-psychological values that contribute towards their holistic education (McFerran & Saarikallio 2014: 89).

Similar large-scale community music development projects have been founded in countries such as Venezuela, the United Kingdom, Brazil, Colombia and Germany. One of the earliest examples of a community music project was initiated through the efforts of world renowned violinist, Yehudi Menuhin, who founded a specialist music school in

1963 in Surrey, England (Encyclopaedia Britannica n.d.). This corresponds with his aim to provide all children – including underprivileged ones – with the best possible musical education. The acclaimed El Sistema community music project in Venezuela has caught the attention of researchers internationally (Borchert 2012; Govias 2011; Higgins 2012; Majno 2012; Roy, Devroop & Getz 2015; Tunstall, 2012; Uy 2012) and is exemplary of the success of such a programme. Maestro José Antonio Abreu founded this project in 1975 under the name 'Social Action for Music' – or, to give the official name, *Fundacion del Estado para el Sistema National de las Orquestras Juveniles e Infantiles de Venezuela,* recently renamed *Fundacion Musical Simón Bolívar* (El Sistema n.d.). Currently there are approximately 500 000 children receiving free music tuition at schools around Venezuela, supplying musicians to 125 youth orchestras and 31 symphony orchestras (El Sistema USA n.d.). Most of these students are from extremely impoverished circumstances (Petersen 2015). After Abreu's orchestra succeeded brilliantly at an international competition in 1976 in Aberdeen, Scotland, the Venezuelan government decided to fully finance the orchestra and is currently El Sistema's most generous patron. The following statement by Abreu (El Sistema n.d.) articulates the aim and motivation of this community music project:

> El Sistema breaks the vicious circle [of poverty] because a child with a violin starts to become spiritually rich […], the music opens doors to intellectual knowledge and then everything begins. […] Thanks to El Sistema, art is no longer a monopoly of elites but rather a right for all the people.

The El Sistema music outreach project has since inspired many countries to follow suit, including the *In Harmony Sistema England* programme which provides "support [to] pupils from lower income families" regarding the extension and development of their musical skills (UK Department for Education 2011: 4). This outreach programme, founded by Julian Lloyd Webber in the UK, enables the transformation of "the lives of children, young people and their communities through the power of music making" (Sistema England, n.d.). Additionally, El Sistema was introduced as "the Big Noise" project in the community of Raploch, Central Scotland, during 2009, and three years later performed in collaboration with the "Simón Bolívar Youth Orchestra, conducted by the prominent El Sistema star and current Director of the Los Angeles Philharmonic, Gustavo Dudamel" (Borchert 2012: 34).

The above discussion of various successful international and national community music outreach projects, including the Magnet Schools in South Africa, provides the background and support for further investigation to extend knowledge regarding the phenomenon of providing music education to learners from impoverished communities. According to Devroop (2012: 407), few studies have focused on the provision of instrumental music to learners of impoverished areas in a South African context, therefore this research is imperative to explore possibilities offered by music education as an agent for social development and change.

1.2 **Aims of the study**

In this research, my aims were to explore the experiences of learners enrolled for a music education programme offered by a music school in Mamelodi, a previously disadvantaged community in South Africa. Furthermore, I aimed to investigating to what extent music education can be an agent of social development to learners in a previously disadvantaged community in a South African context. The contribution of what the music school offers the learners in the Mamelodi community were deliberated, as well as the way in which music educators interact with the learners of the area. Lastly, the influence of music in the post-school years of former learners at the music school were considered.

1.3 **Research questions**

In this study, the primary research question guiding the study was as follows:

What meaning do learners attribute to music tuition as an agent to social development within the Mamelodi community?

Secondary research questions supporting the main research question:

- How do past and present students at the Mamelodi Magnet School perceive their personal development through involvement with music education?
- What does the music school offer learners in the Mamelodi community?

1.4 **Research methodology**

Since this study focused on a specific group of participants involved in an extramural music school in an urban community, a qualitative research approach was selected in order to obtain an "emic" or insider's perspective of the research topic (Nieuwenhuis 2016b: 53). Qualitative research consists of a situated activity where the researcher attempts to interpret the experiences and meanings which people attach to the phenomenon being studied within their social context (Mouton 2001: 148-150). A qualitative study tends to emphasise and put value on human relations. The importance of a qualitative study is "to gain a greater understanding of a phenomenon, a group of people or social setting" (Nieuwenhuis 2016b: 55). The researcher aims to make meaning of the participants' actions and views towards the phenomenon being studied. (Richie & Lewis 2003: 7).

A case study design implies that the specific setting is "bounded by time and activity" (Creswell 2009: 15); therefore this was ideal for conducting an in-depth exploration of the Mamelodi Magnet School and the music programme it provides as an agent of social development within this community. Exhaustive details regarding the research approach, research design, sampling strategy, data collection techniques and method of data analysis are provided in chapter 3.

1.5 **Delimitations of the study**

Mamelodi is a community affected by financial difficulties and crime, thus producing various limitations to this study:

- Since the study was confined to a specific previously disadvantaged area and limited to only one music school within this community, the findings of the research could not be compared or translated to findings of studies conducted at other music schools or community music projects in South Africa.
- Data were collected from participants who have been closely involved in the Mamelodi Magnet school, some for several years since its inception in

2003. Their ages range between 18 and 65 and therefore this study does not include the perspectives of young learners enrolled for music tuition.

1.6 **Value of the study**

This study is an exploration of how music can be an agent for social development in a previously disadvantaged community. It is anticipated that an awareness could arise from this study towards the crucial necessity of providing opportunities to offer music education in previously disadvantaged communities in South Africa. This study could contribute towards suggestions for similar projects in order to widen the scope of music provision for learners in impoverished communities.

1.7 **Chapter outline**

Chapter one provided an introduction and motivation to this research topic, outlining the gap regarding community music projects in South Africa which have not been thoroughly researched. The problem statement, research questions and aims of the project were presented, as well as a projection of the possible value of this study.

Chapter two presents an overview of literature related to music education through community music outreach projects in South Africa. Additionally, a theoretical framework is provided as an appropriate lens through which the current topic can be explored.

A thorough description of the research approach and design is given in chapter three. Each choice made as part of the research strategy, including the selection of participants; data collection strategies; methods of data analysis; ethical considerations; and the role of the researcher, is motivated and explained.

Chapter four presents the data analysis and findings of the study, revealing the themes and sub-themes are identified and categorised ending with a discussion of the analysis.

The last chapter provides a discussion of the findings in order to contextualise it within the current academic debate. The dissertation ends with a conclusion as well as recommendations for further research.

Chapter 2: **Literature review**

2.1 **Introduction**

Several studies focus on the impact of music education regarding the development of learners (Hallam 2010; Hodges & O'Connell 2005; Pitts 2012; Southgate & Roscigno 2009). Devroop (2009), for example, did an extensive literature review of research studies investigating the impact of instrumental music on learners. These studies were conducted in industrialised countries with well-developed instrumental programmes, giving rise to the following statement:

> It is unclear to what extent these findings hold true for disadvantaged populations within developing countries. Within South Africa, no studies were found that investigated the impact of studying instrumental music on human growth and development.

> (Devroop 2009: 8)

Therefore, research regarding an instrumental music education programme in a disadvantaged context in South Africa is imperative. South African children are at the core of these communities, and they will determine the well-being of tomorrow's society. For this reason, they deserve the best opportunities and education. They should not be denied the benefits that music education can offer them. In the words of Langeveldt (2005: 38):

> It is however not only music itself that serves as an aid, but also the emotional, cognitive and social factors that accompany the musical experience.

In the following sections, literature pertaining to ways in which music education may contribute to communities are discussed. The topics included in the literature overview include: a historical perspective regarding the provision of music to all learners in South Africa; community music projects in South Africa; the role of a community music teacher; social skills development and music participation; using Western classical music in non-

western community music settings; and lastly, social capital as theoretical framework for the study.

2.2 **Historical perspective of music education in South Africa**

Extracurricular music centres in South Africa were established during the former apartheid regime in 1971 and in due course, about 150 more music centres followed, offering music lessons and classes to 12 000 learners per year (Pruneau 1995: 4). According to Pruneau (1995: 4), the former Transvaal Education Department formulated their four-folded objective for music centres as follows, allowing their music pupils to:

- appreciate music;
- play an instrument;
- participate in ensemble playing (which plays an important role in the enrichment of daily life and can also serve as a cultural bridge); and to
- develop knowledge of music to the extent that it would enable learners to take music as a school subject."

In 1993, the Transvaal Education Department – as it was known at the time – created four models namely A, B, C and D, for managing and funding academic schools (Le Roux 1992; Pruneau 1995). Becoming a Model C school – as the overwhelming majority of former 'white' schools did – afforded such a school greater autonomy in terms of management, but reduced its funding from government. This placed most music centres under financial strain and compelled them to rely on their own financial resources (Pruneau 1995: 5).

The Transvaal Education Department was renamed as the Gauteng Department of Education (GDE) after the 1994 elections in South Africa, as described in chapter 1. In 2000, the GDE revisited the strategy of the former extracurricular music centres and renamed this initiative to Magnet Schools. The concept of 'Magnet Schools' entailed identifying a school that would function as a 'magnet' in a particular, larger area (GDE 2002: 3). The objective of these Magnet Schools was – and continues to be – to provide

learners from Grade R to Grade 12 with free music tuition. In addition, the extracurricular music experiences offered by Magnet Schools introduces learners to problem-solving, research skills, and hands-on activities reflecting life skills (GDE 2002: 4). Qualified, dedicated music teachers are appointed to meet the social, emotional and intellectual needs of the learners. Magnet Schools nurture a sense of community service and attempt to foster lifelong learning (GDE 2016/2017). Through opportunities offered at Magnet Schools, learners with potential can be educated as musicians, enabling them to enter the music industry and related institutions in order to expand the labour market (GDE 2002: 3) and provide an income for themselves.

2.3 **Community music**

A common definition for the term 'community' is that it is a group of people who gathers together with a common interest that could evoke "a sense of belonging" (Bartleet, Dunbar-Hall, Letts & Schippers 2009: 29). MacQueen, McLellan, Metzger, Kegeles, Strauss and Scott et al. (2001) add that a "community" can be described as "a group of people with diverse characteristics who are linked by social ties, share common perspectives, and engage in joint action in geographical locations or settings" (2001: 1929). Both these definitions correspond to typical settings for community music programmes. According to Koopman (2007: 151) there is no consensus regarding an established definition of what community music is, but specialists agree on three main characteristics namely:

- Collaborative music making,
- community development, and
- personal growth.

Koopman (2007: 152) continues, adding that the "educational potential of community music" has not been thoroughly researched. A group of people would gather together at a community music project that has a common purpose such as learning to play a musical instrument. However, the community musician's educational role in such initiatives is crucial in order for such learning to take place (Koopman 2007: 157). By following a "process-directed education", Koopman (2007: 159) suggests that this

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approach stimulates the community members to "learn independently". The main characteristics of community music programmes or outreach projects are that people can take part in active music-making, individually and collectively. The main feature of community music, however, is the opportunities it provides to make music collectively as a group (Koopman 2007: 153). As Koopman (2007: 152) mentions, "community music has been booming" and internationally, there has been a great need to create possibilities for community members to engage in active music making practices.

In a developing country like South Africa, community music can reach out to people who are least likely to develop their musical potential because of social and financial difficulties (Woodward, Sloth-Nielsen & Mathiti 2008). Community music is a relatively new trend in South Africa and such programmes are increasing at a significant pace, especially in response to the needs of marginalised communities (Oehrle, Akombo & Weldegebriel 2013; Veblen 2007).

2.4 Community music programmes in South Africa

In South Africa, individual music tuition in various instruments and group music lessons are offered through a variety of community music programmes, as well as opportunities for learners to make music collectively through ensembles or community orchestras. After the 1994 democratic elections in South Africa, a noticeable development of community music projects have sprouted all over the country. The majority of South Africans live in difficult conditions and have limited access to music programmes in schools or other opportunities for music education. Petersen (2009: 152) examined the provision of music education in South Africa during the years preceding the 1994 democratic elections. His research revealed that little or no music education was present in the former non-white schools as dictated by the apartheid regime. He notes the importance of "equity of access to music education" which "should be a right to all South Africans, and the African continent as a whole" (2009: 153), a topic which is still highly relevant more than two decades after democracy. Petersen (2009: 160) notes that the gap between wealth and poverty is still intolerably high in South Africa; consequently less privileged communities have no access to any music education during formal schooling. Moreover, such opportunities have not been available as extra-mural

activities. Because of this situation, non-governmental organisations and university community projects emerged over the past decades in order to present music education and instrumental music opportunities to learners from previously disadvantaged communities.

Several community music projects have been well established since the 1994 democratic elections (Selimovic 2002: 37). Community projects provide opportunities for learners to participate in extra-mural activities that could lead to tertiary studies and work opportunities. In the following sections, nine South African community music projects are described. There are several more such community music initiatives and programmes in the country, but the selection offered here was chosen to provide examples of different types of initiatives found in community music contexts.

2.4.1 **ACOSA Music Schools**

The African Cultural Organisation of South Africa (ACOSA) was founded seventy years ago in 1947 as "a community initiative five decades ago to preserve the arts and cultures of the fast growing diverse peoples around the city of Johannesburg" (ACOSA n.d.). It serves over 400 youngsters with music tuition and a variety of opportunities to take part in ensemble activities, including the "Soweto Symphony Orchestra, the Soweto youth Orchestra, the Ntombizodwa String Ensemble, the Soweto Children's Orchestra, the ACOSA Brass Ensemble and the ACOSA Wind Band". According to Brand (2016: 29), however, there are financial challenges restricting their activities.

2.4.2 **Buskaid**

The Buskaid Soweto String Project was founded twenty years ago in 1997 by Rosemary Nelson (Buskaid n.d.). This project is based in a previously disadvantaged community in Soweto called Diepkloof. The Buskaid Soweto String Project commenced with fifteen learners and has shown exceptional growth ever since, growing to a total of one hundred and fifteen learners. The project received funds from various South African trusts and companies in order to build facilities for the music school in the Diepkloof community to accommodate all music learners and teachers. The school consists of seven studios, a large rehearsal room and a music library. The Buskaid Music Project launched two

innovative programmes in 2002 (Buskaid 2016: 1). The first of these initiatives is a teacher-training programme where senior Buskaid learners are trained to become tutors (Buskaid 2016: 4). The second programme is an 'in-house' instrument repair project where all the instruments of the Buskaid String Project are repaired and maintained (Buskaid 2016: 19). Both these projects add to the sustainability of this initiative. In 2015, Dr Nkosazana Dlamini-Zuma became Buskaid's first South African Patron, thereby inspiring more girls to participate in this worthwhile project (Buskaid 2016: 11). This community music project is highly successful and have managed to win international support, delivering musicians of high standard who are able to obtain scholarships to further their future careers in music.

2.4.3 **Mangaung String Programme**

In order to determine the needs of the Mangaung community, investigation was conducted in 1997 by the Department of Music of the University of Free State together with Ubuntu Methodological Consultants (Cloete 2006: 17). The conclusion of the results of this study was a strong desire from the Mangaung Community to receive music tuition as an extra mural activity. In 1998, Peter Guy founded the Mangaung String Programme – also known as the Bochabela Strings – to serve the community by introducing music tuition based on Western classical music teaching methods (Cloete 2006: 17; Brand 2016: 28). Currently there are nearly 250 learners receiving music tuition, including beginners who receive music lessons during school hours as well as more advanced pupils who receive tuition at the University of Free State (Cloete 2006: 18). This programme also consists of four orchestras performing on a regular basis. The Mangaung String Programme has delivered successful students including professional musicians playing in orchestras such as the KwaZulu-Natal Philharmonic Orchestra and the Johannesburg Philharmonic Orchestra (Brand 2016: 28).

2.4.4 **Music Academy of Gauteng (MAG)**

A community project called MAG was founded by jazz trumpeter Johnny Mekoa in the township, Daveyton in Gauteng (Selimovic 2002: 38). Mekoa wanted to provide music education opportunities for the children of this community as a step towards rectifying the "unfair distribution of wealth" which was the order of the day while he was growing

up in Daveyton (Selimovic 2002: 38-39). As a non-governmental educational organisation, several such initiatives "developed as a reaction to shortcomings in state education" (Selimovic 2002: 47).

Mekoa's vision was to give an opportunity for learners who often come from very poor and vulnerable backgrounds to receive music tuition in various instruments such as saxophone and trombone (Selimovic 2002: 39-41). Annual concerts are organised where learners would have the opportunity to perform and receive some financial income. Additionally these concerts open up a platform where their talents are acknowledged, providing them with a status in society that could boost their confidence and possibly lead to a better outcome for their future. Mekoa claims that even the Daveyton police officers recognise the potential and social investment of this music school (Selimovic 2002: 42). The programme offered at the MAG school is "serious and solid", meaning that most of the learners at MAG are working hard in their aim to become professional musicians. It has produced many outstanding professional musicians who continued their music studies at a tertiary level (Selimovic 2002: 43). Johnny Mekoa confirms that this school is a place for people to find an alternative to crime and unemployment (Selimovic 2002: 37).

2.4.5 **Music for Life-project**

Situated in Heideveld in Cape Town, South Africa, this community outreach project was founded in July 2004 in order to present children with an opportunity to participate in music activities (Pavlicevic et al. 2010). Children from seven primary schools in the Heideveld community were approached to become part of a choir, thereby providing useful activities after school hours (Pavlicevic et al. 2010: 71). Apart from learning music and to sing, this project creates group experiences that could develop social skills such as communicating, listening to one another, sharing, and caring for one another. Additional groups at the Music for Life project are geared towards more rebellious children. These include, for example drumming, marimba and rap groups where physical exertion is required to play these instruments which could help the participants to express their emotions and to release stress.

Concerts became an annual event at the Music for Life project in Heideveld (Pavlicevic et al. 2010: 72). These concerts give the opportunity for family, friends and people from other communities to see the potential, vibrancy, resilience and energy in the participating children. Such an event is considered a celebration of the children's social and musical development. Pavlicevic (2010: 77) reflects that, through community music involvement, community teachers and music therapists not only encourage the development of cultural and personal identity, but give the children a sense of belonging. In her view, music creates a space for positive social experience and social bonds, giving hope to children by awakening their inert potential.

Challenges experienced at the Music for Life project was that some children from a specific community show very little commitment and motivation. Reasons for this could imply that these children are not used to responsibility and have very little expectancy from their families to succeed in life (Pavlicevic et al. 2010: 72). This finding necessitated that boundaries and rules were created within the choir in order to overcome these problems and to teach the children these valuable life skills such as commitment, respect, responsibility and punctuality. Pavlicevic (2010: 73) mentions how making music together broke cultural boundaries since they all came from different schools, different communities and different racial groups. Acceptance was instilled amongst the children in the choir. Deep and meaningful social bonds were created where they experienced each other's musical traditions and sharing experiences together such as successful performances.

2.4.6 Musikhane Community Programme

This project was launched by Bertha Spies in 1994 at the Music School of the North-West University (Herbst 2011:3-3; Spies 2010: 21) and is still continuing as a highly successful programme offering music education to learners from less privileged communities in the Potchefstroom region (North-West University n.d.). Through this initiative, the North West University is able to reach out to the Ikageng community, thereby providing school learners with possibilities to enter tertiary education in music (North West University 2008). According to the Musikhane Community Programme website (North-West University n.d.), the word Musikhane is a combination of the African

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word *masakhane* – which means 'let us build together' – and the word 'music', therefore implying that the project aims to do nation building through music. With some financial support from the Unisa Music Foundation (Unisa n.d.), the German Embassy and the Anglo American Corporation, this project developed into a multi-faceted structure which includes individual music lessons, theory instruction as well as a brass band (Van der Merwe 1998: 184). The Musikhane Music Programme currently provides opportunities for 60 learners from a school in close vicinity to the university campus to receive weekly "music educational experiences" (North-West University n.d.). Music students from the university are involved to teach a variety of instruments to the learners, including strings, brass, woodwinds, guitar and marimbas. Learners also take part in general music activities such as singing and movement with music (North-West University 2008).

2.4.7 **STTEP**

The STTEP music school focused on the teaching of standard western orchestral instruments to children from previously disadvantaged areas around the city of Pretoria in the Gauteng region of South Africa (Van Niekerk & Salminen 2008). Several Finnish academics and students regularly visited African countries as part of the North-South-South network initiative between the University of Jyväskylä in Finland and six tertiary institutions in Africa (King 2013: 1). Salminen, from Finland, visited South Africa several times and worked as an intermittent music teacher in the STTEP programme as well as to conduct a research project together with van Niekerk on STTEP. They investigated the effects of Western classical music on the learners who were all African children in order to ascertain whether this involvement did not destroy the learners' "traditional culture" (van Niekerk & Salminen 2008: 191). Their research indicated that the STTEP learners were very positive about receiving music tuition on western orchestral instruments and that the Western classical music they were taught did not make them forget their traditional music. Moreover, the learners viewed the STTEP programme as an opportunity to engage with meaningful extra-mural activities. Additionally, their newly gained music skills offered them the technical ability to play traditional African music on their western instruments. The findings of this study revealed that the most important aim for a community music project is to create inspiration in order for children to improve their lives and to instil within them a love for music (Van Niekerk & Salminen 2008: 196). STTEP offered music tuition mainly on Saturdays where learners receive the opportunity

to have individual lessons, orchestral training, theory and history (Van Niekerk & Typpo 2012: 76). Most of these learners considered music as meaningful pastime pleasure, but some students at STTEP aimed to become professional musicians. STTEP applied the African philosophy – *Ubuntu*: kindness and respect towards other people (Van Niekerk & Typpo 2012: 76). This meant that some of the advanced students of STTEP played important roles such as being assistant teachers (Van Niekerk & Typpo 2012: 76). Unfortunately, due a lack of funding and the sad passing away of the UK project leader, Philip Clifford, the programme ceased to exist since 2011.

2.4.8 Thabure Youth Band

A group called the Thabure Youth Band was founded by Liebenberg in Bloemfontein, South Africa (Liebenberg 1998: 107). It was Liebenberg's dream and goal to develop and nurture the musical potential of less privileged children. He recruited children from less privileged communities around Bloemfontein such as Manguang, Rocklands and Heidedal in order to offer them music lessons. An "offspring" of this initiative was the founding of the Thabure Youth Band. Children in the band are taught a variety of musical genres, including jazz, light classical music and African pop. Music provides them with a sense of working together and to work towards achievement. Some of these learners have become successful members of the Army, Police or Airforce bands (Liebenberg 1998: 107).

2.4.9 Unisa Music Foundation

The Unisa Music Foundation is actively involved in a variety of community music projects in South Africa (Unisa n.d.). Apart from classical music, the Music Foundation offers music tuition in jazz and other styles in music. Seventy tutors are contracted to teach at various music schools in South Africa, including Atteridgeville and Soshanguve. Individual music tuition is offered in several instruments "such as piano, guitar, jazz guitar, recorder, flute, clarinet, saxophone, trumpet, trombone, drumkit, violin, viola, cello and voice" (Unisa n.d.). The Unisa Music Foundation provides practical and theoretical tuition to more than 1000 low-income learners from previously disadvantaged communities. In 2011, the Unisa Music School was established in Soshanguve and consists of practice rooms, teaching rooms and "a 120-seat auditorium" (Unisa n.d.). All

members of the Soshanguve community – including school-age children and adults – have the opportunity to receive free music tuition at the Unisa Music School where they learn to play an instrument and to participate in ensemble groups. Many concerts, workshops and master classes are also organised through this initiative.

2.5 The role of a community music teacher

Koopman (2007: 160) mentions the following important aspects which needs to be considered and applied by music teachers in a community setting, but which do not necessarily apply in a formal school context:

- to teach basic knowledge to learners regarding music as well as music performance skills on an instrument;
- to organise and maintain the efficiency of the community music project itself; and
- to "coach" community members to gradually take over such organisational matters.

The aim of a community music teacher is for the learner to acquire basic music knowledge and skills about an instrument to enable the learner to gain proficiency, continuously aspiring to a higher music performance level. Hamalainen mentions five elements which should be part of a music educator's pedagogy, which inlcude "skill, knowledge, tasks, characteristics, and professional self-consciousness" (Hamalainen 1998: 78). In his view, music elements or "music parameters" should be taught to the learners such as "rhythm, sound, dynamics, tempo, and how to structure music" for example. All of these aspects are taught during individual lessons. Furthermore, Hamalainen believes that, apart from individual music tuition, it is equally important for learners to have group lessons to improve their ensemble playing, and to be able to listen and interpret the instructions of the music teacher within an ensemble context. Such instructions are often verbal, but "largely demonstrative" where learners would "imitate the music teacher" (Hamalainen 1998: 78). Learners should be interactively involved through questioning techniques so that they can reorient their way of thinking to solve musical problems.

Teaching learners to play an instrument is equally important as well as enabling them to take responsibility for the organisational matters of the community music project. It is essential that community music teachers set aims, establish resources, assign tasks and constantly evaluate such a project (Koopman 2007: 160). Furthermore, music teachers should stimulate learners to become motivated, instilling the notion that musical learning is also rewarding. In Koopman's view (2007: 160), teachers could develop ways to acknowledge the efforts of learners, thereby creating a positive learning environment.

During individual music lessons, the music teacher should assist the learner to become independent and to take initiative when practicing the instrument by him/herself. Koopman (2007: 160) suggests that the music teacher should encourage and stimulate learners to be enthusiastic about attending the next lesson since it holds the potential of learning more and gaining further music skills. In this way, self-confidence is boosted, conferring with research results indicating that learners with strong self-confidence engage more easily in active cooperation, find more effective learning strategies and push themselves to meet higher standards (Koopman 2007: 161).

Most of the community music projects discussed in this chapter specifically focus on the learner. In this regard, Van Niekerk and Salminen (2008: 196) argue that the philosophy behind community music projects is about the learners and it includes their well-being far more than in normal school settings; aspects which the community music teacher should take into consideration. Another valuable aspect which apply in community music programmes is that advanced music students could be encouraged by the music teacher to share their knowledge with beginners or younger learners, thereby becoming mentors while practicing their teaching skills (Kyakuwa & Vermeulen 2013:4). In this way they are contributing in a unique way to the upliftment of the community. This strategy promotes responsibility, self-confidence, assessment abilities, as well as adding to the learner's sense of identity (Hallam, Creech, Varvarigou & McQueen 2012; Van Niekerk & Salminen 2008). By teaching other younger learners, the older learner gains important tutoring experience and could be of valuable help in indigenous settings, for example to explain certain concepts or explanations by the music teacher to younger learners using their own language, facilitating the learning process. Observations in their study revealed that some of the older players continue coming to the STTEP music project to help out

and play with the group, even though they have started their own careers in other professions (Van Niekerk & Salminen 2008: 193).

Music teachers in a community project are neither instructors nor facilitators, but rather educators who guide learners to reach their musical potential, levels and to contribute towards their holistic education and cognitive development (Koopman 2007: 161).

2.6 Social skills development and music participation

Community activities, such as group music making, provide opportunities for creativity and self-expression (Kokotsaki & Hallam 2007: 94). Through these activities learners can develop their individual identities and their artistic abilities (Koopman 2007: 153). In the STTEP community music project, the learners considered their roles in the orchestra as closely related to their identities (Van Niekerk & Salminen 2008: 199). This study revealed that the learners formed their self-concept through participation in the STTEP orchestra. Collective music activities are considered as tools shaping the identities of learners, and as means through which they can process, analyse and adapt their feelings in general.

Hallam (2010: 278) suggests that the cultural and social development of learners receiving education in music needs to be studied in more depth. Up to date, research on cultural and social development has been based only on self-report and interviews. In her view, studies focus more on the intellectual development rather than on cultural and social development in music education contexts. Hallam's research reveals that learners who participate in musical activities talk more with their parents and teachers, as well as that such learners seem to develop higher levels of self-esteem, positive self-perception and a sense of identity. Furthermore, Hallam argues that children of a low economic status who participate in music activities have particularly developed an overall feeling of confidence and positive self-esteem. This increases the need for extended research on social development through music.

Many learners, specifically during adolescence, find that music contribute towards the development of their self-identity, helping them to relieve the sense of loneliness and to provide them with a feeling of belonging to a community (Hallam 2010: 280). Additionally, Hallam (2010) notes that most research focuses on the positive impact of active music making on learners; such as playing an instrument or participating in music ensembles. However, many factors depend on how learners perceive music, such as that it may at times imply rather enjoyable or rather stressful activities. This adds another layer of understanding and more balanced view of what music participation involves. The quality of teaching could contribute to the learner experiencing the process in a more positive or negative way, which directly implies the teaching skills and encouragement of the music educator (Hallam 2010: 281).

Hallam (2010: 278) refers to research indicating that curricular music education in Swiss classrooms increases the social cohesion between learners. Overall, these children tend to have a more positive outlook and are socially better adapted (Hallam 2010: 278). Enhanced social skills, awareness of others, and feelings of well-being were also noticed during this research. Additionally, Hallam points out that the benefits of music in a group school setting can be perceived differently by different learners. While some children enjoy listening to music, others view music as "sheer fun and therapeutic" (Hallam 2010: 278). Music develops increased confidence in learners and could be an effective means for them to express their emotions. In the UK, research reflects that peripatetic instrumental music teachers in schools perceive that, apart from advancing their music skills, learners develop enhanced attributes such as social skills, confidence, a sense of achievement, appreciating music and cultivating team-work (Hallam 2010: 279). Extra-curricular music enhance opportunities for music learners to form new "friendships with like-minded individuals". Through this action, it is evident that learners learn to support each other, maintain commitment, respect one another and learn how to have acceptable social behaviour that could be a positive influence towards their future adult life in the community.

In Brisbane, Australia, community driven music projects were established in both a primary and high school community setting (Dillon 2006). A project called "Aim High" (Aim High 2002) was located at the the Zillmere primary state school, and formed part of

a larger research study at the Queensland University of Technology. This school is situated in a socially and economically disadvantaged community. This project introduced song writing as a basis for students to write their own personal lyrics. From this initiative, a song called *From little things big things grow*, was composed and played on 55 radio stations across Australia. The involvement of the school and the reality of the song becoming famous unified the community and gave a social identity to the learners of the Zillmere State School.

Characteristics of this project are based upon an increasing understanding and expressiveness emerging through music. Music promotes "autotelic and self-motivated behavior", and by including different cultures there is a dynamic interaction with the community (Dillon 2006: 277). Furthermore, Dillon (2006) explains that this music project aims to "develop a productive relationship between intuitive and analytical musical knowledge through reflective practice". The conclusion of this project revealed feelings of "unity, cultural diversity, happiness and community pride" as powerful images contributing to an extended social impact (Dillon 2006: 270).

Such social benefits have the potential to be beneficial to learners with low self-esteem; creating a sense of belonging and developing individual confidence of participants. Music education may not only benefit the individual, but could – through school productions – make a valuable contribution to the social life of a community by creating widespread awareness of such performances (Della Pietra et al. 2010: 10). Such music experiences are considered as "cultural capital" (Southgate & Roscigno 2009: 19), and may provide "cognitive and social tools" that could assist the learner to progress successfully during their school years.

2.7 **Using Western classical music in non-western community music settings**

Regarding the use of Western classical music in a non-western community music setting, Campbell (2003: 20) raises an interesting point namely that successful music education programmes are developed across the world using western-oriented music skills in combination with world musics and understandings. Similarly, Shaw (2012: 76) suggests

that "upholding a rich Western classical tradition is an achievement that should be celebrated and continued". However, teaching Western classical music should not necessarily be bound to a formal system of music learning. According to Folkestad (2005:26):

> It is […] a misconception to claim that the content of formal musical learning is synonymous with western classical music learned from sheets of music, and that the content of informal musical learning is restricted to popular [or non-western] music transmitted by ear. Since what is learned and how it is learned are interconnected, it is not only the choice of content […] that becomes an important part […] of music teaching […], but also, and to a larger extent, the ways in which the music is approached. In other words, the most important issue might not be the content as such, but the approach to music that the content mediates.

Many of the community music outreach programmes in South Africa mention that one of their aims is to provide opportunities for learners from formerly disadvantaged communities to obtain Western music notation skills as well as learning to play western instruments in order for them to gain access to orchestras (ACOSA n.d.; Buskaid n.d.; Music for Social Change. n.d.). Furthermore, these skills open up possibilities to perform their indigenous musics in new ways as well as the necessary skills to transcribe and capture their indigenous musics for future generations. Concurrently, indigenous African musics are encouraged and nurtured.

Due to the strong emphasis on Western music education within the classical tradition, Wiggins (2005: 15) points out that many students from the USA, Europe, and eastern countries such as China, have "become expert learners in the performance of the music of another culture". Wiggins argues that this practical expertise may cause such learners – as "outsider[s]" – never to become totally immersed in the inherent "cultural context" of the music. However, South Africa with its unique multicultural blend of peoples is in a period of transformation where opportunities and access to all musics – both African and Western – could lead to a better integration and understanding between different cultures.

Campbell (2004) views Western art music and staff notation as only one of a variety of models that can be employed to teach music and a multiplicity of rich world music traditions should be considered as additional and alternative teaching methods, a notion supported by Drummond (2010). In Campbell's view, the use of the Western European model should be interrogated in the twenty-first century since we are in a time of democratic reconsiderations where all cultures and their perspectives should be explored. In a South African context, however, a Western classical music foundation may provide structure and theoretical expertise which could be easily translated to indigenous African music since most of the learners in community music projects represent indigenous South African cultures. Furthermore, these learners can share their indigenous music with community music teachers in order to create interactivity and mutual learning (Allsup 2003) or collaborative learning (Gaunt & Westerlund 2016). Another recent development in the South African music education context is that, since 2015, the Unisa Directorate of Music introduced the solfa notation system into their theory examinations from Grade 1-3 (Unisa 2017), thereby including the traditional notation system used for African music as introduced to indigenous African peoples by European missionaries in the late 18th and early 19th centuries (Lucia 2011). This notation system has been used extensively for the transcription and notation of African music and songs, especially for choral music (Lucia 2011: 59).

2.8 **Social capital as theoretical framework**

Arai and Pedlar (2003) claims that today's society is faced with three interconnecting crises that are worsened by globalisation namely crisis of identity, a social crisis where trust, relationships and intimacy is limited, and a political crisis, where decision-making moves to a global level at a great extent. Globalisation diminishes the development of social interaction in a community. Individualism is on the rise in the Western society and it fails to acknowledge interconnections and the forming of relationships in a community (Arai & Pedlar 2003: 187). Social relations of today are driven by competitions, self-interest, and contracts which mean that trust and intimacy are at stake. Social capital could be the key to participation in civil society to reinstate norms, networks and trust within a modern society where individualism rather than collaboration is a key indicator in communities (Arai & Pedlar 2003: 192). Therefore, social capital provides a possible

framework for the current study in order to analyse the social and musical development amongst learners involved in a community music programme.

The origin of the concept of 'social capital' can be traced back to Hanifan, a state supervisor of American rural schools during the first decades of the 20th century (Farr 2004: 11), when he used the term 'social capital' in referring to the rural communities of West Virginia (Hanifan 1916: 130). He concluded that many individuals desire group life and a feeling of connectedness and mutual support stretching beyond the family into the community, which was a severely lacking phenomenon in rural areas at that time. At the end of the same century, Robert Putnam, a political scientist, started theorising about the idea that American society is disintegrating. Individuals are becoming disengaged in their communities and not partaking in voluntary public activities which may generate social capital. After gaining a significant amount of empirical confirmation to support this theory, Putnam published an innovative research article, *Bowling alone* (Putnam 1995; Miller 1999). Putnam argues that American society showed signs of civic disconnection, indicating "declines not only in civic membership but also many kinds of informal connections" (Miller 1999: 16). Because individuals no longer connect with their neighbours or communities, society disintegrates, thereby losing the valuable asset of a coherent and collaborative community.

According to Langston and Barrett (2008: 126), social capital is the "glue that holds society together", making it one of the key components of positive community music engagement. Similarly, Putnam (2000: 6) refers to "social capital" as being the "conceptual cousin" of community. Therefore social capital provides the ideal theoretical framework for this study whereby the topic under investigation – the provision of music in a disenfranchised community – can be explored and better understood.

2.8.1 Defining social capital

During the 1990s, Putnam studied a variety of understandings and interpretations of the term 'social capital', referring to scholars such as Jane Jacobs, Glenn Loury, Pierre Bourdieu and Ekkehart Schlicht (Putnam 2000: 5). Loury, for example, utilise the term to represent the consequences of social position as a possible explanation of differences

in 'human capital' characteristics (Farr 2004: 9). In the 1970s, Bourdieu examined the different ways in which humans generate capital and identified three forms of 'human capital' namely cultural capital, economic capital and social capital, arguing that each of these function in different fields (Koniordos 2008:320). For Bourdieu, social capital is most applicable in terms of its sociological implications (Koniordos 2008: 319; Hyyppa & Maki 2003: 770). Although social capital consists of a variety of "social responsibilities, connections or linkages" and is formed "consciously, via integration into networks", it has no physical attributes. However, these human connections may at times be transferred to economic capital (Koniordos 2008: 320). In Putnam's view,

> the core idea of social capital theory is that social networks have value. Just as a screwdriver (physical capital) or a college education (human capital) can increase productivity (both individual and collective), so too social contacts affect the productivity of individuals and groups.

> (Putnam 2000: 4)

Linking to the educational value of human capital as mentioned by Putnam in the above quote, Coleman stresses the "skills and knowledge of people" (Koniordos 2008: 321) which is generated through education. Coleman suggests that the social capital generated through collaboration in educational contexts can support students and lead to improved human capital, which fits the context of the current study. While Bourdieu does not expand on positive or negative effects of social capital, Coleman and Putnam agree that social capital can generate positive outcomes, especially in communities where social problems exist (Koniordos 2008: 323).

Participation within the context of community networks can produce different forms of social capital, which includes bonding social capital; linking social capital; and bridging social capital (Koniordos 2008: 323; Langston & Barrett 2008: 119; Putnam 2000: 7). Each of these form of social capital are described below:

Bonding social capital refers to the idea that there are connections between people which holds them together, such as between family members and common-purpose groups (Koniordos 2008: 323). It can enhance solidarity of groups with specific interest

but it has been observed that it could also exclude individuals who do not fit in the norms and values of the group.

Bridging social capital facilitates the relationships between people with cultural differences (Koniordos 2008: 326).

Linking social capital refer to links between organisations and people who can politically or financially be influential to obtain ideas and information from formal institutions that are out of reach for the community (Koniordos 2008: 323).

2.8.2 **Social capital in community settings**

Going back to one of the earliest documents regarding the manifestation of social capital in a community is Hanifan's publication in 1916 in which he describes "A Story of Achievement" (1916: 131). In this article, he shares his experiences in West Virginia where a district supervisor, Mr Lloyd Tustin, and a team of teachers from the rural community, collaborated to create community centers at rural schools. These community centers offered opportunities for community members to meet, collaborate, and support each other to the benefit of all. Hanifan's "story of achievement" embraces fifteen school communities of which three were in villages while the other twelve were rural schools with only one teacher per school. Hanifan recounts how Mr Tustin would visit communities two weeks prior to the opening of schools at the beginning of the academic year. In order to improve the lifestyle of the community, Mr Tuskin and the board of education designed a set of eleven strategies (Hanifan 1916: 132-138), of which four are listed below:

i. Community survey, requiring that teachers investigate and document the "human and physical resources" of the school community;
ii. School exhibits, which brought all people of the community together to share information and knowledge. Hanifan (1916: 134) named this activity the "pooling of social capital";

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iii. School attendance, requiring teachers to document pupils attending and being absent from school. This often led to teachers visiting the homes of pupils, persuading the parents to send their children back to school;

iv. Evening classes, presenting opportunities for illiterate adults to become educated. Furthermore, these evening classes brought three to four neighbourhoods together, thereby enlarging the circle of acquaintances;

Each of the above four strategies are still relevant in a 21st century context, which I describe in relation to a music Magnet School setting below:

- Strategy i is applicable in the current study, since the Gauteng Department of Education conducted a thorough investigation in the late 1990s to identify schools with music centers in former 'white areas'. These schools had ample resources in terms of music instruments and specialised music staff. Concurrently, schools with limited or no resources in terms of music instruments and specialised music staff in former 'black' areas were identified. This allowed for the redeployment of music educators and the redistribution of music resources to selected Magnet Schools (GDE 2002: 2). These Magnet Schools provided opportunities for learners in township areas to enroll for music lessons; opportunities which they never had in the previous dispensation.

- Strategy ii can be compared to annual music concerts held at schools, exhibiting the talents and music skills of the learners to the parents and community members, thereby creating a 'pool' of knowledge and skills within the community.

- Strategy iii is very relevant in a 21st century context, especially in township schools where parents are encouraged to send their children to school and to allow them opportunities to enrol for extramural activities, such as the music programme at the Mamelodi Magnet School.

- Strategy iv has special significance in 21st century, since it reflects the international policy for adult education and lifelong learning (Street 2016: 7). According to Aitchison (2004: 517), the "new South Africa has formally embraced the concept of 'lifelong learning' in its education and training policies". Furthermore, the policy of the Magnet School programme (GDE 2002) accommodates adult learners to enrol

for music education, thereby offering opportunities for lifelong learning.

Returning to Hanifan's (1916: 131) goals of developing close communities through suggestions and programmes for community social gatherings at rural schools, his desire was to urge all school teachers to emulate "stories of achievement" to improve rural social life. Furthermore, Hanifan encouraged community members to organise "dramatic and musical" productions and "public debates" (Farr 2004: 12). Hanifan wanted to develop rural communities and their intellectual, moral, recreational and economic conditions, using the school as the central place of public involvement. This closely resembles the vision and mission of community music programmes at focus- and Magnet Schools throughout South Africa, where learners are offered opportunities for regular performances and annual concerts.

The holistic outcome and idea of Hanifan's proposed programmes to the communities via community centres at rural schools was mainly to empower the people to become independent and to initiate such activities themselves. Through this action, social capital could develop in order to contribute to the holistic well-being of a community (Hanifan 1916: 130-138). This perspective is specifically relevant in the current study, where music schools in underprivileged communities serve to contribute to the holistic well-being of the learners as well as to the wider community.

A recent study demonstrates that social capital in two of the poor neighbourhoods in East London, UK, produces benefits for the well-being of the community (Hyyppa & Maki 2003: 771). The findings of this study indicate that social support within the neighbourhoods – such as church affiliation and personal social support – are the most direct form of social capital.

Surveys in Scandinavia suggest that not only does social participation improve health, but it increases the sense of belonging and mutual trust (Hyyppa & Maki 2003: 772). These authors conducted research regarding the impact of social capital on Swedish and Finnish speaking communities in Finland. Results of their study suggest that more social capital is generated within the Swedish speaking community in Finland, providing

additional potential to elevate the general well-being and health of this community. The data analysis in Hyyppa and Maki's research (2003: 775) revealed four of the indicators of social capital namely:

- voluntary associational activity;
- friendship networks;
- religious involvement; and
- hobby club activity.

Further implications of their study link social capital to self-related good health which suggest that it may have an impact on the children in this community's well-being as well (Hyyppa & Maki 2003: 777). Many researchers agree that active participation in voluntary associations is an important component to social capital that empowers the spirit and trust within a community (Collier 2002; Falk & Kilpatrick 2000; Farr 2004; Helliwell & Putnam 2004; Hyyppa & Maki 2003; Langston & Barrett 2008). Hyppa and Maki (2003) further suggest that the positive effect of social capital generated within a community could lead the way to progress from a "modern" towards a "post-modern" strategy of community health.

Farr indicates that social capital embodies networks, trust and norms (Farr 2004: 8), describing these aspects as being rich and valuable assets. While the notion of trust appears to be psychologically complex; norms are individual actions which also operate within social relations. According to Farr, the term 'community' can be viewed as the "conceptual cousin" of social capital. These two elements – community and social capital – fused together, generate "networks of associations or relationships" that connects people as a community (Farr 2004: 9).

2.8.3 Characteristics of social capital

Different forms of social capital exist, such as parent and teacher associations which "are formally organized" (Putnam 2000:7), or a group of people gathering to socialise which is highly informal. In both such situations, networks may emerge leading to "reciprocity which could imply gains for all individuals involved" (Putnam 2000: 66). Additionally,

Langston and Barrett (2008: 120) refers to social capital having certain key indicators which are common in most contexts:

- Participation, interaction and civic involvement
- networks and connections;
- families and friends;
- reciprocity and obligations;
- trust;
- norms and values;
- learning; and
- membership of faith-based organisations.

Langston and Barrett confirm that these indicators of social capital are present in community based projects. In the following sections specific indicators from the above list, which relate to the community music context of the current study, will be described.

2.8.3.1 Participation, interaction and civic involvement

According to Hallam (2010: 279), interactions and social relationships within music ensemble groups need to be "underpinned by strong social frameworks" to achieve success. Extra-curricular projects for children, multicultural institutions and ensemble programmes are all indicators of social capital relating to active and positive voluntary participation rather than passive membership. Community music is a group activity whereby individuals come together to interact and to actively participate in the "music making process" which could contribute to the sense of "social cohesion" (Bartleet et al. 2009; Langston & Barrett 2008).

2.8.3.2 Networks and connections

Participation within the context of communities adds to the different forms of social capital. Community networks consist of people that are in similar situations forming relationships, thereby creating a social platform that can bring people together (Langston & Barrett 2008: 126). These individuals may belong to different social groups, but through

sharing resources and information, they experience a sense of belonging and inclusion. This intertwining of people's lives and experiences assist with the progress of "social inclusion" that could benefit the individual as well as the community (Langston & Barrett 2008).

2.8.3.3 Families and friends

Involvement of families in community activities are also indices of social capital. Putnam (2000) even suggests that family itself is also a form of social capital that could have an important role to further social capital too. "Tolerance, pro-activity and the capacity to develop networks" could instil a sense of "self-worth" in children and young adults within operative families (Langston & Barrett 2008: 121).

2.8.3.4 Reciprocity and obligations

Social capital involves that people in a community share responsibilities and obligations (Langston & Barrett 2008:121). Within a community such as the body of learners and teachers in a music school, there are obligations and "interpersonal […] transactions" to ensure the successful functioning of the school and to the benefit of all. These may include, for example, taking care of instruments and equipment at the school, and sharing duties when setting up the stage for ensemble performances. Such shared obligations and responsibilities foster reciprocity, which is a clear indicator that social capital is generated. (Langston & Barrett 2008: 121; Falk & Kilpatrick 2000: 4).

2.8.3.5 Trust

General mutual trust is an element that forms a crucial part of social capital (Falk & Kilpatrick 2000: 89). These authors suggest that trust, as an important dimension in social capital, has three components namely "intermediaries in trust, mutual trust and third-party trust" (Falk & Kilpatrick 2000: 89). Mutual trust within a group, which could be extended to a whole community, is part of what social capital embodies. When individuals trust each other, collectively they are in a position where they can organise themselves to achieve communal goals. Within a community where social capital exists, there is an inherent expectation of trust. Trust is based on "honesty and regular behaviour" from all members in the community, shared through common norms (Falk &

Kilpatrick 2000: 90). Langston and Barrett (2008: 125-126) suggest that social capital cannot exist without trust; therefore this characteristic should be an indicator of social capital being generated within community music contexts.

2.8.3.6 Norms and values

For social capital to develop, norms and values have to be established within communities. "Self-enforcement" of norms comes from trust since trust assures you that another individual will not take advantage of you. Common norms and values accepted by the community may facilitate the development of mutual understanding, thereby sharing knowledge that could give all community members the sense of belonging (Langston & Barrett 2008: 122). Falk and Kilpatrick (2000: 7) claim that "knowledge, values and society's moral order" are valuable assets during interaction and communication within community settings.

2.8.3.7 Learning

Learning is an appropriate term for "interactive processes" that could "contribute to change" in a community "which may involve knowledge or skills acquisition" (Falk & Kilpatrick 2000: 8). This indicator of social capital is representative of educational settings, such as schools or educational community projects as explored in the current study. There are different degrees of learning, such as "'formal learning'; 'nonformal learning' or 'informal learning'" (Falk & Kilpatrick 2000: 8) which are linked to various levels of qualifications. To obtain knowledge and to improve useable skills are critical aspects for the "economic growth" of any country (Falk & Kilpatrick 2000: 8). These authors suggest that "learning, social well-being, civil society" and social capital that result from learning interactions are important for communities, specifically in rural areas.

2.8.3.8 Faith-based organisations

Several authors agree that community members being part of a faith-based organisation is an indicator of some form of social capital (Falk & Kilpatrick 2000; Koniordos 2008; Langston & Barrett 2008; Putnam 2000). Churches and other faith-based organisations are close-knit communities providing opportunities where "members may develop leadership […] skills" (Langston & Barrett 2008: 123). These authors furthermore

contend that "faith-based organizations [sic] deliberately foster connectivity as part of their social role".

2.9 **Chapter summary**

The literature in this chapter described the views of a variety of authors regarding concepts closely related to the current study, including a historical perspective of music provision and community music projects in South Africa, as well as the role of the music teacher in community settings. Many of these issues and aspects raised in the literature reflect strongly on the importance of active music participation in community projects, which could be utilised as an agent of social development and change within communities. Finally, the concept of social capital was explored in order to provide an appropriate theoretical framework for this study. In the next chapter, the research approach and design selected to investigate the lived experiences of participants in an urban township community setting will be explained and motivated.

Chapter 3: **Research methodology**

3.1 **Introduction**

This chapter deals with the research methodology and will cover all aspects related to research procedures. The qualitative nature of the study will be motivated, referring to the conventional qualitative characteristics and how the chosen research approach has led to the various research strategies. These include the research design, sampling strategy and data collection techniques. Furthermore, an explanation will be given to elucidate how trustworthiness will be obtained, the ethical aspects considered, and lastly the method used for data analysis in this study.

3.2 **Research approach**

For the current topic and the specific research problem, a qualitative approach was selected as the most applicable since it allows the researcher to examine and study the "particular phenomenon […] in great detail" (Nieuwenhuis 2016b: 55). The aim of the study was to do an in-depth exploration of the lived experiences of the participants, thereby trying to "understand how [the members of the Mamelodi magnet School] interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences" (Merriam 2009: 5). In this study, I collected empirical primary data based on direct observations and experiences in the field (Mouton 2001: 148).

This study contains key characteristics of qualitative research, corresponding to the descriptions provided by Merriam (2009: 9-13) and Creswell (2013: 45). The following aspects are included by both these authors

- A constructivist worldview;
- The researcher as primary tool;
- An inductive logic to interpret the data.

Each of these characteristic of qualitative research is discussed in the following sections.

3.2.1 Constructivist worldview

The term constructivism, as explained by Merriam (2009: 9), "often used interchangeably with interpretivism". According to Creswell (2014: 7), a constructivist worldview is considered as a typical approach to qualitative research. Individuals seek understanding in the world they live and work in while developing more subjective meanings to their experiences. A constructivist paradigm allows the researcher to look for the complexity of the participants' views rather than narrowing it down into few ideas or categories. The researcher therefore relies strongly on the participants' views of the phenomenon being studied. The specific contexts in which the people live and work are also taken in consideration in order to understand the historical and cultural settings of the participants. Corresponding with Creswell's view (2014: 8), my intent as researcher in the current study is to interpret the meanings of the participants rather than to generate a new theory. Creswell identifies several aspects which closely relates to constructivist research:

- The contextualization and specific real-life setting of the participants' experiences are vital, therefore the researcher should gather the data personally by being present in the milieu where the phenomenon takes place;
- Interviews should contain open-ended questions in order for participants to freely share their views;
- To make meaning of the data, the researcher should interact with the community.

(Creswell 2014: 9)

The above aspects were all implemented in the current study, since participants were interviewed and observed in their natural setting at the Mamelodi Magnet School. Being a teacher at the school provided opportunities to interact with the learners within their community context and to gain an in-depth understanding of their lived experiences.

3.2.2 **Researcher as primary tool**

According to Merriam (2009: 15), "data collection and analysis is totally dependent on the researcher" in a qualitative study. This implies that as researcher, I had a key role to fulfil since I interviewed the participants, observed them during regular interactions and weekly music lessons, as well as making focused observations of the audio-visual recordings of annual concerts and performances over the past eight years.

3.3 **Research design: Intrinsic case study**

In case study research, the "subjective human creation of meaning" is important and fits into a constructivist paradigm where "'how' and 'why' questions are posed" (Nieuwenhuis 2016c: 82). Of the six case study designs which Nieuwenhuis lists, an intrinsic case study is the most appropriate since the unique setting and characteristics of the specific case investigated is of interest to inform the research problem, not "because the case represents other cases". Rule and John (2011: 21) list the following reasons why a researcher should choose a single case:

- The case is an outstanding example of its kind.
- It can be studied in great depth.
- The researcher has easy access to the case.
- The researcher has experience of the case as a participant and thus has 'insider knowledge'.

(Rule & John 2011: 21)

Case studies represent a situation or a phenomenon that is real and dealing with a situation in a "bounded system" (Rule & John 2011: 19). It is an in-depth empirical study that investigates a phenomenon within a "real-life situation" (Nieuwenhuis 2016a: 107). Data normally derives from "interviews, documentation, direct observation and records" (Zucker 2009: 4). The action of the researcher in a case study is "constructing, recording and presenting facts of a phenomenon" (Zucker 2009: 5). Zucker (2009: 6) represents three terms that is used freely in the scientific and professional literature:

- A case review which is where priority is given to "critical judgment of a case";
- A case report which might refer to a "summary of a case as in medicine"; and
- A case study where it involves in-depth interviews with participants, review of documents, and observations.

In the current study, Zucker's (2009: 6) third example of case study design was applied via qualitative methods, including in-depth interviews, participant observation and personal field notes.

3.4 **Sampling strategy**

In qualitative research it is more likely that the sample size will be small (Cohen, Manion & Morrison 2007: 102). Since a single case study within the qualitative paradigm was selected, "purposive sampling" (Maree & Pietersen 2016: 198) was utilised to identify appropriate participants in order to fit the criteria relevant to this study. By using purposive sampling, participants are "handpick[ed]", depending on specific characteristics required for the research topic (Cohen et al. 2007: 114-115).

The current study focused on how students and teachers at the Mamelodi Magnet School perceive music education as an agent of social development in their community. The following purposefully selected participants formed part of the study:

- two current music students at the school, aged 19 and 18 respectively;
- two alumni music students from the Mamelodi Magnet School;
- the founder of the Mamelodi Magnet School; and
- one music educator currently teaching at the school.

The following table provides an overview of the characteristics of the selected research participants.

Table 1: Characteristics of research participants

Participant	Role	Age	Years of music tuition	Instrument
1	Current music student at the Mamelodi Magnet School	19	8 years	Classical guitar
2	Current music student in matric at the Mamelodi Magnet school, also teaching music privately	18	6 years	Saxophone
3	Alumni music student at the Mamelodi Magnet School	25	4 years of music tuition during school years, after which the participant completed a BMus degree	Recorder, bassoon
4	Alumni music student who received 13 years of music tuition at the Mamelodi Magnet School	25	6 years of music tuition during school education; 7 years of music tuition in post matric years	Violin
The last two participants are older individuals who were – or still are – closely involved with the Mamelodi Magnet School as music teachers				
Participant	**Role**	**Age**	**Music qualification**	**Instrument**
5	Founder and former music teacher of the Mamelodi Magnet School	64	DMus	Piano, Clarinet, Saxophone
6	Current part-time music teacher at the Mamelodi Magnet School	36	Currently enrolled for BMus	Recorder Saxophone

As can be seen in Table 1, all the participants were closely involved with the Mamelodi Magnet School; either as music students and/or as music teachers and tutors. I purposefully selected older participants since they could provide insight regarding the long term effect which their involvement with the school – and its music programme – had on their own lives and on the community. The first four participants were crucial to the study since they all commenced as beginners at the Mamelodi Magnet School and have worked their way up to a high performance skill in the instruments they play. They could therefore provide insight into their lived experiences as learners at the music school, and the ways in which they experienced music education as an agent of social development. Of these four participants, the first two currently still receive music tuition at the school and they both consider continuing with tertiary studies in music at various

institutes. Participants three and four are alumni students from the Mamelodi Magnet School of whom one obtained a music degree and both are currently active professional musicians.

Participant four is the founder of the school and was of particular importance since she could provide insight into the history of the school. Her extended experience provided many opportunities for her to observe the impact of music education on learners from the first day the Mamelodi Magnet School functioned.

The last participant is a music educator currently employed at the Mamelodi Magnet School. This music teacher came from a previously disadvantaged community, equivalent to that of the learners at the Mamelodi Magnet School. She started with music lessons at a young age and her long musical journey with all its challenges and lived experiences – from a beginner to a fully-fledged music educator – could contribute valuable insight and a unique perspective to this study.

3.5 **Data collection techniques**

Multiple data collection such as transcribed conversations, reflective journals and observations are encouraged in order to obtain a greater description and understanding of the participants' experiences of the phenomenon (Creswell 2009: 178). In a qualitative study, methods of data collection may include observations, semi-structured interviews, field notes through a reflection journal, and documents and records. By utilising multiple sources, different views and perspectives may arise from this phenomenon (Creswell 2013: 45). For this study the following three data collection strategies were used:

- Semi-structured interviews;
- Participant observation;
- Reflection journal.

3.5.1 **Semi-structured interviews**

Qualitative interviews provide valuable information and allow the researcher to see reality "through the eyes of the participant" (Nieuwenhuis 2016c: 93). Rich descriptive data that cannot be "collected and be more precise in any other way" can be obtained by this method (Nieuwenhuis 2007: 87). Semi-structured interviews typically have open ended questions to allow the participants to "construct their meaning of the situation" (Creswell 2014: 8).

Successful interviews as a data gathering technique depends on a number of factors. It is important to find the person(s) who is (are) best suitable for this study. The researcher will communicate the aims of the study and obtain informed consent prior to the interview. The aim of the researcher is to understand and also to observe the participants' "non-verbal communication" (Nieuwenhuis 2007: 88).

Semi-structured interviews are relevant to this study. A set of predetermined questions were answered by the participants which also allows for "clarification and probing of answers" (Thomas 2011: 163). Thomas (2011) further explains that semi-structured interviews give the researcher the freedom to "follow up on answers" during the interview. In most small-scale research studies, this is the most commonly used kind of interview. I conducted semi-structured interviews with open ended questions to elicit the views and opinions of the participants (Creswell 2009: 181). My interviews consisted of predetermined questions as well as questions that arose from in the interview which allows the researcher to react to answers from the participants.

The predetermined questions were adapted to fit the study of music education used as an agent of social development and change (Addendum A). Questions were asked to the participants and adapted during the situation in order for the participants to fully express themselves since for five of the six participants, English is not their first language. These interviews were recorded and transcribed verbatim before the data analysis process could commence.

The interviews were conducted at a time most convenient for each of the participants, taking place at the school in a quiet room where I could ensure privacy and safeguard against any interruptions. This allowed participants to respond spontaneously within a "natural context" (Creswell 2013: 45) with which they were accustomed. This informal setting added to a positive and relaxed atmosphere during interviews. Before starting with the interviews, I first explained the topic of my research as well as the participants' rights including that they discontinue with the interview at any time should they wish to do so.

Six participants involved with the music school were interviewed individually at a time that suited each of them. I ensured that it took place in a music classroom where it was quiet and private so that the conversation could not be overheard. This allowed participants to respond spontaneously and honestly. I explained to the participants the title of my study and what my research was about.

3.5.2 **Participant observation**

According to Kumar (2014: 158) much "deeper, richer and more accurate information" can be gained through participant observation. "Unstructured observation" takes place when the researcher immerses him or herself in the social situation in order to understand the complexity of the research context (Thomas 2011: 165). In the current study, I had a dual role of being the researcher as well as that of music teacher (Cohen et al. 2007: 168). This allowed me to gain a better understanding of the individual experiences of music learners within a community music school setting, as well as reflecting on the experiences of student interactions within this teaching environment.

3.5.3 **Reflection journal**

As researcher, I made use of a reflection journal to document teaching situations and to record the behaviours of my music learners whom I observed during weekly music lessons. Key words and sentences were written down to recall what I observed, such as the interaction between learner and music educator or between learners during group sessions or ensemble playing; the musical development of learners; and specific aspects regarding their personal motivation and attitude towards music education. My reflection

journal provided valuable evidence to produce "meaning and understanding" of how music education plays a role in the participants' "social and cultural situation" (Creswell 2009: 181). After each music lesson I wrote down brief aspects regarding the behaviour of the students as well as their interaction and conversations with me. I reflected upon these notes every evening, adding notes where necessary in order to provide me with a glimpse of the day to day experiences of the participants, and from their personal perspective. This technique allowed me to record information and "unusual aspects" as it occurred (Creswell 2009: 179).

3.6 **Trustworthiness**

Within a constructivist paradigm, an "interpretive, open-ended, and contextualized" lens was used to understand the perspectives of the participants (Creswell 2009: 125). According to Spencer, Ritchie and O'Connor (2003: 273), the trustworthiness and authenticity of data refers to the "precision of the results" described in a study. Qualitative validity means that the researcher needs to assure the accuracy of the findings by employing certain procedures (Creswell 2009: 190). Creswell (2009) suggests that multiple strategies should be employed which could enhance the researcher's "ability to assess the accuracy of the findings".

- Holistic account

"Multiple views and perspectives" from the data allowed for a more holistic understanding rather than an "atomistic overview" of the phenomenon being studied (Creswell 2013: 47). Therefore, all efforts were taken to provide a holistic account of what meanings the learners of the Mamelodi Magnet School attribute towards music education in their social context.

- Rich descriptions

"Rich and thick descriptions" provided a better perspective about the settings. With detailed descriptions about the environment and its settings, the results became richer and more realistic (Creswell: 2009:192).

- Discrepant case analysis

Real life situations consist of different perspectives that do not always "correspond with the pattern of a theme". In order to have an accurate assessment of the study, information contradicting the "perspective of themes", were considered (Creswell 2009:192).

- Spending extended time in relevant environment

My role as both researcher and music educator at the school allowed me to be actively involved with the participants and to collect data over an extended period. This provided the opportunity to develop an in-depth understanding of the phenomenon being studied (Creswell 2009: 192).

- Member checking

To validate the data, transcripts of the interviews were provided to the participants in order for them to review the accuracy thereof, and to verify my interpretations. (Nieuwenhuis 2016a: 123). In some cases, follow-up interviews were conducted to ensure that the participants agreed with the specific questions asked such as:

- Do you agree with what you have read?
- Did I, as researcher, understand you correctly?
- Is there something you would like to add?

3.7 **Ethical considerations**

Data collection for a qualitative study means that human respondents are involved and therefore it was of upmost importance to protect their identities throughout the research process. Approval from the Faculty of Humanities Ethics Committee at the university, as well as from the Mamelodi Magnet School had to be obtained before data collection could commence. Since it is especially important to respect vulnerable populations (Creswell 2009: 89) the respondents were assured that there were no risks linked to their participation.

For the purpose of ethical concerns, a letter of informed consent as well as a form to be signed by the participants were designed to explain all research procedures and to indicate confidentiality measures taken (See Appendices A and B). Before commencing with each interview, the specific participant was briefed according to ethical measures required for a study of human participants. The following elements, as prescribed by Creswell (2009: 89), were included in both the letters of informed consent as well as during the briefing before conducting each interview:

- The purpose of the study was clearly stated;
- My role as researcher was described;
- Confidentiality was guaranteed to the participants;
- The participants were informed of possible risks;
- The notion that participation was voluntary and that participants could withdraw at any time was explained; and
- Signatures of the researcher and of all the participants were obtained.

During the interviews and in my personal reflection journal, no names of participants were mentioned. In order to protect their identities and the confidentiality of their responses, numbers were attributed to the participants in the description of the data analysis and findings of the study.

3.8 **Data analysis technique**

Qualitative data can be "voluminous, messy, unwieldy and discursive" (Spencer et al. 2003: 202) since the data may consist of many pages of transcripts; reflections in a personal research journal, or audio- and video recordings. As a result, data reduction is necessary in order to do qualitative analysis. This may involve "thematic summaries […] or […] identification of an overall structure in the data" (Spencer et al. 2003: 202). According to Punch (2009: 173), the motivation for reducing data and displaying it in a different format is to assist with the interpreting process and to enable the researcher to draw conclusions. I therefore prepared the data by transcribing all the interviews, my

reflection journal, as well as the focused observations I made of music learners during the weekly lessons I presented.

Mouton (2001: 151) notes that the emphasis in a qualitative study should be "on the participants and their world-views" rather than that the researcher imposes a set of predetermined theories or ideas onto the data. Qualitative data analysis is "comparative and inductive" in order for common themes or patterns to submerge from the data (Merriam 2009: 268). The iterative process of constantly reflecting on the data while it was being collected and simultaneously interpreted, allowed me to revisit my understanding of the phenomenon and to keep an open mind towards the participants' experiences. This "constant comparative method" was the basis of emerging themes (Merriam 2009: 269).

The second stage of data analysis involved scrutinising the data extensively in order to establish how participants make meaning of their experiences at the music school by considering their "attitudes, feelings and experiences" (Nieuwenhuis 2016c: 99). Such "recurring unifying statements" about the subject of inquiry assisted me in obtaining a better perspective of the research problem. According to Creswell (2009: 189), codes should be assigned to words or short excerpts of text which in order to connect a keyword to the text. It is a process where the researcher can interrogate the data in order to find links between the participants' experiences and specific codes. Through these codes, categories or themes can be developed which are presented as key findings of the research. These themes are also often used as headings in the section of findings in a study. Coding consists of capturing certain aspects of data such as "perceptions from participants", participant activities, my own reflective data and the researcher's comment in reflection journals (Saldaña 2009: 13). Different coding methods are suggested, such as "in vivo" coding (Saldaña 2009: 74). This means that a code is attributed to a phrase or word from the terms used by the participants. Figure 1 illustrates the coding strategy as suggested by Saldaña (2009: 12).
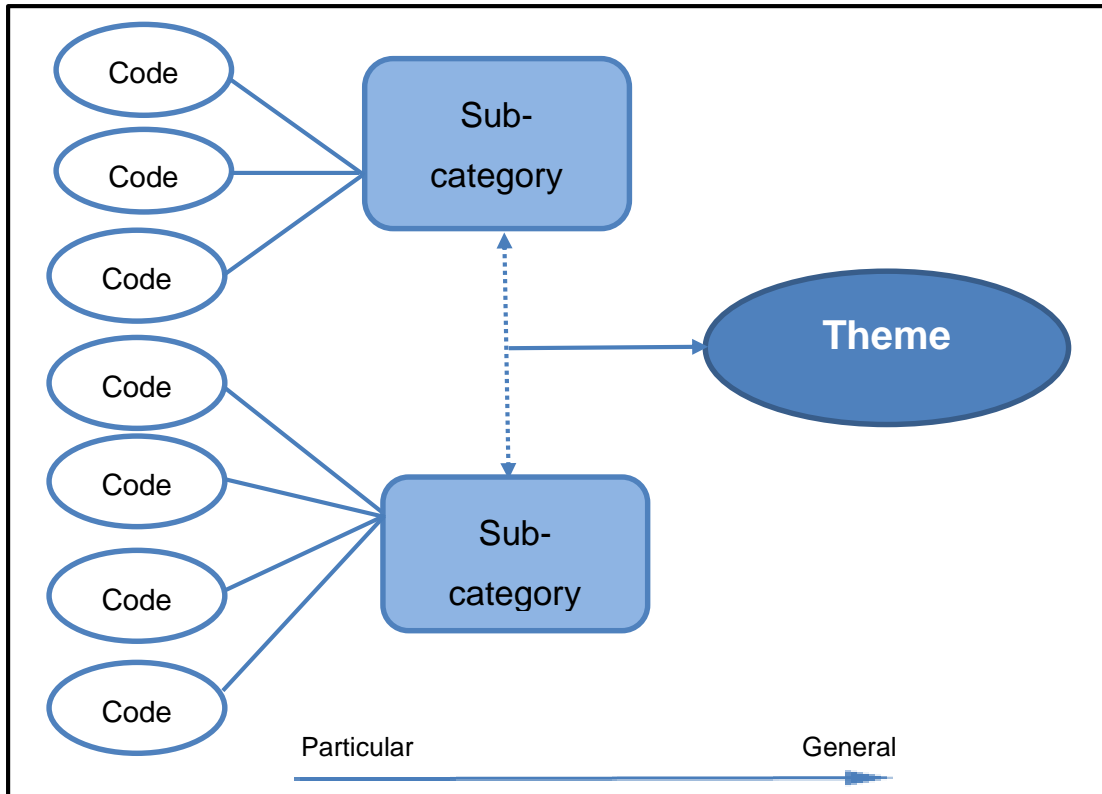
Figure 1: A streamlined codes-to-theory model for qualitative inquiry

(Saldaña 2009: 12)

After collecting and transcribing all the interviews and observations, I had to familiarise and emerge myself into the data it by reading and re-reading it several times (Spencer et al. 2003: 221). Certain words and phrases that stood out to me were highlighted and I attributed it to a code. From the codes, categories were organised that would link certain codes to one another. Further categories were compared to form broad themes (Saldaña 2009: 12) according to which the findings of the study can be aligned.

ATLAS.ti was utilised as tool for qualitative data analysis. This computer program assisted me during the process of data analysis and provided an efficient means to effectively store and locate the data as well as in the process of identifying codes. Additionally it helped in the sorting, organising and categorising stages of data analysis in order to identify the themes (Creswell 2009: 188).

3.9 **Chapter summary**

This chapter detailed the research methodology, including the approach and paradigm from which the research topic was explored. Motivation and contextualisation were provided for the research design, sampling strategy, data collection methods, the trustworthiness of the results as well as ethical considerations applicable in this research. Lastly, the approach for data analysis was explained. In chapter 4, the findings of this study will be described, indicating the different categories and themes which emerged during the data analysis process.

Chapter 4: **Data analysis and findings**

4.1 **Introduction**

This chapter provides the results of the inductive and iterative process which I followed in order to analyse the data. Throughout the process of data collection and transcription, a thorough perusal and reflection on the growing body of information took place, which allowed me to gain an in-depth insight while analysing and interpreting the data. The three main emergent themes all relate to music education as provided within the Mamelodi community. They are:

- Personal value and life skills development;
- Social development and social capital;
- Transformation through music education.

These three themes are interrelated and it is not always possible to separate each to the exclusion of elements within another subtheme or category. An additional nine subordinate themes as well as nine underlying themes were derived at various levels, as can be seen in Table 2 on the following page.

Table 2: Themes and sub-themes identified in the study

Main theme 1: **Personal value and life skills development**

• Subtheme 1.1: Personal value attributed to music education
    o Self-esteem
    o Motivation

• Subtheme 1.2: Life-skills development
    o Responsibility
    o Self-discipline
    o Time-management

Main theme 2: **Social development and social capital**

• Subtheme 2. 1: Learning new skills and competencies
    o Earning an income
    o Music as a future career option

• Subtheme 2.2: Voluntary participation

• Subtheme 2.3: Families and friends
    o Social exclusion
    o Social inclusion

• Subtheme 2.4: Networks and connections
• Subtheme 2.5: Reciprocity and obligations
• Subtheme 2.6: Social norms and values
• Subtheme 2.7: Trust
Main theme 3: Transformation through music education

The flow diagram in Figure 2 below visually illustrates the relationship between the different themes and subthemes. As can be seen, music education provided at the Mamelodi Magnet School is placed in the centre circle of the flow diagram since it acts as main catalyst in this case study. The circle midway between the inner and outer circles – with arrows reaching outwards – includes the first two main themes; personal value and life skills on the right half of the circle, and social development and social capital on the left half of the circle. The relevant subthemes for each of these themes are also shown in the middle circle, indicating how all these aspects influence the final, outer circle namely transformation taking place as a broad outcome and result of all the other themes combined.
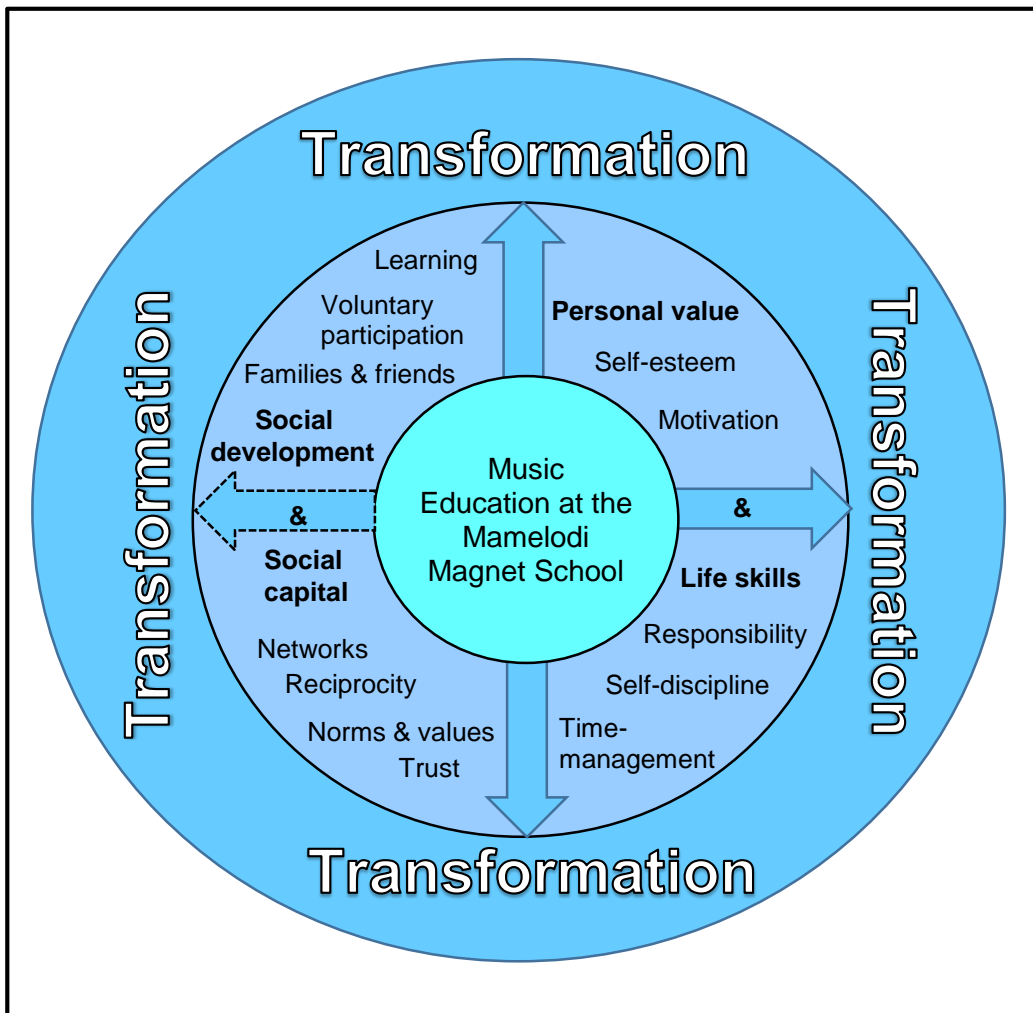

Figure 2: Flow diagram of themes, subthemes and interrelationships

The first theme emerging from data analysis is personal value and life skills development which occurs through music education. All participants commented on the way in which their involvement at the music school affected them personally, beyond the realm of music participation.

4.2 Main theme 1: Personal value and life skills development

Active participation in music leads to numerous personal benefits which adds value to an individual's life, and evidence of this could be found throughout my daily reflections after lessons, as well as during the process of data analysis.

4.2.1 Personal value attributed to music education

Sub-categories related to personal value attributed to music education include self-esteem and motivation. Responses from the participants are provided to verify each sub-category.

4.2.1.1 Self-esteem

During the research project, I came to realise the importance of how music contributed towards the music students' personal development and growing self-confidence. The weekly music lessons where I acted as participant observer and music teacher, enabled me to discern aspects related to the growing self-confidence in learners. There was, in particular, one girl who started music lessons with me. She was extremely shy and communicated with difficulty. It seemed that she had no friends, sitting in a corner while waiting for her music lesson every week. As the weeks went by, I noticed a gradual improvement in her overall well-being. I was surprised to see that fellow music students accepted her as part of their music group, and this initiated the development of self-esteem. Over the six-week period she became more self-assured and it was evident that she gained more confidence to be part of a group of music learners, something that gave her a special identity.

Additionally, I observed how learners progressed and developed their practical skills on their instruments, being proud of their accomplishments after each week's practicing. As

the weeks passed, beginners would become more comfortable during their lessons and would communicate and interact with ease in conversations.

While collecting data through face-to-face interviews, I noted that three of the participants – who were or are still music students at the school – remarked on how music positively shaped their self-esteem. Only after this perspective did they mention additional factors contributing to their personal development and music skills. The first participant, however, commented how music was a challenge and caused him to be ostracised by his peers, and how this had a very negative effect on his self-confidence.

> The biggest challenge that I faced had had to do with name calling because […] a person who doesn't know, is seen as a blind person. They [my peers] saw me as just another guitarist and started calling me names because I was different from the rest of them. Well, having been called names is very, very bad for a person's confidence and self-esteem and this seems to apply to me as well. (Participant 1)

After a time, and through sheer determination and resilience, this student continued with music lessons which resulted in an inner change regarding his self-esteem:

> So it has been a very self-esteem-boosting hobby and [it made me] very confident. […]. It really, really, really built my confidence as well. (Participant 1)

> It [the music lessons] has extremely improved my self-esteem and my confidence in the things I do'; whether it's academically or it has to do with music. (Participant 1)

Interpreting this finding indicates that personal development could be the first aspect of positive transformation before social skills and benefits can develop. The following verbatim quotes from the participants indicate aspects related to the development of their self-esteem.

> [Music education] gave me a sense […] of just the confidence to know what I want. And, yes, just to have the self-confidence to tell my mom

that: "Listen, I am not studying medicine, but music". It gave me confidence in myself that I can do this. (Participant 3)

Music has changed me 'big time'! I was a scared little boy, afraid to talk, but as soon as I started with music, it changed me. (Participant 4)

The founder of the school made specific reference to one of the learners at the school and how she experienced a change in his personality due to his involvement in music:

We had we had "Sipho", a dear, a dear boy. Quiet as anything. He doesn't say a word. He used to attend his violin lessons very regularly. And one day the principal came to my office and he just greeted […] and then he said: "So by the way, I just wanted to tell you that Sipho […] was this absolute quiet little boy sitting right at the back of the class, and all of a sudden this child, this learner just popped into a positive person with so much self-esteem! And he has actually moved up to sitting right in front of the class. (Participant 5)

Referring to a very shy and nervous music learner at the school, the school teacher I interviewed made the following comment about a shy girl who started music lessons:

Everything was different then [after she started with music]. I remember when I had to call her to go play the exams; one of the teachers said: "Yo, I am glad this child is doing music, because ever since she has started with music everything in class is going well with her and she is able to raise up her hand and answer questions." She is not as quiet as she used to be, […] she is very confident. (Participant 6)

4.2.1.2 Motivation

Music has the ability to motivate the music students to achieve something better in their lives; to experience the joy of music and to be acknowledged for their music talent. This aspect was especially significant in the impoverished area where this study took place and it was evident that music adds focus to their lives; a worthwhile activity and skill motivating them to work hard to achieve something.

> To know that, to learn that when you work hard, there is no way that you can practice a day – five or three hours a day – and not be good. (Participant 3)

> Instead of chilling in the streets with our friends, you will be at home practicing music and or studying at the same time. So, I would say that music is a very valuable hobby or a privilege to have in the community, especially for the kids. (Participant 1)

> At first, I was a person who really didn't do anything. I just came to watch TV. […] Generally my life, it [music] changed my life from being, I can say, a bored person to extra curious, if I can say that, yes. (Participant 2)

4.2.2 **Life skills development**

As soon as learners register for music lessons at the school, they are soon faced with new life-skills that they have to learn, for example:

- To take care of their instruments, to keep it safe and in good condition;
- to arrive on time for their music lessons or events at the school;
- to inform the music teacher should they not be able to attend a lesson or other event;
- to organise transport for themselves when having to perform at a concert;
- to schedule time for practices before attending the next music lesson;
- to auto-discipline themselves for regular and effective practice sessions at home.

All the above aspects relate to life skills which include taking responsibility; being self-disciplined; and developing time-management skills. In the following sections, these aspects are illuminated with verbatim quotes to indicate evidence of each.

4.2.2.1 Responsibility

Throughout the data collection period, it became evident that responsibility is part of life skills development for learners as well as being an inherent part of becoming a musician.

They firstly need to acquire a responsibility for their music instruments, realising that it needs to be taken care of and protected against damage; they secondly learn the skill to always be aware of their instrument at all times, for example when taking it with them to school or to other performances to avoid any loss or stealing thereof. I thirdly noticed how students develop a sense of accountability regarding the playing of their instruments, taking responsibility for their progress and being proud of their accomplishments. Participants indicated how it was necessary to be responsible during the course of their music lessons and making optimal use of the opportunities provided. The following verbatim quotes reflect participants' views regarding responsibility as part of becoming a musician.

> So it [music education] teaches you responsibility and also to take care of your instrument. Your instrument needs to be clean, you can't lose it and it gives you the responsibility to look after something and also the responsibility of practicing" (Participant 3)

> I think the biggest one [skill learnt through music education] is responsibility, to know that it's up to you, and if you want to improve, it's up to you. (Participant 3)

For the successful functioning of the music school, all music students should take responsibilities to regularly attend their lessons and to take good care of their instruments. When learning an instrument at the Mamelodi Magnet School, each learner receives an instrument which they can take home to practice on. This means they learn to take care of it and to be responsible for its condition and safety. Most of the learners at the music school's parents or guardians would not remind them to attend their music lessons or performances, or to take their instruments along with them, neither would they encourage them to practice at home. These learners therefore have to learn a vital life skill early on in this process and that is that they have to take responsibility for their own progress.

As a music teacher at the Magnet School, I often experience that newly enrolled learners do not inform me if they cannot attend a lesson. In order to avoid such irregular attendance, one of the first aspects that I need to teach my students is that they should

take responsibility to regularly attend lessons, and should they not be able to attend, to inform me of their absence timeously. Since the concept of individual lessons are new to the learners, they are taught awareness to appreciate the time set out especially for them and to utilise these opportunities for their own benefit.

One of my music students was invited to perform for an event which resulted in this student handling all the organisational aspects regarding this performance very effectively and independently: Organising his own transport; communicating with the organisers of the event; being professional and courteous in his conduct, and to arrive on time for the performance, were all part of the performance. Learners from affluent areas might have parents who assume these responsibilities. However, it may be schooling in resilience and life-skills that the learners at the magnet school have to manage such activities themselves and to take full responsibility, teaching valuable life-skills of independence and accountability in the process.

> [Music] gave me a sense of responsibility […]. So it teaches you responsibility and also to take care of your instrument. Your instrument needs to be clean, you can't lose it, and it gives you the responsibility to look after something. (Participant 3)

> [Music] also [gave me] the responsibility of practicing. (Participant 3)

> Now, the rest of them [from the first group of learners enrolled at the school in 2003] turned out to be absolute responsible adults. (Participant 5)

4.2.2.2 Self-discipline

In my observations I noticed how the music students learned to understand – after a certain time – that practicing their instrument is vital in order for them to gain skills and to develop musically. I observed how learners progressed by practicing consistently, indicating how they took their music tuition seriously and was disciplined in ensuring their own progress. During the interviews it was evident what importance discipline and commitment plays to the participants regarding their music participation. It seems that

discipline instilled during music lessons has a positive impact not only on the lives of the learners in a musical environment, but also in their lives within the community.

> I practiced every day for an hour and 30 minutes, every day. So that's why I am in grade 8 level, I think. (Participant 2)

> It came from the discipline and the lessons I learned in music that helped me to be more disciplined within myself. (Participant 3)

> They [music teachers] taught me […] also about the discipline that came with it. […] Discipline, 'cause it still has the impact in in my life that if you want something, […] you also work hard. (Participant 3)

> Music has changed me big time […]. Soon as I started with music, it changed me, it gave discipline (Participant 4)

The last two participants – the founder of the Magnet School and a teacher at the school – made specific comments related to the discipline required to learn music, and how this life skill impacts the lives of the learners at the school:

> Starting first of all with their discipline, their self-discipline, that is as clear as daylight. That has a total impact on them as humans. (Participant 5)

> If I look back, particularly to those first children, I call them our first students, how they turned out to be and even a year or two later, how they have changed in a totally different, disciplined human being. It is […] mind boggling, it is really, really mind boggling! I can only ascribe that to the disciplined music education that they received there [at the Magnet School]. To learn an instrument. They just had to be disciplined. (Participant 5)

> It's a discipline, music. (Participant 6)

The founder of the music school reflected how it was a long process of instilling a sense of commitment and self-discipline into some of the learners, since not all of them had

such an inner drive. Her second comment refers to how rewarding it was to see how students would grab the opportunity and progress through dedicated commitment:

> Not all of them are [committed]. They are also children, so you do get children that are not committed that needs to be called upon and say: "if you don't come", you know, "we [expect you to come]." Of course you get that. (Participant 5)

> Their commitment; they have to be committed […]. The ones that persevere, it is just absolutely phenomenal to see the change in them. (Participant 5)

It is evident from all the above responses – from both students and teachers at the school – that music education provides numerous opportunities to develop self-discipline and commitment. They all referred to the notion that music demands discipline, dedication and hard work in order to grow as a musician and to achieve success in life.

4.2.2.3 Time-management

During interviews, some participants mentioned how time-management intertwines with responsibility, such as arriving on time for a music lesson. Through music education, students learn the responsibility to plan their time-schedules so that they have time to practice in order to progress. In my reflection journal I made notes after regularly observing how learners would take initiative and organise practice sessions outside my classroom which, in some cases, would become a team effort. A number of learners playing the same instrument would practice the same piece together as a group before attending their lessons, adding to the development of effective time-management skills. The following verbatim quotes provide additional support for this theme:

> It [music] gives you […] the responsibility […] of time-management; to know that I really need to practice from now on. Until then I have to study." (Participant 3)

> So the kids will know what time should they go to my classes and then what time do they have to do certain things. (Participant 6)

> Yes, I think it [music] has, like I said, the lessons that you learn about
> […] what's good, and to know what you have to do, and to get what
> you want to get, and also just the thing of time-management,
> (Participant 3)

> Because immediately after school they have extra something to do
> and after music they will remember they have to do their homework,
> so it doesn't give them any spare time on their hands. (Participant 6)

4.3 Main theme 2: Social development and social capital

Social development is an important part of being human. Analysis of the data revealed that the themes related to social development of students are closely linked to social capital, which is a significant by-product of music participation for the students at the Mamelodi Magnet School. Several indicators of social capital, as described in chapter 2, emerged from data analysis and are illuminated in the following sections.

4.3.1 Learning new skills and competencies

Music education allow for a variety of new skills and competencies to be developed, such as that each student learns to perform on an instrument as well as gaining music theory knowledge. Moreover, music provides lessons by which the students can get to know themselves better:

> It came from […] the lessons I learned in music that helped me to be
> […] true to who I am. So it really, yes, it really, it really impacted my
> life in a huge way. (Participant 3)

> The lessons that they [youth members] learn in music, and what it
> could do for them." (Participant 3)

Participants view music as a possible way of earning an income; as well as providing future career options. These sub-categories are described in the following sections.

4.3.1.1 Earning an income

Earning an income through music seems to play an important role in the Mamelodi community where the school is situated. During the interviews, participants mentioned how music financially benefitted their families. After progressing to a certain level of proficiency in their instruments, students from the Mamelodi Magnet School regularly participate in music competitions where they often receive prize money. Furthermore, many students perform at concerts or play for corporate events, generating an income from it. From my experiences at the school as teacher for the past eight years, it became evident that music tuition created several opportunities for students to travel to different places to perform, "playing music and making money" (Participant 4).

> I also played at the Unisa wind ensemble for which – playing at their concert – they paid me. (Participant 2)

> There is also working opportunities as I can put it, and again at our band – marching band – they also pay us where we play for funerals, weddings, yes, and others. (Participant 2)

Many of the advanced students act as tutors and teach music to beginners from the community and these pupils pay a small fee as a sign of gratitude and respect.

> I sort of teach young boys where they pay a little something now to help me. (Participant 2)

> So I at first I taught them [youngsters from the Mamelodi community] for free, and as time went on, 'cause I am in matric and currently don't have time, I teach them, so I only said that if they only want to come to their lessons and show appreciation they can pay me something, or I talk to their parents to pay me something to show appreciation and that's what happening now. (Participant 2)

Some of the learners would win prize money during a music competition and confirmed that this financial input permitted them to help their families with every day needs such as buying food.

So I have something to buy bread and more things for myself, 'cause I couldn't get many things before I started with music. […] But now that I know of music, then I can go play somewhere and get something […] and also in the competition that I won before, […] I saved up and I invested it. So now I can say that if there was no music in my life, then I don't think that I would have something like money for my home. (Participant 2)

Now to those who have music as their special gift, they can now study music in the university and get proper jobs, live proper lives. (Participant 1)

[Music] pays my studies and provides me financially for my family." (Participant 4)

4.3.1.2 Music as a future career option

Music education allows possibilities for a future career in music, which often starts with recognition at an early age. By being given opportunities to develop his passion, doors are opened for tertiary education at a variety of institutions:

I have auditions for the University of the Free State; I also have a selection test at the University of the Free State and an interview that will help me. I also have the same things for the Potchefstroom University, North-West University and also I wish to apply at the Stellenbosch University, which means I have three auditions to complete at three different Universities, and I also have Eisteddfod Competition to work to. I also have theory Grade 5 exam, and Grade seven practical exam. Also I have [the] Unisa Competition as well. (Participant 1)

In spite of criticism and ridicule, this music student reflected how his life changed and how he obtained career possibilities through being involved at the Mamelodi Magnet School:

Those people [my peers], most of them are engineers and doctors [but] they never finished their studies. I finished my studies, I graduated nearly top of my class and I had so many more opportunities than those who studied engineering and medicine. (Participant 3)

The founder of the music school as well as one of the music teachers made several comments regarding success stories related to music students of the Magnet School, and how career opportunities were shaped through their music education:

> Yes, he [a former music student] was employed and he could support his family. I, met his dear mother, a wonderful lady, she was a teacher but she passed away very, very soon after I have met her. So my student was in the position to support his family. He had a younger sister. So he was left with this little sister still at school and he could […] support her with the salary that he at least got from the police band. (Participant 5)

> So they [music students] got a little bit of an income. […] They are teaching on a Saturday and they get well paid by Unisa. So it was […] a bit of an income and of course that school is still going, it's still going very well. (Participant 5)

> They can make something out of themselves and even they can make a little income for themselves. (Participant 6)

> We have, if I can call it 'produced', five learners that went professionally into music and if we can count another learner as well, actually it's six, and she is at the moment making big name in the singing industry. (Participant 5)

4.3.2 Voluntary participation

A key indicator of social capital is that individuals voluntarily choose to take part in certain community activities. The participants in the current study mentioned how music education was opened up to them and that it was freely available to all learners in the Mamelodi community. Their inner drive and "having a passion for music" (Participant 1) led them to enrol at the music school:

> But I mean, the opportunity that I need to do music, as soon as the opportunity came, I took full advantage of it, and it is something I am really good at, and I worked hard. (Participant 3)

> My friends were choosing the wrong paths by using drugs, alcohol and standing on corners. But I asked them [...] if they want to live this way or not, and then they came to learn music. (Participant 2)

This respondent emphasised the importance that students should become involved in music education out of their own choice, and that, if they were committed, "especially if you get students who take full advantage of the opportunity" (Participant 2), it could have a huge impact on their lives.

The music teacher at the school had similar experiences as a school child, wanting to become involved in music education out of her own choice, but had a difficult time to convince her parents that it was a worthwhile activity:

> Unfortunately, like myself, my parents didn't understand: Why did I want to do music? Because they never saw it as a career or something that can help me put food on the table. (Participant 6)

4.3.3 Families and friends

Most of the learners from the music school are youngsters from the age of ten up to adult students. It seems that friendship forms an important part of the lives for school-going learners. However, peer-pressure and resistance from family members regarding their interest in formal music training are rather obstacles at first in the process of learners becoming involved at the Magnet School. Where one would expect support and understanding from family and friends, learners were ostracised and experienced feelings of social exclusion. However, an alarming aspect emerged through data analysis namely that music education – especially in the formal and classical tradition presented at the school – at first isolated the learners from the community rather than integrating and connecting them to their peers and families. The social exclusion as experienced by the participants is discussed as sub-category, after which social inclusion is described as a positive outcome which only happened after extended resilience and effort from the music students.

4.3.3.1 Social exclusion

During the interviews it became apparent that learners at first struggled with many challenges of negativity against their involvement with formal music education at the school. Learners whom I taught reported how they had conflicts with their parents who did not accept that they wanted to do music lessons during the afternoons. Parents often considered it as a waste of time without the potential of future career opportunities. Most of the participants seemed to agree that this negative attitude towards music would also be a result from lack of knowledge and misunderstanding of the potential of music education in the community. Unfortunately, due to these circumstances, many learners abandon their music education in due course of the year.

> Social challenges; those were a lot. I think it was one of the biggest things most of us had to overcome, 'cause when you are black, you're from a'kasie' local, it's what they call it, and you are in to a local school. (Participant 3)

Most of the respondents mentioned how parents, family members and peers have little tolerance towards the music education offered at the school. Students often have to face negative comments and criticism from their parents and families; peers and friends; as well as from adult community members who do not appreciate music for its innate potential, or for its rewarding career opportunities.

The following bullets all refer to perceptions of the participants according to social exclusion they experienced from different members of the Mamelodi community. Each bullet is supported by verbatim quotes from the participants.

- Perceptions of the participants regarding peers and friends' views

> With the recorder and as a little boy, it was really detrimental to myself and self-esteem, because not everyone knew the recorder. So, when I was practicing outside, my peers who were passing by, they would laugh at me thinking that I am crazy or I am stupid because they didn't know what I was doing. (Participant 1)

But their [my peers] thoughts are that we are wasting the time. (Participant 2)

So they [my peers] are like, when you go to university, they say: "I am going to be a doctor, or engineer, and I will earn this much money". And "As a musician", they say: "Ah, what are you going to do, busk at the corner of the robot?" (Participant 3)

They [my peers] didn't like what I was doing, 'cause they thought it was a waste of time. (Participant 2)

- Perceptions of the participants regarding their parents and families' views

Well, I first started by heading home. They [my family] were always against the fact that I practice a lot 'cause because I was making noise. By then I didn't know how to control my sound. So they were always making a fuss, I am making a noise, they can't listen to TV, they can't listen to music, there is nothing they can do 'cause [of] me practicing. Well, a few months after I started with music, they wanted me to stop with music lessons and I told them that I would, but I didn't, so I was going against their will. (Participant 2)

Their [my parents'] perceptions were really sceptical, but, like I said, I had the music confidence". (Participant 3)

Sometimes parents don't know how to guide us in the right way 'cause they are also caught in the cycle. So I mean, if someone gets opportunity and they take full advantage of it, it changes not only their lives but their parents' perspective of how their kids can have good lives and do something positive instead of doing negative things. (Participant 3)

So parents are very sceptical [about music education]. I think more education is needed to give the parents, to show them (Participant 3)

- Perceptions of the participants regarding adult community members' views

And then yet again, […] I think that the community, the way they see music is a way to get the children of the streets, […] but then they don't really know that one could go to varsity. That's why they don't

encourage us to do music in varsity. They always tell us about medicine, engineering, one of those things." (Participant 1)

Well of course, when one speaks [about] music to an adult, the only thing that the adult think is that of performing on stage. I don't really think that they think you get a Master's Degree in music. So they definitely think of music as more of a hobby, and a time waster to a person who is doing matric or something. (Participant 1)

- Perspectives from music teachers at the Mamelodi Magnet School

Music is not a career at all and that boils down to the fact that music is part of their [the Mamelodi community] culture. So they sing all the time; they dance all the time. So now, how on earth could you make a career by singing or dancing? So to them it makes no sense whatsoever to have a career in music. (Participant 5)

So we are experiencing that also in the Mamelodi community; the lack of support from the parents. They do pay little tuition [fees] that we offer – we ask for [a small fee]. But then, that's all they do, they don't support their kids because it's the lack of understanding what music education can do or bring to their kids. (Participant 6)

- Perceptions of peers and the community regarding classical music

It became evident that classical music and formal music education is not appreciated in the Mamelodi community, and that learners had to overcome several social obstacles to persevere with their music tuition. Learners would learn to read Western classical notation and build their music repertoire, thereby opening up possibilities for their future entry into tertiary institutions. However, the community members are not familiar with Western classical music, preferring popular music and jazz, and therefore the music students are often ridiculed or mocked because of their choice to be involved with this type and style of music. Some of the participants mentioned how they were teased by their peers because they studied classical music. Having first-hand experience of the positive effect and the value which Western classical music has added to their lives, the music learners seemed to overcome this.

I think it [classical music] was something new to them. They are not used to it. I think so. (Participant 4)

The perception of the black community towards classical music, per se, not just 'cause they really, like, […] understand jazz, 'cause it's a cultural thing, but as soon as you branch out and say: "No, I am not a jazz musician and not a DJ, but a classical violinist or classical flautist", they start calling you names and it's 'cause – not that they do purposely – it's just that they don't understand. (Participant 3)

I mean, a friend of mine who played violin, they use to tease him a lot. Thank God they never hurt him, but they teased him a lot. But, if you have the drive, it doesn't matter what the people say, you just carry on. (Participant 3)

The following participant used terms such as 'ancient songs' or 'traditional songs' when referring to the formal classical music training offered at the music school, because that is the way friends and family members view classical music and sees it as a waste of time:

Most [other learners] think that this [music] is 'uncool', if I can use the word. 'Cause, […] first when we start playing music, we play ancient songs and most[ly] classical [pieces], then they [other learners] sort of don't approve with the fact that what is traditional songs [classical pieces]. What is playing now – I don't know what to use – but the songs that are popular now, their thoughts are that we [music learners] are wasting time. (Participant 2)

However, the same participant mentions the epiphany he personally experienced regarding the true meaning of classical music, stating:

If only they know what, really, [classical] music does. (Participant 2)

The above responses indicate the level of resilience learners need to persist and continue with their music education so that they could eventually reap its benefits. It was also important for them to become socially included in the community, which is described in the following sub-category.

4.3.3.2 Social inclusion

During the interviews, all participants seemed to agree that with time, family and friends slowly changed their negative attitude towards a more positive outlook and better understanding and acceptance of the learners' choice to be actively involved with music education. The gradual acceptance, social inclusion and connection within the learners' families and the broader community was noticeable.

> She [my mother] saw that I changed, and after seeing the change, then she encouraged me more on practicing." (Participant 2)

> But she [my mother] didn't think of, of teaching music as a career. She mentioned something. I remember she said: "Why didn't you become a teacher?" Then I was like, "I can become a teacher but to teach music." And that way her concept changed again, that, "Oh, you can make a living out of music?" (Participant 2)

The following participants made similar comments regarding their parents' changing attitude after they started doing well in music:

> But when I got home with a gold certificate and a pink slip, that's when it changed. She [my mother] started to support me. (Participant 1)

> Yes, definitely, she [my mother] started to support me to focus on music and to practice." (Participant 4)

> Now, they [my parents] are starting to engage more and they see the backgrounds and the outcomes from us going overseas and to see how we learn music. So they are getting more interested." (Participant 4)

> So we have concerts annually, and the band, and she is always there. She [my mother] sometimes goes and help if we need help, maybe to raise funds or something. So she supports what I am doing. And, well, the community as well, they also [support me], not liking the fact that I was doing music at first. (Participant 2)

Like for example, I have a lot of friends who were very rebellious, and as soon as they started with music and we went to Unisa exams and got certificates and they did really well, their parents – having seen them in a different light – [realised] that they can actually be good kids. (Participant 3)

But, of course, through education, things do change […]. One of my students, his parents were absolutely dead against him in music, and he eventually convinced them that there is a future in music, and that's really, really what we want to do. And of course, now the end result is that, hopefully, he will eventually then qualify as a musician." (Participant 5)

During my observations I noted that ensemble playing created new possibilities for learners meet new friends with different backgrounds and cultures. In order to make an ensemble effective musically, learners have to develop tolerance and accommodative skills to collaborate as a team. Friendship also develop during ensemble lessons but particularly when learners arrive for individual lessons. Learners playing the same instrument or who receives music tuition from the same music teacher seem to create strong bonds between them and would arrange collaborative practice sessions.

I think socially – because young learners, teenagers, they always want to fit in somewhere – they come [to the music school] and make friends and they started to socialise on something that they both want, something that they have in common. (Participant 6)

The music teacher from the school commented how music forms part of the daily lives of the community; how music is integrated at every occasion. The skills which the music students learn at the Magnet School enable them to make music on more levels and to play on their instruments on many occasions to collaborate and interact with members of the community.

They [the music students] form a group and have gigs and they perform. […] In our community, when we are happy, we sing; when we are sad, we sing. (Participant 6]

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They [the music students] can go perform at funerals, weddings, stuff like that. (Participant 6)

They know that [making music] is common for them and then they can start […] their own groups and making music, and then that it gives them also freedom to express themselves. (Participant 6)

Music students contribute to the larger community by being involved in communal activities such as playing at church or during social gatherings. Through music involvement, members of the Mamelodi Magnet school have a bond and former students continue to socialise, getting together to make music:

I have friends, especially male friends, that, if it wasn't for music, I have no idea where they would be. And most of them are still playing now, even if they are professional [in other careers]. It's something that we still talk about, and it's nice to see that most of them still have their instruments and they practice now and then. (Participant 3)

The Mamelodi Magnet School provides a safe and mentored environment where learners experience a sense of belonging, and if they are able to persevere, they can experience social inclusion within their families and the wider community. The founder of the school commented how the school shaped a unique space and place for learners of the community. Learners would go to the music school every afternoon of the week, even if they did not have their music lessons on all those days, since they could practice their instruments and socialise with other learners instead of being on the streets or going home. This was also highly valued and appreciated by some of the parents of the community:

Well, the few [parents] that I came in contact with […], it's not a lot but there were a few parents that we had contact with and they were absolutely filled with gratitude to say thank you very, very much that their child has something to do now and that their child is [at the school] every afternoon. Because you must remember, these children –whether they had music lessons or not – they still came every afternoon to the music school. (Participant 5)

Meeting new friends and creating friendships seem to a create social environment of assurance and acceptance between the learners'. During participant observations which I recorded in my reflection journal, I noted a particularly shy girl who started music lessons early in the year. She had little confidence and struggled to communicate with me and her peers, showing almost no emotion on her face. She tended to speak very softly; hardly audible. As the weeks passed, however, her fellow music learners invited her to join them while they waited outside my classroom for their individual lessons. Eventually she started to talk and laugh with her fellow music learners, becoming more comfortable in her music lessons as well by participating in conversations with me. During lessons, her fellow music learners would be present in the classroom to encourage her while I taught her at the same time. Through music making and interacting with supportive fellow music students, this particular learner progressed from an unsociable introvert into a talkative, smiling person, indicating positive development towards gaining more self-confidence.

Social interaction seems not only to touch the lives of the music learner, but also its entourage such as family and friends. Friendship and tolerance would commence from inside a music environment which would finally spread outside towards a larger part of the community. Music provides an avenue to communicate and to learn how to share emotions, as is evident from the following quotes:

> Mentally it [music] gives them [the music students] power to know themselves better, to know how to express themselves. (Participant 6)

Referring to another very timid and shy girl who were enrolled at the music school, the music teacher (participant 6) made a comment indicating how music has helped the girl socialise with other pupils at the school:

> It was a girl and she had a lot of potential in music and with music. [In] my communication with her, I sort of brought her out of her shell. She is [now] socialising with the kids. (Participant 6)

The music students interact in a very special way within the Mamelodi community, being role models and sharing their knowledge and passion for music with other children in the community:

> And then yet again, we are [role models]. I think that the community, the way they see music, is a way to get the children off the streets. (Participant 1)

> As everybody says, you must get the kids out of the streets. So, music, the way I see it this year, it has attracted a lot of […] children who are […] not yet so matured. So having them growing up in music when they reach their adolescent stage, they won't, they won't fall for all the negative things that their peers [do], who are not in music. (Participant 1)

Regarding friendships, I observed how music pupils would learn to tolerate and appreciate differences between each other, such as different cultures and social status. During the interviews, the participants clearly expressed the importance of friendship and how friendships through music clearly contributed towards their social development. The following participant shared his experiences as a young boy before he started to do music, and how he struggled to fit in or have like-minded friends:

> I was just a little boy, so I didn't really know much about life as a whole. So having the smart kids at school being chosen, me not being one of them, I wanted to be one of them because I wanted to be their friends because anybody wants to be friends with the 'cool' kids. (Participant 1)

This soon changed when the same learner started music lessons and learned to play a popular instrument like the guitar. He fitted in and was surrounded by admirers, which was a boost for his feeling of self-worth:

> But then, since I have changed to the guitar, everyone became more interested in me. Everyone wanted to be with me, everyone wanted to fit in my level. (Participant 1)

The following participants feel strongly about music friendships forming and such students becoming role role-models to the youth in the Mamelodi community:

> Well, I didn't have many friends then, so it changed my life, 'cause now I have people who I will talk to. […] We sort of need more people [music students] to make friends. (Participant 2)

> I am just thinking, like with my life, but a lot of my friends' life, most of them that studied music with me – even to this day which is 13 years later – most of us are still friends. So music is not just about playing but also about like developing your own family outside your family. People that help you, people that you can do stuff with. I mean, people who studied music back then, they still some of my closest friends. (Participant 3)

> When they are advanced, they start doing ensemble work and then they see that they are both on the same group which means they are on the same level and then they start communicating and making friends immediately after. (Participant 6)

In some instances, the music tuition learners received at the music school had a negative influence on their friendships with other learners not involved with music, as can be seen in the following quote:

> Some of my friends just got jealous of me going overseas, playing music and making money, so our friendship didn't last forever. Those were the challenges. (Participant 4)

4.3.4 **Networks and connections**

The small and intimate community of teachers and students at the Mamelodi Magnet School creates a unique network of support and connections, and learners would be introduced to ensemble playing and performing opportunities. As the following participants noted:

> If you want something, you really surround yourself with people that can help you. (Participant 3)

There has been a lot, I mean I have had the opportunity. Like I said, I really worked hard and in a couple of years I managed to audition. I mean I went to university of Pretoria and my first year I got thrown in the orchestra of the university which was a great opportunity […] to be sitting in a professional orchestra was really amazing and also with the youth orchestras; it opened my mind. (Participant 3)

Practical music skills open up doors of performing opportunities, including travelling and meeting people from different cultures and new places where performances take place. Many of the participants confirm that, once they start performing at a certain level of proficiency, it opens many more doors to them such as participating in orchestras. These ensemble groups or orchestras often travel to different places such as Europe for performances or concert tours. Travelling exposes them to experience different ways of living, to explore the world, and to gain a broader perspective of life.

In my reflection journal, I noted that most of the beginner students usually remained in the area where they lived and went to school without opportunities to explore areas beyond their community. Student mobility is usually restricted to public transport within a certain radius in the community. They seldom – if ever – have prospects of travelling.

During the interviews, the participants confirmed that, once they reached a certain level in their instrument, opportunities arose allowing them to participate in various musical performance events and competitions and to explore new places and to be exposed to new people from different communities and cultures.

The opportunities, meeting other young students from other countries, and […] other local neighbourhoods. Actually, you hear about their stories and how far they have come and also to get the opportunity to travel and just, ya, meet new people and have new experiences and open your mind about how big the world is. (Participant 3)

Travelling overseas opens up connections with international musicians and friends, as well as seeing the world in a broader perspective:

Yes, I have some friends overseas. I got some new friends. (Participant 4)

Yes, it [music] gave the opportunity to play on concerts, gigs and travel to overseas for the first time through music. (Participant 4)

[Through travel I realised] how good the world [is]; and not as bad as […] what people tell us in the neighbourhood – how bad the world is. So, it's just nice thing that, ya, how I benefit from that. I think apart from the opportunity having a profession, the biggest one is the opportunity to see life in a different light, to understand that you are not confined to whatever neighbourhood that your grew up [in]. The world is so big and better than to what we were brought up to believe. (Participant 3)

4.3.5 Reciprocity and obligations

The music school is a space where reciprocity is stimulated by the common goal of music. I often observed my students practicing together outside my classroom in an amicable and supportive atmosphere, being willing to teach new pieces to each other, and where more advanced learners assisted the beginners.

Their sense of achievement motivated them to share their skills, and a spontaneous system of tutoring ensued where they were teaching fellow music learners in order to assist them to provide additional support and encouragement to others. Some of the students feel that they want to help other youngsters in the community stay on the right path so that they could also reap the life-changing benefits of music education. There is evidence of students willingly and voluntarily helping younger learners.

I had friends – who weren't my friends but I made them my friends – 'cause I thought that they are going out of my hands; they are choosing the wrong path. And I sort of talk to them on how music can change a persons' life, like mine. (Participant 2)

Yes, absolutely! They, yes, they were caring for one another. I also told you that, the older ones which very eagerly helping the younger ones; if he's battling on recorder or the violin, and even in between the older ones, they would help each other as well, and that to me is something that I don't find in our own [more affluent] community. (Participant 5)

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The following participants shared their views on how music changed their lives, and that, through music, opportunities are opened so that they can give back to their families and the community, thereby changing their lives positively:

> You can go further with music and do whatever you like with your music, and then change your life and the lives of your family as well. (Participant 1)

> So I talk to them [youth in Mamelodi] and that only if you want to change their lives, they can follow me. They can come and see what I am doing. If they like it then they can go through this world and maybe it can change their lives. So that is what really happened and I can say that they are better people than before. (Participant 1)

> Well, as I said before, yes I have, currently, I sort of teach young small boys, 'cause I mean the ones who are in grade 7, grade 8, well grade 6, grade 7 and grade 8, I take them the most 'cause it's when peer pressure starts. So to change their lives for the future I have to start with them now. (Participant 2)

> Well, it [music] didn't only change my life, but also my family, how we used to live and the sort of things we do, 'cause at home my mother works long [hours] 'cause my father doesn't work. He is home now. We have problems here and there. But now [...] I sort of help them in my family [..], I could improve the way my family used to live. (Participant 2)

4.3.6 Social norms and values

Learning to understand unwritten laws of social norms and values, such as acting with courtesy and respect towards others, are vital aspects to create a positive fabric within any community. Some learners attending the music school for the first time had a lack of general courtesy or good manners towards others. They often do not have good role models at home, or live in families where both parents are absent. At the inception phase of the Mamelodi Magnet School in 2003, many of the learners were unruly and socially maladjusted:

This is a major point, this is absolutely a major point. They were from our very first students, the very unruly ones that we had our nightmares about. That particular group – absolute nightmares! They were stealing and 'you name it'. (Participant 5)

One of the basic life-skills that form part my role as educator at the school is to teach and explain the importance of good manners and courtesy to others. It became evident as the weeks passed how good manners became part of the students' quotidian lives. The advanced learners at the school are good role models which the beginners emulate, and they are all proud to identify with the music school and the social norms by which it is governed. As time passed, for example, it became evident that it was important for learners to notify me should they be absent from a music lesson, and that they always tried their best to be on time and courteous towards me and others. The following quotes reflect social norms and values which developed as a result of music education at the school:

The ones that persevere, it is just absolutely phenomenal to see the change in them. And it's like, if they are quite different from the other learners in the same school, you can spot them. You can really, really spot them with good manners. Yes [sigh], it's really very noticeable. (Participant 5)

They [my friends] are choosing the wrong path and I sort of talk to them on how music can change a persons' life, like mine, and we sat down 'cause they were starting things like smoking, drinking, going out at night, sitting at corners. So I talk to them and that, only if you want to change their lives, they can follow me. (Participant 2)

Yes, yes, because I didn't mention before, but I was also growing in that path, the wrong path. I nearly went to drugs and those other things, but after coming to music lessons, that changed. (Participant 2)

In the end of the day, learning an instrument is a way to keep […] children busy, off the streets, of course, [laughs], […] to keep the children off the streets. (Participant 1)

In some instances, however, if there is not sufficient self-discipline, motivation and commitment for individual learners to continue their music education, the opposite could happen:

> The opposite I saw, the guy was playing music, and then stopped music and he started using drugs. (Participant 4)

4.3.7 Trust

One of the key indicators in social capital is trust. However, this was not a prominent subtheme in the current study and could only be identified in a single participants' responses, signified by the phrase "how much faith she had in me": Through music, this learner felt that the teacher had faith in his music abilities and trusted him to take the music instrument home:

> I was playing the recorder at the tender age of twelve. My teacher always greeted me with a smile. I was sent home with my music instrument after my first lesson. Although I was young, what she had done showed how much faith she had in me. Thanks to my teacher, I will soon be a professional musician. (Participant 1)

For the above learner, the trust that the teacher put in him gave him self-confidence to continue on the path of hard work and dedication towards a better future for himself. The lack of more evidence of this form of social capital is a matter of concern and further exploration is necessary to interpret this finding.

4.4 Main theme 3: Transformation through music education

The last theme, transformation through music education, can be viewed as a broad outcome of all the other themes and subthemes. Being involved with music – both as a learner and as a music educator in the specific setting and context of an urban South African township – becomes a way of life and transforms the individual as well as the community.

As previously discussed, music students seem to notice how their personal and social traits positively develop during the course of their musical journey. Not only does music transform music learners into confident, self-assured and responsible young adults; it has a positive impact on the entourage of music learners, family, friends, and the wider Mamelodi community.

Being enrolled at the Mamelodi Magnet School for extra-curricular music lessons means that students are exposed to a new way of thinking, experiencing life through the lens of music. The following verbatim quotes provide evidence of how the music teachers at the school shape the lives of their students, contributing towards a holistic education and teaching more than music:

> They [the music teachers] taught me a lot of things, not just about music, also about life and how you live. […] I think the lessons were of working hard and once you get and opportunity, you seize it with every living chromosome in your body. Basically life lessons I learned, […] 'cause it still has the impact in in my life (Participant 3)

> It [the music lessons] has always been a blessing, the way I see it. (Participant 1)

> So having children [start music lessons] at a very young age can help them grow a passion for music in their lives. And then [you] can go further with music and do whatever you like with your music, and then change your life and the lives of your family as well. (Participant 1)

> I nearly went to drugs and those other things, but after coming to music lessons, that changed. (Participant 2)

> Like, no matter [where] you were when you start, it [music education] gives you the hope. (Participant 3)

> We [friends from the music school] don't really talk about music lessons, but about lessons we learned ín music lessons. Just how to live life and to think about the future. It opens up your brain, your mind, to so many other things. […] If you didn't have the opportunity for music, your brain would not be open to other possibilities. (Participant 3)

[Music education is] something that taught me also to stand for what I believe, and to do for what I feel is right for me. (Participant 3)

Three of the music students used almost identical phrases during their interviews, reflecting how music education can 'change lives':

Generally my life, it [music education] changed my life. (Participant 1)

So, ya, it [music education] changes [you] a lot, especially the males. (Participant 3)

It's quite big [the influence of music education], 'cause not only it will change their lives, cause I grew up in Mamelodi and I kind of understand; a lot of kids would choose to do wrong things, 'cause it's the only thing that we are faced with and bombarded with. But their parents' perspective of how their kids can have good lives and do something positive instead. (Participant 3)

Even now, it [music] still changes my life. (Participant 4)

I think music can change lives. Most of children are into drugs, nope, alcohol; so I think through music, kids can change through music and be a better person. (Participant 4)

According to the following extensive comments offered by one of the interviewees, music education provides meaning, discipline and identity to learners:

If they are taught the discipline you learn from music, in that time in youth years, they won't have any problems like peer pressure or bad things, 'cause they know who they are. (Participant 3)

They [children in Mamelodi] don't choose to be bad, it's just that they are surrounded by bad things. As soon as they get the opportunity to be good, they learn; they turn their lives around. (Participant 3)

'Cause it [music] changes your mind, it teaches you discipline, responsibility, stuff that you need pretty much, you need in everyday

life. So, I think yes, every school in Mamelodi, actually from every crèche in Mamelodi, music education should be something that the child has an opportunity to experience. I'd rather have a child saying: "No, I am not interested in music", than having a child that is interested and not having the opportunity. (Participant 3)

I am a prime example [of the impact of music]. I was not a rebellious kid or a bad kid, it was just I was also living in a moulded type of, my brain was moulded into thinking that, if you are successful, you have to be a doctor or a lawyer. I wanted to be a doctor, I thought I wanted to be a doctor all my life. (Participant 3)

Music as a subject, it should be available in pretty much every school from actually primary school and not only high school. All the way from primary school. If all kids are taught from young age, (Participant 3)

Music education has the potential to "groom" the learners "for the future to know that they can make something out of themselves" (Participant 6). The perspectives from the founder and teacher at the school reflect similarities regarding the impact of music in the lives of the music students:

Even a year or two later, how they have changed in a totally different disciplined human being. It is it is mind boggling. It is really, really mind boggling. (Participant 5)

'Dimpho' [one of the first students at the school] had this vision that she is going to initiate and open up her own music school. (Participant 5)

Because […] now, with a lot of drugs on the loose and then the kids are having access to the drugs. Music is helping them a lot. (Participant 6)

I feel it [music] empowers them and it makes them better pupils […] as my goal is to get them away from the streets. It does that, it develops them because when we are in music, we don't only teach them music but we are giving them a better ways of living. (Participant 6)

4.5 **Chapter summary**

Music in the community seems to nurture personal development but it is also an agent of social development and transformation. The analysis of the raw data revealed that music education is a highly influential catalyst in the lives of the music students at the Mamelodi Magnet School. Three emergent themes were identified namely personal value and life skills development; social development and social capital; and lastly, transformation through music education. Additionally, nine subthemes and nine underlying themes were identified and described, each supported by verbatim quotes from the respondents. The following chapter will conclude the study by offering a discussion of the findings to contextualise the themes within the larger academic debate, as well as providing recommendations for further research.

Chapter 5: **Findings, discussion, recommendations and conclusion**

5.1 **Introduction**

This study explored music education as a means to provide social development in an impoverished community. However, it soon became apparent that there are several more layers of benefits and values which can be attributed to participation in music within such a community setting. This chapter concludes the study, offering a synthesis of the findings of the study as well as a discussion of the analysed data in relation to other literature. Additionally, the research questions presented in chapter 1 are answered. Finally, some recommendations and topics for further research are outlined.

5.2 **Findings**

The findings are discussed by referring to the three main themes namely:

- Personal value and life skills development;
- Social development and social capital;
- Transformation through music education.

5.2.1 **Discussion of theme 1: Personal value and life skill development**

It became apparent that the students perceive their personal development as a result of music tuition at the Mamelodi Magnet School on various levels. These include the nurturing of their self-esteem and confidence. Similar findings are found in research by Devroop (2012: 3) amongst disadvantaged youth members in South Africa which revealed that music education led to "increased levels of self-esteem, optimism, happiness and perseverance". Similarly, Creech, Hallam, McQueen, and Varvarigou (2013: 91) refer to "active group music-making within community contexts" as an important strategy to positively influence the well-being of participants, which is embodied through regular concerts and ensemble performances at the music school.

An inner drive and motivation to work hard to improve their music skills was identified as a vital aspect regarding successful outcomes for music learners at the school. This correlates with Hallam et al. (2012: 21), who noted that when individuals work hard in order to achieve and to gain competency, these aspects enhances motivation. According to Seligman and Csikszentmihalyi (2014: 286), 21st century theories in psychology do not view individuals as "passive vessels" but as "decision makers" who can choose their own paths in order to become skilled and accomplished in their endeavours. This corresponds with the current study namely that music students at the Mamelodi Magnet School are motivated and committed individuals, taking responsibility for their own progress and achievement.

Extra-mural tuition in music does not only consist of learning to play an instrument but provides an educational platform where learners' knowledge and skills are developed and refined, giving direction and motivation through purposeful, artistic and uplifting activities.

5.2.2 Discussion of theme 2: Social development and social capital

Most of the learners showed great improvement in social skills such as creating friendships, caring for one another, collaborating and working in teams. The music school in Mamelodi offers some unique opportunities for learners to gather together as friends, to share and support one another in gaining music skills, and to socialise. Hallam et al. (2012: 161) indicate that "making friends" and "learning and developing music skills" are attributes linked to community music activities. Although Mamelodi has many residents and large numbers of youth, there is little cohesion in the community and students my feel lonely and alienated (Seligman & Csikszentmihalyi 2014: 287). However, through shared aims of music performances and activities at the school, a sense of belonging (Hyyppa & Maki 2003: 772), collaboration, and friendship emerge. Being socially included in the Mamelodi community takes time and resilience of the music students, corresponding with the findings of Welch, Himonides, Saunders, Papageorgi, and Sarazin (2014) regarding the social inclusion that singing provides.

According to Koniordos (2008: 320), social capital involves "a network of permanent relations of mutual acquaintance and mutual recognition" amongst community members. This corresponds with the unique and close community created at the school. Music education becomes the means by which social capital spontaneously manifests through interaction and collaboration. Roffey (2013) describes school communities where social capital is nurtured as being "inclusive […] where there is a shared vision and purpose that gives meaning and motivation to all students". This reflects the aims and goals instilled at the Mamelodi Magnet School.

Six of the eight indicators of social capital as identified by Langston and Barrett (2008) were identified in the current setting namely voluntary participation; networks and connections; families and friends; reciprocity and obligations; norms and values; and learning. Learners share knowledge with one another, explore different cultures and develop social cohesion. Networks and connections are nurtured while learners benefit from participating in performances, which often offer opportunities to travel and to be exposed to different environments and communities. The more advanced learners gain opportunities to perform for various events within or outside the Mamelodi community, often providing them with financial income. After learners reach a certain level of technical skills on their instrument, a multitude of performing opportunities are available and made possible through school initiatives. Learners often start their own ensemble groups to play for different events in and outside their community, permitting them to earn an income. In this sense, music benefits these learners financially as well as allowing them to support their families, such as to contribute towards accommodation and nourishment. Several learners succeed in auditioning for orchestras which provides them the opportunity to perform and to travel abroad, thereby discovering new countries with different cultures, discovering new horizons outside their community.

Where Langston and Barrett includes membership of faith-based organisations as an indicator of social capital, this finding did not emerge in this study. Another significant finding is that trust, a clear indicator of social capital as suggested by Langston and Barrett (2008), only surfaced to a very small degree namely a single comment from only

one participant in this study. A study focusing on this aspect would add more understanding of this finding, which I suggest in the recommendations for further research in this chapter.

5.2.3 Discussion of theme 3: Transformation through music education

As data collection and analysis progressed, I became increasingly aware of the difficult circumstances for the learners within the Mamelodi community, and how their lives were often rife with negative influences, crime and drugs, with little support from family, peers or the wider community, reiterating the findings from Voges' research (2016: 2). It was heartening to see the music students' resilience and the extent to which they had to persevere with their music studies in order to change the perceptions of their families and peers regarding the value of formal music education. Benard and Slade (2009: 357) investigated ways in which effective and long-lasting changes can be made to improve schools and communities, which reflects circumstances at the Mamelodi Magnet School where teachers are intimately concerned with the wellbeing of their music students:

> [T]he only effective approach to improving schools' and communities' […] was to ask the youth themselves how they knew if an adult at school or in their community cared about them and believed in them, as well as what opportunities they had for meaningful participation (e.g., […] to do things that made a difference in their school and community).
>
> (Benard & Slade 2009: 357)

The music school offers a variety of meaningful participation opportunities, including weekly music lessons, even daily sessions in a safe and mentored environment where learners interact with other music learners by practising together. Because of the one-on-one relationship during instrumental music tuition, learners experience that the music teachers care about them and are concerned about their wellbeing and progress.

5.3 Answering the research questions

The secondary research questions are smaller steps in order to gain perspective and insight regarding the main research focus, therefore they will first be answered.

5.3.1 **Secondary research questions**

- How do past and present students at the Mamelodi Magnet School perceive their personal development through involvement with music education?

An important aspect emphasised throughout the participants' responses was the significant personal growth they experienced over the period of their music tuition at the music school. Music education serves as a fundamental tool for emotional support to learners with difficult circumstances. I observed a certain fulfilment, proudness and establishment of identity amongst learners. Music education in previously disadvantaged communities seems to have a great positive impact on personal growth which permits learners to enter the journey of adulthood with more perspective in their lives.

- What does the music school offer learners in the Mamelodi community?

With its focus on music education, the school offers unique opportunities to develop talent, skills and knowledge in learners from the Mamelodi community. Additionally the school becomes a safe environment and place of belonging to the learners. By supporting the notion of continued education and lifelong learning, the school presents music tuition to older students who wish to continue their education and who may eventually contribute valuable skills and personal investment to the community.

The unique interaction between the music teacher and music student does not only focus on teaching the fundamental aspects regarding playing an instrument. Mentorship and guidance are key factors influencing the relationship between the music teacher and the learner. Many students in the current study come from difficult backgrounds. The music school is an environment where they can express their emotions and seek for guidance.

Annual concerts are held at the music school providing opportunities for the community to appreciate and recognise the hard work and talent of these learners, thereby uplifting their self-esteem and confidence.

5.3.2 **Main research question**

- What meaning do learners attribute to music tuition as an agent to social development within the Mamelodi community?

Music education equips the learners with adequate personal and social skills benefitting them as individuals as well as to shape them as empowered citizens in the community and in the country. Many of the alumni learners from the music school chose to further their studies in music, resulting in professional musicians earning an income from music. A new music school in the community was established by an alumni learner. The ripple effect of the new music school adds additional extra-mural activities for learners in the Mamelodi community while it generates work opportunities for musicians.

The positive feedback from the participants regarding the provision of music education in a previously disadvantaged community is greatly encouraging and rewarding. The goal of the music school is to inspire, to instil knowledge and to generate future expectations for children in the community. Taking a broader perspective, the music school reaches further than benefitting the learners themselves; it benefits the community and provides success stories and optimism to other learners and families, which is a step in the right direction towards social transformation.

5.4 **Limitations of the study**

Some data collection strategies posed difficulties and were not within my control. Certain learners struggled with consistency in attending music lessons. It seems that such absences were often due to family conflict, for example where some learners needed to take care of their younger siblings after school. This made it difficult to assess and observe some learners accurately. Additionally, the music school only owns a fixed number of privately donated music instruments which are lent to music learners to practice at home. These instruments often need repair or maintenance, and limited funds

are available as supplied by the Gauteng Department of Education under which auspices the school is managed. This resulted in some learners who, due to their instruments becoming damaged during the time of data collection, unfortunately had to terminate their music lessons. Lack of resources and limited funding from governmental institutions certainly reflects the current situation in South Africa. It affects and limits the opportunity for a wider selection of learners to receive music education.

A better understanding towards the perceptions of music education from the parents' perspective could have contributed to this study. However, difficult circumstances in Mamelodi, such as safety, limited opportunities to access parents, and travelling challenges, made this beyond the scope of the current study and is an aspect that deserves further exploration in another study.

5.5 Recommendations: Music in disadvantaged communities

I realised in this case study that there was an extensive necessity to create awareness amongst important institutions about the active involvement and considerable positive impact music schools, thus music education, can have on learners from previously disadvantaged communities in South Africa. With sustained financial support, as suggested by Brand (2016), Bowen et al. (2010) and Voges (2016), community music programmes such as music schools in marginalised communities could reach out to far greater numbers of learners, thus contributing to enhanced educational development.

There is considerable potential for developing collaboration between music schools in previously disadvantaged communities and various universities. Music schools could be nominated as feeder schools located in different strategic areas that could serve as an educational platform for learners to prepare their tertiary studies in music. With a proper infrastructure and financial support from governmental institutions, such as the Gauteng Department of Education, music schools could function at a much higher level of efficiency.

On a smaller scale, I have realised that many music schools in previously disadvantaged communities need proper resources such as a sufficient number of music instruments, music stands, sheet music and proper venues for music activities and ensemble work. Not many community music programmes or Magnet Schools function with proper equipment, thus negatively affecting the quality and efficiency of music tuition. Through proper nurturing and support, as well as implementing a sustainable financial model, music tuition could flourish and reach a wider participation rate in marginalised communities.

5.6 Recommendations for future research

In order to extend the current study, I recommend that future research should be conducted exploring the possibility of collaboration between music schools and universities in South Africa. All learners in South Africa should have the possibility and opportunity to receive music education in a properly equipped environment for music education.

Some topics for further research could include:

- Examining the extent to which extra-curricular magnet music schools can be expanded in marginalized communities in South Africa;
- Exploring the extent to which trust, as an indicator of social capital, can be nurtured through music education in marginalised communities in South Africa;
- Investigating the development of music foundation programmes in collaboration with universities as preparation for learners from disadvantaged communities to enroll as music students at tertiary level;
- A comparative study investigating the structure and implementation of El Sistema in Venezuela and current outreach music projects in South Africa.

5.7 **Conclusion**

The importance and necessity of music education to children in previously disadvantaged communities should be a significant priority for progress towards a more content and fulfilled community. During my eight years of music tuition at the music school, I could observe how learners were eager, enthusiastic and thirsty to learn and accumulate knowledge. Although there were many challenges such as finances and logistics for a non-profitable music school, the outcome of an initiative like a music school is clearly positive. The learners are showing great interest to be involved in extra mural activities. Music education is an educational platform offering many social and personal benefits to learners on a very broad spectrum. Learners are not only actively involved in music making in the afternoons, but also developing social and personal skills by interacting with their peers and working as a team. Apart from music that is offered to learners, a music school could be viewed as a platform for a community to gather and form social relationships, share knowledge and to create cultural bridges which could enhance social capital, the well-being of a community.

A former student from the Mamelodi Magnet school successfully completed his matric, after which he continued his music studies at tertiary level. He is a motivated adult and has a mature aim and vision for his life in which he is already giving back to the community and inspiring young learners through music education:

> Music teaches you about life and […] it opens your brain to so many things. I think it opens a part of your brain that I don't think any other avenue can do like sports, not academics. It's more. I think it's one thing that combines your mind, body and soul, if you can put it that way. So it's more of a life journey… (Participant 3)

Music education has great potential to reinforce positive personal and social development as part of a student's holistic schooling. Music education could be the key to unfold a student's life journey, filling it with creativity, dreams and hope.

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Appendix A: Letter of informed consent

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Music Department
Faculty of Humanities
Tel (012) 420-2316/3747
Fax (012) 420-2248

Dear participant

Re: Invitation to participate in research study

Study title: Exploring music education as agent of social development in Mamelodi, a community in South Africa

As a master's student at the University of Pretoria I will be exploring the impact of music education on learners in the Mamelodi Magnet School. You are invited to speak to me about your experiences of being involved in music education at the school. I aim to conduct a face-to-face interview with you which will take place at a suitable time and venue which is convenient for you. The interview will be audio recorded.

Your participation in this study is entirely voluntary. You may withdraw from the study at any time without negative consequences. Your name will not be used in the study and information will be treated with strict confidentiality.

I will be using pseudonyms in this research. The data gathered from the study will be stored securely at the University of Pretoria for a period of 15 years. If this data could be relevant for any further studies your permission will be sought before this takes place.

I would greatly appreciate your participation in this study. If you are willing to take part in the study, please complete the attached consent form.

Please feel free to contact me if you have any questions or queries.

_____   _____
Nathalie Roue (Researcher)   Dr Dorette Vermeulen (Supervisor)
Email: nathalieroue.za@gmail.com   dorette.vermeulen@up.ac.za
Cell phone: 083 391 1643

Appendix B: Informed consent form

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Music Department
Faculty of Humanities
Tel (012) 420-2316/3747

If you are prepared to participate in the study, please sign this form

Study title: Exploring music education as agent of social development in Mamelodi, a community in South Africa

- I understand that I am agreeing to be interviewed.
- I understand and agree that I will be observed during lessons and performances. (music students only)
- I understand that the data collected will only be used for this research study, that my identity will not be revealed, and that information will remain confidential.
- I know that I may withdraw at any stage without any negative consequences.

I give my permission for the interview session to be audio recorded.

| Yes | No |

I agree to participate in this study on this _____(day) of _____(month) _____(year).

_____   _____
Signature of participant   Signature of researcher

Participant details: _____

_____

Appendix C: Semi-structured interview schedule for music students

1. When did you start music lessons?
2. Why did you want to start with music lessons?
3. What instrument(s) do you play and in which grade are you in your instrument(s)?
4. How many music lessons do you have per week?
5. What is the duration of each lesson?
6. Tell me about your experiences of music lessons at the Mamelodi Magnet School.
7. How do you think the lessons at the music school have affected your life?
8. What specific effects do you think your involvement with music had on your life?
9. What are your thoughts about the value of music lessons in this environment for other learners in the community?
10. What challenges have you experienced in your social environment since you started with music?
11. In what ways are/were your family and community involved in your music lessons? Please explain, e.g. describe if you experienced support for example, and if this changed over time.
12. Please tell me more about the working opportunities there are for you in music.
13. What is your view of the statement: 'Music can change one's outlook on life'?
14. In what ways do you think music education can make a difference in the lives of children in Mamelodi?
15. Tell me about your current music activities.
16. What was the reaction of your family and friends when you decided to make music your career?
17. In your opinion, how do you think the community feels about music education?

Appendix D: Semi-structured interview schedule for music educator

1   For how long have you been teaching at the Mamelodi Music School?
2   What instrument(s) do you teach?
3   What is the duration of each music lesson?
4   Please describe your post as music teacher at the Mamelodi Magnet School (full-time; part-time; group teaching; individual instruction; etc.)
5   What does it mean to you to teach music in a previously disadvantaged community?
6   In your view, how do your learners benefit from music education?
7   How do the families of your music learners view music education?
8   In your view, what are the benefits of music education in a previously disadvantaged community?
9   In what way – if any – do you think you are making a difference in the lives of your music learners?
10 What difficulties have you experienced as a teacher in Mamelodi?
11 To what extent – if any – do you extend your musical relationship with your music learners outside the classroom?
12 How can the community of Mamelodi benefit from music education?

Appendix E: Semi-structured interview schedule for founder of the Magnet School

1 In which year was the Mamelodi Magnet School founded?

2 How many music teachers were employed when the school opened?

3 How many students were interested to start music lessons?

4 How did you handle the provision of music instruments? E.g. were there enough instruments at the school or did the parents buy instruments?

5 Please describe the conditions of the surrounding area that you were teaching in.

6 What was your first impression of the music learners when you started teaching in Mamelodi?

7 In what way was music lessons influenced by language barriers at that time?

8 How did learners respond to music lessons at the school?

9 What was the interest in music from learners within the community?

10 How many music teachers are employed currently?

11 How does the Mamelodi Magnet School function in terms of music lessons?

12 In your experience, in what way does music education affect the learners?

13 Tell me about the challenges you have experienced in the Mamelodi Magnet School over the years?

14 Most of the music learners come from difficult backgrounds. In what ways have this affected their music lessons?

15 How have you experienced parents' and caregivers' views regarding music education?

16 Please describe some personal development traits in music learners which you may have noticed over the years.

17 In what way – if at all – do you think has this school contributed towards the broader education of the music learners?

18 In what way do you think the Mamelodi Magnet School can contribute to the labour force and music industry of South Africa?

19 How many music learners from this music school are currently professional musicians? Please elaborate.

20 Please describe your role and experience of teaching at the school.