The Value of Choral Singing in a Multi-Cultural South Africa

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A mini dissertation submitted in partial fulfilment of the

requirements for the degree

MMUS (Performing Arts)

University of Pretoria

Department of Music

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Pretoria

September 2007

I have thus become aware that in our meetings with other persons, cultures, countries or continents we always find ourselves confronted by new questions. In Africa multiculturalism is functional, and it is functioning. If we want to make it function in the north we would be well advised to study ethnicity in Africa also from this perspective, as an asset and not necessarily a problem. This could help us understand in what situations and under what conditions multiculturalism works as enriching a peaceful interchange.

(Palmberg 1995:10)

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ABSTRACT

If singing in a choir could lead to people being healthier, happier and better citizens overall, then there is great value to choral singing in South Africa as well as the rest of the world. Social capital or social "networking" finds great flourishing in choral setups and the aim is to research how the social capital of participants is developed through choir singing and what the significance of musical hobbies is in the progress and expansion of trust associated with the community. A multicultural approach is necessary and allows for an insight into the knowledge of social capital in various cultural contexts.

Singing in a choir is no longer seen as merely an extra curricular or hobby. Choral singing (singing in parts) adds great value to the life of the individual and this ultimately affects the people associated with the singer. The study investigates the motivation for people wanting to sing in choirs, and whether these reasons vary from culture to culture. A background of the main cultural identities in South Africa is discussed, allowing for the grouping of choirs into various language groups and cultural groups.

Social capital forms the backbone of this research and the connection between singing and health; trust; and happiness are explored. Results indicate that choir singing is a priority in a chorister's life and that the main motivation to sing is too socialise and develop musical skills. Choirs play a decisive role in the construction of unity as a collective and independence as an individual. Questionnaires were distributed across various cultural groups within South Africa in order to collect information. Reasons for wanting to join a choir and the impact of music on the individual and on the greater community are all scrutinized. The value that music has on the life of the individual is significant, and the journey to this happiness is easily obtainable.

Keywords: Social capital

Multicultural

Nguni music

Sesotho music

English choirs

Afrikaans choirs

OPSOMMING

Koorsang verleen groot toegevoegde waarde tot die gemeenskap in Suid-Afrika sowel as die res van die wêreld omdat koorsang tot gesonder, gelukkiger, en beter mense lei. Sosiale kapitaal of sosiale ontwikkeling floreer in koor samestellings. Die doel van hierdie studie is om die sosiale kapitaal en die deelnemers aan kore te ontwikkel deur koorsang. Voorts om te bepaal wat die rol van musikale stokperdjies in die ontwikkeling en vestiging van onderlinge vertroue binne die gemeenskap speel. n Multikulturele benadering is nodig om voorsiening te maak vir insig en kennis van die sosiale kapitaal in die verskillende kulture van die "Reënboognasie."

Koorsang kan nie alleen gesien word as slegs 'n buitemuurse aktiwiteit of stokperdjie nie. Koorsang (die sing van verskillende stempartye) voeg groot waarde by tot die lewe van die individu en beïnvloed uiteindelik die mense wat met die sanger assosiëer. Die studie ondersoek die motivering van mense wat in kore wil sing en verder die redes waarom hierdie motiverings sal verskil van kultuur tot kultuur. Die agtergrond van die verskillende kulturele identiteite in Suid-Afrika word bespreek om vir die groepering van kore in verkillende taal- en kulturele groepe voorsiening te maak.

Sosiale kapitaal vorm die ruggraat van hierdie studie en die verband tussen sang en gesondheid, vertroue en geluk word ondersoek. Resultate toon dat koorsang 'n prioriteit word in die koorsanger se lewe en dat die hoof motivering van sang is om te sosialiseer en om musikale vermoëns te ontwikkel. Koorsang speel 'n belangrike rol in die vestiging van selfvertroue en onafhanklikheid van die individu. Vraelyste is versprei tussen die verskillende kulturele groepe in Suid-Afrika om inligting te versamel. Redes vir deelname aan kore en die impak van musiek op die individu en die groter gemeenskap word ondersoek. Die effek van musiek op die lewe van die individu is omvangryk en die reis na hierdie geluk is maklik bereikbaar.

Sleutelterme: Sosiale kapitaal

Multikulturele

Nguni musiek

Sesotho musiek

Engelse kore

Afrikaanse kore

1. THE VALUE OF CHORAL SINGING IN A MULTI-CULTURAL SOUTH AFRICA

1.1 Introduction to the Study

Before 1994, the segregation laws of apartheid grouped each cultural identity together. There were schools for white children, and schools for non-white children. There were also schools for the Afrikaans learners, and schools for the English learners, and there were only a few dual medium schools. The non-white pupils were divided as far as culture was concerned. South Africa is a multilingual country. Besides the country's eleven official languages, many others, such as European and Asian languages are spoken. Diversity in South Africa, amongst others, is represented in the array of languages spoken in that country.

The cultural identity of schools has steadily evolved over the past twelve years. This has had an impact on choral singing in schools. In South African schools, there are white Afrikaans choirs as well as white English choirs. Similarly, the black populace has their own choirs divided according to their cultural identities. There are choirs that are multicultural and include a variety of different cultures within a single group.

In 2004, a research project about the cross-cultural approach to the meaning of choral singing in different communities was launched by Professor Jukka Louhivuori, from the University of Jyväskylä, Finland, funded by the Academy of Finland, and as far as it is known, it is the first of its kind. This study is a cross-cultural approach, mainly between Finland and South Africa. One of the important issues that were investigated in this research is the aspect of the development and consolidation of trust between members of a choral society. The study shows that in order for constructive music making to take place, trust between choral members is a prerequisite. The mental health of choral singers was compared to people who engaged in other social activities such as sports, and people who did not engage in social activities at all. Although the results of this specific aspect have not yet been scientifically proven, there is an indication that people who engage in

choral singing are of better mental health than others. The study shows that choir singing in Finland and South Africa is the most important community activity in a choral singer's life. Another important observation made from this study is that social activity proved to be more important in some choirs than musical activity. This goes to show the importance of choral singing as a communal activity where people can engage on a social level.

It is remarkable to note how many researchers in different fields of study are investigating the important connection between the well-being of people and community based activities or networks, such as singing in a choir. "Researchers in such fields as education, urban poverty, unemployment, the control of crime and drug abuse, and even health have discovered that successful outcomes are more likely in civically engaged communities" (Putnam 1995: 66). Community based activities, be they social, cultural, or economic, create a wealth that cannot be measured in monetary value. This wealth is referred to as *social capital*. Social capital refers to the resources available through networks; either personal or business orientated. "The *social* in social capital highlights the fact that these resources belong to the community and not to the individual" (Baker 2000: 1).

1.2 Problem Statement

The main research question of this study is:

> What is the value of choral singing in a multi-cultural South Africa?

Sub-questions:

- What is social capital in the South African context and how is it connected to the role of singing as a communal activity? (Chapter 2)

- How does the concept of social capital link up with aspects like choristers' health and the imperativeness of trust in adult communities, and what role does trust play in community singing in adult choirs in South Africa? (Chapter 3)

- What are the primary factors that bring people together to sing? (Chapter 3)

- Are there important character and social issues that make people want to sing communally? (Chapter 3)

- What are the reasons for people of different cultural groups to belong to choirs? (Chapter 4)

- What are the social dimensions of choral singing in South Africa? (Chapter 4)

1.3 Aim of the Study

The research aims to answer questions about the value of choral singing in South Africa. Cultural and social differences within different adult and student choirs will be investigated. The angle of this study is a cross-cultural approach and has as its departure point the research done by Professor Jukka Louhivuori from the University of Jyväskylä. It differs from the study done by Professor Jukka Louhivuori, in the sense that it will intensely focus on only South African choirs. It will thus be a South African cross-cultural research project.

1.4 Research Methodology

The following research methodologies will be utilized:
- Literature Study
- Questionnaires (See Appendix A)

Quantitative data will be collected for this study. (Data will be processed into a computer using a SPSS data program.) SPSS has become a leader in predictive analytics technologies. SPSS is used in virtually every industry, including telecommunications, banking, finance, insurance, healthcare, manufacturing, retail, consumer packaged goods, higher education, government, and market research. People use SPSS predictive analytics

software to anticipate change, manage both daily operations and special initiatives more effectively, and realize positive, measurable benefits.

A questionnaire seemed the best manner to collect data from choirs in South Africa. The questionnaire was an extension of the research done by Professor Louhivuori which helped keep a connection between the two research projects. Literature study is imperative for any research and an oblivious method of obtaining vital information for the purpose of research.

All choirs used for this research were adult and student choirs. Several choirs have been identified for the completion of the questionnaire. Choirs have been identified according to their main cultural identity. Choirs from across the cultural range such as the Rheinberger Chamber Choir (Afrikaans), EPC Mamelodi Choir (Sotho), Liberty Choral (Sotho), Calvary Methodist Church Choir (Tswana), John Wesley Choir (Tswana), University of Pretoria Choral (Zulu) and the Chanticleer Singers (English) were asked used to partake in completing a questionnaire so that the data about the status of choral singing in South Africa today can be analysed. Information will be collected by means of a questionnaire. The questionnaire is divided into five main sections. Firstly it is imperative to the study to have background information on all choristers that complete the questionnaire. This includes information on the race, age, gender, ethnicity, occupation and education of the participant. Choristers also need to state what hobbies they participate in because this will help establish how important choir singing is in comparison to other social activities. Analysing the well-being of choristers as well as the emotional experiences they encounter during rehearsals or concerts will lead to an understanding of the potential for improved health and thus the importance of choral singing. Finally, trust within a choral community will be investigated to show its significance in community-based activities.

Studying the results of the questionnaire will also provide insight into the cultural and social dimensions of choral singing in South Africa.

1.5 Literature Overview

A preliminary literature search has revealed that there is extensive writing on the value of people singing communally. The following are the most significant sources that have a direct and inspirational bearing on the topic.

"Singing together" is an article which explores the meaning of choirs as a communal activity across various cultures. The concept of social capital plays a vital role in the study as it helps illustrate how participants develop through musical group activities. The amount of trust they have for one another and the importance of health are also explored. A comparison between the Finnish and South African cultures provides insight into the workings and significance of social capital in different contexts (Louhivuori, Salminen & Lebaka 2005).

In an article "Singing together for social change" (Krajnc & Greenspoon 1997) the importance of singing together and using song to bring about social change is emphasized. As Krajnc and Greenspoon (1997: 6) state,

> "Protest music has often played a significant role in social change movements. Protest music has served to draw in new participants into movements and strengthen the commitment of existing members. It has helped to form a new identity (for example of blacks in the Civil Rights movement), and has educated the public about social justice issues".

The focus area of this article is the American civil war and Human Rights movement. The importance and strength of using song to bring about the change in American society find resonance in the South African context and serve as a motivation for this study to be conducted.

How social trust evolves and transforms, and how social trust as an element of social capital plays a role at the level of society as a whole is investigated by Burt (2005: 4). He asserts that certain people in life succeed better and faster than others because of the inequality of human capital. According to Putnam (2000: 19), "…human capital refers to properties of individuals…" such as having a university degree. Aspects such as good looks, being more intelligent, having a better education, being articulate and better skilled all lead to becoming more successful in life. Individuals with these attributes are connected better, through trust and networks, to other individuals, helping them to succeed better than those without these attributes. It is obvious that people who do well in life are generally trustworthy people who are in some way better connected to others. This aspect sheds light on how an element of social capital, namely trust, is measured.

In the article "What makes people sing together? Socio-psychological and cross-cultural perspectives on the choral phenomenon," Durrant and Himonides (1998) have found that the main reasons for people partaking in choral activity are because of social and emotional dimensions. A British choral society was used in their case study in 1998, and they found that the majority of singers in this choral society experienced better health by simply being introduced to other members and consolidating friendship ties. This also led to an increase of their musical knowledge and proficiency (Durrant & Himonides 1998: 67-68).

According to Louhivuori et al (2005: 1) Hyyppä believes that "traditional" health and one's socio-economic position are not enough to ensure good quality of life. The number of close friends one has, as well as the amount of trust or distrust in associations, and participation will directly affect a person's quality of life and well-being. Participation in choirs is one example of social activity that can enrich a person's life.

In her article "Singing alone? The contribution of cultural capital to social cohesion and sustainable communities", the author Sharon Jeannotte (2003) looks at cultural capital as an individual's personal interest in and experience with prestigious cultural resources. The author attempts to link cultural capital and social capital by focusing on linkages

between personal investments in culture and the tendency to volunteer, using data from the Canadian General Social Survey. What is important about the outcome of this article is that the question of the "quality" of social capital has led to the inclusion of cultural capital, not as a subset of social capital, but as a very important component and input to the formation of institutions, norms and shared meanings. According to Jeannotte (2003: 13),

> "The evidence seems to suggest that cultural participation helps to connect individuals to the social spaces occupied by others and encourages "buy in" to institutional rules and shared norms of behavior. Without this "buy in", individuals are unlikely to enter into willing collaboration with others and without that cooperation, civic engagement and social capital—key components of social cohesion—may be weakened".

The article concludes that there are collective benefits from investments in cultural capital and that these benefits make a significant contribution to social cohesion.

In Robert Putnam's book *Bowling alone - The collapse and revival of American community* he warns that America's stock of social capital has declined, leading to needy lives and communities. Putnam's research stretches over 25 years and shows that the average American is today less interested in communities and families than ever before. People are no longer concerned with signing petitions; they belong to fewer organisations; voting for government is not a necessity; and people do not know who there neighbours are. He uses the imagery of a person bowling alone and not playing for a league or club. According to Putnam, changes in work, age, family life, television, computers, suburban life, and the increasing role of females in the work place as well as others have contributed to this decline (Putnam 1995: 65-78).

1.6 Organization of Dissertation

Chapter 1

Introduction

This research project is divided into five chapters. An introduction to this study explains its relevance as well as the methods that will be used to formulate certain facts. The main research question is outlined in chapter one and this section provides information on the significance of this research.

Chapter 2

Social capital

Social capital plays a vital role in business today. It also plays an imperative role in community-based activities. Chapter 2 explains what social capital is and how it connects to this research project.

Chapter 3

The value of choral singing

In this chapter an attempt will be made to connect the concept of social capital to this research project. Discovering what role social capital plays in choristers' health and the imperativeness of trust in adult communities is also explained here. Primary factors that bring people together to engage in community based activities will help explain what motivates singers to participate in choral activity. The social behaviour of the various cultural groups utilised in this study will be discussed in order to find a link between choral singing and ethnic character.

Chapter 4

Interpretation of results

Chapter four will constitute the main focus of the entire research project. The interpretation of the questionnaires will be analysed and discussed.

Chapter 5

Conclusion

The research draws to a conclusion in chapter five.

1.7 Notes to the Reader

Chapter four contains several pages with open spaces. The graphs in chapter four take up much space and formatting the chapter was not always possible to alleviate this problem. The open spaces occur on the following pages:

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- 55
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2. SOCIAL CAPITAL

2.1 Introduction

"It is likely that pundits have worried about the impact of social change on communities ever since human beings ventured beyond their caves… In the [past] two centuries many leading social commentators have been gainfully employed suggesting various ways in which large-scale social changes associated with the Industrial Revolution may have affected the structure and operation of communities… This ambivalence about the consequences of large-scale changes continued well into the twentieth century. Analysts have kept asking if things have, in fact, fallen apart".

(Paxton 1999: 88)

Robert Putnam has identified a major problem within the American community. This "social change" mentioned by Paxton refers to the evolution of man and technology since the beginning of time. Are television and the internet causing people to stay at home rather than to socialise with friends? In his book *Bowling Alone: The Collapse and Revival of American Community* he explores the disintegration in community activities, which extends itself to a decline in trust among people, physical health, a weakening in the economy and less faith in democracy. According to Putnam (2000: 27-28) "neighborhoods don't work so well when community bonds slacken, that our economy, our democracy, and even our health and happiness depend on adequate stocks of social capital". He continues cleverly using the metaphor of "*Bowling Alone*" as an infinitesimal problem of macrocosmic proportions. American bowling is the "most popular competitive sport in America" (Putnam 2000: 111) and so it is appropriate to use it as a starting point when examining the fall of social activity in the United States. The evidence presented by Putnam is overwhelming and the effects that a lack of sustainable community has had on a country as powerful as the United States is both alarming and cause for concern.

"Robert Putnam observed a positive relationship between membership in sports clubs, cultural and recreational groups and social organizations. Since then, governments throughout the world have become more interested in the linkages between civic

participation and sustainable communities" (Jeannotte 2003: 35). Amongst others, countries such as Italy (Putnam 1993), Russia (Rose 2000) and the United States (Putnam 2000) have investigated the importance of social capital in helping with sustaining communities. In a multi-cultural South Africa, there is great need to investigate the importance of social capital in helping to sustain communities, especially because of the countries rich cultural diversity. The evidence presented by Putnam in *Bowling Alone* is astonishing. If communal activities (albeit cultural, recreational or social) really have such an alarming effect on the health of individuals, what contribution would choirs as communities have on participants health and well-being in a multicultural society such as South Africa?

2.2 What is Social Capital?

> "By analogy with notions of physical capital and human capital – tools and training that enhance individual productivity – the core idea of social theory is that social networks have value".

> (Putnam 2000: 18-19)

"Social capital can be defined simply as an instantiated set of informal values or norms shared among members of a group that permits them to cooperate with one another" (Harrison & Huntington 2000: 98). The term "social capital" is by no means a new trend. According to Putnam (2000: 19), the term has been "independently invented at least six times over the twentieth century". Rose (2000: 147) observes that "networks of people who come together for the production of goods and services are an inevitable feature of all societies, ancient and modern". Social capital is an elastic term often meaning a variety of things depending on the context in which it is used or researched. What is common to most understanding is that social capital refers to certain norms, networks, institutions and organizations through which access to certain elements such as resources is gained. According to Coleman (2000: 23) "all social relations and social structures facilitate some forms of social capital; actors establish relations purposefully and continue them when they continue to provide benefits". One of the most important aspects of social capital is the ability to trust, because it acts as oil, binding people

together through relations. "Social capital functions as a lubricator linking people together in relations of both specific and generalized trust" (Svendsen & Svendsen 2004: 11). Rotberg (2001: 1) states that "societies work best, and have always worked best, where citizens trust their fellow citizens, work cooperatively with them for common goals, and thus share a civic culture".

Physical capital refers to physical objects (e.g. a choir member's sheet music) and human capital refers to properties of individuals (such as e.g. the conductors university degree) and both these are notions of social capital. The difference between social capital as opposed to physical and human capital is that "social capital refers to connections among individuals – social networks and the norms of reciprocity and trustworthiness that arise from them" (Putnam 2000: 19).

"Of all the dimensions along which forms of social capital vary, perhaps the most important is the distinction between *bridging* (or inclusive) and *bonding* (or exclusive)" (Gittell and Vidal 1998: 8). This is precisely where choir singing comes to the forefront of this research because choirs create bridging social capital. According to Putnam (2000: 22) bonding refers to social networks that strengthen exclusive identities and homogenous groups, whereas bridging reinforces networks that are outward looking and including people across diverse social cleavages. Both kinds of social capital have been shown to be linked to improved health, greater personal well-being, better care for children, lower crime and improved government (OECD 2001: 4). Putnam states (2000: 331) that by joining an organization, such as a choir or bowling league, individuals cut in half their chances of dying within the next year.

Social capital is not merely *what* a person knows, but more importantly, *who* they know. People who are successful in life, no matter what the career, are people who know how to improve their health, wealth, and happiness by constructing rich social capital, tapping the hidden resources in their business, professional, and personal networks. "Social capital bridges the space between people. Its characteristic elements and indicators include high levels of trust, robust personal networks and vibrant communities, shared

understandings, and a sense of equitable participation in a joint enterprise – all things that draw individuals together into a group" (Cohen & Prusak 2001: 4).

There are numerous forms of social capital. The difficulty is establishing and activating these forms that can contribute to democratic involvement and crisis resolving in the public sector. This task is especially challenging in a country like South Africa because of its diversity in cultural heritage. According to Sirianni and Friedland (2001: 27),

> "[T]his means not only making clear distinctions between those forms of civic association that are illiberal and exclusivist, and those that are not. It means understanding how homogeneous forms of social capital based on common racial, class and ethnic ties can complement heterogeneous forms that create broader linkages across these boundaries, and how policy designs and institutional partnerships can provide the needed supports".

Social capital in South Africa needs to be in context to the countries unique ethnic make-up. Not much research about social capital has been conducted in South Africa and strategies are needed to sustain communities, keeping in mind the challenges of a multicultural society.

The concept of social capital remains under discussion and debate. Continued research is needed in order for researchers to be able to understand and utilize social capital to its full potential. This may include developing taxonomy of various structures of social capital and identifying the fields of investigation and forms of social capital where submission of the notion is likely to be most prolific.

2.2.1 Social Capital and Health

"People with good networks enjoy better mental and physical health" (Baker 2000: 16). Strong relationships play a vital role in the well-being of a person's life. Even if a person lives alone, his health will be in better condition if he or she is constantly surrounded by family and friends. Marriages that are in trouble often lead to illness of sorts whereas people who live in an environment with a solid support system recover faster. Couples

who treat each other with respect are also less likely to suffer from infectious illness. Trust is important to any relationship. The stronger the trust between two people, the better the relationship and essentially, their health. "[Trust] is at once a precondition, an indication, a product, and a benefit of social capital, as well as a direct contributor to other benefits [health]" (Cohen & Prusak 2001: 29).

"Local health-care provision can reap the health benefits of social capital" (OECD 2001: 6). Health-care services, especially at the community level, can be distributed in the perspective of some consideration of the health benefits of community links. This will encourage service delivery to permit disabled and sick people to live closer to their own families and communities, in the hope that the health of the patient will improve.

2.2.2 Social Capital and Trust

"Trust is the one essential lubricant to any and all social activities, allowing people to work and live together without generating a constant, wasteful flurry of conflict and negotiations" (Cohen & Prusak 2001: 28). No matter the organisation, social capital cannot function efficiently without trust. All community based activities, choirs included, rely largely on trust in order to be able to function at maximum level. "The relationships, communities, cooperation, and mutual commitment that characterize social capital could not exist without a reasonable level of trust" (Cohen & Prusak 2001: 29). Self-esteem is built upon when one is felt to be trusted. This leads to increased confidence which is vitally important in a choir. Singing and socialising in a trustful environment, free of anger and frustration is not only good for ones health, but rewarding for it leads to increased commitment from choristers as well as loyalty. "The level of social capital in societies, and individual access to such capital, is often measured through participation rates in different types of associational lie, and self-reported levels of trust" (OECD: 2001: 4).

In South Africa, multicultural choirs are a unique type of choir comprised of singers from all backgrounds, ethnic groups, cultures, and race. Through social capital (and trust)

bridges are broken down between people from different walks of life, bringing people together in a homogeny society. Rotberg (2001: 2) states that "High levels of social capital, reflecting reciprocal bonds of trust, cut horizontally across classes and ethnicities and encourage cooperation for the commonwealth".

According to the Executive Summary of the Organisation for Economic Co-Operation and Development (OECD) which was held in Paris in 2001, "particular aspects of social capital appear to be positively linked to economic activity" (OECD 2001: 5). The organization further more points out four reasons of evidence that suggests this:

- Social networks help people to find jobs.
- Trust encourages more effective use of credit.
- Co-operation attitudes within firms are linked to output and profitability.
- Regional clusters of innovative industries depend on local social networks to spread and share tacit knowledge.

Burt (2005: 4) believes that certain people in life succeed better and faster than others because of the inequality of human capital. Aspects such as good looks, being more intelligent, being articulate and better skilled all lead to becoming more successful in life. These types of individuals are connected better, through trust and networks, to other individuals, helping them to succeed better than those without these basic qualities. It is obvious that people who do well in life are generally trustworthy people who are in some way better connected to others.

2.2.3 Social Capital and the South African Choir

> "Social capital turns out to have forceful, even quantifiable effects on many different aspects of our lives. What is at stake is not merely warm, cuddly feelings or frissons of community pride".
>
> (Putnam 2000: 27)

Putnam believes that the two most important branches of social capital are bonding and bridging. He uses choirs and bowling leagues as good examples of "bridging" between people of various backgrounds be they cultural, racial or even economical. If Putnam's observations are true, then all countries will greatly benefit from the implementation of social capital strategies. A country like South Africa needs to implement (and has been doing so) policies that will strengthen the ties between people of different cultural and ethnic backgrounds. It is, however, the responsibility of each South African to promote social capital within their own environments, at work, school, home and during leisure time. The formation of (amongst many others) school choirs and sport teams will contribute to this notion.

2.3 Conclusion

The OECD believes that the implementation of social capital is not a government responsibility. Governments are responsible for human and physical capital, whereas social capital is in the hands of the people. Governments should implement policies that focus on community development, with attention to religious organizations, choral societies, and little leagues, even though they have no direct connection to politics or the economy.

"[R]esearch on social capital is at an early stage – there is little available evidence about 'what works' in the promotion of social capital" (OECD 2001: 6). It is the belief of the author that the role of choral singing in South Africa will add value to the lives of all choristers across cultural boundaries, bridging the gap between people of different race, ethnicity and culture. Policy on social capital needs to be developed incrementally, and implemented and evaluated meticulously. This will maintain a growing understanding of the benefits that social capital sow, as well as the contexts in which they are most beneficial to society.

3. CHORAL SINGING IN SOUTH AFRICA

"For the African, music is not a luxury but part of the process of living itself. Although Africa is inhabited by peoples who represent many different life styles, the one common denominator for all Africans is their love of music and their almost total involvement with it. Music follows the African through his entire day from early in the morning till late at night, and through all the changes of his life, from the time he came into this world until after he has long left it".

(Warren 1970: 3)

3.1 Introduction

As throughout Africa, it is true that in South Africa music plays a pivotal role in all that South Africans do. Protests, whether peaceful or not, are also accompanied with singing and all presidential gatherings are opened with song and dance. South Africa is embedded with a rich cultural heritage. Culture is the classification of communal beliefs, principles, traditions, behaviours, and artifacts that the members of humanity use to cope with their world and with each another, and that are passed down from generation to generation through the sharing of knowledge. Music and especially, choral music, plays a fundamental role in South Africa among the various cultural groups. Culture contributes greatly to the development of countries and this aspect alone helped shaped the music scene in South Africa, especially during the apartheid years.

"It may be no exaggeration to claim that without culture there could be neither democracy, peace, nor development. All this explains why development aid for cultural projects is becoming more and more of a key instrument".

(Selimović 2002: 73)

Choral singing is the most important musical aspect in the country and if culture – such as choral singing, helps develop a country, then there is great value in choral singing. "…South African traditional music to a large extend is characterized by predominantly choral styles" (Blacking 1982: 297). Each cultural group in South Africa adds to the kaleidoscope of sound that is uniquely South African and because choral singing is at the forefront of cultural importance, its significance is notable.

3.2 Choral Music in South Africa (today)

> "Choral singing is without any doubt the most popular and populous musical endeavour in South Africa at the present time, and most especially amongst the Black communities".

<div align="right">(Van Wyk 1998: 23)</div>

Being part of a school, community, youth or church choir has become somewhat of a tradition in South Africa. Conductors of these various choirs strive to promote choir singing by creating opportunities for choristers to be part of social groups which aim at making music together in a pleasing environment. There are various reasons why choirs exist but one primary goal is to develop the potential of singers in a healthy environment were good singing habits can be taught. In South Africa choral singing has been a tradition amongst ethnic tribes for centuries and according to Levine (2005: 21), "where a group dynamic pervades a culture, music is generally characterised by choral singing…" Singing forms an integral part of initiation, and rights of passage ceremonies, such as marriage and death in the African cultures in South Africa. The formation of choral groups was especially significant during the apartheid years. Musicians and performers capitalised on the increased resistance brought about by the apartheid regime and composed and sung songs of protest which spread like wildfire among the black communities. "…culture was the mould in which the urban African identity was formed, counter to the determination of the apartheid regime to keep the black population in the *homelands*" (Selimović 2002: 28).

"Africans did not originally sing in harmony; this practice was adapted from the Western missionary system" (Mngoma interviewed by Stewart 2000: 3-9). Because of South Africa's rich cultural heritage, it is impossible to define choral singing as a single entity. The influence on choral music by foreign powers is important but it must not be forgotten that even before the influx of foreigners, music was very much apart of the lives of the inhabitants of the time. Choral music in South Africa today is largely a mixture of European and American influence combined with African elements. Coplan (1985: 267) defined it as "African sacred or secular choral music developed by mission-educated

Africans, combining European classical song and hymnody, American popular song and African traditional choral music." Some researchers argue that choral music was brought to South Africa by the Europeans and the Americans. Before this point can be argued the term "choral singing" needs to be defined.

3.2.1 What is Choral Singing?

Choral singing can be defined as "[A] group of singers who perform together either in unison or, much more usually, in parts" (Sadie 2001: 704). The words choir, chorus and choral are often used interchangeably and often mean the same thing. "Choral music may be defined as music written in parts designed to be performed with several voices on each part" (Ulrich 1973: 1). According to Sadie's definition (2001: 704) choral music is simply a group of people singing together. Sadie (2001: 73) also furthers states that traditional African tribes had "specialized in developing vocal polyphony" long before music was influenced by foreign travelers. This means that choral music was already in South Africa before the arrival of colonial powers. The influence of the Europeans and Americans (amongst others) on South African music today can, however, not be ignored. For the purpose of this study, singing in different voice parts will be referred to as choral singing.

3.3 The Role of Choral Singing within a Specific Cultural Group

> "…all blacks in the area [South Africa] speak some type of Bantu language, and in fact contemporary scholarship suggests a division into only two large language groups: the Nguni, subdivided into Zulu, Xhosa, and Swazi; and the Sotho… There is considerable traditional cultural consistency among all these peoples…"

(Hamm 1998: 5)

The black African population in South Africa is heterogeneous, of which all linguistic groups fall into one of four main categories. The two categories that will be discussed in this research paper are the Nguni and the Sesotho groups. On the other side, white South

Africans can also be divided into two main groups, namely English and Afrikaans. These four groups combined form the majority of the population of the country. Other smaller cultural groups, such as the Ndebele will not be discussed as they form part of a small minority and the nature of this research is too limited to include them.

3.3.1 Nguni

"The largest is the Nguni, including various peoples who speak Swati as well as those who speak languages that take their names from the peoples by whom they are primarily spoken—the Ndebele, Xhosa, and Zulu. They constitute more than half the black population of the country and form the majority in many eastern and coastal regions as well as in the industrial Gauteng province".

(South Africa 2007: 9)

Even before South Africa was invaded by foreign powers, music was important in the lives of the tribal villages already living here. The Zulu and Xhosa nations were the fastest growing tribes in the country and music played an active role in communal activities. "Song and dance reinforce and reaffirm Zulu history" (Levine 2005: 41). The Zulu people have always had a strong choral tradition and with this singing, dance formations almost always accompanied. Before war, Zulu fighters would dance around the King in a snake-like formation. They would sing songs about victory and strength in their army. "There was no bigger spectacle than that of thousands of warriors in regimental dress, chanting an emotive war song, dancing for their king and their nation" (Krige 1936: 340). These war cries were sung in typically call and response style, where a leader would chant and the troops would answer. The songs would be up to tremendous climaxes rises in pitch and volume each time it was repeated. "The Zulu warrior ethic instilled in the Zulu nation by Shaka was proudly displayed through song and dance" (Levine 2005: 49).

"Since the early 19th century, with the advent of missionaries and settlers, the Nguni have increasingly come under Western influence" (Sadie 2001: 72). This naturally affected the musical scene in South Africa which was predominantly vocal. Music plays a vital role in

the lives of the Nguni people, both as individuals and as a community. Traditional African music (or the indigenous music of a specific African culture) is purposeful by nature. Songs are sung and composed for specific ceremonies and occasions. There are wedding songs, songs of praise (known as *amahubo*), songs for initiation ceremonies, working songs, birth songs, as well as spiritual songs that are sung to the ancestors, always accompanied by dance routines. Unlike in the western cultures "there are no professional musicians" (Sadie 2001: 76) among the traditional Nguni tribes. Sadie (2001: 76) further states that "music and movement are blended to form an ultimate form of expression involving the complete human being interacting with others of his group." The handling of music and dance as partitioned art forms is a European notion. "In many African languages there is no concept corresponding exactly to these terms" (Music of Africa 2007: 1). Among the different Nguni tribes there is only one term for both "song" and "dance". The particular term is however, different from tribe to tribe.

Today, the most popular style of Zulu choral music is undoubtedly *isicathamiya.* It is male a-capella styled music which emerged from the Natal Province in the 1920s and 1930s. It was made famous by the South African group, Ladysmith Black Mambazo. It is a style of music that is used to strengthen the identity of a group of singers. Although it only emerged in the 20th Century, it is believed that the style was adopted from American minstrels and US vaudeville troupes that toured South Africa extensively in the 1860's. Mbube is a good example of isicathamiya characterised by its rich male a-capella harmonies. It was composed in 1939 by Solomon Linda, evoking the spirit of Africa to such success that it was used by companies like Walt Disney, rewriting it into the famous song, *The Lion Sleeps Tonight*.

 "Xhosa music is perhaps most easily recognised by its harmony – the use of two parallel major chords a whole tone apart…" (Dargie 1988: 3). This is evident in probably the most famous Xhosa sung ever performed by Miriam Makeba, namely the "Click Song." Xhosa music is known for its use of the overtone series incorporated into most vocal music. The use of overtone singing (*umngqokolo*) among the Xhosa is however a dying tradition and is not widespread in Africa at all. The word umngqokolo is derived from the

Khoisan language. The use of click sounds in the Xhosa language is also a direct result of the close relations between the Xhosa people and the Khoisan. This unique clicking sound is found in their music as well and again the Click Song is an excellent example of this. "Due to the strong influence of the Khoisan language and culture, many Khoisan musical techniques and songs were assimilated into Xhosa music" (Levine 2005: 85).

As with the Zulu's, the Xhosa celebrated all important rituals, such as marriage, initiation, diviners ceremonies, etc, with music. "This is common with the Nguni people" (Dargie 1988: 4). The expansion of the black urban working class and the association of many black workers to the mines in the 19th century meant that conflicting local traditional folk music began to amalgamate. Western instrumentation was used to acclimatize rural songs, which in turn started to manipulate the development of new fused styles of music-making in the rising urban areas.

3.3.2 Sesotho

The second largest linguistic group to which African cultures of South Africa belong is the Sesotho, which includes a variety of people whose language names are derived from the names of peoples who primarily speak them—the Sotho, Pedi, and Tswana. Speakers of Sesotho languages constitute a majority in many Highveld areas (South Africa 2007: 9). The Sesotho speakers originally came from Lesotho and fall under the ethnic group called the Basotho. Choirs are very prominent to the Sesotho speakers but unlike the Nguni, instruments play an important role to the Basotho. According to Wells (1994: 155), "[T]he Basotho are virtually the only South African group who still play an instrument based on the Khoi gora." Kirby adds that "[T]his instrument is unique to South Africa – no other class of stringed-wind instrument has been found anywhere else in the world" (Levine 2005: 115). This has become the official instrument of the people of the Basotho tribes.

One of the main characteristics of Sesotho music is that it is gender bound. There are choral songs for females and choral songs for males. Work songs are particularly popular

among the tribe and women would sing songs of grinding corn. *Ha Molelle* is a popular Sesotho song, where the women sing about the troubles and strive while grinding corn. The men would sing songs that reaffirm their masculinity as in *Ho ba bacha,* a Sesotho war song. The men of the village would sing these songs to instil courage in one another before going to war. Like with the Nguni, movements accompany the singing and performance is for the performer and not intended for an audience. "[The Sesotho] use music to express themselves and transport their experiences from the realm of the personal to the collective" (Levine 2005: 117).

Like with the Nguni, singing plays an important role to the Sesotho speakers during initiation ceremonies. These ceremonies only took place as long as the traditions of the tribal members were upheld. According to Wells (1994: 41), "[T]he disapproval of the missionaries and their endeavour to spread Christianity led to a decline in attendance of initiation schools by the Basotho from the late 19th century." Furthermore, Wells states that by the middle of the 20th century these numbers increased as a result of growing sentiment of Basotho nationalism. During initiation ceremonies, a standard repertoire of traditional (indigenous) songs is performed. These songs remain in existence because of the continued practice of these initiation ceremonies. Like with the Nguni, many of these songs have been influenced by Western styles. "Many of the initiation songs, while retaining their traditional styles, have also absorbed modern influences, and refer to modern subject matter" (Levine 2005: 125).

Probably the greatest value in Sesotho song is the ability that music (or so they believe) has to cure the sick. These healing ceremonies are used as therapeutic activities to heal the sick through the power of singing and drumming. It is believed that the ancestors communicate with the diviner and after going through violent convulsions and appearing to be ill, the sick are healed. Music is seen as a passage way to communicate with the ancestors. "The songs performed during a diviner's initiation focus on prayers to the ancestors…" (Levine 2005: 132). This singing is accompanied by dancing and drumming and after the healing has taken place, songs of recovery are also sung.

Modern Sesotho songs came from the merging of cultures between the Sesotho and the European missionaries. *Monyanyako* was the most popular modern style of singing which developed during choral competitions held at schools in the Cape and Natal regions (Wells 1994: 209). According to Levine (2005: 133), "European styles is evident in *monyanyako*." These songs were introduced by the Christian missionaries and are hymn-like sung in four-part harmony. These songs have largely replaced traditional Sesotho music and are mainly for the enjoyment of an audience and no longer for self-enrichment. The songs are mainly in call-and-response style and often a conductor leads the group. The principal of having a conductor is very much a Western ideology.

Another style of singing worth mentioning is the *difela* song. This is a more modern style song which came about in a similar fashion to that of the Nguni called isicathamiya. It is also a male a cappella style of singing, except this is based on poetry. This music developed from the migrant workers who travelled throughout South Africa looking for jobs in the mines. According to Levine (2005: 135) David Coplan stated that "migrant men and women respond to their situation with complexly evocative word-music. Creating a cultural shield against dependency, expropriation, and the dehumanising relations of race and class in southern Africa."

3.3.3 English and Afrikaans

White South Africans form two main language groups, namely English and Afrikaans. More than half are Afrikaans speaking, and are the descendants of Dutch, French, and German settlers. The rest consist chiefly of English speakers who are descended from British colonists (South Africa 2007: 9).

About 7 percent of the South African population are Afrikaners and trace their roots to Dutch, German, Belgian, and French descent. The Afrikaners share a common language, namely Afrikaans and also have common ties to the Dutch Reformed Church. Afrikaans is a seventeenth-century African deviation of Dutch and differs from its parent language in that it has separated grammatical gender and many inflected verbs. Afrikaans was

documented as an independent language in the nineteenth century, after considerable literature began to increase.

Although most of the English spoken in South Africa is spoken by non-whites, the term "English speakers" is often used to identify non-Afrikaner whites in particular, largely because this group shares no other common cultural feature, not even music. Most of the white, English speaking South Africans are of British descent and the major "centres of the English culture were Kimberley, Durban, and Cape Town" (Hamm 1988: 3). Many British people flocked to South Africa during the gold and diamond rush of the 1830's. Almost two-thirds of English speakers trace their heritage to England, Scotland, Wales, or Ireland, but a small number arrived from the Netherlands, Germany, or France and coupled the English-speaking community in South Africa for a variety of social and political reasons.

During the late 1930s and the 1940s, East Europeans arrived in substantial numbers. Unlike the Afrikaners, the English-speaking community has not worked to forge a common identity. During the apartheid era, non-Afrikaner whites held relatively little political power, but they maintained their superior wealth, in many cases, through their activities in trade and commerce.

According to Sadie (2001: 87), "European and particularly Dutch musical traditions remained in tact" after the arrival of Europeans in the 17th century. Many of the European settlers in the Cape held onto the Dutch musical traditions because of the influx of foreigners into the Cape harbour. Those who migrated inlands, however, developed a more original musical tradition. The main musical influence of the South African European was through the church. It is interesting to note that like with the Nguni, choral singing was the most important musical activity of the English and Afrikaans people. The reasons, are however, very different. "Musical training consisted mainly of teaching the young to sing their psalms because few churches could afford organs" (Sadie 2001: 87). The missionary prominence given to choirs, joint with the traditional vocal music of

South Africa gave rise to a mode of a capella singing that mixed together the style of Western hymns with indigenous harmonies.

3.4 Religion in Music

"Music is the centre around which religious practice spins."

(Levine 2005: 20)

In all African societies, including South Africa, "…without a single exception, people have a notion of God… a minimal and fundamental idea about God" (Mbiti 1990: 29). All cultures in South Africa use singing as an important tool of worship. Amongst others, the Afrikaners adopted typical Dutch hymns which are sung in all Sunday services and the English adopted hymns from the Anglican churches in Europe. "During the second half of the 19th century church music became increasingly anglicized" (Sadie 2001: 87). Catholic churches in South Africa still sing plainchants and many hymns were adapted by these cultures to suit the language of the particular church. Singing in the African cultures takes an entirely new level of performance. All spiritual gatherings or events include singing in both the Nguni and Sesotho cultures. According to Dargie (1988: 7), "Singing is bound up very closely with ritual practices", and even something like "drinking beer" is considered a spiritual event. This emphasises the value of singing in the African communities. Ritual practices include important events such as marriage, death and initiation, but smaller rituals such as bedtime, beer drinking, dancing, and eating are also accompanied by singing.

The Nguni people are also very religious when it comes to praise and worship. The *Amahubo* or clan anthems are the most sacred of Nguni songs providing a means of communication between the living and their ancestors. "The harmonious relationship between the spirits and the community is the most fundamental aspect of Nguni identity, and the Nguni use *amahubo* "to speak" and please their ancestors" (Levine 2005: 47). Each clan had its own *ihubo* which strengthen the identity of the clan. There is indeed much social significance held by the *amahubo*. Impi, the song which made Juluka

famous, is a prime example of an *ihubo* song. These songs are usually sung with much vibrato – a technique used by the older members of a clan. They have, however, become strong political tools used to enrage and motivate people. They evoke responses from the singers as well as the listeners. Conductors today often include these songs in their repertoires because they hold a sense of nostalgias transporting people back to the essence and roots of the Nguni people. Political rallies are almost always greeted with songs of praise. The agenda of these songs are, however, not only for worshipping, but have political motivations.

According to Hamm (1988: 2), Dale Cockrell found evidence of a "local minstrel troupe in Durban as early as 1858, and the American Christy Minstrels visited the city in 1865." Even as early as this, there was segregation among the South African populace. Music, however, brought people together. Afro-American minstrel groups performed for "white South Africans, and also to black South Africans, who were sometimes allowed to sit or stand in segregated areas during performances of minstrel shows for white audiences" (Hamm 1988: 3). When missionaries came to South Africa in the 1800's they "brought with them a capitalistic and industrial system with European ideologies, history, cultures and thought system" (Human 2006: 2-13). The church influenced black urban music. White Europeans introduced choral music to the people of South Africa and at the same time, "the influence of the missionaries, and particularly the education they provided, spawned a societal phenomenon in the form of a black Christian elite" (Stewart 2000: 6). This group of elite members regarded themselves as "superior to their own people who did not conform to Christianity and the Western music style" (Human 2006: 2-13). The role that choral music played and still plays today in introducing religion to the people of South Africa are of great value. It is no surprise that South Africa is largely a Christian country today. Much of the music of tribal African cultures was based on religion, especially after the missionaries had been here.

3.5 The Value of South African Choral Music in the International Arena

South African choral singing plays an important role in the international community. South Africa's unique choral setup has attracted the attention of people across the globe. Many countries across the world have contributed to the economic and political development in South Africa using culture as springboard to do so. One of the forerunners in this project is SIDA, the Swedish International Development Cooperation Agency, who have financially funded South African cultural organisations, striving to promote democratic development with extensive popular participation and defense of free speech. Although SIDA financially supports countries across the world, its main interest is in South Africa because of its rich cultural heritage. This support gives way to better trade relations and working conditions between these two countries. Ultimately, a better network between Sweden and South Africa has been established through cultural means (especially choral activity). This is the very essence of social capital on a macrocosmic scale. SIDA and the Swedish Ministry of Foreign Affairs have actually adopted an official policy entitled, *Partnership Africa.* The Swedish government has seen the beneficial aspects for both countries based on the idea of reciprocal exchange through cultural cooperation.

> "Networks involve (almost by definition) mutual obligations; they are not interesting as mere *contacts.* Networks of community engagement foster sturdy norms of reciprocity: I'll do this for you now, in the expectation that you (or perhaps someone else) will return the favor".
>
> (Putnam 2000: 20)

The Swedish government submitted a document in March 1998 entitled, *Africa in Change,* which contained the following text:

> "The ideas regarding a change of attitude that developed in the international debate in recent years may be summarized by the concept of partnership. In partnerships there are not primarily a donor and a recipient, but instead two parties that collaborate to achieve goals they have established through teamwork. It is, of course, impossible just to wave a magic wand and dispel the inequality that is inherent in the contemporary development aid relationship, but there are different ways of managing it, and of making a transition to having a wider

network of contacts, diverse areas where mutual interests may result in self-financing exchanges".

<div align="right">(Selimović 2002: 83)</div>

SIDA is not the only international organization that has found value in promoting culture in countries other than there own. The World Bank, the giant of the arena, has recently opened a division for *Culture and Sustainable Development*. The questionnaire that accompanies this research was based on the findings and international standards set-up by this major organization. The UNESCO commission was established in 1992 and produced a book entitled *Culture, Creativity and Markets,* establishing culture as a crucial aspect for global development.

3.6 Conclusion

"The difference in Africa is that music making is not confined to the professional. It is the concern of everyone. It is uncommon for the African to play *for* someone".

<div align="right">(Warren 1970: 20-21)</div>

Choral singing is the most important musical endeavour to the average South African. It has been for centuries and will probably continue for years to come. Music is part of living in South Africa and through this point alone; there is great value in choral practice. It is true that many South Africans no longer practice traditional rituals and that choral singing, to a certain extend, has become a western practise. Nevertheless, choral music still plays a vital role in all that South Africans do, whether it is protesting in the city centre or worshipping in the local church.

From the earliest colonial days until the present time, South African choral music has shaped itself out of the combination of ideas from within the country, and forms with those imported from outside the country. This gives South African choral music a unique twist that carries with it the distinctive flavour of the country.

4. INTERPRETATION OF RESULTS

4.1 Introduction

Quantitative data has been acquired and will be discussed. Sixteen choirs from various parts in South Africa were identified and asked to participate in the research project. All the choirs were identified on the grounds of their main cultural identity. Nine of the eleven official languages of South Africa are represented in the collection of data.

Intercultural comparisons between South African choirs are of great value. "In recent times, the music of many South African groups has been a powerful force for social cohesion, binding communities, and reinforcing a common identity" (Levine 2005: 20). The data has been collected with a controlled questionnaire containing questions about background information and musical hobbies, as well as the meaning of choir as a hobby, other communal hobbies, social activity, and trust.

Professor Jukka Louhivuori from the University of Jyväskylä in Finland, set up the questionnaire in accordance to international standards for research. Questions had to be altered using the international surveys of the World Bank, the Australian Bureau of Statistics and the World Values Survey, to comply with international standards. Those in question deal with trust and perceptions of community and social activity.

The data for the questionnaire was collected between February 2006 and January 2007 from South African choirs in Pretoria, Johannesburg, Midrand, Soweto, Mamelodi, Stellenbosch, Cape Town and Heidelberg. Nearly 300 questionnaires have been used in the research project. The outcome of the study is largely dependant on these questionnaires and it is the belief of the author that the results would have been the same even if more questionnaires were obtained. Church choirs, community choirs, senior choirs and student choirs are represented in the research. All choristers answering the questionnaire had to be 18 years of age or older to participate. The data is analysed using two methods: comparison of means and cross tabulation. This is done to compare the different cultural groups within South Africa to one another. By comparing the data

between the various cultural groups, the understanding of the cultural magnitude of the notion of social capital is enhanced.

Dividing South Africa's ethnic groups into stringent clusters is fairly a colonial manner of research, but some kind of structural system was needed. Grouping the choirs into the main stream language groups seemed to be the best way to provide the most complete viewpoint of South African choirs. Not all South African cultural groups are represented in the study, as there are many tribal groups that fall between categories and the scope of this research study is simply too restricted for such a broad explanation. The main cultural groups that have been selected are English, Afrikaans, Nguni languages (isiZulu, isiXhosa and SiSwati) and Sesotho languages (Sesotho, Setswana and Sepedi). Xitsonga speakers were identified, but as shown in Figure 1 (pg 42), a substantial percentage was not obtained, and therefore the results cannot be included. "Other" refers to choir members that were not born in South Africa (e.g. German speaking citizens) and will also not be included in the results as this research is purely a South African project.

By using the different language groups as a structural point of reference it is possible to analyse information in regard to ethnic character of various South African groups. Levine agrees that by grouping the various cultural groups together, it is possible to make certain assumptions about cultural groups as a whole.

> "Despite the diversity of these language groups, it is nonetheless possible to begin to understand this complex society by viewing language groupings as essentially the same as ethnic groupings. This is possible because, in general, most South Africans consider one of the eleven official languages, or a closely related tongue, to be their first language; and most people acquire their first language as part of a kinship group or an ethnically conscious population".
>
> (Levine 2005: 13)

The study will be conducted by grouping the various choirs by their mother tongue. It is possible to do this because we can generally make the statement that ones mother tongue more often than not will reflect ones cultural background.

4.2 Methodology

Each choir represents a main cultural group as shown below in Figure 1. For the purpose of research, each choir's main cultural group has been identified and is listed in **bold**. Once this has been done, all choirs with a majority of the same cultural group will be combined. Thus the research will not be dealing with individual choirs, but rather collective cultural groups.

Figure 1 – Cultural Representation of Each Participating Choir

Name of Choir	Mother Tongue	Percent
Ars Nova	Afrikaans	33.3
	Other	**66.7**
Calvary Methodist Choir	Nguni Languages	37.5
	Sesotho Languages	**62.5**
EPC Mamelodi Choir	Nguni Languages	12.5
	Sesotho Languages	**75.0**
	Xitsonga	12.5
F-Kruis Choir	**Afrikaans**	**97.5**
	English	2.5
In Verse	Afrikaans	8.3
	English	**91.7**
John Wesley Choir	Nguni Languages	31.3
	Sesotho Languages	**68.8**
Liberty Choral	Nguni Languages	30.0
	Sesotho Languages	**70.0**
Peace Loving Choir	Nguni Languages	9.1
	Sesotho Languages	**90.9**
Reinberger Chamber Choir	**Afrikaans**	**100.0**
St Engenas ZCC Choir	Nguni Languages	7.1
	Sesotho Languages	**71.4**
	Xitsonga	21.4
St George's Singers	Afrikaans	12.5
	English	**75.0**
	Other	12.5
Stellenbosch University Choir	Nguni Languages	6.3
	Afrikaans	**75.0**
	English	18.8
Symphony Choir of Johannesburg	Afrikaans	5.0
	English	**90.0**
	Other	5.0
University of Pretoria Camerata	Sesotho Languages	7.4
	Xitsonga	1.9
	Afrikaans	**72.2**
	English	18.5
University of Pretoria Chorale	**Nguni Languages**	**66.7**
	Sesotho Languages	33.3
ZCC Male Choir	Nguni Languages	11.1
	Sesotho Languages	**88.9**

The similarities between different cultures in the Nguni and Sesotho groups were discussed in the previous chapter. Language and culture are very closely related. Therefore it is possible to group Zulus and Xhosas together (as part of the Nguni) for the sake of research. Four main cultural groups have been identified namely, English, Afrikaans, Nguni, and Sesotho.

For the purpose of this study, the average age of each cultural group is represented below. It is a strong belief that age difference in the various groups will result in different answers for certain questions. The cultural groups are aged as follows:

Figure 2 - Average Age of Cultural Groups
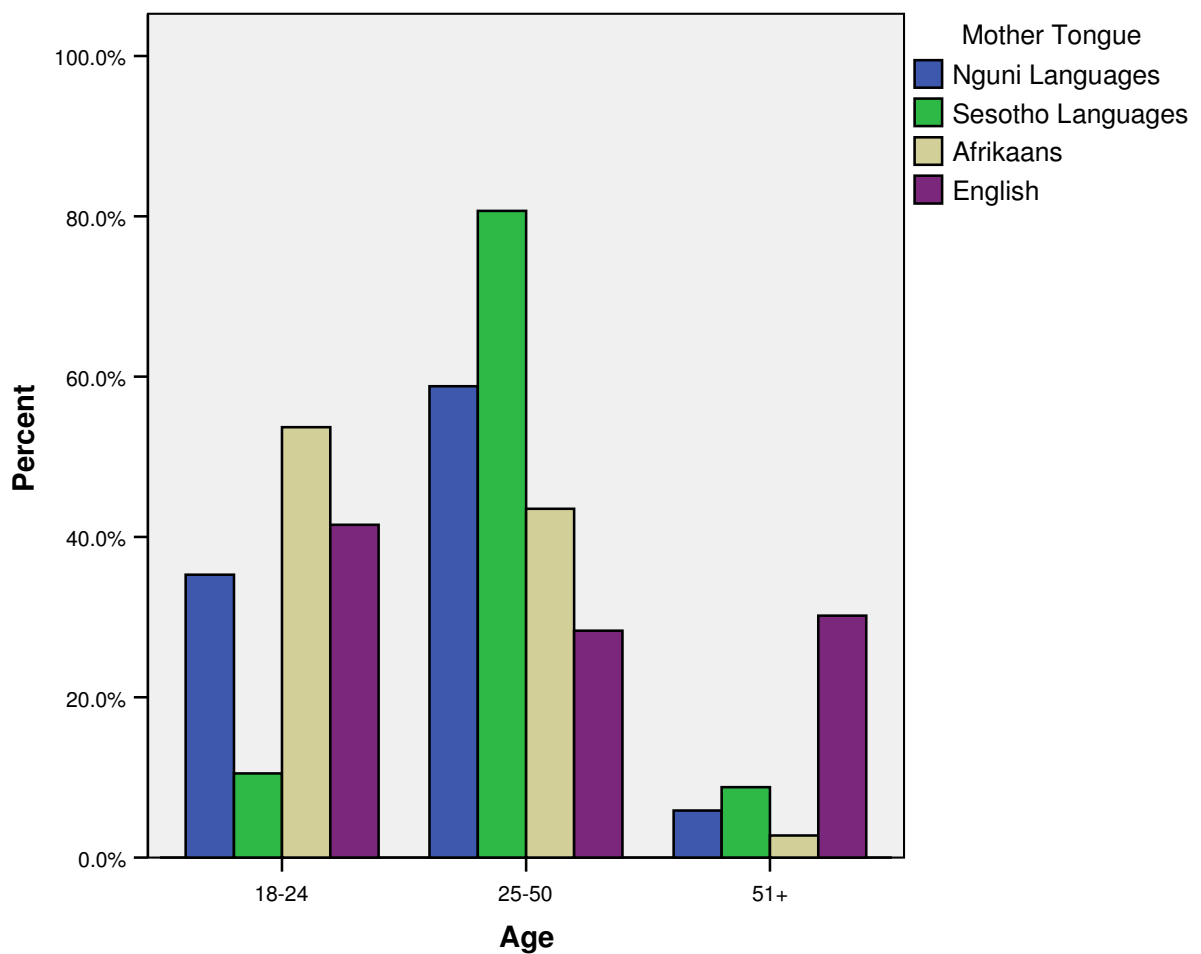
As scene in Figure 2 (pg 43), the majority of the Sesotho and Nguni speakers come from the age group 25-30 years old, whereas both the Afrikaans and English speakers are younger, averaging higher between ages 18-24. The English speakers were the only group to indicate a significant amount of singers who are over the age of 50 and are still singing. The need to participate in a communal activity (here represented as choir singing) appears to be more important to the Sesotho and Nguni speakers at an older age which is in direct contrast to that of the English and Afrikaans speakers. This is not to say that the Nguni and Sesotho speakers have not already been participating in these groups for several years. Ironically, active participation in a choir could be because of financial constraints or a lack of education, where the desire for community might be more necessary and thus the increase of older singers among the Nguni and Sesotho speakers.

4.3 Results

It must be said that the results are an interpretation of the specific groups chosen to fill in the questionnaires. These results can therefore not be seen as scientific representation of all cultural groups in South Africa. The findings of the results have been divided into six sections as outlined in the questionnaire. **Background information** provides vital information regarding ethnicity, age, mother tongue and occupation which allows us to group choristers into same categories. Reasons for joining a choir, as well as hobbies, are also included under this section. Some background information has already been provided in connection with the chorister's mother tongue and age (as shown in figures 1 and 2 respectively).

The second sections deals with the **meaning of communities** to the individual. Social capital links to this section and the value of choral singing will be emphasised through these results. Not only were choristers asked the importance of choir as a community, they were also asked to compare it to other communal activities, such as sport teams and youth groups. This will allow for an interpretation to determine the importance of choir as a community compared to other community activities.

To substantiate the findings of section two, choristers were asked about their **participation and collective action** in their everyday lives. This deals with political

action, voting and voluntary work, such as helping the disabled or raising funds for various charities. The essence of social capital is networking. If this is true, the findings should indicate that choir members should be actively involved in collective action even outside of choir activities.

The importance and necessity of **trust** is dealt with in this fourth section. Once again, communities are worth nothing if there is no trust amongst its members. The formation of choir as a community leads to trusting citizens who are valuable to the community as well as others. Here we compare the trust between choir members as well as the trust experienced between choir members and members outside of the choir community.

The aesthetic value of choral music is discussed in this section under the heading **choir singing and emotional experiences.**

A good emotional state also leads to better health and the chapter concludes with the value choral singing has on a choir member's **health and well-being**.

4.3.1 Background Information

When research is conducted it is imperative that each participant completing a questionnaire (for example) provides personal background information so that the findings of the results can be categorised or normalised. It is important to note that in this research the focus is not on the individual. Question 3, "Indicate the highest level of education obtained," was asked to determine the educational status of choristers in the various cultural groups. In Figure 3 (pg 46), it can be seen that nearly all English speakers indicated "other" as the highest level of education obtained. When referring back to Figure 2 (pg 43), more than 30 percent of English speakers are over the age of 50. It is possible that many of these singers were not born in South Africa and probably immigrated after their schooling years. This would result in them having a different or "other" level of education than what is listed in the questionnaire. It must be said that this is mere speculation, but would explain why such a large group indicated "other" as their main option. The other reason could be that English speakers have listed "other" because their highest level of education took the form of certificates through private institutions or

work experience. The Sesotho speakers have an overwhelming majority that have their highest level of education at the "primary school" level. In contrast to this, the Nguni have had very little formal education. All Afrikaans speakers finished primary school and most went on to study further at a technicon. Sesotho speakers on the other hand have not attended technicons, but prefer studying further at a college.

Figure 3 – Highest Level of Education Obtained
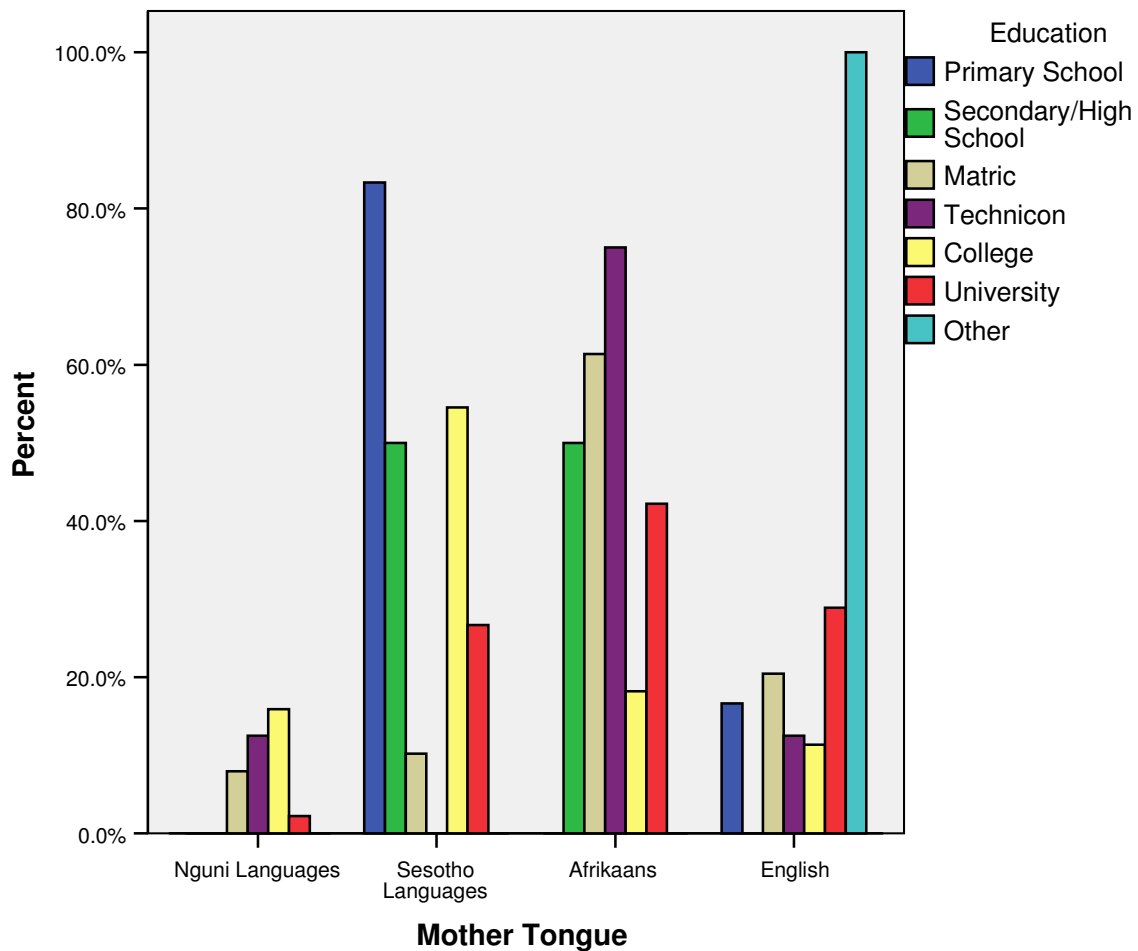
When undertaking a multicultural study such as this one, two of the most significant differences will be the educational training of members as well as their current labour situations in South Africa. During the apartheid years, education and jobs were denied to people of a certain race and the backlog has taken its toll. Many black South Africans were denied the same educational opportunities as white South Africans, because "the 'right' skin colour was the only ticket to a standard education" (Thorsén 2004: 8). It will

be years before the situation will be rectified and the government has already begun with their BEE (Black Economic Empowerment) policies.

Figure 4 – Current Labour Situation
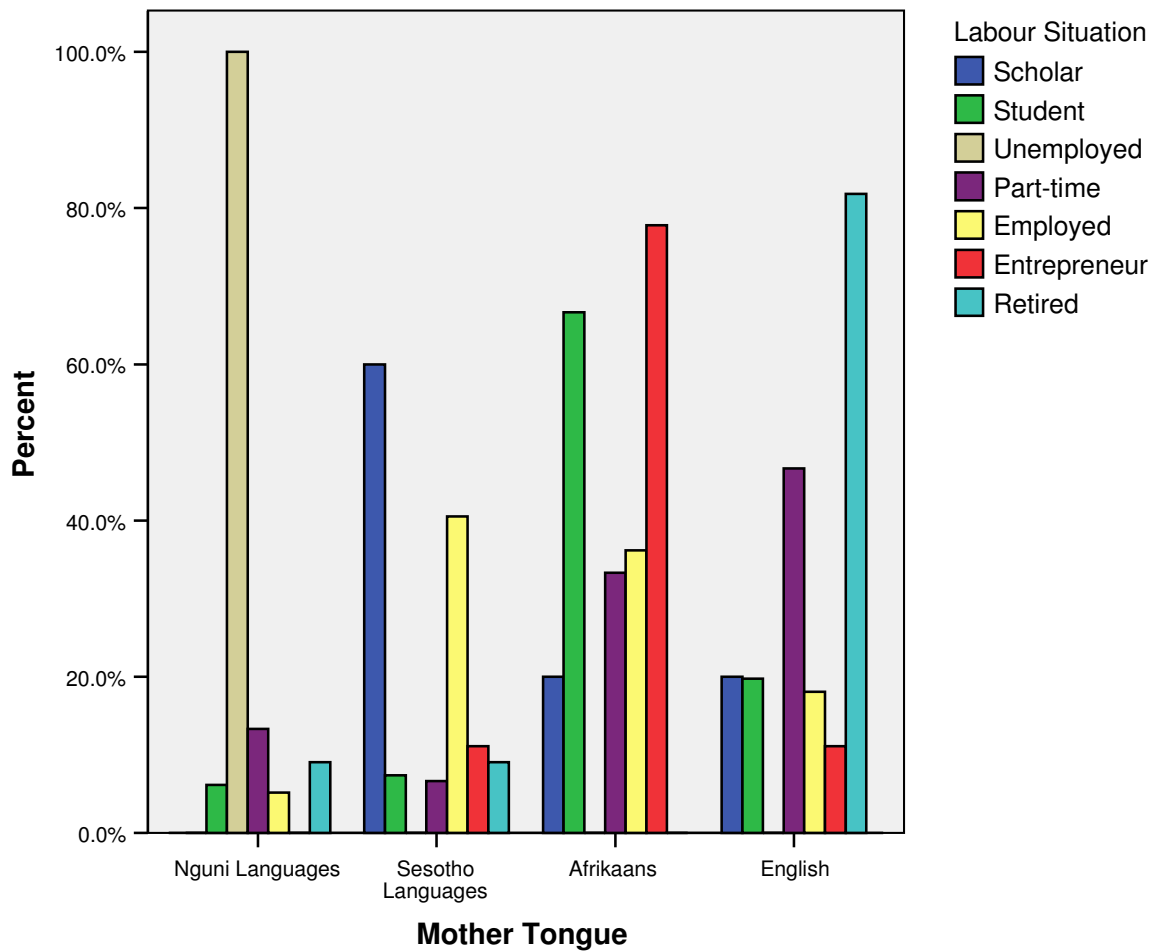
Figure 4 above indicates that not a single English or Afrikaans speaker is unemployed whereas nearly all of Nguni speakers indicate that they are unemployed. In Figure 3 (pg 46) we saw that the Nguni have had the least education. It is no surprise that they have the highest unemployment rate. Although Sesotho speakers indicate that they were not unemployed, a large portion of them indicated that they were scholars. As already mentioned, the questionnaire was only issued to adults which means that many Sesotho speakers are back at school hoping to obtain a school leaving certificate in the hope of finding employment. Figure 2 (pg 43) indicates that nearly 90% of Sesotho speakers are

over the age of 24. The average age for leaving school in South Africa is 17-18 years. Although the Sesotho speakers indicated that they were not unemployed, they technically are because they are adults that are not earning an income because they are at school. The gap between the Afrikaans/English and the Nguni/Sesotho speakers is vast as far as education and labour is concerned. Will this have detrimental consequences on the importance of community and ultimately the value of choral singing in a multicultural South Africa?

There are many factors that lead to members wanting to join a choir, be they social factors or simply musically related. Friends, parents, school achievements, previous choir concert experiences, playing a musical instrument, music lessons at school, are some important factors which lead to an interest in joining a choir. It is imperative for choir conductors to understand the reasons behind this motivation as it will lead to better recruitment of singers. Question 16 below asked the participants what their reasons were for joining a choir.

Figure 5 – Reasons for Joining a Choir
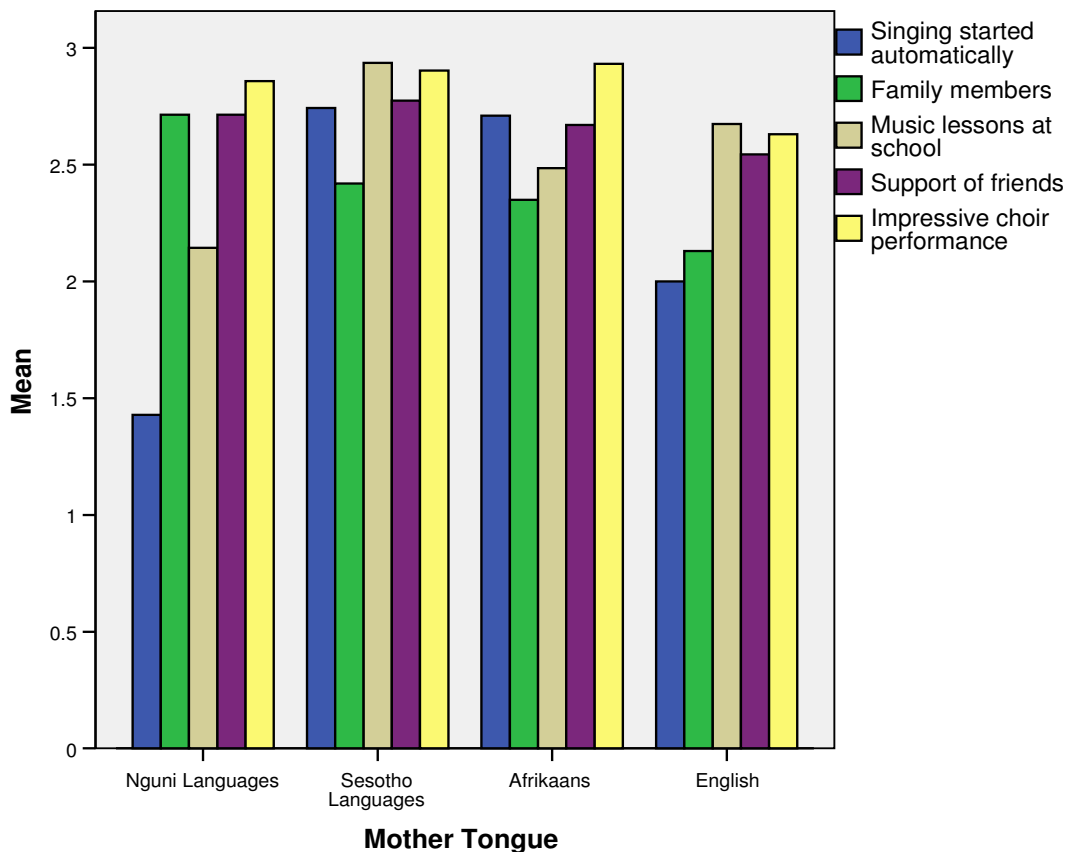
Many people cannot always recall why they decided to join a sports team, bowling league, or chess club. The same applies to members first joining a choir. Afrikaans and Nguni members listed the most important facet for joining a choir was the attendance of an "impressive choir performance". Ironically, the Sesotho speakers have listed that music lessons at school have been their greatest motivation. This almost does not make sense, seen as we know that "[For] many children, music is a luxury. In the schools in the poor areas, music is very seldom taught at schools" (Selimović 2002: 51). All of the participants were children during the apartheid years and probably had very little access to formal music education. Music lessons most probably entailed singing in class environment without instruments because the "dominant performance medium [in South Africa] is unaccompanied chorus…" (Hamm 1988: 5). The only music education that these participants probably had access to, was choir singing because instruments were too expensive to buy. The English speakers have also listed "music lessons at school" as the most important reason for joining a choir. From the results, it is interesting to see that the Nguni speakers found no value in "singing started automatically". All groups found value in the statement that joining a choir started because of an "impressive choir performance" that they must have attended. This emphasises Warren's (1970: 3) statement that "[F]or the African, music is not a luxury, but part of the process of living itself". The "support of friends" is constant throughout all groups which help to substantiate our findings on the importance of choir as a community. "Family members" seems to play more of an important role in the Nguni and Sesotho speakers as to the English and Afrikaans.

Question 17, "How important are the following factors in choir singing?" was asked to help explain how strong musical, social, emotional, or individual aspects are to the choir singer. Social activities, such as a promise of a choir tour, are often good recruiting techniques to convince people to join a choir. Once singers are in the choral setup, emotional and musical aspects are often the reasons why people continue to sing.

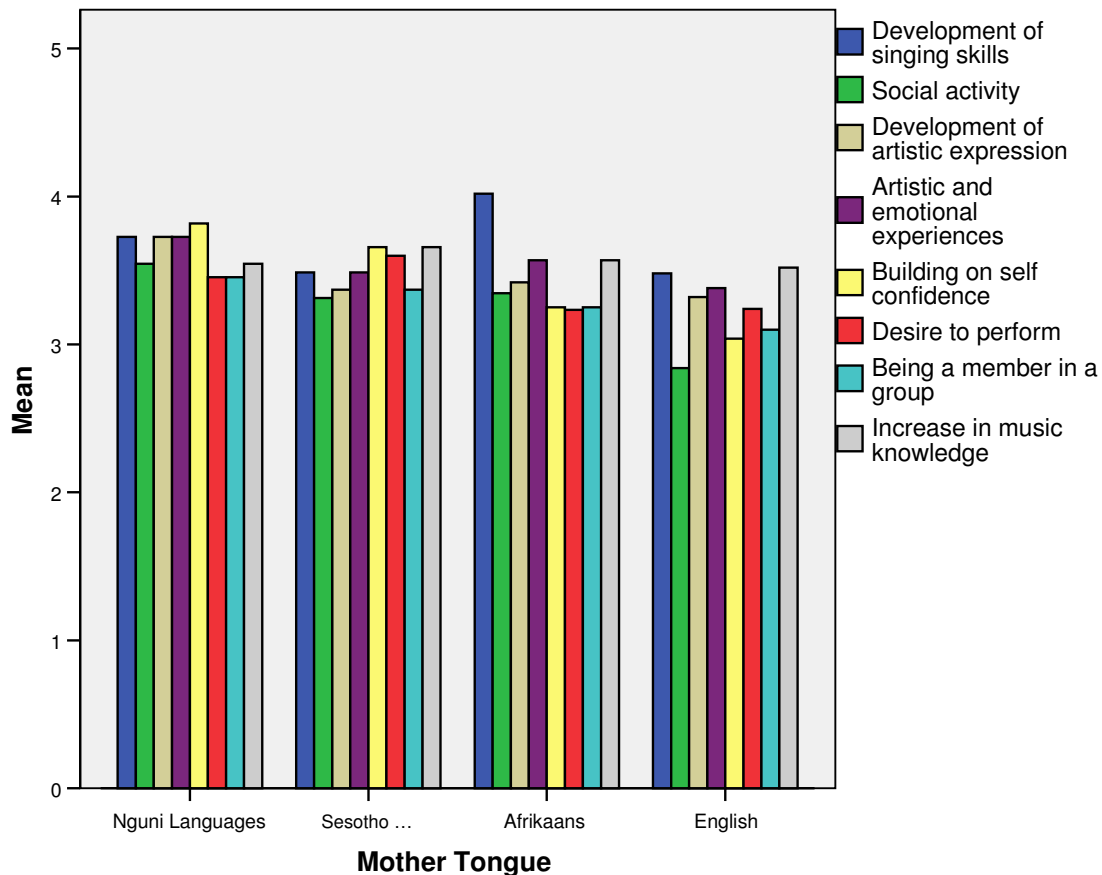**Figure 6 –** The Importance of Choir Singing

Figure 6 above shows that the "development of singing skills" is the most important factor in choir singing for the English and Afrikaans speakers, whereas "building on self-confidence" is more important for the Nguni and Sesotho speakers. Social activity plays a pivotal role for all groups except English speakers. This is understandable because the English choirs used in the study are older members as represented in Figures 2 (pg 43). It is also understandable that older choir members (age 51 and above) would prefer to go home after a choir rehearsal or concert rather than to socialise with choir members. Older choir singers also have a better chance of having a family that they need to get home to after a rehearsal or concert, making social activity with other choir members less probable. "Being a member of a group" is also seen as important in all cultural groups, once again showing the importance of choir as a community. "Artistic and emotional experiences" prove to be of interest across all cultures showing that music is largely aesthetic and draw on emotive feelings.

The background information provided by choristers indicates the important circumstances that surround each ethnic group. Although labour and education have provided almost a dividing line between the Nguni/Sesotho speakers and the Afrikaans/English speakers, reasons for wanting to sing have not. The desire to be part of a choir community and the reasons for joining are relatively the same among all cultural groups.

4.3.2 The Meaning of Communities

By joining a society or organisation, such as a sports team, book club or choir, the individual "buys" into a certain set of rules or norms of behaviour that is required when participating in this communal event. "…cultural participation helps to connect individuals to the social spaces occupied by this 'buy-in' to institutional rules and shared norms of behaviour" (Jeannotte 2003: 47). Many choirs do not allow the singers to smoke as it is regarded as being bad for the voice. By joining such a group, individuals have to agree to the institution's rules in order to remain a member, and in so doing, the choir promotes healthy habits which in the long run is good for the individual as well as the community. This aspect adds to the point that the value of choral singing is not purely an emotional facet.

Question 26 "How important to you are the personal relationships among these groups (Choir/Other)?" was asked to establish and compare the importance of friendly relations experienced by choristers inside and outside of choir. The hypothesis is that choir singers in general experience better relationships (on a friendship basis) inside a choral community compared to any other communal event such as being part of a sports team. This can be seen in Figure 7 (pg 52) where all groups have indicated that better relationships are established within a choir than in any other activity in which they partake.

**Figure 7 –** Personal Relationships Inside and Outside of Choir
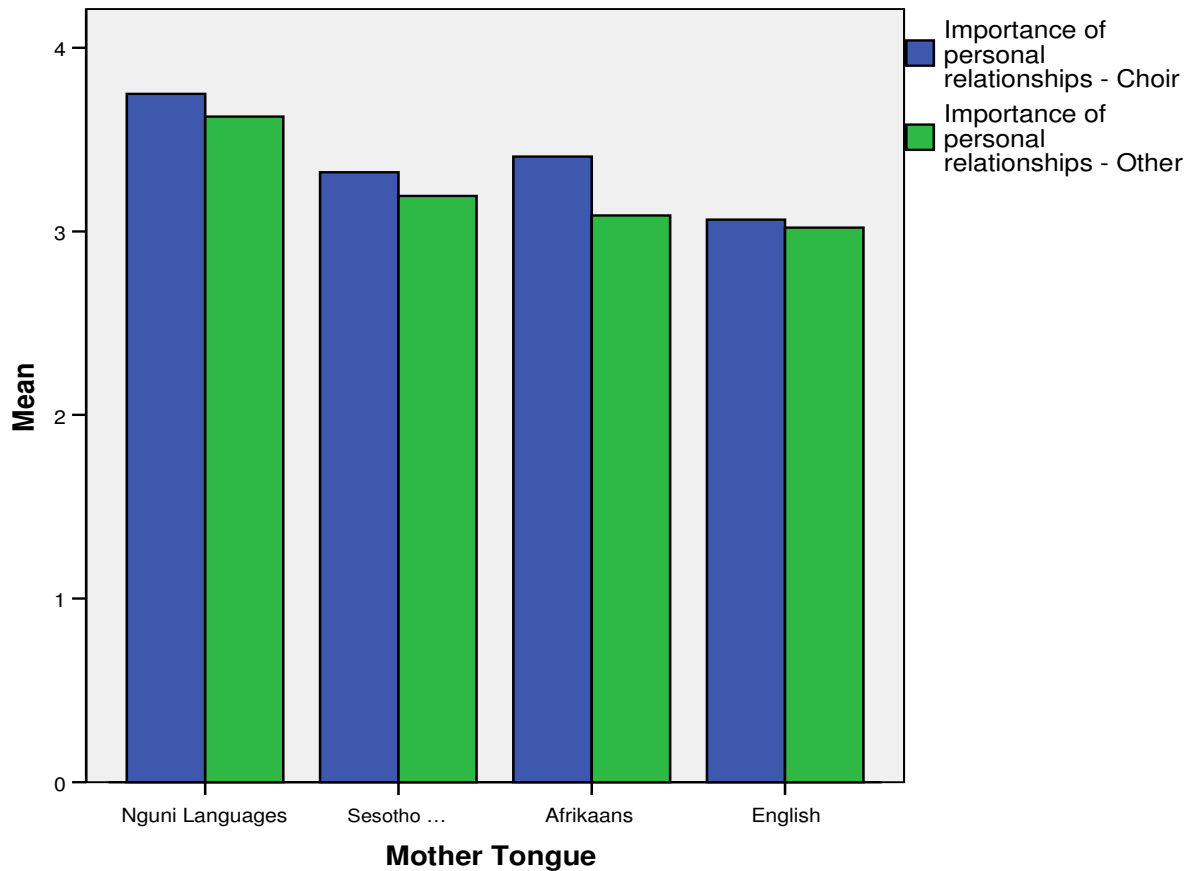
One of the most important aspects of social capital is the personal relationships that form as a result of working together in a communal environment. "…social capital is about recurring relationships between individuals" (Rose 1998: 149). The results of Question 26 (as represented in Figure 7 above) indicate how important personal relationships are to a chorister in choir compared to another social activity. The relationships that form within a choir are more important to all choristers in all language groups. This is rather significant as it indicates that networking within a choir is more significant than "other" (sport clubs, youth groups, etc.) social activities. The importance and value of choir singing is evident in the personal relationships that are formed. The importance of personal relationships is greater in choir singing than in other social activity (such as sport, church, political organisation, etc). It is true that one could argue that this is a choral study and thus the emphasis is placed on choir singing. However, the results show that choir singers in general tend to establish better relationships within the choir than they do outside of it. This strengthens the theory of social capital and the importance

thereof in the choral environment. Great emphasis should be placed on the value of relationships between choristers in multicultural choirs. One norm of social capital is bringing people of various cultures together. "Bridging social capital refers to collaboration among diverse groups of stakeholders [choristers] who might not otherwise have had contact and whose collaboration increases the likelihood of the program [choir] being successful" (Campbell & Mzaidume 2002: 230).

Question 31 asked the choir members to "compare other social activities and hobbies with choir singing and express the significance of each as a community." It has already been established that the average choir singing forms better personal relationships inside a choir compared to any other social activity (Figure 7, pg 52). Figure 8 below further emphasizes the notion that the value of choir singing surpasses the value of many other social and communal activities.

Figure 8 – The Significance of Choir as a Community
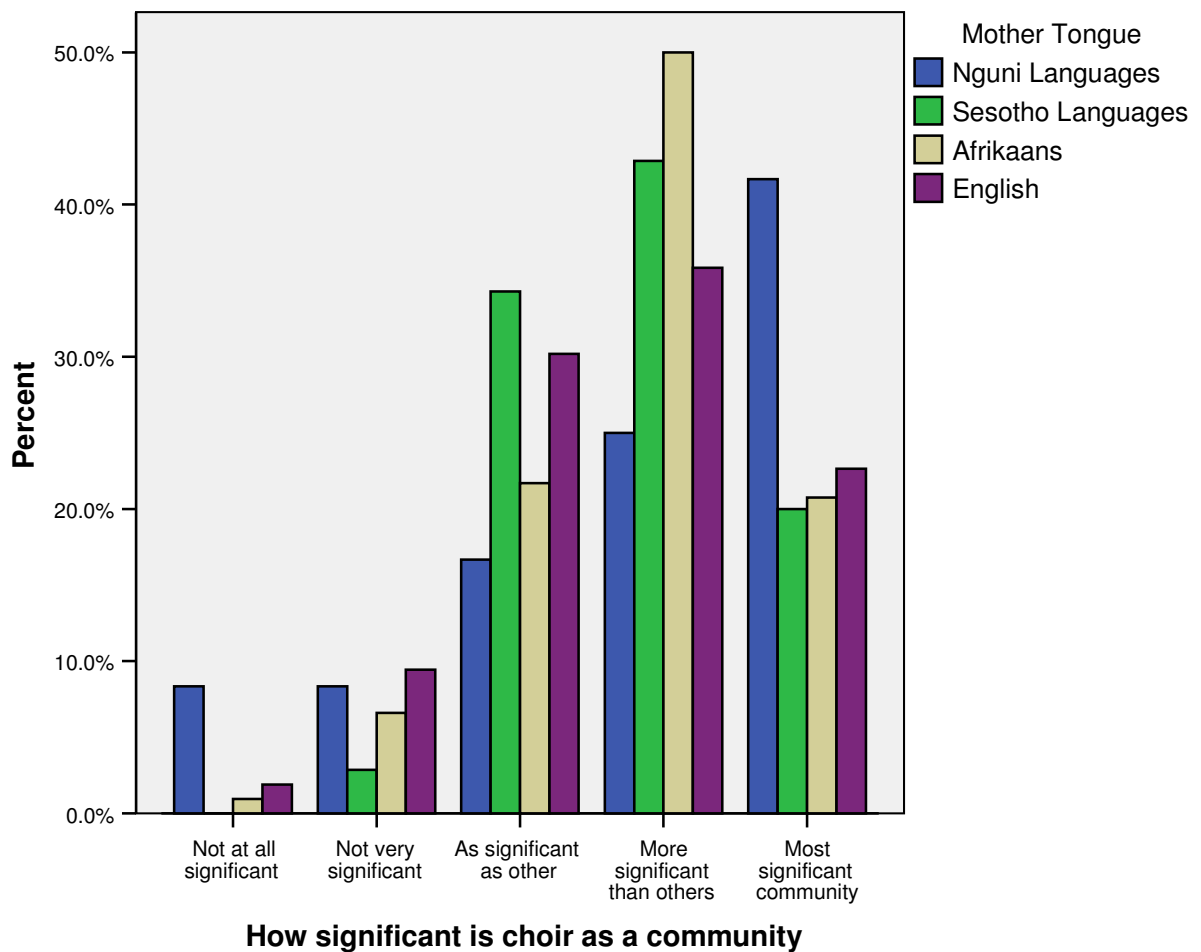
"It is with their peers, in schools, on the playgrounds, on the streets and in places of worship where they can become part of the local community and cultural life, and part of the reconstruction and development of our country" (Asmal 2001: 4). The Nguni speakers regard choir singing as the "most significant" communal activity. This comes as no surprise seeing that the Nguni people have a strong choral foundation and culture in their history. English, Afrikaans and Sesotho speakers find choir singing "more significant" than other communal activities. The Sesotho were the only group that unanimously disregarded the statement that choir singing was "not at all significant." The significance of choral singing is more essential than other communal activities to most ethnic groups. The reason why it is not the "most significant community" is because a large majority of all participants chose church as their "other" community. Religion plays an imperative role in South Africa as discussed in Chapter 3, and it is understandable why it is given preference. It is interesting to note, that although "church" is seen as the most significant activity to many groups (Figure 13, pg 61) there are more close relationships established in choir than in church. This might signify that choir is more a social environment and church a personal one.

Chapter 3 discussed the historical importance of choir singing in the formation of the South African community. Choir singing can be regarded as one of the most important form of culture in the country and the fact that it is a communal activity leads to the notion of social capital. The value of choir as a community has been discussed and most choir singers who partook in the research state the choir is more important to them than other communities. Personal relationships are important for our health and well-being and choir members believe that the relationships that they form within a choral setup are of greater value than other communities. Music in general is influential in forming ones personal identity and in shaping communities. "Among all the activities humans possess as a means by which to create such a powerful sense of identity and community, music may be among the most personal and the most meaningful" (Gracyk 2004: 6). Singing in a choir is being part of a community seen as it is a group activity. There is not only personal gain from singing in a choir but communal value. The significance of singing in a choir is therefore great.

4.3.3 Participation and Collective Action

Choir singing is important to the individual and as already discussed, is more important than other communal activities. It is not enough, however, that the value of choir singing is only significant for the individual. The concept of social capital is that through the well-being of the individual, the greater community will benefit. "Reported dispositions to trust or reported activities relating to informal socialisation, voting behaviour, joining in various types of organisations and volunteering provide important indicators of social capital"(OECD 2001: 7). Civic participation and collective action is of great importance to any country as it allows for community contribution towards solving common problems. There are many forms of civic participation such as voting for the government elect to raising funds for the mentally handicapped. All are of great value to building a nation of caring individuals and this is done through networking or building social capital. Choirs build on social capital and thus add value to more important aspects outside of the rehearsal room for the good of society. Such is the power of networking. "Official membership in formal organizations is only one facet of social capital, but it is usually regarded as a useful barometer of community involvement" (Putnam 2000: 49).

In Question 33 choristers were asked "How often do you participate in decision-making" in some important areas of everyday life. These activities included participating in strikes, attending public hearings or meeting, expressing oneself through the media and singing a petition. Figure 9 (pg 56) indicates that there are important differences between the Nguni/Sesotho speakers and the English/Afrikaans speakers.

Figure 9 – Participation and Collective Action in Decision-Making
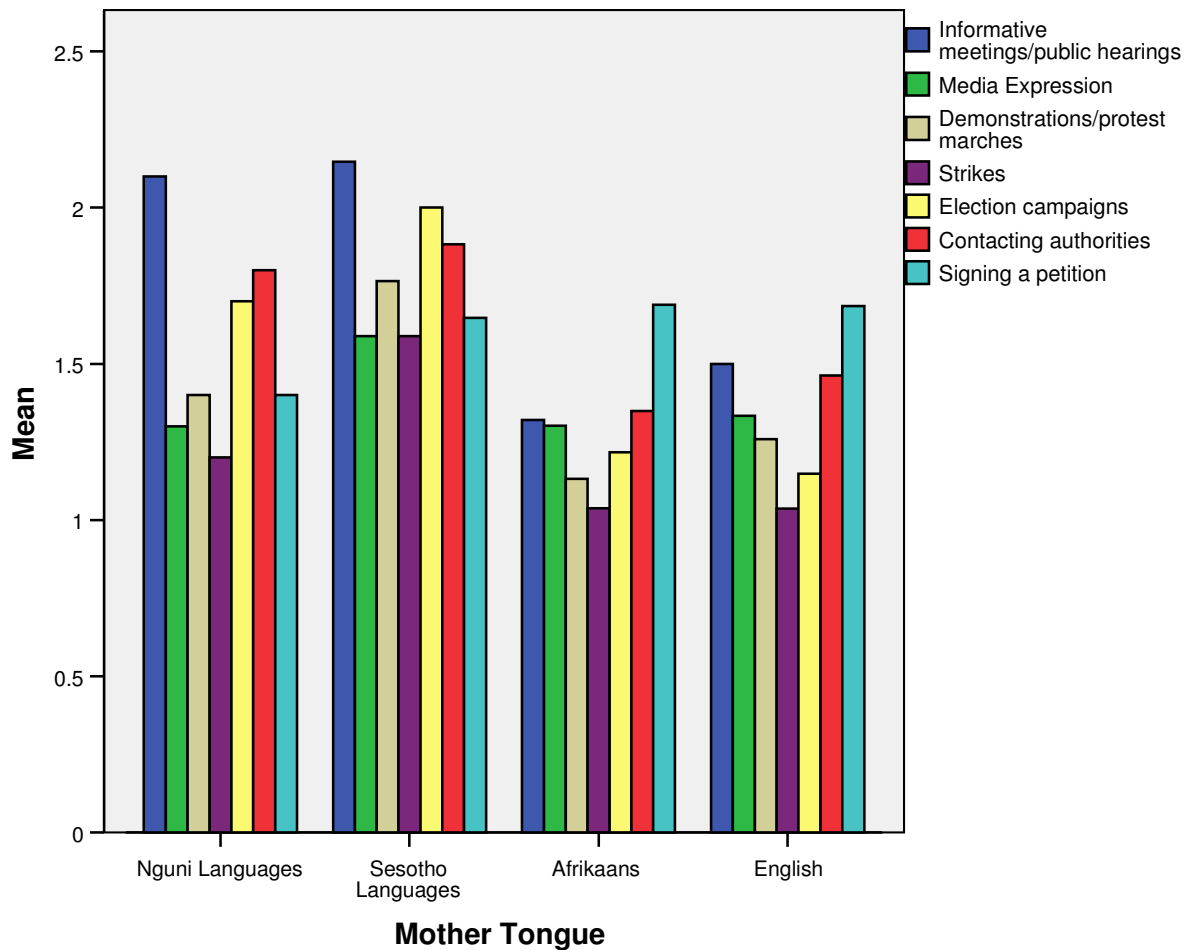

When first glancing at Figure 9 one will notice that participation and collective action appears to be far more important to the Nguni and the Sesotho than to the English and Afrikaans speakers. It is also interesting to note the similarities between the two traditional African groups and the similarities between the two "European" speaking groups. "Informative meetings" and "public hearings" scores among the highest with the Nguni and Sesotho speakers whereas "signing a petition" is the most important collective action taken by Afrikaners and the English speakers. Attending a meeting is far more work than simply signing a petition. This might indicate that participation in communal activity on a broader national scope might be of less interest to these two groups. Overall, community activity outside a person's daily routine seems far less significant and of value to the English and Afrikaans speakers as it does to the Nguni and Sesotho speakers.

The English and Afrikaans speakers found that "striking" is the least attractive way of participation in collective action. On the other hand, all of the English and Afrikaners are either employed or retired (Figure 4, pg 47) and then it can be assumed that the majority of them need not or cannot strike because they are employed or to old respectively.

Questions 36 asked if choir members actively supported a political party, are members of such a party or have at least contact a person associated directly with such a party. In direct contrast to Question 33 (Figure 9, pg 56) Afrikaans and English speakers seem to be more active in the political arena, as shown in Figure 10 below.

Figure 10 – Political Involvement
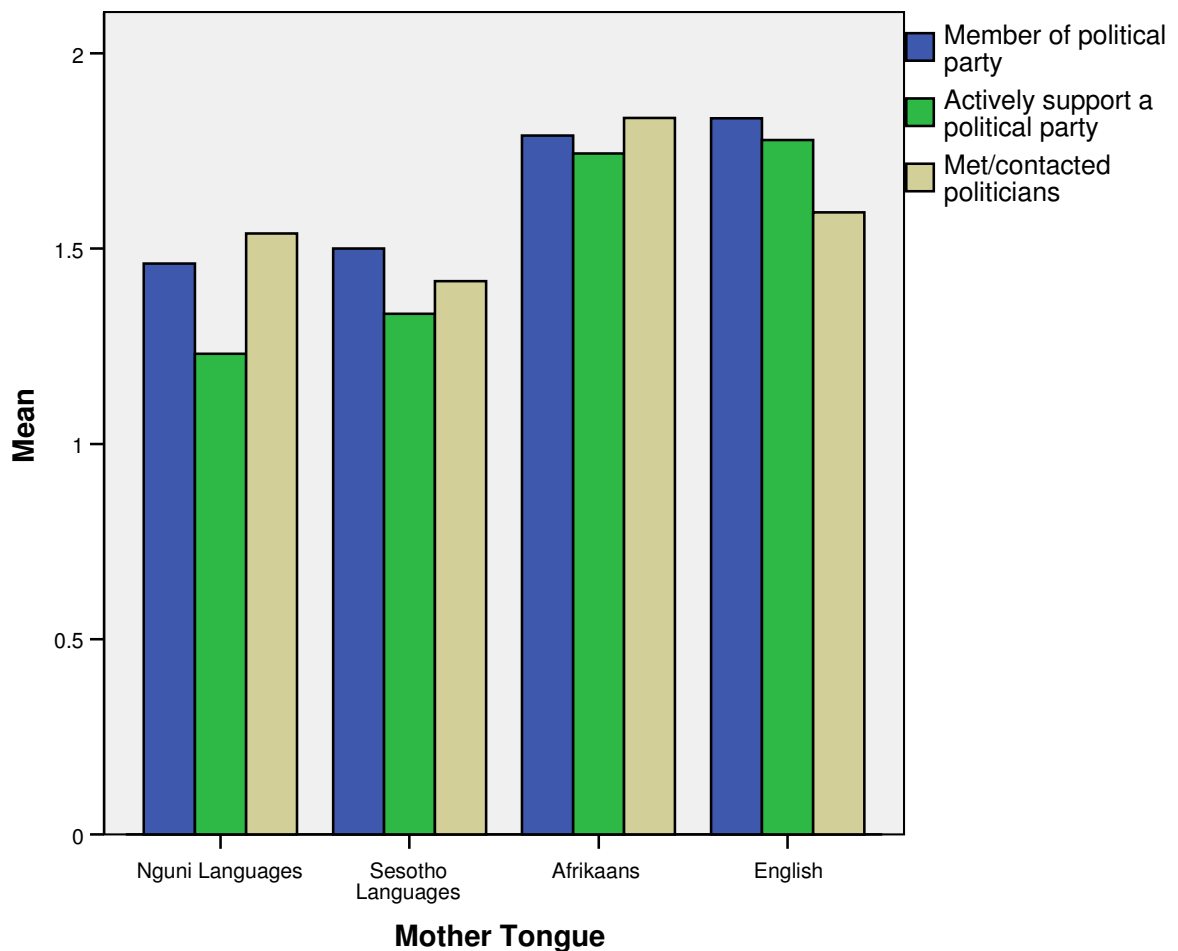
In contrast to Question 33 (Figure 9, pg 56), Afrikaans and English speakers appear to be more involved in politics, as far as support for a specific political party is concerned. The Nguni and Sesotho speakers do not actively support political parties even though they appear to be members of them.

Participation for the good of the greater community does not only take the form of voting for government or striking for better wages. Caring for those living among us by making donations and volunteering for charity work is of utmost importance. The results of Question 37 "How often have you volunteered in the following sectors or made donations for charity?" will illustrate if the value of choral singing has affected the way choir singers care for the greater community.

Figure 11 – Level of Volunteer Work and Charity
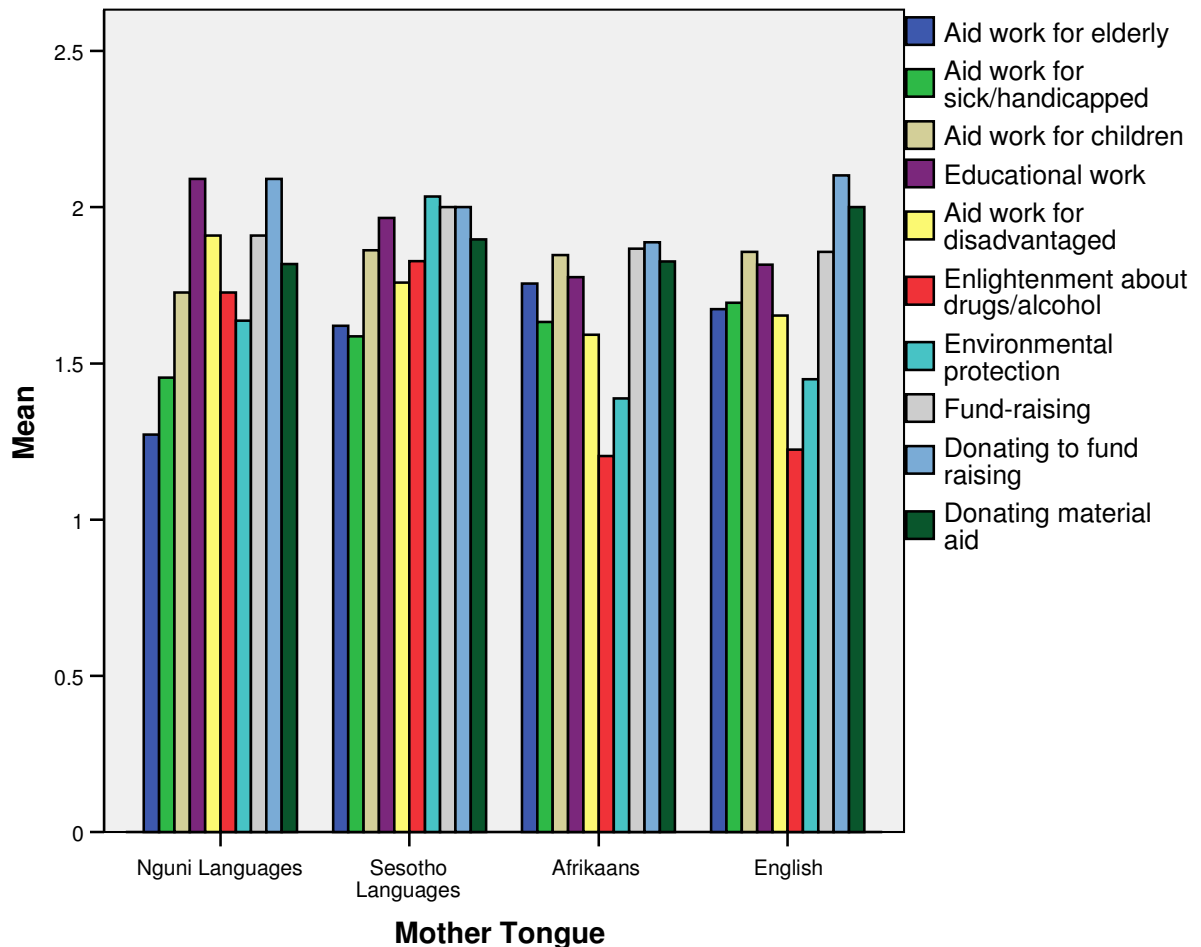
Donating to fund-raising seems to be the most important contributions made by all singers, especially the English speakers. This is understandable as choirs are often trying to raise funds for tours or other choir related matters. Although this too is a form of social capital, it is for the good of the choir alone and not necessarily the greater community. Once again there are great similarities between the English and Afrikaans speakers. Neither of these two groups have an interest in enlightening the community about the harmful effects of drugs and/or alcohol and both groups (interestingly so) have very little desire to donate towards environmental protection. Once again, financial situations could be the result of not being interested in drug awareness. Aiding the sick, handicapped or elderly is the least important to both the Sesotho speakers and the Nguni whereas to the other two groups it scores higher up. Although Figure 11 (pg 58) may indicate that certain groups are more interested in helping society in specific areas, it is important to note that all groups actively involve themselves in all areas. It is understandable to have preference when assisting society through donations or volunteer work. The importance is that choir singers across all cultures are actively involving themselves (financially or through volunteer work) to improve life for the greater community.

4.3.4 Trust

The very essence of social capital is trust. "Honesty and trust lubricate the inevitable frictions of social life" (Putnam 2000: 135). By building communities through choral singing we unite people of different race and in so doing, build a community of people that learn to trust each other. By people trusting one another, networks are established that allow for better relationships in society. "Networks are a consequence of people trusting each other rather than trust emerging as a by-product of association. People who trust each other interact to form associations in situations ranging from choirs and sports groups to the work-place, and thereby become more trusting" (Rose 1998: 151).

In Question 38a, choristers were asked, "How trusting do they consider their neighbours, their fellow students/colleagues and their fellow choristers" on a scale of 1 to 5 (1 being "not at all" and 5 being "completely"). The results will help establish the importance of choir and the ability to trust ones fellow chorister. Figure 12 (pg 60) shows that all

groups, except the Nguni, trust their fellow choristers above their neighbours, colleagues or fellow students.

**Figure 12 –** Level of Trust among People
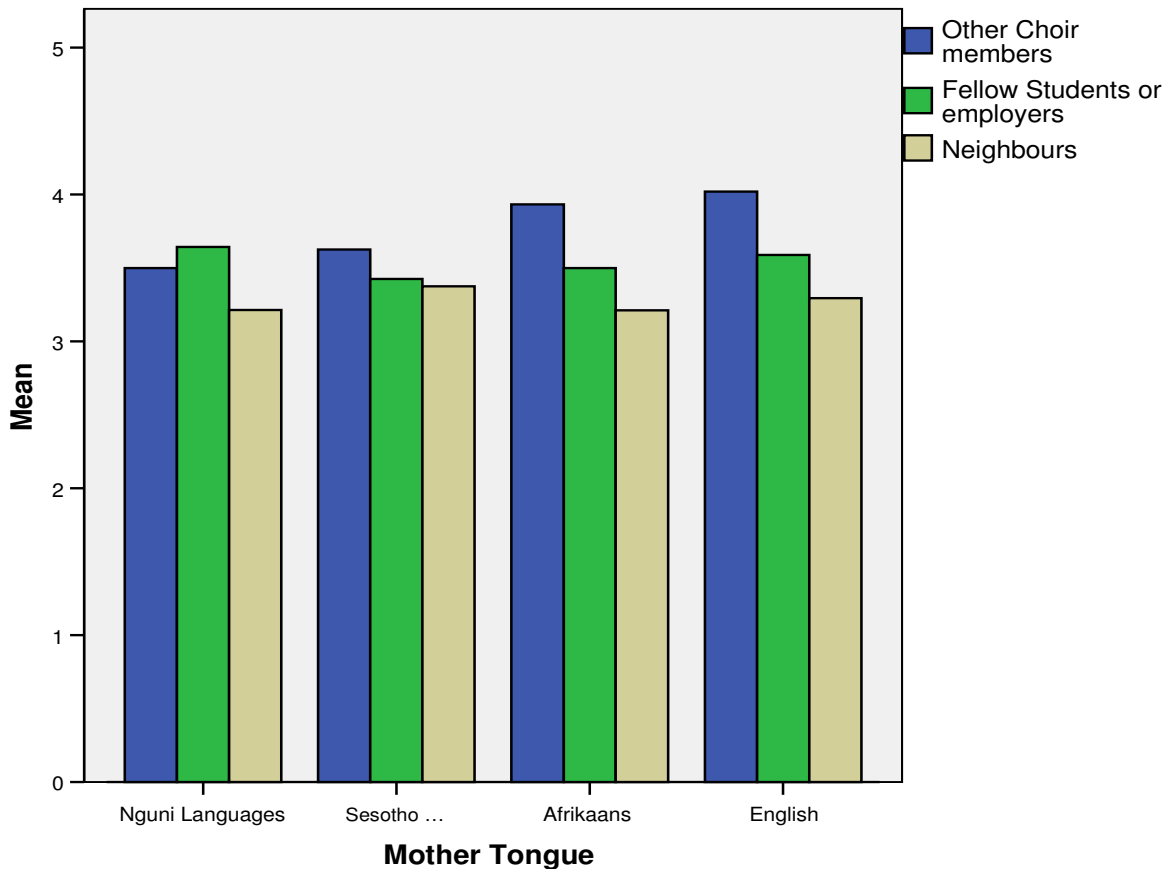
English and Afrikaans members trust their fellow choristers far more than they trust their fellow students and neighbours, respectively. The Nguni trust their fellow students the most but only by a small margin. All four groups trust their neighbours the least which indicates the urgent need for social capital strategies (such as this one) that might lead to a society of more trusting individuals.

To establish the importance of trust as an extension of social capital, choristers were asked to comment on how much they trust certain important institutions in South Africa. Trusting people and trusting certain institutions is not the same thing. "Trust in other people is logically quite different from trust in institutions and political authorities"

(Putnam 2000: 137). In Question 38b (Figure 13, pg 61), choristers were asked how trustworthy do they consider the following institutions: church; police; social security; public health care; school system?

Figure 13 – Level of Trust among Societies and Institutions
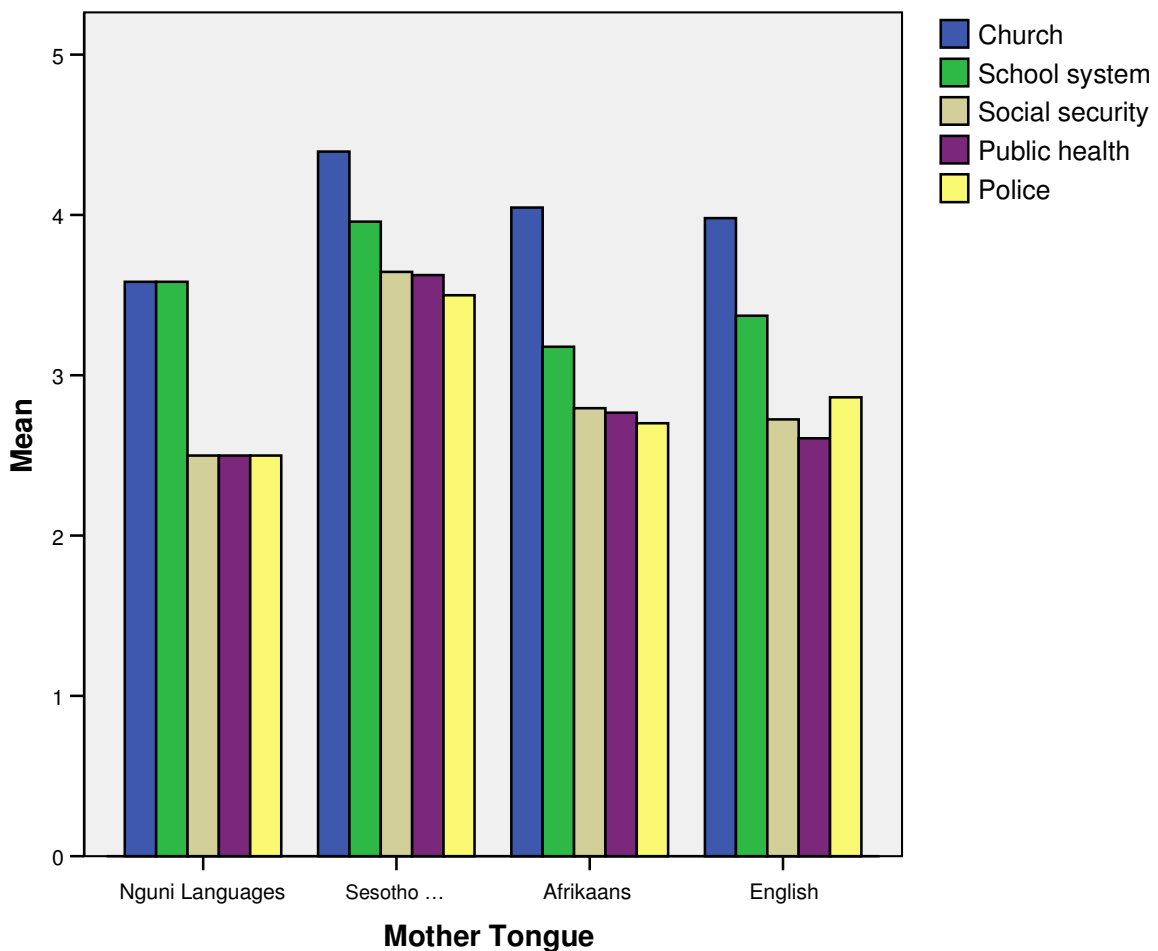
The church is seen as very trustworthy by all ethnic cultures in South Africa. This further strengthens the fact that religion is imperative in the lives of South Africans. Choral conductors educate their singers during every rehearsal and often religious music is sung. Religion and music go hand-in-hand in South Africa, meaning that there is more value (from a moral perspective) to choir singing in a multicultural South Africa. "Introducing religion education into schools [or choirs] provides the scope for learners [choristers] to explore the diversity of religions that impel and inspire society, and the morality and

values that underpin them. In this way, religion education [through singing] can reaffirm the values of diversity, tolerance, respect, justice, compassion and commitment in young [and older] South Africans" (James 2001: 5).

In total contrast, the police are not trusted at all, especially among English, Afrikaans and Nguni speaking South Africans. South Africa is not alone when it comes to having little faith in the police force. According to Rose (1998: 156) "[O]nly two-fifths [of people in Russia] have confidence in the police…". In a surprise turn out, the Nguni trust the police the least and the Sotho speakers seem to trust the police the most. This vast array of opinions might be due to the lack of police presence in certain areas of South Africa. The police force is rather small for a country of South Africa's size. This might be an influencing factor. It is also interesting to note that the schools systems scored second best (behind religion) among all four groups. This is imperative to note, because if South African people trust the school system, along with religion, then choral music in schools needs to play a vital part in creating a community of trusting citizens, who have good moral judgment. The value that can be added by implementing choir as compulsory subject in South African schools seems to be an option that should not be overlooked.

4.3.5 Choir Singing and Emotional Experiences

One of the more obvious reasons why people sing in choirs is because of the aesthetic value that is associated with singing in a group. "From the psychologist's perspective, the functions of music fall into three broad domains, namely the *cognitive*, the *emotional* and the *social*" (Hargreaves; Miell & Macdonald: 8). Choir members experience unexplained emotional occurrences when singing in choirs and for this reason alone, many people continue to sing for years. In Question 45 (Figure 14, pg 63), choristers were asked "How strong are these emotional experiences" that they experience whilst singing with the choir. As can be expected, the results were unanimously in favour of being very strong.

Figure 14 – Emotional Experiences through Choral Singing   63

How strong are these emotionally experiences
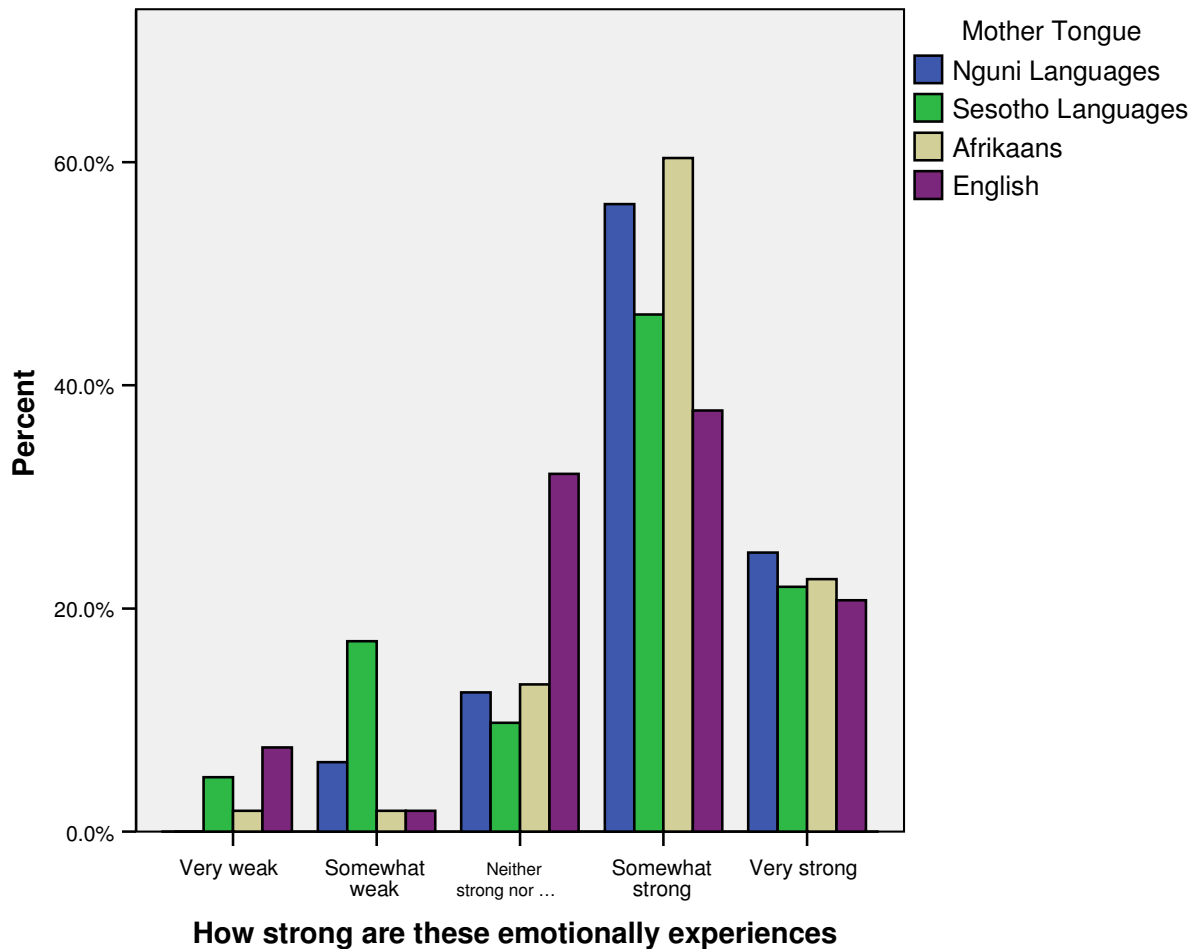
 Singing is largely aesthetic and choristers experiences both good and bad emotional states during rehearsals, concerts and on tour through the power of singing. When asking choir members how strong these emotions are that they experience through choral singing, very few answered "very weak" or "somewhat weak". Afrikaans and Nguni speakers experience the strongest emotional feelings through choral singing. The Nguni were the only group that ignored the statement "emotional experiences through choir singing are very weak". A rather large percentage of English speakers found that their experiences are neither strong, nor weak. Sesotho speakers had the largest number of choristers having "somewhat weak" emotional experiences through choir singing. Being in a good emotional state also affects one's health. The better ones emotional state the better a persons general health – both physical and mental – will be.

In Question 46 (Figure 15, pg 64) choristers were asked how strong their emotional experiences have been during rehearsals, concert preparation, performances, competitions, common spare time, and on choir tours.

**Figure 15 –** Emotional Experiences at Certain Events
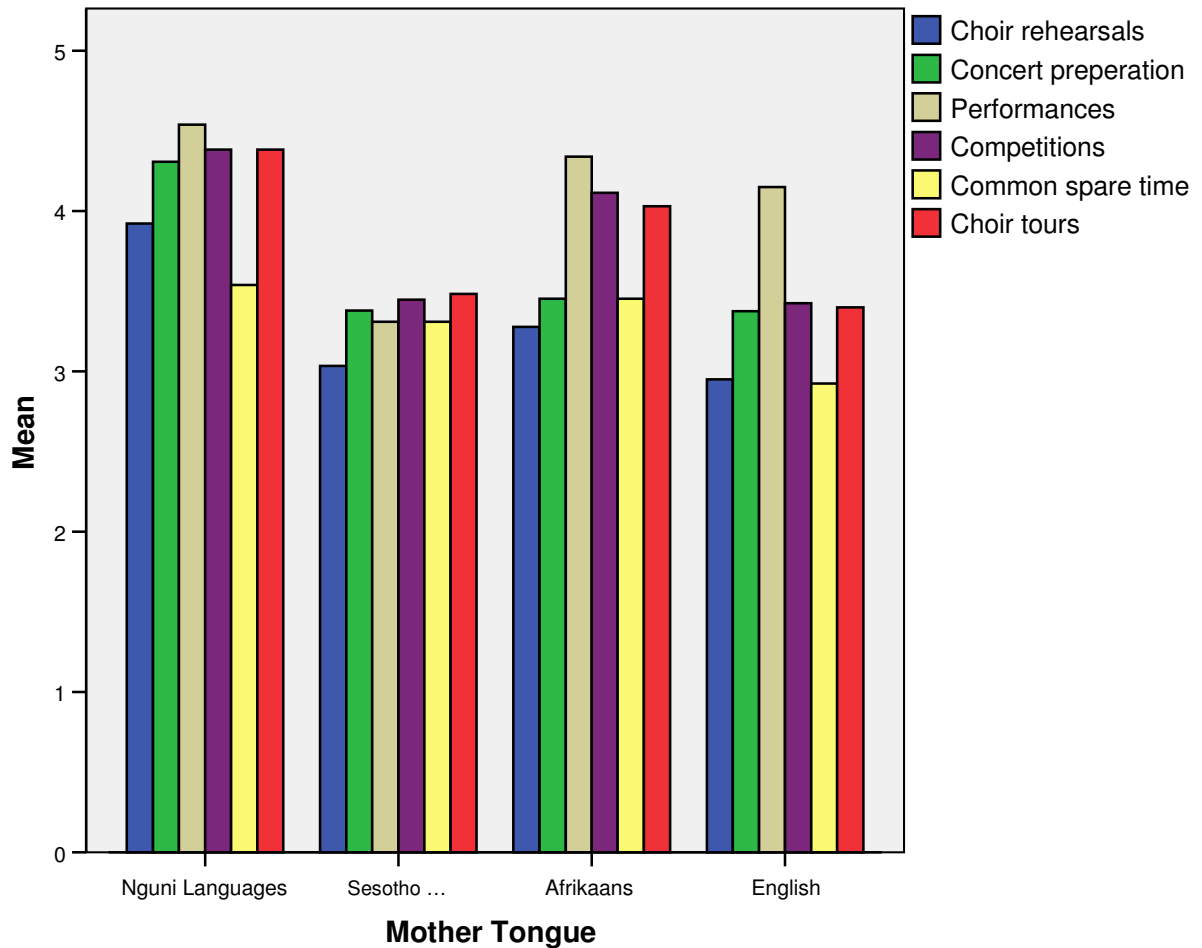
English speakers indicated that they have their strongest emotional feelings during concerts. Afrikaans and Nguni speakers concur but not by such a large margin. The experiences happen mainly during performances for all groups and very seldom during rehearsals. There is not much distinction between the different categories for the Sesotho speakers. All groups experience strong emotional feelings at all choral events, which emphasizes the need for individuals to express themselves artistically.

4.3.6 Choir Singing and Health

The finally section deals with a choir members health at the present time of filling in the questionnaire. "Dozens of painstaking studies…have established beyond reasonable doubt that social connectedness is one of the most powerful determinants of our well-being" (Putnam 2000: 326). If having better social connections actual improves one overall well-being, and choir is seen as a social community, then the value of choral singing is health bound. Choristers were asked how they considered their health in Question 50, "How do you consider your physical health to be at the moment?" and in the following question they were asked if they believed that choir singing could improve there physical health. Once again, the questions were age bound.

Figure 16 – Physical Health at the Present Moment
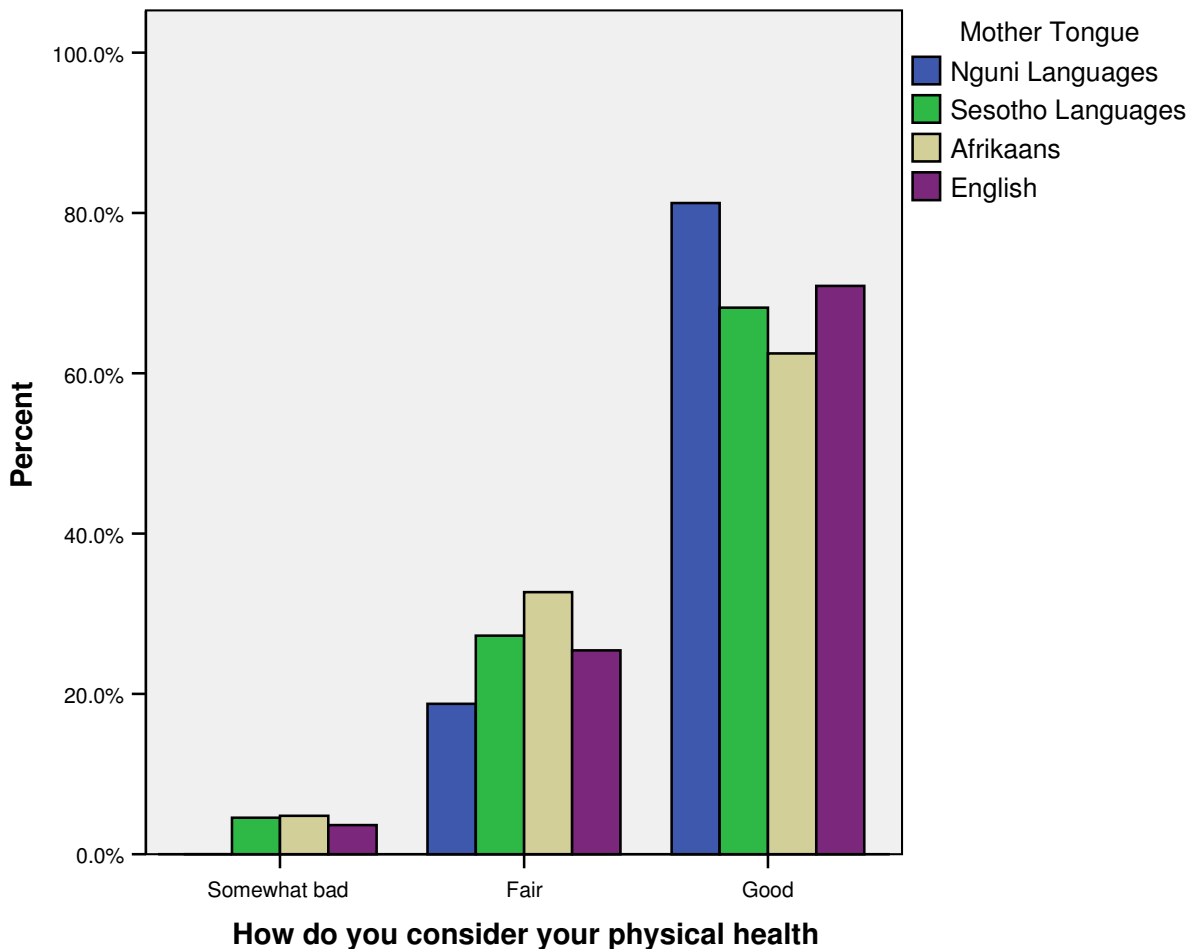
More than 60% of choristers across the culture groups believe that their physical health is in good condition. The Nguni speakers had the largest number of choristers indicating that their health was in good condition. At the same time, not a single Nguni speaker feels that his or health is in a somewhat bad condition. Afrikaans speakers had the least number of choristers whom feel that their health is in a good condition. The English and Sesotho speakers are somewhat on par with the state of their health. Those who answered either "Fair" or "Somewhat bad" are most probably older choristers (age 51+) and therefore health is more of a problem. Choir singing is an integration of cultures and community. It is no surprise that choristers feel that their health is good because community activity has proved to keep even some of the most terrible illness away. "The more integrated we are with our community, the less likely we are to experience colds, heart attacks, strokes, cancer, depression, and premature death of all sorts" (Putnam 2000: 326).

"Do you believe that choir singing has some influence on physical health?" was Question 51 and the results below give an indication of what choir singers believed in terms of singing can improve ones health. It must be noted that this is not scientific evidence that singing will improve a singer's physical health, but rather an opinion by the individual.

Figure 17 – Choir Singing can affect Physical Health

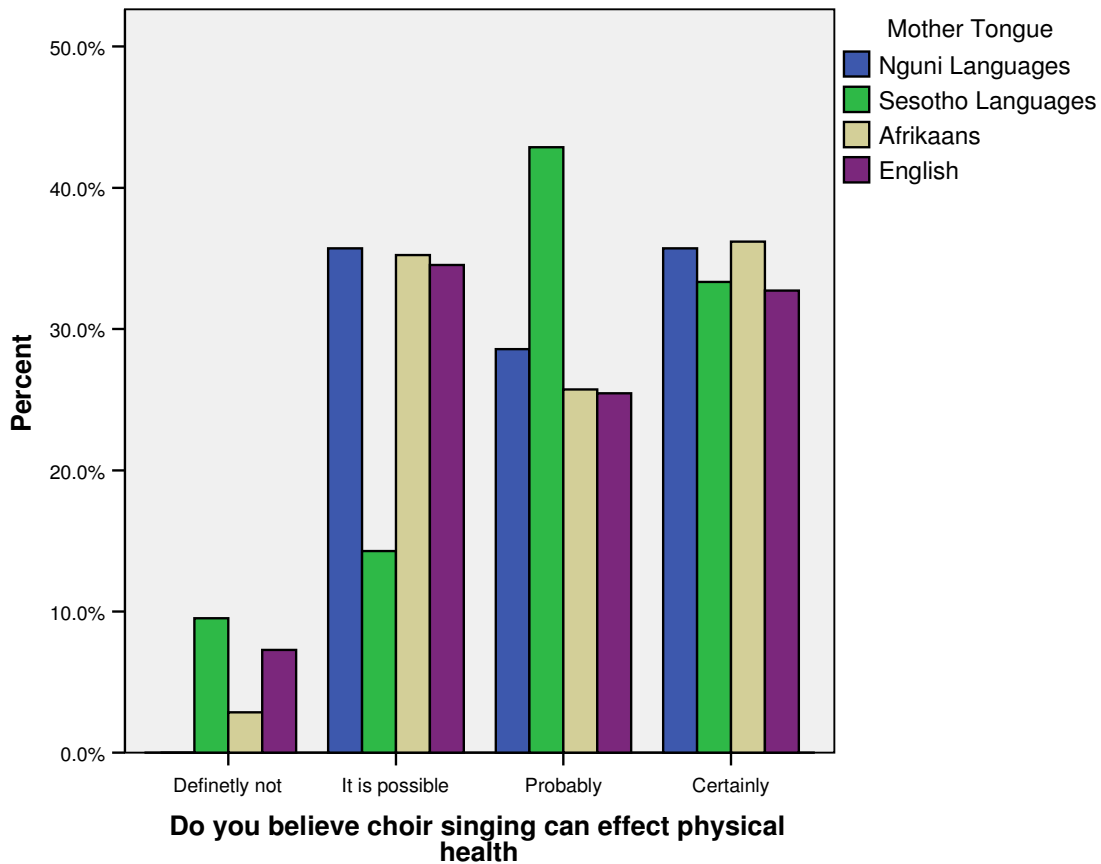**Figure 17 –** Choir Singing can affect Physical Health

Figure 17 (pg 67) clearly shows that there is uncertainty by most choristers about the effects singing can have on a person's physical health. The Sesotho speakers believe that singing will "probably" have an effect on their physical health. Once again, the Nguni unanimously rejected the statement that choir singing will "definitely not" have an effect on their health. Their singers are equally divided between "it is possible" and "certainly" when it comes to singing and their health. English and Afrikaans speakers have similar beliefs with most answering either "it is possible" or "certainly" to Question 51. It must be remembered that Question 51 (Figure 17, pg 67) does not only refer to choir singing effecting ones physical health for the better, but also for the worse. Choir singing can also be interpreted as the social dimensions attached to singing in a choir. Therefore the question could have been more specific, asking choristers if they believed that being part of a choir could improve or worsen their physical health. This might make more sense, because social behaviour can be directly linked to an individual's health. "…health related behaviours …are determined not only by individual choice but also by the extent to which social conditions enable such behaviours" (Campbell & Mzaidume 2002: 229).

The choir as a community can contribute to better health conditions especially from a mental health perspective. Social ties with other choristers are beneficial to ones health as there will always be someone to rely on in times of need.

In Question 52 singers were asked to "agree or disagree with the following statements by selecting the suitable alternative". The answers to this question are based on the state of mind of the singer. Figure 18 (pg 68) shows that there is not a substantial difference between any of the four cultural groups.

**Figure 18 –** Positive aspects of Choir Singing
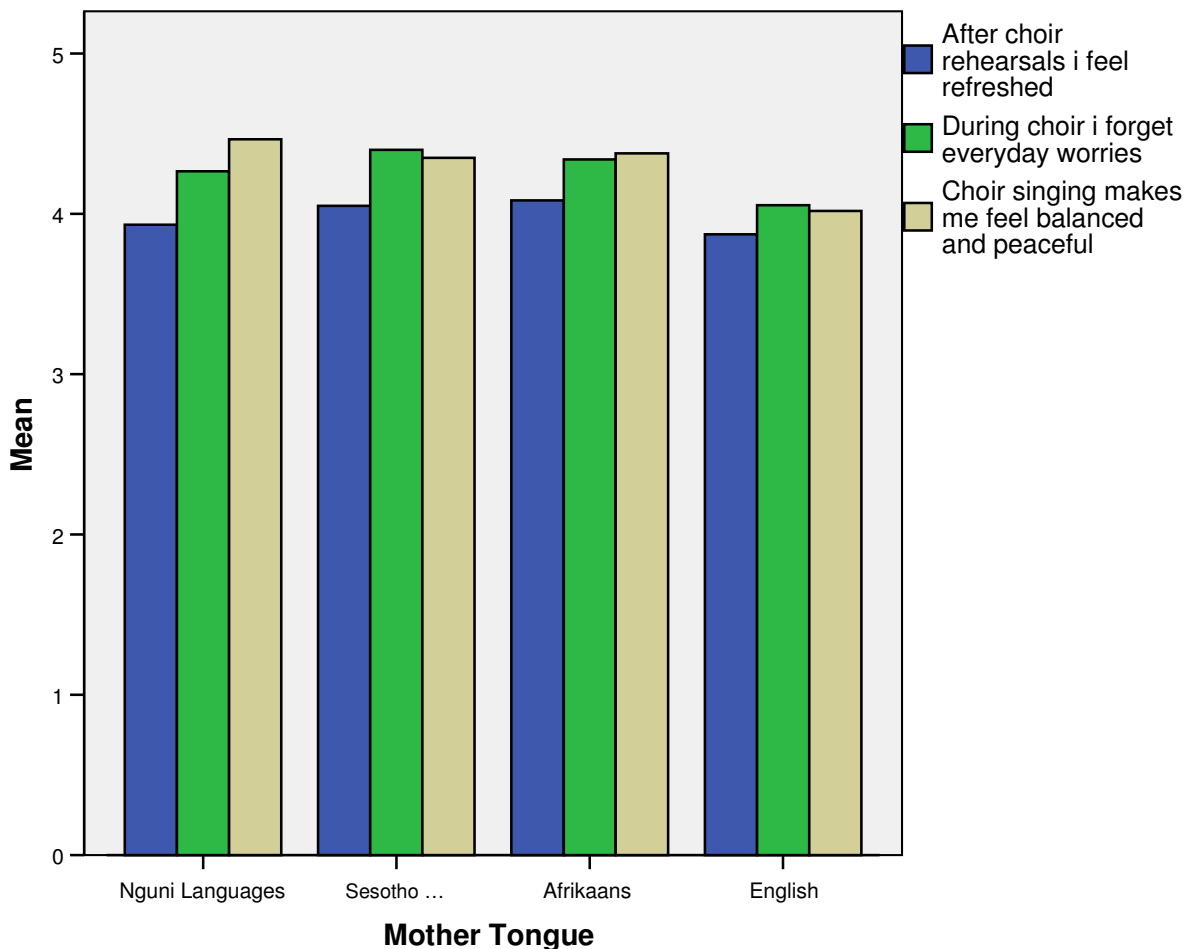
Choir singers across all cultural boundaries generally agree that they experience positive feelings about themselves as a result of singing in a choir. Number 1 (as represented in Figure 18 above) means that a singer disagrees with the statement and Number 5

indicates that the singer agrees entirely. The Nguni and Afrikaans speakers feel balanced and peaceful after rehearsals, whereas the English and Sesotho forget their worries during the rehearsal. All singers feel refreshed after rehearsals, although this scored the lowest of the three questions. On a whole, it is clear that singers feel good about life and themselves as a result of singing in a choir. If a person forgets largely about a bad day at work because of singing in a choir, then does singing not have extraordinary value?

The final question asked choristers to "think about their health, and state how significant they consider the following things related to choir singing?" The answers are based on a 4 point scale, 1 being very insignificant and 4 being profoundly significant.

Figure 19 – Aspects of a Choir Community that Lead to Better Health
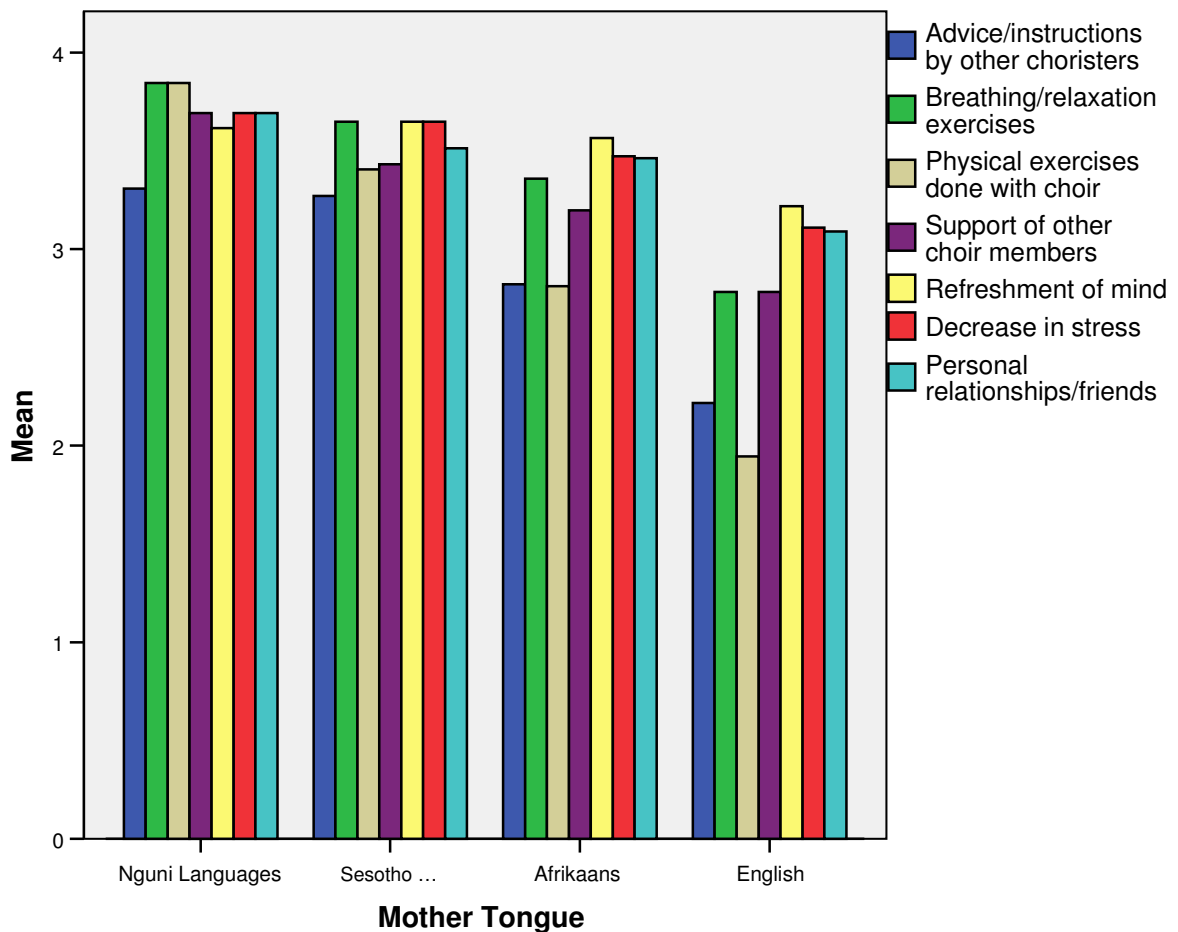
The Nguni believe that the breathing/relaxation exercises, as well as the physical movement done during rehearsals are significant in determining their well-being. In direct contrast the English disagree totally with the Nguni. Physical exercises done with the choir appear to be very insignificant to the average English singer. Refreshing the mind is the most significant aspect connected to the health of the Afrikaans, English and Sesotho singer. All groups believe that singing helps to decrease stress and the support of friends as well as the personal relationships established within a choir has significant influence on the health of all singers across the board. It is important to note that because choir takes place in a social environment, aspects of our health are bound to improve. This means that there is value in choral singing and not necessarily in music itself. Choir involves many people whereas playing a solo instrument involves the individual. According to Putnam (2000: 327), "[S]ocial networks also may reinforce healthy norms – socially isolated people are more likely to smoke, drink, overeat, and engage in other health-damaging behaviours." Choir singers rely on one another in times of need. Soloists cannot do this because there is no network established during the rehearsal of this individual activity. One can then assume that there is greater value in choir singing than in playing a solo instrument. If choir singing really does improve one's health, be it through the music or the communal aspect, then there is more value to choral singing than was originally perceived.

4.4 Conclusion

The information collected for this study is quantitative data, gathered by means of a questionnaire. Factual information was gathered as well as opinions by choristers from various walks of life. The value of choral singing cannot be scientifically proven, especially not in this study, because many questions asked are based on the individuals own perspective and experience. There is an uncanny resemblance between the answers of the Afrikaans and English speakers and similarly between the Sesotho and Nguni speakers. In the same light, it is evident that the Afrikaans speakers are as different to the Sesotho and Nguni speakers as they are different to the English speakers. This can be said for all groups. Answers pertaining to trusting the community, or participating in a strike campaign differed considerably between the different cultural groups. Answers dealing with choir singing and the value each individual draws from being a member in this

social group are generally the same in all groups. Labour situations and levels of education among the various groups had the biggest contrast. The results indicate that the reasons behind the desire to sing have no bearing on a singer's level of education or financial state of affairs. It might even turn out that the choristers with less financial resources and who have been educationally deprived will find more value and need of a community and furthermore, the value of choral singing.

The value of singing in a choir is both vast and endless. The most important aspect derived from the questionnaires is that it brings people together no matter their age, race, language preference or occupation. Singers tend to be happier after singing and life long friendships are formed within choirs. Social capital plays a pivotal role in the choral setup, creating a caring people that are well connected, healthy and happy.

5. CONCLUSION AND RECOMMENDATIONS

People often say that it is not "what you know" that is important, but rather "who you know." This saying is the very core on which the theory of social capital rests. People who are better connected will succeed better in life, no matter how they are associated. This study took a look particularly at adult choirs in South Africa, because the networking between adults is imperative. By knowing someone in the choir that is an architect, immediately there is the expectation that if one day a new house is being built by a fellow chorister, there is an expectation that the architect in the choir will be considered for the job, because of the social connection between the different parties. This is a small example of the value that choir singing adds to the South African society as a whole. There is value in economic and political growth through choir singing. Choir singing leads to trust and social capital. According to Inglehart (1997: 188), "social capital plays a crucial role in both political and economic cooperation."

The decline in social capital in the United States of America has had serious repercussions on the American economy. The average American would rather watch television than join a society such as choir or sports team. Part of this research is to make the reader aware of the dangers that a lack of social capital can lead to and propose solutions to fixing the problem. The solution posed in this study is that of singing in a choir. Through communal singing people from all walks of life get together and form bonds of friendship doing something that they have a passion for. People are happier when they do what they really love, and happier people are generally healthier. To add to this entirety, people who are better connected tend to excel in life because they have friends to rely on and what better way to make friends than to be part of a choir. Networking is vitally important and all people should belong to a social club, be it a choir or a bowling league. The interaction between people is especially important in South Africa because of our difficult past and the building of a brighter future. The government is constantly finding ways to integrate our dispersed society. Providing funds for the formation of choral societies would be an excellent starting point.

There are many factors that bring people together to share in the joy of music making. People are individuals, so naturally opinions are as vast as there are singers. Social aspects appear to be a valued contribution to recruiting singers. This is why social capital is so important. The aesthetic and emotional side to choral singing experienced by choristers is both unique and similar. People all have emotions and music is listened and loved by all, no matter the genre of music. Music, especially in the form of singing (because of the added advantage of text) is a powerful emotive tool. People sing because they experience indescribable feelings that make them feel good about themselves and about life in general.

There are indeed important character and social issues that bring people together to sing. As the saying suggests, "birds of a feather flock together", although in many cases choirs are more multicultural than other social societies, such as the South African soccer or rugby teams. Culture plays an important role when joining a society, and in South Africa, choirs are becoming more multicultural. People have always been divided because of their social and financial prosperity. More educated people tend to spend time with colleagues of the "same brain". This research shows that joining a choir relies not on one's financial situation or social status but purely on one's beliefs and singing ability. This adds great value to the country because it unites people together who might otherwise have been divided.

Probably the most important finding in the study is the similarities between the various cultures when giving their opinions about singing collectively. It is obvious that music creates an adhesive that binds people together no matter what their race, mother tongue, age or social status. In a choir, all singers are equal because the specialized art of choir singing demands equality between all. Through choral singing, a multicultural society is slowly being united and through this, singers rely on each other for support, advice, and friendship and they share their beliefs, striving towards a united country. This connection allows for choristers to enrich and educate one another through their differences. Music has often been referred to as the "only international language" because we share the same emotions and feeling – the very essence of what makes us human. The aesthetic aspect of choral singing, combined with the social facet of being involved in a group, is a fundamental reason why choir singing has great value. Through the power of music we

can control the human emotion and bring the people of a divided nation together. Only music can do this and it is imperative that choral music, specifically, is recognised so that all can experience both the joy and love of making music.

Recommendations

A few suggestions for further research are listed here below:

- The research questionnaire can be adapted to suit choirs in High Schools or even Primary Schools to determine the value of choral singing at a younger age.
- The value of choral singing as a subject in the South African Educational Curriculum is a possible extension of this research. If there is indeed great value to choral singing, then it might be a good idea to investigate the benefits of having "choir as a subject" in primary, secondary and tertiary education.
- The notion that choir singing improves health (both physical and emotional) could be research more closely. Medical research could be conducted to prove that being part of a group (such as a choir) can definitely improve the overall physical health of a person and could be regarded as prevention to diseases like depression.
- The historically importance of choral singing in the various cultural groups within South Africa can be more closely examined. This research indicates briefly the origin and value of choral singing in the various cultural groups. An in-depth study thereof could help with recruitment of singers to help establish more multi-cultural choral groups throughout South Africa.
- A cross-cultural project can be conducted between South African choirs and choirs across the globe. The value of choral singing in South Africa might be a stepping stone in the promotion of integration of cultures globally through singing.

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Annexure A

The questionnaire that accompanies this research project is attached as a separate document.

QUESTIONNAIRE :

Respondent

Please answer each question by drawing a circle around an appropriate number in a shaded box or by writing your answer in the shaded space provided

Background Information

1. What is your **gender**?

Female	1
Male	2

2. What is your **age** (in completed years)

3. Please indicate your **highest leve**l of **education**

No education	1
Primary school	2
Secondary or high school (to grade 9)	3
High school (matric)	4
Technicon	5
College	6
University degree	7
Other (specify):	

4. What is your **labour situation**?

School pupil	1
Student	2
Unemployed	3
Part-time employed (less than 30 hours a week)	4
Employed (more than 30 hours a week)	5
On parental leave	6
Entrepreneur	7
Retired	8

5. Are you a **professional** in music or **studying** music?

Yes	1
No	2

6. What is your **occupation**?

V7 ☐☐ 11

7. What is your **marital status**?

Single, living with parents	1
Single, living alone	2
Cohabitation	3
Married	4
Single parent	5

V8 ☐ 13

8. If you have **children** of your own, what is the **number of children**?

V9 ☐☐ 14

9a. What is the **name** of your **home town**?

V10 ☐☐ 16

9b. What is the **name** of the **province** where your **home town** is **located**?

V11 ☐☐ 18

9c. What is your **mother tongue** or your **first language**?

Zulu	1
Xhosa	2
Afrikaans	3
English	4
Sotho	5
Venda	6
Other (specify):	

V12 ☐☐ 20

2

Hobbies

The questions of this part deal with musical hobbies: playing an instrument and singing, especially choir singing, other cultural activities, organisational activities and voluntary work.

10. **Playing** an **instrument** and **singing**. Please answer the questions if you have **ever played** an instrument or **sung** either in **private lessons** or **independently**. (This question does not deal with choir singing!) **Otherwise** move on to **Question 12**.

Instrument	Years played	Playing / singing in a group (Yes or No)	Most important types of groups with this instrument (e.g. chamber orchestra, small ensemble etc.)	The type(s) of music with this instrument
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				

11. How **important** to you are the following **factors** in **playing** or **singing**? Please indicate the suitable alternative.

   Please use the following code:

1	=	**N**ot at all **i**mportant	**Ni**
2	=	**N**ot **v**ery important	**Nv**
3	=	**S**omewhat **i**mportant	**Si**
4	=	**V**ery **i**mportant	**Vi**

	Ni	Nv	Si	Vi			
The development of playing or singing skills	1	2	3	4	V64		112
The social contacts attached to the hobby	1	2	3	4	V65		113
The development of artistic expression	1	2	3	4	V66		114
Artistic and emotional experiences	1	2	3	4	V67		115
Getting self confidence in performing	1	2	3	4	V68		116
Desire to perform	1	2	3	4	V69		117
Being a member in a group	1	2	3	4	V70		118
The increase in knowledge of music	1	2	3	4	V71		119
Some other reason	1	2	3	4	V72		120
Specify other reason:					V73		121

12. How often have you **taken part** in the following **community singing occasions**?

   Please use the following code:

1	=	**N**ever	**N**
2	=	**O**ccasionally	**Oc**
3	=	**O**ften	**Of**

	N	Oc	Of			
Evenings of free singing	1	2	3	V74		123
Singing by a campfire	1	2	3	V75		124
Hymn singing	1	2	3	V76		125
Support songs for a team or society	1	2	3	V77		126
Singing games	1	2	3	V78		127
Other	1	2	3	V79		128
Specify other:				V80		129

The following questions deal with choir singing. Please answer them according to the present situation.

13. How **many years** have you **sung in choirs**?

V81 | | | 131

14. In how **many choirs** are you **singing at the moment**?

V82 | | | 133

15. Please **answer** the following questions by **writing** your answer **into the table** below

	Name of choir	Average rehearsal hours per week	Choir type (Youth, female, mixed etc)	Number of singers	Are you going to continue singing in this choir for several years? (yes / no / don't know)
1					
2					
3					
4					
5					

V83				135
V85				138
V86				141
V88				144
V90				147
V91				150
V93				153
V95				156
V96				159
V98				162
V100				165
V101				168
V103				171
V105				174
V106				177

5

16. How **important** have the following **reasons** been for you to **start choir singing**?

> ***Please use the following code:***
>
> | | | | |
> |---|---|---|---|
> | ***1*** | = | ***N**ot at all **i**mportant* | ***Ni*** |
> | ***2*** | = | ***N**ot **v**ery important* | ***Nv*** |
> | ***3*** | = | ***S**omewhat **i**mportant* | ***Si*** |
> | ***4*** | = | ***V**ery **i**mportant* | ***Vi*** |
> | ***0*** | = | *Do not know* | ***U*** |

	Ni	Nv	Si	Vi	U			
Choir singing started "automatically" with no special reason	1	2	3	4	0	V108		180
Other family members had choir singing as a hobby	1	2	3	4	0	V109		181
Music lessons at school	1	2	3	4	0	V110		182
The support of friends	1	2	3	4	0	V111		183
An impressive choir concert or a listening experience	1	2	3	4	0	V112		184
Some other reason	1	2	3	4	0	V113		185
Specify other reason:						V114		186

17. How **important** to you are the following **factors** in **choir singing**? Please mark the suitable alternative.

> ***Please use the following code:***
>
> | | | | |
> |---|---|---|---|
> | ***1*** | = | ***N**ot at all **i**mportant* | ***Ni*** |
> | ***2*** | = | ***N**ot **v**ery important* | ***Nv*** |
> | ***3*** | = | ***S**omewhat **i**mportant* | ***Si*** |
> | ***4*** | = | ***V**ery **i**mportant* | ***Vi*** |

	Ni	Nv	Si	Vi			
The development of singing skills	1	2	3	4	V115		188
The social contacts attached to the hobby	1	2	3	4	V116		189
The development of artistic expression	1	2	3	4	V117		190
Artistic and emotional experiences	1	2	3	4	V118		191
Getting self confidence in performing	1	2	3	4	V119		192
Desire to perform	1	2	3	4	V120		193
Being a member in a group	1	2	3	4	V121		194
The increase in knowledge of music	1	2	3	4	V122		195
Some other reason	1	2	3	4	V123		196
Specify other reason:					V124		197

18. **Agree or disagree** with the following statements by marking the suitable alternative.

Please use the following code:

1	=	*Disagree totally*	*Dt*
2	=	*Disagree somewhat*	*Ds*
3	=	*Neither disagree nor agree*	*N*
4	=	*Agree somewhat*	*As*
5	=	*Agree totally*	*At*

	Dt	Ds	N	As	At		
In the choir I can express my emotions by singing	1	2	3	4	5	V125	199
Choir singing has a strong effect on my emotional life	1	2	3	4	5	V126	200
I often have strong emotional experiences in choir concerts	1	2	3	4	5	V127	201

19. Thinking about **other groups** and **societies** that you **belong to**, is **choir singing considered** ………. ?

Please use the following code:

1	=	*Yes*	*Y*
2	=	*No*	*N*
0	=	*Do not know*	*U*

	Y	N	U		
a valued hobby in some of them	1	2	0	V128	202
an underrated hobby in some of them	1	2	0	V129	203
a conventional hobby in some of them	1	2	0	V130	204
an exceptional hobby in some of them	1	2	0	V131	205

20. How many times **in a year** do you **participate** in the following **cultural activities as a listener** or a **spectator**?

Please use the following code:

1	=	*Never*	*N*
2	=	*1 – 4 times*	*1-4*
3	=	*5 – 10 times*	*5-10*
4	=	*Over 10 times*	*O*

	Ni	1-4	5-10	O		
Exhibitions (art, photography etc.)	1	2	3	4	V132	206
Concerts	1	2	3	4	V133	207
Music or art events and festivals	1	2	3	4	V134	208
Theatre	1	2	3	4	V135	209
Cinema	1	2	3	4	V136	210
Dance	1	2	3	4	V137	211
Other activity	1	2	3	4	V138	212
Specify other activity:					V139	213

21. In which of the following **cultural activities** have you **participated** as an **organiser** or a **performer**? Please indicate **all suitable** alternatives.

Exhibitions (art, photography, etc.)	**1**	V140		215
Concerts	**2**	V141		216
Music or art events and festivals	**3**	V142		217
Theatre	**4**	V143		218
Cinema	**5**	V144		219
Dance	**6**	V145		220
Other activity (specify):		V146		221

The following questions deal with voluntary activity and associations or organisations that you belong to

22. In what kind of **societies**, **organisations** or **associations** have you been or are still a **member**? Please mark with a number **1** or **2** (where **1** = **have been a member**, **2** = **still a member**) the suitable alternatives in the table below. Please mark also the **degree of your activity** in those organizations in which you are **still** a member with a number from **1** to **3** (where **1** = **participate rarely**, **2** = **participate somewhat regularly**, **3** = **participate regularly**).

Society, Organisation or Association	Member ship		Degree of activity					
Confidential posts (e.g. in councils or committees)	**1**	**2**	**1**	**2**	**3**	V147		223
Spiritual / religious organisations	**1**	**2**	**1**	**2**	**3**	V149		225
Congregation	**1**	**2**	**1**	**2**	**3**	V151		227
Trade / Labour union	**1**	**2**	**1**	**2**	**3**	V153		229
Other professional associations	**1**	**2**	**1**	**2**	**3**	V155		231
Art and culture associations	**1**	**2**	**1**	**2**	**3**	V157		233
Political parties and organisations	**1**	**2**	**1**	**2**	**3**	V159		235
Athletic or sports clubs	**1**	**2**	**1**	**2**	**3**	V161		237
Youth associations	**1**	**2**	**1**	**2**	**3**	V163		239
Human rights or development cooperation organisations (e.g. Amnesty)	**1**	**2**	**1**	**2**	**3**	V165		241
Environmental protection movement	**1**	**2**	**1**	**2**	**3**	V167		243
Self-help groups	**1**	**2**	**1**	**2**	**3**	V169		245
Aid work for the elderly, handicapped or disadvantaged	**1**	**2**	**1**	**2**	**3**	V171		247
Women's organisations	**1**	**2**	**1**	**2**	**3**	V173		249
Other voluntary organisations	**1**	**2**	**1**	**2**	**3**	V175		251
Specify other organisation:						V177		253

The meaning of communities

The questions of this part deal simultaneously with the choir or choirs that you sing in and *other groups* **that you consider important.**

At first, **please choose**, besides the choir, **one other organization** or **association** that you consider **most important** at the moment and enter its name in the space provided (e.g. Sport, Church, Political Group etc.)

23a. Name of **organisation** or **association**, *apart from the choir*, considered **most important** at the moment.

V178 ⬚⬚ 255

23b. What is your **position** in each of:

Position	Choir	Organisation / Association
Passive member	1	1
Active member*	2	2
Board member	3	3
Leader / chairman	4	4

V179 ⬚⬚ 257
V181 ⬚⬚ 259
V183 ⬚⬚ 261
V185 ⬚⬚ 263

*Different kinds of duties outside the board, e.g. voluntary work

24. How many **hours in a week** on the average do you **spend** in **voluntary tasks** of these groups?

Hours per week	Choir	Organisation / Association
0 to 1 hour	1	1
1 to 2 hours	2	2
2 to 4 hours	3	3
more than 4 hours	4	4

V187 ⬚⬚ 265
V189 ⬚⬚ 267
V191 ⬚⬚ 269
V193 ⬚⬚ 271

25. Are the **members** of these groups **mostly** of the same:

	Choir		Organisation / Association	
	Yes	No	Yes	No
city / village	1	2	1	2
religion	1	2	1	2
gender	1	2	1	2
age	1	2	1	2
ethnic or linguistic group	1	2	1	2
occupation	1	2	1	2
educational level	1	2	1	2

V195 ⬚⬚ 273
V197 ⬚⬚ 275
V199 ⬚⬚ 277
V201 ⬚⬚ 279
V203 ⬚⬚ 281
V205 ⬚⬚ 283
V207 ⬚⬚ 285

26. How **important** to you are the **personal relationships** among these groups? Please supply only **one** answer for the Choir and the Organisation / Association

Importance	Choir	Organisation / Association
Not at all important	1	1
Not very important	2	2
Quite important	3	3
Very important	4	4

V209   287
V210   288

27. How many **close friends** do you have among these groups?

Choir	
Organisation / Association	

V211   289
V212   291

28. Have you **established** any **close relationships** among these groups (girl-/boyfriend, wife / husband)?

Importance	Y	N
Choir	1	2
Organisation / Association	1	2

V213   293
V214   294

29. Which of the following **personal matters** can be **shared** and discussed **with** at least **one member** of these groups?

	Choir		Organisation / Association	
	Yes	No	Yes	No
Matters of work or studies or unemployment	1	2	1	2
Familial matters	1	2	1	2
Matters of personal relations	1	2	1	2
Economical matters	1	2	1	2
Spiritual matters	1	2	1	2
Matters of mental health	1	2	1	2
Matters of physical health	1	2	1	2

V215   295
V217   297
V219   299
V221   301
V223   303
V225   305
V227   307

30. What kind of **effect** has the activity in these groups had on the following **prejudices** you might have?

Please use the following code:

1 = ***D**ecreased*   **D**
2 = ***N**o effect*   **N**
3 = ***I**ncreased*   **I**
0 = *Do not know*   **U**

	Choir				Organisation / Association						
	D	N	I	U	D	N	I	U			
Cultural prejudices	1	2	3	0	1	2	3	0	V229		309
Political prejudices	1	2	3	0	1	2	3	0	V231		311
Other prejudices	1	2	3	0	1	2	3	0	V233		313

31. Compared to **other hobbies** and **social activities**, how **significant** is the choir for you as a **community**?

Not at all significant	**1**	V235	315
Not very significant	**2**		
As significant as others	**3**		
More significant than many others	**4**		
Most significant community	**5**		

32. How **significant** a **role** do you think **choir singing** has in the **formation** of the following aspects?

Please use the following code:

1 = ***N**ot at all*   **N**
2 = ***N**ot **v**ery significant*   **Nv**
3 = ***Q**uite significant*   **Q**
4 = ***V**ery significant*   **V**
0 = *Do not know*   **U**

	N	Nv	Q	V	U		
The perception of yourself as a singer	1	2	3	4	0	V236	316
The perception of yourself as a member of a community	1	2	3	4	0	V237	317
Experiencing ethnic roots	1	2	3	4	0	V238	318
National spirit	1	2	3	4	0	V239	319
Feeling of togetherness	1	2	3	4	0	V240	320

Participation and collective action

The questions of this part deal with communal or collective action, such as political action, voting or voluntary work.

33. How often have you tended to **participate** in **decision-making** in some of the following ways?

   Please use the following code:

   1 = ***N**ever*   ***N***
   2 = ***Oc**casionally*   ***Oc***
   3 = ***Of**ten*   ***Of***

	N	Oc	Of		
Participating in informative meetings or public hearings	1	2	3	V241	321
Expression of opinion in the media	1	2	3	V242	322
Demonstrations, protest marches	1	2	3	V243	323
Strikes, work stoppages	1	2	3	V244	324
Information or election campaigns	1	2	3	V245	325
Contacting the authorities about a local problem	1	2	3	V246	326
Signing a petition of citizens	1	2	3	V247	327

34. Did you **vote** in the last provincial / national / presidential election?

Yes	1	V248	328
No	2		

35. Are you **going to vote** in the next provincial / national / presidential election?

Yes	1	V249	329
No	2		
Do not know	3		

36. Please **mark** a suitable alternative

	Y	N		
Are you or have you been a member in any political party?	1	2	V250	330
Do you actively support any political party?	1	2	V251	331
Have you met politicians or otherwise contacted them?	1	2	V252	332

37. How often have you **volunteered** in the following sectors or **made donations** for charity?

Please use the following code:

1	=	*N*ever	*N*
2	=	*Oc*casionally	*Oc*
3	=	*Of*ten	*Of*

	N	Oc	Of			
Aid work for elderly people	1	2	3	V253		333
Aid work for sick or handicapped people	1	2	3	V254		334
Aid work for children	1	2	3	V255		335
Educational work	1	2	3	V256		336
Aid work for disadvantaged people	1	2	3	V257		337
Enlightenment about alcohol and drugs	1	2	3	V258		338
Environmental protection	1	2	3	V259		339
Collecting money in fund-raising campaigns	1	2	3	V260		340
Donating money to fund-raising campaigns	1	2	3	V261		341
Donating material aid	1	2	3	V262		342
Some other way	1	2	3	V263		343
Specify other way:				V264		344

Trust

The questions of this part deal with trust and possible tensions between people

38a. Generally speaking, how **trustworthy** do you consider the following **people**:

Please use the following code:

1	=	*Very **u**ntrustworthy*	*Vu*
2	=	*Quite **u**ntrustworthy*	*Qu*
3	=	*Neither*	*N*
4	=	*Quite **t**rustworthy*	*Qt*
5	=	*Very **t**rustworthy*	*Vt*

	Vu	Qu	N	Qt	Vt			
Other choir members	1	2	3	4	5	V265		346
Fellow students or employees	1	2	3	4	5	V266		347
People living in my neighbourhood area	1	2	3	4	5	V267		348

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38b. How **trustworthy** do you consider the following **institutions**:

	Vu	Qu	N	Qt	Vt		
Church	1	2	3	4	5	V268	349
School system	1	2	3	4	5	V269	350
Social security system	1	2	3	4	5	V270	351
Public health care	1	2	3	4	5	V271	352
Police	1	2	3	4	5	V272	353

39. How would you rate **the state of democracy** on the following levels:

> ***Please use the following code:***
>
> | *1* | *=* | *Very **b**ad* | ***Vb*** |
> |---|---|---|---|
> | *2* | *=* | ***Q**uite **b**ad* | ***Qb*** |
> | *3* | *=* | ***N**either good nor bad* | ***N*** |
> | *4* | *=* | ***Q**uite **g**ood* | ***Qg*** |
> | *5* | ***=*** | ***V**ery **g**ood* | ***Vg*** |

	Vb	Qb	N	Qg	Vg		
on the regional level	1	2	3	4	5	V273	354
on the national level	1	2	3	4	5	V274	355
between African countries	1	2	3	4	5	V275	356

40. **Agree** or **disagree** with the following statements by indicating a suitable alternative

> ***Please use the following code:***
>
> | *1* | *=* | ***D**isagree **t**otally* | ***Dt*** |
> |---|---|---|---|
> | *2* | *=* | ***D**isagree **s**omewhat* | ***Ds*** |
> | *3* | *=* | ***N**either agree nor disagree* | ***N*** |
> | *4* | *=* | ***A**gree **s**omewhat* | ***As*** |
> | *5* | ***=*** | ***A**gree **t**otally* | ***At*** |

	Dt	Ds	N	As	At		
Most people in my home town are honest and can be trusted	1	2	3	4	5	V276	357
My friends are honest and can be trusted	1	2	3	4	5	V277	358
If I have a problem, there is always someone to help me	1	2	3	4	5	V278	359
Even if I was left unemployed and totally alone, my livelihood would still be secured	1	2	3	4	5	V279	360
People are interested only in their own welfare	1	2	3	4	5	V280	361
I feel accepted among my friends	1	2	3	4	5	V281	362
I have enough control in making decisions that affect my everyday activities	1	2	3	4	5	V282	363

41. To what **extent** do you feel that the following factors tend to **divide** people around you? ("People around you" meaning people you often meet at work, through your studies or share the same hobby with.)

    Please use the following code:

1	=	**N**ot at **a**ll	**Na**
2	=	**N**ot **v**ery much	**Nv**
3	=	**S**omewhat	**S**
4	=	**V**ery **m**uch	**Vm**
0	=	Do not know	**U**

	Na	Nv	S	Vm	U			
religion	1	2	3	4	0	V283		364
gender	1	2	3	4	0	V284		365
age or generation	1	2	3	4	0	V285		366
ethnic or linguistic group	1	2	3	4	0	V286		367
occupation	1	2	3	4	0	V287		368
educational level	1	2	3	4	0	V288		369
political affiliation	1	2	3	4	0	V289		370

42. How **probable** is the chance that these **distinctions** lead to **tense situations** or even conflicts among people around you?

    Please use the following code:

1	=	**N**ot at **a**ll probable	**Na**
2	=	**N**ot **v**ery probable	**Nv**
3	=	**S**omewhat	**S**
4	=	**V**ery **p**robable	**Vp**
0	=	Do not know	**U**

	Na	Nv	S	Vp	U			
religion	1	2	3	4	0	V290		V371
gender	1	2	3	4	0	V291		V372
age or generation	1	2	3	4	0	V292		V373
ethnic or linguistic group	1	2	3	4	0	V293		V374
occupation	1	2	3	4	0	V294		V375
educational level	1	2	3	4	0	V295		V376
political affiliation	1	2	3	4	0	V296		V377

43. How **common** are the following ways of handling **tense situations** among people around you?

Please use the following code:

1 = *Not at all used* **Na**
2 = *Rarely used* **R**
3 = *Normal way* **Nw**

	Na	R	Nw			
The topic is left out from discussions	1	2	3	V297		V378
Face-to-face negotiation	1	2	3	V298		V379
Open discussion in the group	1	2	3	V299		V380
Superior person or authority intervenes	1	2	3	V300		V381
Mediators negotiate	1	2	3	V301		V382
Some other way	1	2	3	V302		V383
Specify other way:				V303		V384

Choir singing and emotional experiences

The questions of this part deal with strong emotional experiences related to choir singing

44. Considering events that are **part of choir singing** such as rehearsals, concerts, evening get-togethers, choir trips or choir competitions, **how often** have you had the following **experiences** in them?

Please use the following code:

1 = *Never* **N**
2 = *A couple of times* **A**
3 = *Frequently / often* **E**
0 = *Do not know* **U**

	N	A	E	U			
The world around disappears	1	2	3	0	V304		V386
Feeling moved, tears	1	2	3	0	V305		V387
Feeling of emptiness	1	2	3	0	V306		V388
Inner peace	1	2	3	0	V307		V389
Feeling shocked	1	2	3	0	V308		V390
Time seems to stand still	1	2	3	0	V309		V391
Spiritual or sacred experience	1	2	3	0	V310		V392
Shame, embarrassment	1	2	3	0	V311		V393
Community, unity with others	1	2	3	0	V312		V394

45. Generally speaking, **how strong** would you say these **emotional experiences** are?

Very weak	1
Somewhat weak	2
Neither strong nor weak	3
Somewhat strong	4
Very strong	5

V313 ☐ V395

46. How **strong** have the **emotional experiences** been in the following **occasions**?

Please use the following code:

1 = *Very **w**eak* ***Vw***
2 = ***S**omewhat **w**eak* ***Sw***
3 = ***N**either strong nor weak* ***N***
4 = ***S**omewhat **s**trong* ***Ss***
5 = *Very **s**trong* ***Vs***

	Vw	Sw	N	Ss	Vs		
Choir rehearsals	1	2	3	4	5	V314 ☐	V396
Preparing for a concert	1	2	3	4	5	V315 ☐	V397
Concert performances	1	2	3	4	5	V316 ☐	V398
Competition performances	1	2	3	4	5	V317 ☐	V399
Common spare time with the choir	1	2	3	4	5	V318 ☐	V400
Choir trips	1	2	3	4	5	V319 ☐	V401
Some other occasion	1	2	3	4	5	V320 ☐	V402
Specify other occasion:						V321 ☐	V403

47. How **strong** have the **emotional experiences** been in the following **places**?

	Vw	Sw	N	Ss	Vs		
Concert place	1	2	3	4	5	V322 ☐	V405
Rehearsal place	1	2	3	4	5	V323 ☐	V406
Accommodation place on choir trips (e.g. youth hostel, hotel)	1	2	3	4	5	V324 ☐	V407
Transport vehicles that the choir travels with	1	2	3	4	5	V325 ☐	V408
Get-together places	1	2	3	4	5	V326 ☐	V409
Some other place	1	2	3	4	5	V327 ☐	V410
Specify other place:						V328 ☐	V411

48. How **significant** do you consider the **emotional experiences** (both positive and negative) from the following points of view?

Please use the following code:

1	=	*N*ot at all *s*ignificant	*Ns*
2	=	*N*ot *v*ery significant	*Nv*
3	=	*Q*uite *s*ignificant	*Qs*
4	=	*V*ery *s*ignificatnt	*Vs*
5	=	*Do not know*	*U*

	Ns	Nv	Qs	Vs	U			
Choir singing as a hobby	1	2	3	4	0	V329		V413
Emotional life	1	2	3	4	0	V330		V414
The choices and decisions in life that are made	1	2	3	4	0	V331		V415

49. How **often** do you deal with the **experiences** in some of the following ways?

Please use the following code:

1	=	*N*ever	*N*
2	=	*S*ometimes	*S*
3	=	*O*ften	*O*

	N	S	O			
Discussions with others	1	2	3	V332		V416
Recalling the experience	1	2	3	V333		V417
Recurrent thoughts	1	2	3	V334		V418
Some other way	1	2	3	V335		V419
Specify other way:				V336		V420

Choir singing and well-being

50. How do you **consider** your **physical health** to be at the moment?

Somewhat bad	1	V337		V422
Fair	2			
Good	3			

51. Do you **believe** that **choir singing** has some **influence** on physical health?

Definitely not	1	V338		V423
It is possible	2			
Probably	3			
Certainly	4			

52. **Agree** or **disagree** with the following statements by selecting the suitable alternative.

  Please use the following code:

1	=	*Disagree totally*	*Dt*
2	=	*Disagree somewhat*	*Ds*
3	=	*Neither agree nor disagree*	*N*
4	=	*Agree somewhat*	*As*
5	=	*Agree totally*	*At*

	Dt	Ds	N	As	At			
After the choir rehearsal I feel refreshed	1	2	3	4	5	V339		V424
In the choir rehearsal I forget my everyday worries	1	2	3	4	5	V340		V425
Choir singing makes me feel balanced and peaceful	1	2	3	4	5	V341		V426

53. Thinking about your **health**, how **significant** do you consider the following things related to choir singing?

  Please use the following code:

1	=	*Not at all significant*	*Ns*
2	=	*Not very significant*	*Nv*
3	=	*Quite significant*	*Qs*
4	=	*Very significatnt*	*Vs*
5	=	*Do not know*	*U*

	Ns	Nv	Qs	Vs	U			
Advice and instructions given by other choir members	1	2	3	4	0	V342		V427
Breathing and relaxation exercises	1	2	3	4	0	V343		V428
Physical exercise done with the choir	1	2	3	4	0	V344		V429
The support of other choir members	1	2	3	4	0	V345		V430
Refreshment of mind	1	2	3	4	0	V346		V431
Decrease in stress	1	2	3	4	0	V347		V432
Personal relationships, friends	1	2	3	4	0	V348		V433

THANK YOU FOR YOUR ANSWERS!

Feel free to write comments about this survey on the other side of this paper if you like.