

# journal of the musical arts in africa

*Volume 3 2006*

Hosted by the South African College of Music,  
University of Cape Town

# Journal of the Musical Arts in Africa

The *Journal of Musical Arts in Africa* (JMAA) is published by the South African College of Music at the University of Cape Town. It is an accredited, internationally refereed journal that aims to combine ethnomusicological, musicological, music educational and performance-based research in a unique way to promote the musical arts on the African continent. This journal incorporates the following:

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The publication of this volume was made possible by a grant from the the University of Cape Town.

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The *Journal of the Musical Arts in Africa* is also available online: [www.jmaa.uct.ac.za](http://www.jmaa.uct.ac.za)

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ISSN 1812-1004

ISBN 978-1-920051-78-5

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## Author biographies

**Bertha Setor Adom** is currently a lecturer at the Department of Music, University of Ghana in Legon. She holds a Diploma in Music Education from the National Academy of Music, Winneba, a BMus and an MPhil from the University of Ghana, Legon. Her professional experience includes several years of teaching in basic and secondary schools. She has directed several choirs and served as adjudicator at schools and church choral festivals. Prior to joining the International Centre for African Music and Dance as a principal research assistant, she served as the assistant director in the Ghana Education Service.

**Sylvia Bruinders** is a lecturer in Ethnomusicology at the University of Cape Town. She is completing her doctorate at the University of Illinois at Urbana-Champaign. Her dissertation focuses on the cultural phenomenon of the Christmas Bands and the historical role of music as a cohesive feature within communities in the Western Cape.

**Elene Cloete** recently completed her postgraduate studies at the Department of Music, University of the Free State. She has been actively involved with the Mangaung String Programme since 2000 and is currently employed at the Department of Music, University of the Free State, and the Free State Musicon as a full-time lecturer in this string programme.

**Stephanie Dias** has always had an avid interest in music and drama, taking piano lessons, singing in a choir and performing in plays at school from an early age. After matriculating, she completed a BA degree part time through the University of South Africa (Unisa) in 1998, specialising in both History of Music and English. In 2006 she graduated at University of the Witwatersrand with a BMus degree with a multidisciplinary specialisation in Musicology as well as Theatre and Performance Studies. Her research topic for Theatre and Performance studies focused on women theatre-makers active in post-apartheid South Africa, specifically the theatre of Lara Foot Newton. This research is motivated by her belief in the need of a greater understanding and awareness of new theatre being created, and in providing women theatre-makers with a stronger voice.

**Sharon Friedman** is a senior lecturer at the UCT School of Dance, where she lectures in Contemporary Dance, Dance History and Teaching Methodology. She holds an Honours degree in History and a Postgraduate Diploma in Education. Trained in classical ballet, contemporary dance and jazz dance, she taught extensively in both primary and high schools before moving into Arts Education. Her teaching experience includes initiating, coordinating and teaching dance and movement programmes in a wide range of community projects in Cape Town. She has choreographed extensively in the contemporary dance medium as well as for opera and musical theatre. Sharon is co-author of *Teaching creative dance: a handbook* (Kwela 1997). She was a member of the daCi International Executive from 2001–2003.

Jacobus Stephanus Gericke is a BMus student at the University of Pretoria. He is a versatile musician and receives piano tuition from Prof. Ella Fourie and singing from Prof. Werner Nel; Stephanus has also received violin tuition from Prof. Zanta Hofmeyr. He obtained ten distinctions in his matric examinations and has performed on a national and international level as a soloist, accompanist and as a member of various choirs and orchestras. He has been awarded several bursaries, prizes and trophies, for example, the Pretorium Trust, SAMRO, Tirisano, Hennie Joubert, and an award for the best student in Music History. His first composition was published in *Musicus* in 2006. He is a member of the Golden Key International Honour Society and was one of three students to receive a Chapter Award for academic and leadership excellence.

Angela Impey has a doctorate in Anthropology/Ethnomusicology from Indiana University (Bloomington) and until recently held the position of senior lecturer in Ethnomusicology at the University of KwaZulu Natal (South Africa). She has recently relocated to London, where she will begin lecturing in Ethnomusicology at the School of Oriental and African Studies (SOAS), University of London, in September 2007. Her publications include 'Popular Music in Africa' in *Garland Encyclopedia of World Music* (1999); 'Culture, conservation and community reconstruction: explorations in participatory action research and advocacy ethnomusicology in the Dukuduku Forests, Northern KwaZulu Natal' in *Ethnomusicology: a reader*, (Routledge, 2005); 'Musical constructions of place: linking music to environmental action in the St. Lucia wetlands', in the *Southern African Journal of Environmental Education* (2006).

Marie Jorritsma recently completed her doctoral studies in ethnomusicology at the University of Pennsylvania, Philadelphia. Her dissertation, entitled 'Sonic spaces: inscribing "coloured" voices in the Karoo, South Africa' was supervised by Carol Muller. Marie currently lectures at the University of South Africa in Pretoria. Here she has contributed correspondence study material to various South African and world music courses. Marie serves as reviews editor for the journal, *Muziki* and as secretary for the newly formed South African Society for Research in Music (SASRIM). In addition to contributing a review of the film *Amandla! A revolution in four-part harmony* (*Echo online Journal*, 2003), she has presented her work at the Society for Ethnomusicology annual conference, the British Forum for Ethnomusicology annual conference and the South African Musicological Society congress.

Valmont Layne was appointed director of the District Six Museum in 2003. He is a cultural historian who has done extensive work on the music of South Africa's Western Cape region, from indigenous music through the Carnival to Cape Jazz. Valmont was born in District Six in 1966, the year of the notorious proclamation of District Six as a white group area. In 1995 he received his Masters Degree in Economic History from the University of Cape Town. In 2002 he spent a semester as a Rockefeller Research Fellow at Emory University, Atlanta USA, where he participated in the Institutions of Public Culture

Programme. Valmont's major professional interests have included the role of sound archives in heritage and museum institutions and on the politics and aesthetics of sites of memory. He has written on public culture and collecting indigenous music in South Africa and is a member of the International Council for Traditional Music, the International Association of Sound and Audiovisual Archives, and the Society for Ethnomusicology.

Chris Merz is the director of Jazz Studies at the University of Northern Iowa, and the 2006 recipient of the CHFA University Book and Supply Outstanding Untenured Teacher award. He directs the award-winning UNI Jazz Band One (which has recorded five compact discs under his leadership), coordinates the combo programme, and teaches other jazz-related courses. Merz has toured four continents with members of the Brubeck family, including Dave Brubeck, and has performed with many of the leading performers of South African jazz, including Barney Rachabane, Winston Mankunku Ngozi, Hugh Masekela and Joseph Shabalala. His own projects include the X-tet, a 12-piece big band, and Equilateral, a sax/trumpet/bass/drums quartet. An accomplished composer/arranger, Merz has received commissions from university and high school jazz ensembles throughout the United States. His compositions and arrangements are published by UNC Jazz Press and Walrus Publications. He is also a highly sought after guest soloist, clinician and conductor at university and high school jazz festivals.

Linda Muller heads the percussion section at the South African College of Music, University of Cape Town. She holds a degree and higher diploma in music education and a Master's degree with distinction in performance. Her doctoral degree merged speculative musicology and the systems worldview with metaphor theory. Formerly a performer with the resident orchestras, she redirected her attention during the first decade of democracy to education development projects at the University of Cape Town in exchange with universities and centres in Sweden and Norway, with a particular interest in creating integrative frameworks for mediating African and Western methodologies in human systems of inquiry

Michael Nixon is a senior lecturer and head of Ethnomusicology and African Music studies at the South African College of Music, University of Cape Town. He supervises postgraduate students, teaches Honours as well as practical and theoretical undergraduate courses, and curates the Kirby Collection of Musical Instruments. With publications in the fields of South African and Indian musics, his research activities currently include exploring the Kirby collection and South African music in the Indian Ocean context.

Jeanne Zaidel-Rudolph is a professor at the University of the Witwatersrand, lecturing in Composition and Theory, and is acting head of music in the School of Arts. She was the first woman to obtain a doctorate in Music Composition in South Africa, from the University of Pretoria (1979). She holds Performer's Licentiate from Trinity College,



## 'Broadening a horizon of expectations': a qualitative investigation of The Mangaung String Programme

Elene Cloete

### *Abstract*

This essay describes the establishment and development of the Mangaung String Programme, while focusing in more detail on its impact on the participants and their community. Drawing on qualitative methodology, surveys were conducted amongst the different community stakeholders involved in the programme. The findings were contextualised within the framework of the reception theory of Hans Robert Jauss, drawing on his principles of the 'horizon of expectations', the progressiveness and affirmativeness of art, and his claim for a 'communitive aesthetics'.

The interpretative tools applied to the data brought to light that both the learners and their community were at first unfamiliar with Western classical violin music. Through the impact of the programme, however, their 'horizon of expectations' gradually broadened, rendering them more open to cultural interchange. Also, the programme influenced those involved not only on a musical level, but also on various other socio-cultural levels.

### *Introduction*

The post-apartheid era opened up the possibility of a politics beyond race – or at least in the idea of a society committed to processes of reconciliation across racial divides and a polity based on principles of human sameness rather than racial difference [...] What holds the rainbow nation together is an acceptance of heterogeneity and the desirability of harmonious and respectful co-existence. (Mbembe & Posel 2004:7)

The Mangaung String Programme is a large-scale, extra-curricular project presented under the auspices of the Free State Musician and the Department of Music, University of the Free State (UFS), South Africa. My objective in this article is to describe the findings of a survey conducted among all those involved in the programme. This research was undertaken in order to gather and interpret data on the impact and effect of the programme on the learners and their community.

Through my own experience and daily involvement with the learners, I came to realise that the programme has a considerable impact on the community within which



it functions. The overarching question underpinning my research therefore concerns the influence of the Mangaung String Programme on both the learners and on the society within which they live. This broad question focused my research on areas of investigation such as a gauging of the value of integrating Western music into the daily lives of those enrolled in the project, as well as the benefits that they experience musically and otherwise. In this respect, the survey examined the cultivation of new attitudes which may assist the learners in handling the various social aspects of life in the contemporary South African society – including the pressures of 'growing up', and the ability to cultivate and project a future vision.

The study did not only concern itself with the attitudes of learners, but also documented the sentiments of participants' family and friends about their involvement, their views surrounding the objectives of such a programme and the influence of the programme on the community.

Furthermore, it was my objective to examine the degree to which cultural interaction could take place so that learners could benefit from all the divergent influences of the diverse South African society. This involved an investigation of the role and function of the programme in introducing an artform previously regarded as 'Eurocentric' and its influence on cultural perceptions, as well as the expansion within this community of the 'New' South African musical horizon, and the reception of types of music that were not previously regarded as part of their culture. Learners were also provided with an opportunity to express their sentiments on the juxtaposition or interaction of musical elements derived from contexts other than those of the Western art music paradigm.

Finally, the survey addressed the shortcomings of the programme, examining areas which need more attention in order to maintain a high standard.

### *The Mangaung String Programme*

The Mangaung String Programme was founded in 1998 by Peter Guy, the director of the programme. Prior to this initiative, research was undertaken during 1997 in the Mangaung area in order to determine the needs of the community.<sup>1</sup> It should be noted that, at this stage, no formal infrastructure existed for extra-curricular instrumental tuition to learners from disadvantaged communities in the Free State. The main finding of this investigative research was that the need for music training was enormous: all respondents expressed a strong desire for tuition based on the Western art music paradigm. Prior practical or

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1 The research was undertaken by the Department of Music, UFS, in collaboration with the Ubuntu Methodological Consultants. Learners from five schools in the Mangaung township area were randomly selected to participate in a questionnaire survey. All schools without any formal music infrastructure in the close vicinity of the Mangaung area (more or less 15 km radius) formed part of the population from which the five schools were randomly selected.

The greater Mangaung area covers the municipal area of Mangaung, including the city of Bloemfontein, situated in central South Africa. The Mangaung area represents the most densely populated area in the Free State province, with 89% of the total population for the region concentrated in this area.

theoretical training was almost non-existent; only 2.2% of the respondents had any knowledge of formal music notation, and only 11% were able to play a musical instrument, of whom only 2% received formal tuition. The types of music which the learners knew best were gospel music and 'bubblegum', and only 7% indicated that they had any knowledge of Western art music at all.

Guy prepared the ground for the programme by commencing string tuition with a group of 20 learners.<sup>2</sup> Currently the programme includes almost 250 learners from different schools within the greater Mangaung area. The programme involves a partnership between the Free State Musician<sup>3</sup> and the Music Department of the University of the Free State. Both these institutions provide venues and competent staff, who not only assist with tuition but also with administration and organisation.

The selection of the learners is done mostly in collaboration with the teachers and principals at the various schools that participate in the programme.<sup>4</sup> Not only are they able to assess the learner's potential and abilities accurately, but they also assist in monitoring the learners' daily domestic circumstances. The support of such key figures within the community is vital because their commitment to the project ensures community trust and faith in the objectives of the programme. The learners are selected by the principals and teachers on the grounds of their academic performance. This is done not for elitist reasons, but in order to ensure that the extra-curricular activities do not impact negatively on the learners' school training.

Beginners receive their lessons during school time at their various schools. The more advanced learners receive lessons from lecturers at the Department of Music during the afternoons. The quality of tuition is of great importance in ensuring that the programme establishes the necessary credibility and standard. The learners also attend music theory and music appreciation classes. Some learners do not have facilities for practising at home, and access to practice rooms at the University is therefore of immense importance for their progress. All participants in the programme are charged a minimal quarterly fee that covers some of the maintenance costs and the hiring of the instruments, as well as travelling costs.<sup>5</sup> This fee has the added value of encouraging parents and guardians to supervise the learners' care of the violins. All learners are entrusted with their own instruments.

An important aspect of the programme is the development of ensemble playing. So far three orchestras have developed through the programme, ranging from a beginner to an advanced orchestra. The rehearsals of these orchestras take place on Saturdays. Camaraderie and self-worth are among the values cultivated by orchestra involvement. New friendships

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2 All statements made by Peter Guy cited in this article are derived from personal communications during the period 2005–2006.

3 The Free State Musician is an initiative of the National Department of Arts and Culture, offering instrumental tuition as well as instruction in music theory.

4 Note that these are general, not music, teachers.

5 Sponsorships by, among others, ABSA and Wesbank have made possible the acquisition of the necessary equipment, including a passenger bus used daily for transport.

are formed and participants in the programme meet and socialise with learners who share the same interest, establishing a powerful group sense. Various tasks are handed out to the older learners, for example, teaching the younger orchestras, setting up the orchestra equipment and even working in the Saturday tuckshop. By being made responsible for even the smallest of tasks, the learners are taught to be accountable and dependable. The objectives of the programme thus reach beyond purely instrumental tuition. The learners have access to a field of social development that would in some cases be unknown to them were it not for their participation in the programme.

My own involvement in the project started in 2000 as an unremunerated volunteer assistant. I taught Western music theory to the learners for two hours per week. During the following two years, this activity expanded to four hours of teaching per week. I gained a great deal of experience in this field of teaching and also got to know the strengths of the programme, as well as its influence on the learners and on community development.

During 2003 I was offered a part-time position in the programme. In addition to the afternoon music theory lessons, I now started practical violin lessons to six learners in the mornings. Currently I am employed full-time in the programme and teach the violin to over 80 learners ranging between the ages of 6 and 13. In the mornings I travel to the different schools within Manguang to teach the learners at their schools, and teach violin mostly to beginners in groups of up to six learners.

I find that teaching groups, and specifically beginner groups, has great advantages. One has access to many learners and therefore the field for discovering talent and potential orchestra members is broad. The environment of group teaching is also much more relaxed and gratifying. Simultaneously it offers learners a natural and spontaneous introduction to ensemble and orchestra playing. In the afternoons I teach advanced theory to the older learners, as well as additional violin lessons to learners who cannot be accommodated in the mornings.

Peter Guy is responsible for beginners' teaching as well as double-bass tuition. His most taxing duty, however, involves the administration of the programme. Responsibilities involve the monitoring of the hiring of the instruments, which includes the administration of contracts, the handing out of instruments and the collection of quarterly fees. He also undertakes any repair work needed on the instruments. Guy is also in control of the logistical aspect of the programme. In itself, the transport of the learners is a full-time responsibility in which he is assisted by two drivers. Another of his many duties is that of organising frequent performances by the learners.

Concerning matters of instrumental tuition, currently we have one full-time professional violin player teaching mainly the older, more developed and talented players. We also make use of the teachers at the Musicon and the Department of Music who specialise in viola and cello tuition. The involvement of the University also includes the active participation of music students. The third-year students teach beginners' theory to the learners, for which they get module credits as part of their university course.

Considering the daily phone calls from parents who want their learners to participate

in the project, the constant requests for performances by the senior learners' orchestra and the monthly expansion of the project to more schools, it is obvious that the programme is in high demand. However, through this study I hope not only to underline the many advantages of the project, but also to investigate potential shortcomings or areas that might be developed more intensively. The primary aim of this article remains an examination of the cultural significance of the programme.

The programme is based on a combination of North American and European teaching methods. The methods have in common their concentration on the traditional canon of classical music, and on the theory of music and the technical and theoretical aspects of instrument tuition. However, while the teaching philosophy of the programme is purely Western, commercialised African forms such as *kwela* and *kwaito* are included in the repertoire of the orchestras. The learners are also encouraged to realise various well-known melodies of their community on their instruments, and to introduce them to the orchestra so that they can be performed together with the works of, for instance, Bach and Mozart.

In this study I focus on documenting the attitudes towards, and opinions of, classical music tuition of the learners who participate in the programme, as well as those of their parents and teachers. However, it is becoming quite obvious that the perceptions and the 'horizons' of participants in the programme with a classical background, such as myself, my colleagues, and the student assistants, are also changing and expanding.

What has also become evident is the importance of the project within the training programme of the UFS Department of Music. Recently community-service modules focusing on the Mangaung String Programme have been incorporated into the department's BMus qualification, offering students valuable opportunities to gain first-hand teaching experience. Though this aspect of the programme warrants special investigation, it needs to be said that students thus involved already testify to the fact that their interaction with the learners has led to personal growth, to a deepened sense of social responsibility, and to a broader understanding of social and cultural issues in communities other than their own.

### *Research design*

The broader paradigm framing my thoughts on questions of cultural interchange is based on reception theory<sup>6</sup> as formulated by Hans Robert Jauss. Even though his framework was originally applicable to literature, it can be productively applied also to other cultural contexts, as I shall attempt to demonstrate in this article. As will be explained below, any event,<sup>7</sup> whether a literary work or a social text, is open to interpretation based on reader

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6 A form of reader-response literary theory that emphasises the reader's reception of a literary text. Reception theory was at its most influential during the 1970s and 1980s in Germany and the United States of America. More recently, its application has been extended to the spectators of performative events – in particular drama.

7 For Jauss (1982a:90–91) an artistic event is defined both in terms of its interdependence with society, and its immanent 'autonomy' through which it attains 'a life of its own' which reaches beyond its historical hour of fate, and which makes it 'serviceable for a new aesthetic and social function'.

(or, as in this case, 'participant' or 'audience') expectations. Furthermore, as Jauss explains, a society's 'horizon of expectations' may change over time. Within the confines of this essay, I shall focus on his concept of the horizon of expectation as well as his notion of the progressive and affirmative aspects of art. In this respect, the data presented here offer certain perspectives on the potential of the programme to act as an agent of systemic change operative within the sphere of music. Thus, the openness of all participants to incorporate new cultural forms within their frame of reference is used here as a gauge for the tolerance of differing cultural contexts, and of the willingness to accommodate cultural interaction through mutually acceptable compromise.

Because of my involvement with the Mangaung String Programme, I have continuous in-the-field contact with the learners, parents and teachers at the various schools, and therefore responses to questionnaires could be easily obtained. I opted for the qualitative method of data collection and analysis, since this provides for an in-depth and detailed study of selected issues regarding the programme. The data collection was not constrained by the predetermined categories of analysis associated with quantitative strategies. Rather, the qualitative method was exceptionally well suited for eliciting responses that gave detailed insight into ideas, beliefs and attitudes.

The process of data collection and the principles on which this was based may be described as follows: I handed out questionnaires containing open-ended questions (see Appendix A) to 50 randomly selected learners from coloured,<sup>8</sup> Tswana and Sotho backgrounds with ages ranging from 14 to 18 years, attending the five schools in the Mangaung area that are part of the programme. Twenty-six questionnaires were received back from learners. The learners participating in the survey had been involved with the programme for a minimum of three years. This is particularly important, since measuring the effects of the programme on them and their surrounding environment becomes more relevant over a longer time-span of involvement. Fifty questionnaires were also sent out to the parents of these learners, and 50 to the teachers and principals at the different schools involved with the programme (see Appendix B). Of those sent to the parents, 20 were received back, and of those handed to the teachers and principals, 7 were returned.

Before discussing the findings of the data, first the core ideas underpinning Jauss's theory will be examined.

### *Jauss's reception theory*

The German philosopher Hans Robert Jauss's early work *Paradigmawechsel in der Literaturwissenschaft* (1969) became the central tract in the formation of what was eventually called the Konstanz School of thought. It embraced a broad hermeneutic and anthropological tradition. His theories led to a response to outdated modes of literary study and to the claims of the non-canonical in the form of mass media. They also captured what Jauss termed

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8 'Coloured', a term generally accepted within South Africa, in this context refers to people of mixed race.

'primary aesthetic experience'. This concept included the impulses, desires, pleasures of the social multitude; the 'people' (cf. Fleming 2003). Jauss's explicit aim with regard to reception theory was to reintroduce the issue of history into the study of literature (Lernout 1997:1)

The three main aspects of Jauss's theory are the following:

- his reference to 'a horizon of expectations';
- his belief in the progressiveness and affirmativeness of art;
- his claim for what he called 'a communitive aesthetics'.

To illustrate the importance of history when examining a certain text, Jauss draws on the notion of the 'horizon of expectations'. In general this idea can be understood as a set of expectations against which readers (or, in fact, any 'interpreters') perceive a text. In other words, a text predisposes its readers to a very definite type of reception. Each individual's horizon of expectation is created through a continually transforming self-dialectical process (Jauss 1982:22–24). The horizon of expectation depends on factors that we would not associate immediately with the experience itself – such as politics, economics, gender, health, etc. It awakens memories of the familiar, stirs particular emotions in the reader and with its 'beginning' arouses expectations of how it might 'end' (Jimenez-Ramirez 2001:1).

According to Jauss, it is incorrect to see a work as 'universal', in other words to state that its meaning is 'fixed' for all readers of all periods (Jauss 1982:20ff). This means that no single predetermined so-called 'adequate' reception can be set forth for a particular text. In turn, this suggests that historical knowledge of the text is of importance to the reader in order to shape new perceptions of a particular text (Ling 2002:4). Jauss finds that the 'ideal' literary event is one that destroys its own 'horizon of expectations' step by step. This means that a work which does not break down its own conditions of reception should be seen as 'culinary' art<sup>9</sup> that conforms to a standard of taste, reproduces the familiarly 'beautiful' and makes unusual artistic experiences enjoyable as mere 'sensations'.

Some works break the horizon in such a grim manner that the audience at that time cannot accept them and these works are absorbed only at a later stage. This is because of other works that progressively change the horizon of expectations in a more subtle manner, until those initially unacceptable works can now fit into the 'broadened' horizon. In terms of the current argument, Jauss's thought applied to the scenario of music reception could suggest that the canon of classical music will only be accepted by a particular community as their horizon of expectations (and thus the expectations of that society) changes or broadens.

Jauss's reception theory may be applied productively to the scenario of music and, to my mind, specifically to an interpretation of data regarding the Mangaung String Programme. The project represents the 'text' and in the current article this text is 'read' and 'interpreted' by the learners and the community (in this case the school teachers and the parents).

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9 In Jauss's context 'culinary' art may be understood as art which is pleasing not only to the 'eye' or 'ear' of the beholder, but conforms to a certain standardisation of 'taste' (that is, conditioning).

Thus investigated, the programme projects a certain set of expectations which might be met, realised or changed for any specific 'reader'. The gathering and presentation of the data, rather than representing a 'fixed' or 'objective' collection of facts, enables a dialectic, dynamic interchange between programme and learners, as well as their community. This aspect of 'mediation', 'negotiation' and even 'opposition', is particularly important with regard to the establishment of an open dialogue between all concerned with the training.

As Jauss (1982a:46ff) insists, a broadening of expectations is always subject to the influence of material socio-historical and socio-political contexts. Thus, it is of particular importance that learners involved in the programme and the community within which they function do not merely 'passively' accept the programme, but actively contribute to the study and interpretation of a context in which vastly differing cultural and personal experiences come into play, and where participants do not share the same cultural background.

### *The progressive and affirmative aspects of art*

Another aspect of Jauss's theory that is applicable to an analysis of the Mangaung String Programme is his belief that in our society art can play a role that is both progressive and affirmative. 'The reception of art is not simply passive consumption; it is aesthetic activity which depends on assent and rejection' (Jauss 1982:xxxvii). This affirms the above-mentioned idea that there are no fixed and idealised meanings for a work. According to Jauss, the pleasure of art lies in our immediate enjoyment and use of it: 'Aesthetic experience occurs before there is cognition and interpretation of the significance of a work, and certainly before all reconstruction of an author's intent' (Jauss 1982:xxx).

According to Jauss, an artform that serves the community and nourishes its needs and demands is of much greater use in reassembling the different elements of a diverse society, which is in contrast with that of an absolute art with which the people cannot associate themselves in any immediate sense. The immediate experience of the work is thus of immense importance. Jauss sees such an aesthetic experience as a dialectic of self-enjoyment in the enjoyment of a something other – '*Selbstgenuss im Fremdgenuss*'. Thus his 'communitive aesthetics' seriously considers the enjoyment that comes from the changes in what the recipient believes, as well as what may be understood as the 'liberation' of the recipient's mind through the effects of a work.

Once more I believe that the social impact of the programme on the learners as well as the community of Mangaung may be interpreted via the 'affirmative' aspect of Jauss's theory. An interpretation of data collected via questionnaires and interviews will illustrate how perceptions were changed and, indeed, 'horizons of expectations' broadened. Furthermore, the socio-political and cultural implications of the programme and specifically its 'progressive' nature might be investigated within the context of Jauss's framework.

### *Feedback from the learners*

In this section an analysis and discussion of the data, which were received via the questionnaires handed out to the learners, will be presented. The responses gathered may be categorised as 'naturalistic', since no attempt was made to influence those responding, and the responses have not been distorted in any way (cf. Patton 2002). The data are organised according to central themes or categories that were brought to the fore by the answers.

#### *A sense of self*

Musicologists have frequently noted that music can function as a tool for the articulation of identity (cf., for instance, De Nora 2000; Frith 1996). Especially amongst the youth the expression and affirmation of individual identity and of group identity play an important role. Identification is constructed by recognising some common origin or shared characteristics with another person or group (Hall 1996:2). This association may also concern a common ideal or purpose. The formation of identity can be seen as a direct outcome of the programme in that common interest, goals and ideals are shared amongst the learners.

Distinguishing yourself from 'the rest' is another method of establishing your identity. Nicol Hammond (2004:105) refers to this as follows: 'This process of differentiation between the self and perceived others is an issue that various theorists locate as central to the process of identity construction.'

For a personal identity, each participant must see herself or himself as being different from others.

- I'm just normal like them but only I have the experience of music;
- One thing I see – I have a different talent than they do;
- Yes, because I am really popular now and know a lot of things that I never even knew I would know;
- Not quite, because their communication level is a bit similar to mine;
- Yes, because children my age already have children and other dropped out of school;
- We all have different talents so they can not expect me to be like them;
- Yes, being able to go to the university;
- No, because we are all given opportunities but we have to choose a way to react to them;
- Yes, because some of the children my age have babies;
- Yes, because the children of my age are using drugs and are drinking alcohol;
- Yes, because I stay out of trouble;
- No, it's just that I have a different hobby;
- Yes, in a lot of ways. Some children my age are alcoholics, pregnant smokers and hooked on drugs; no respect for their parents also.



The contact of the learners with others who share their passion for music is invaluable and may be interpreted as a powerful process of identification. Through these answers it becomes evident that the learners are not only aware of marked differences between themselves and their peers, but that they are also aware of the advantages of being part of a group that shares a common interest which influences their lives in a positive sense. In Jauss's terms, one may indeed refer in this case to the 'affirmative' aspects of the programme and of the role of art. Apart from this, a broadening of hopes, expectations and ideals also came to the fore. When the learners were asked whether their expectations were met through the programme, one boy replied: 'Yes, I met the Soweto String Quartet.'

The idea of a common denominator comes into play. One can describe it as going through a social process or a form of interaction which makes music a form of interaction within which music functions as a powerful instrument of identity construction. Simon Frith (1996:111) states that a group gets to know itself as such only through cultural activity and through shared aesthetic judgment.

One of the questions focused on participants' favourite aspect of the programme and these were the main sentiments brought forward by the responses:

- The tours and the gigs;
- My friends and playing and camps and some of the teachers;
- The tours and getting to meet top musicians and having lots of friends;
- We get to travel to many places around the country;
- To communicate with lots of people and being friendly;
- Having lots of concerts.

It is important to note that the majority of the learners identified the friendships that were formed in the context of the programme as their favourite aspect of the programme. This not only confirms Frith's idea of a group identifying itself through a binding cultural activity (1996:111), but points again to the affirmative nature of the project.

### Social implications

Through the programme the learners are being introduced and exposed to various social elements and activities which are unknown to their peers and would have been unknown to them if they were not part of the programme. They become aware of differences and the advantages of being part of a group and of doing something constructive, which sharply contrasts with the activities of other learners their age. Their common denominator is that of a musical talent which was discovered and developed via the programme.

It should be noted that those developments amongst the learners should not be understood as the cultivation of a 'new elitism', but rather in Jauss's sense of a 'dialectic of self-enjoyment in something "other"'. This means that an artform previously experienced as 'unknown' has now become a more common possession amongst the participants in the programme.

When asked whether their lives would be different without the programme, they responded in the following manner:

- Yes, because I'm use[d] to be with my friends there and I am also use[d] to playing violin;
- Yes, because it protects me from bad things;
- Yes, thinking about Saturdays and not knowing what to do. But at the same time learning and having knowledge of classical music has made a big impact on my life;
- Yes, because I would not have something to do;
- In some way it would because I won't be able to see all the places that I would like to see and won't be able to take out most of my talent;
- Yes very much because I won't have much to do in my life without playing music;
- Yes, because I'm used to going to rehearsals and coming to my lessons and having gigs.

According to their music teachers, the learners take their music tuition very seriously and this confirms that music and the programme form an important part of their lives. Within this context, when I asked the learners whether music and instrumental music should be part of any learner's education, they responded in the following way:

- Yes, because it motivates you to take action, if you play violin you think of your future;
- Yes, because it keeps children off the streets;
- Yes, knowing your child is learning music rather than taking part in risky activities like crime;
- Yes, because it keeps children busy and it gives them a future;
- I wouldn't say necessary, but it would be nice if every kid could play an instrument;
- Yes, because it's even easier to study after playing and listening to music;
- Yes, because people can experience different talents than voices and learn about it.

The social advantages of a programme such as the Mangaung String Programme are obvious, and maybe especially so when seen through the eyes of the learners themselves. When I asked them whether they would recommend the programme to anybody else, they all gave a positive answer with the following motivations:

- I always do and especially at school;
- Yes, because you meet lots of talented people and we play nice music;
- Yes, because it's a very nice and enjoyable programme;
- Yes, because it keeps you busy and it does not make you think of resorting to crime;
- Yes, because it is fun and it takes you away from bad things;
- Yes, because they can learn more out of this programme because it teaches you many things;
- Yes, because it stimulates you;
- Yes, I think it's a great programme and everybody loves it – you'll have to be crazy not to!

- Yes, because it is nice playing violin and you get to see places and play with interesting people;
- Yes, because to put interest in them and to see more people out of streets and being serious about something;
- Yes, because I want people to see that it is not a waste of time.

Through the information gathered via the questionnaires it also became obvious that the learners learned more than just music through their involvement with the programme. When asked what life skills other than music they have learned, the following answers were given:

- I've learned that we can work together as people and help one another;
- Respect and decency;
- Communicational skills;
- I used to have a low self-esteem before I joined the programme but now I'm very confident about myself;
- Being able to stand up for myself;
- Soccer [they play soccer during their break on Saturdays when they attend orchestra rehearsals];
- Places through the tours we do;
- To be responsible for anything;
- Never decide on your own, always think of your brothers and sisters here in the programme. Those are the people you spend a lot of time with. Respect and trust;
- How to eat.

When one looks at the above answers one can say that, as a bonus to the musical benefits of the programme, important communicative and social skills were gained. According to the responses of the music teachers, these skills not only become evident during music lessons, but contribute to the acceleration of the learning progress as a whole. Being part of a group, these learners are exposed to friendly rivalry, which leads to quicker progress. Another element mentioned by their music teachers is that they learn from each other and are mostly prepared to share their skills and knowledge with one another. Again, the affirmative nature of the process became evident through the responses of both the learners and of the parents and teachers.

### *Changing perceptions: the learners*

The answers to the questionnaires handed out to the learners indicate that the perception of the learners toward string instruments, and towards their parents and teachers, has changed. I wanted to know why they started playing string instruments in the first place. According to the questionnaire, the majority of those involved were not familiar with the violin before joining the programme. One child even said that though she knew about

the violin, she thought that only white people could play it. This becomes very relevant when one considers the 'horizon of expectations' that was challenged by the programme, and in what manner this horizon broadened through a change in perceptions.

Responses to the question 'Why did you join the programme?' were as follows:

- Because I had nothing to do at home so I wanted to be busy and joined;
- I wanted to know the violin and be a violinist;
- I thought that it could change my future;
- Because I was curious of playing the violin;
- To have fun with my friends and finally to participate in something meaningful;
- I wanted to try something new;
- I wanted to try something different;
- I hate sport and this programme keeps me away from bad things like drugs;
- Because my sister was playing it.

According to the learners' answers, the reaction of their friends and family when they first started playing the violin was positive and motivational. I asked them whether the parents' and friends' views had changed, and what that perception was:

- Yes, my mom's view did change, because when we started playing the violin we made a lot of noise. We didn't know the notes and that's why my mom said it made a lot of noise;
- Yes, because they thought it was only played by white people;
- Yes, because they thought only whites could play the violin;
- Some of their opinions did change because some of them are even encouraging me to continue with the violin;
- I grew up in a very choral family and they were interested in African music. So now they started to realise how fun classical music is;
- Yes, they like attending classical music concerts and they also don't want me to leave the violin;
- Yes, because they all thought only white people can play and enjoy playing it;
- Yes, to get out off the streets;
- Yes, because now they think I'm going to have a better future.

Here again, it becomes apparent that the perceptions of the parents also changed in such an obvious way that it was perceived by the learners. It is also clear that the violin is no longer perceived as representative of race or 'colour', but is now seen as a vehicle for artistic expression rather than an instrument that plays only elitist tunes. From the answers provided, it is also clear that the element of social upliftment is a strong recurring theme.

To the question 'What do you think of classical music?' the responses were as follows:

- I think it is just cool, but it is difficult;
- I like to play it;

- It makes me feel like a professional, it also helps you to count and learn more words, also a little of theory is in it;
- I like classical music, because it makes a lot of sense than this other music. From my side I think violin was meant to play classical music;
- Most people are into jazz etc., but they haven't really realised the classical music. There is still that thing of black and white amongst us, but we both have that opportunity, talent and skill;
- Classical music is fun, because it's challenging;
- It's fun because it's interesting;
- I think classical music relaxes my mind;
- It is stimulating and soothing and I definitely like playing it;
- Classical music is great! I like playing it rather than listening to it. It is such relaxed music compared that what we normally listen to on the radio;
- It makes more sense now. To me it's like another language.

Through the above answers one can come to a number of conclusions. Perhaps the most important of these is that the learners are now experiencing music in an aesthetic and not primarily political light. This points to a revised attitude to an artform that was previously seen as Eurocentric. The answers furthermore suggest that the violin tuition received through the programme has the potential to change not only the immediate circumstances of the learners participating in it, but also their future.

I asked the question: 'Did the programme alter your future plans?'

- Yes, I'm going to study music;
- It would be my hobby to teach in my spare time;
- Yes, because I know I can be a musician in my spare time;
- Yes, because it gave me that strong feeling that I am going to be a successful musician.

All the learners saw a future for the violin in South Africa. One child specified that there is a future especially for black learners. When asked whether they see themselves in such a future, the learners again answered 'yes'. These visions were confirmed by their music instructors who think that Western classical music with the learners' involvement has 'a bright future'. This involves not only their taking part in orchestral playing, but also in the teaching and training of the up-and-coming youth. Starting with a horizon of expectations which broadened from 'something different to do' to 'I'm going to be a successful musician', the progressive and affirmative role of art within this specific context is clear.

### *Feedback from the community*

This section documents changing perceptions concerning the violin and classical music. For most the programme was their first introduction to classical music, and to the violin in

particular. The majority of the parents and teachers said that they were not acquainted with the instrument. When questioned in this regard, the following answers were offered:

- Not at all [acquainted with the instrument] the reason being that blacks were isolated from many things. Classical music or violin was regarded as an instrument for whites so we have our own things;
- The kind of music cultivated by the programme has never been played by black people before, this interests me in the programme.

When I asked the parents what they think the main objective of the programme is and what it should be, it became obvious that they also see in the programme more than purely music teaching. Their responses differ, but one of the most frequently underlined objectives was that of affording the previously disadvantaged child exposure to a body of music perceived by some of the respondents as 'previously only known to Europeans'.

### *Changing perceptions: the parents and teachers*

Through the questionnaire it became evident that the perception of those involved in the programme toward string instruments and classical music has changed considerably. Below are two lists comparing the change in perception.

What was your perception of the violin?

- It was a instrument that was only to be taught to special people with good perfect backgrounds;
- It is boring and the children are doing it for fun;
- I thought it would be difficult for the kids to play;
- It was for the white child only;
- It belongs to other cultures except the previously disadvantaged;
- Another instrument for way-out music;
- It is difficult to do.

What does the violin represent to you now?

- It stands for the whole community;
- Peace and harmony;
- Beautiful music;
- Good music, inspiration, passion, experience and knowledge;
- It keeps my child busy;
- Who I have become and represents what kind of style I like in music;
- Expendable knowledge and integrating into other culture trends;
- Understanding the heritage of classical music;
- Good music which I can easily listen to and appreciate;
- A bright future.

Those involved with the Mangaung String Programme are re-interpreting their attitude to classical music because, in Jauss's terminology, their horizons of expectations have changed. Not only are perceptions of participants about classical music changing; one might even say that in some way the essence of the music really is rediscovered only after it has been stripped of all the negative associations from the recent past. One of the parents replied that the violin now represents to her 'beautiful music'.

One parent said that through his children he had learned a new type of music. I asked the parents and teachers in what way the programme had changed their perception of classical music and this is how they responded:

- Now I know more about it and can understand it better;
- That music in general can be played on the violin;
- Black children can also understand classical music;
- I have a better understanding of classical music and its component instruments;
- This is music for all; it just needs to be given a chance;
- I learned how to listen and appreciate music, all music and specifically classical music, there is a difference between hearing music and seeing people play it.

One should note that the last remark is an important illustration of how significant the performances of the learners are.

Again one might refer in this regard to Jauss's horizon of expectation, in that a certain perception of the violin existed within the community. This horizon has gradually expanded due to the community's contact with the programme – and specifically through string instruments. One might thus argue that the programme was received by the learners and the community at the beginning against a background of certain sceptic expectations which involved socio-cultural and socio-political factors associated with classical music, embodied in this case by the violin.

### *Impact on the community*

The above-cited change of perception in the community brings me to the question of how the community feels about the involvement of the learners in the programme and in what way they experience the programme's influence and outcome on the learners. As mentioned before, the impact of the programme is far more than purely musical. As a principal at one primary school put it, the programme is remarkable for 'its ability to unearth talent from the disadvantaged, instilling self-belief and enhancing esteem'.

This kind of outcome of the project is what motivated another principal to get involved. Only through the involvement of the parents and the teachers, however, can a programme such as the Mangaung String programme be successful. Most of the parents have become involved with the programme through their children and through the schools. The interest and support of the teachers as well as the parents are required for the child to participate in the programme. A teacher's recommendation is needed before the child can join the

programme, but the financial support of the parents also plays a role.

When questioned on the objectives of the programme, the following answers were received:

- Its objective should be to demonstrate that, given the opportunity, the classical genre is not for the privileged few but all can be competent [...] to advance the musical understanding of all children;
- To open up the possibility for all races to get to know this type of music.

Another important objective that was mentioned is that of developing the child's potential, talent and morale. Again, apart from a changing of perceptions, the affirmative and progressive potential of the project was underlined.

The following answers obtained from the parents and teachers further emphasise the value and impact of the programme. First, the changes in the learners participating in the programme were noted. According to the questionnaires, the parents and teachers find the learners more motivated, disciplined and responsible. Two of the teachers stated the following:

- It influenced their everyday life approach; they are totally in a different league. It seems like discipline is one of the major factors;
- The schoolwork of learners improves more. They are responsible and their attitude towards work overall is positive.

Related to this is the next question which focused on the necessity of music in a child's education, to which the majority responded positively. One parent motivated her answer by saying that it keeps her child focused and off the streets, thus protecting the child from bad influences. This answer points to the hardships that are still endured by many of those living in disadvantaged communities in South Africa today; it also highlights the positive and concrete impact of the programme.

### *An interaction of cultures*

As mentioned above, the repertoire utilised in the programme consists of classical as well as African music – albeit non-traditional African music, but rather township variants such as *kwela*. During their numerous performances the learners play both types of music and thus illustrate a certain kind of versatility, while also demonstrating that African-derived music can be played on a Western instrument. This interaction of musical elements receives a great deal of acclaim by those not familiar with the violin, as well as those not familiar with commercialised forms of African music. In Jauss's terms, one might say that this is a situation where the listener's mind is 'liberated' to experience the unknown – even though he might refer to this kind of interaction as a 'subtle change of horizon'.

This 'openness' of approach erases cultural boundaries and elitist tendencies, while simultaneously supplying the community with an artform in which they find both



enjoyment and nourishment. When I asked the teachers and parents what they thought of this interaction of musical idioms, they responded positively. I asked them whether Mandoza or Mafikizolo, both of which are *kwaito* groups that are immensely popular amongst the youth and specifically the black youth, should be played on the violin. This question resulted in the following answers:

- It is a chance to integrate the background of the children with the unknown in a way that produced 'acceptable and easy comprehension';
- Classical music could be advanced through using role models and accustomed sounds.

As the above interpretation of the data illustrates, the community was at first unfamiliar with classical music, and with music played on string instruments. But in the course of time their 'horizon of expectations' was changed through alternative types of music introduced on string instruments, such as *kwela* and *kwaito* music. Paradoxically, this led to classical music becoming more acceptable.<sup>10</sup>

### *Shortcomings of the programme*

As is the case in all large-scale undertakings, there are clearly identifiable areas where the programme is deficient. These deficiencies must be eradicated so that the essential task of teaching can be advanced, ensuring an even higher standard of tuition and playing. One such issue is that of communication. Existing communication between the learners, parents and teachers and the programme management could be improved so that the parents are more aware of what their children achieve and what they form part of.

In my experience thus far the involvement of the majority of parents is not as effective as it might be. In this regard special circumstances should be taken into consideration. Some of the learners do not have any noteworthy household and are not raised by their biological parents. Even those that are raised by their own families do not always receive the necessary parental attention. This became evident by the slow and disappointing response I received to the questionnaires handed out to the parents.

This issue was also mentioned by the music teachers. One stated the following: 'We will need their support for further projects. With increased involvement they will also have more understanding for the increasing dedication needed as the students become more involved in various performances.'

When I asked the learners what changes they would like to see in the programme, as well as what they found annoying, it became clear that they are not clearly informed on how the programme functions on a financial level. Amongst these were complaints concerning the payment of quarterly fees. The learners perform at various venues for which

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<sup>10</sup> It should also be noted that the inclusion of African-derived forms in programmes performed for predominantly white audiences was met with great enthusiasm and an overwhelmingly positive response.

the programme charges a certain fee in order to cover the expenses of the performance. Additionally, the maintenance and hiring of the instruments involve certain costs. It was not always understood by all learners that the fee charged was utilised solely to cover these expenses. This is another indication that communication between the different sectors of the programme should be improved.

Another deficiency is that of funding, a problem which prevents the programme from further expansion. With more funding, more experienced teachers could be hired. Simultaneously, cadet teachers, who would include the older learners from the programme finishing school, could be employed. This would lead to substantial expansion of the programme. With such expansion, however, comes the issue of transport, which in turn implies a further financial burden for extra buses, fuel and drivers. Currently we are already making use of an extra bus for transporting learners to orchestra rehearsals on Saturdays, which is paid for with money earned through performances given by the learners.

### *Conclusion*

An interpretation of the data presented in this article brings to the fore that participants in the Mangaung String Programme are aware not only of marked differences between themselves and their peers, but also of the advantages of being part of a group that shares a common interest, which influences their lives in an affirmative sense. Apart from the musical tuition, through the programme the learners are being introduced and exposed to various social elements and activities which are unknown to their peers and would have been unknown to them if they were not part of the programme.

The perceptions of both the learners and the parents have changed in the sense that playing Western music on the violin is no longer perceived as representative of matters of race or 'colour', but is now seen as a vehicle for artistic expression without any specifically political connotations. The answers furthermore suggest that the tuition received through the programme has changed not only the immediate circumstances of the learners participating in the programme, but also their expectation of their future. Although certain problems and difficulties were mentioned, in the broadest sense the programme may be seen as a musical meeting and interaction of cultures.

In closing, it may be remarked that to change the mindset and perceptions of people does not happen easily, especially if the matter concerned carries certain negative associations. What I have experienced through my involvement with the Mangaung String Programme is that such a change is not impossible – a finding that is confirmed by the above interpretation of the data gained through my investigation of the project. As I have attempted to illustrate, such a change is indeed possible through a change in the attitudes and perceptions of the participants in the programme. Its influence on the learners and their community may thus be described as 'a broadening of horizons' through an introduction of types of music which were previously associated exclusively with a certain sector of the population, and therefore disregarded as either 'elitist' or 'unattainable'.

This research confirms and underlines the importance of a programme such as the Mangaung String Programme, while also focusing on possible problems and shortcomings. Through the support of the community and the various stakeholders, and with increased financial support, current boundaries of the project may be further expanded. More learners should be reached and the talent of still more young black South African musicians should be developed and utilised to the greater benefit of our country.

Personally I can testify to the fact that I experience a different side of music and of music appreciation in interaction with the learners. For them music is not only an aesthetic means of expression, but rather a social denominator. I had to adjust and change not only my perceptions of music, but also my teaching methods. Also, I had to learn and appreciate the differences between our cultures – differences well worth investigating.

Finally, it may be remarked that the interaction made possible through the programme has resulted in opportunities for personal growth, the cultivation of a sense of personal worth and self-esteem, personal motivation and a sense of usefulness in all participants. In terms of Jauss's theory, it is of great importance to note that these opportunities have simultaneously facilitated the potential of those participating in the programme to open up to new musical and social experiences, to take responsibility, to explore new cultural identities and roles, and, in short, through their art 'to make a difference'.

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## *Appendix A<sup>11</sup>*

### The Mangaung String Programme

#### Questionnaire: Learners

- a. Why did you join the programme?
- b. Were you familiar with the violin before you joined the programme?
- c. Were your expectations met? Was it what you expected it to be?
- d. What was the reaction of your friends and family members when you first started to play the violin?
- e. Did their view about the violin change in the meantime? In what way?
- f. Would you recommend the programme to anybody you know and why?
- g. Do you see yourself different from other children your age?
- h. Would your life be different without the programme?
- i. What life skills other than music have you learned through this programme?
- j. Do you think music and instrumental music is necessary in a child's education? What would be the motivation for your answer?
- k. What is your favourite aspect of this programme?
- l. What is the most annoying aspect of the programme?
- m. What changes would you like to see in the programme?
- n. Did the programme alter your future plans? And if so in what way?
- o. Is there a future for the violin in South Africa?

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11 The majority of the learners are playing the violin; all who completed the questionnaire are in the violin programme.

- p. Do you see yourself in such a future?
- q. What do you think of classical music? Do you like playing it? If so why?
- r. What do you think of the violin playing Mandoza or Mafikizolo hits?

## Appendix B

### The Mangaung String Programme

#### Questionnaire: Teachers/Parents

Please answer the following questions in either English or Tswana.<sup>12</sup> Your opinion is of great value and therefore would be treated confidential.

- b. What is your involvement with the Mangaung String Programme?  
*Seabo Sa gago ke eng mo go tseyeng karolo mo Mangaung String Programme?*
- c. When did you first get acquainted with the programme?  
*O itsile leng ka programme e?*
- d. How were you introduced to the programme?  
*O itsitswe programme jang?*
- e. What interested you in the programme and motivated you to get involved?  
*Ke eng se o se ratileng, se be se go rolloetsa ka programme e?*
- f. What do you think is the main objective of this programme?  
*O nagana gore ke eng sa boithokwa ka programme e?*
- g. What would you consider should be the objective of this programme?  
*Ke eng se o naganang qore e tshwanetse e be e le sa boithokwa ka programme e?*
- h. Did your involvement with this programme change your perception of music?  
*A go nna karolo ya programme e, go fetotse monaganano wag ago ka mmimo?*
- i. In what way did the programme change your perception a) of music in general b) of classical music?  
*Programme, e fetotse kakanyo ya gago jang ka a) mmimo ka kakaresto b) ka mmimo wa klasiki?*
- j. Were you acquainted with the violin and other similar instrument which are primarily used in classical music before you got involved with the programme?  
*A o ne o na le kitso ya violin le di instrumente dingwe tsa klasiki pele o nna karolo ya programme e?*

<sup>12</sup> The translation to Tswana was done by Kelebohile Sethoba, a teacher at Bochabela Primary School, Mangaung. The translation is informal, and does not claim grammatical correctness.

- k. What was your perception about the violin?  
*O ne o nagana eng pele ka violin?*
- l. What does the violin represent for you now?  
*Violin e emela eng mo go wean janong?*
- m. What are the advantages of being able to play an instrument like the violin?  
*Go kgona go tshameka violin go na le molemo ofe mo go wean?*
- n. Do you think that involvement with such a programme as the Mangaung String Programme influences the community, and in what way?  
*A o nagana gore go nna karolo ya programme e go tlhoilheletsa morafe? Ka tsela efe?*
- o. Did you change as a person because of your involvement with the programme?  
*A go nna karolo ya programme, e go go fetotse jang jaaka ka motho?*
- p. What do you think the value of music is other than that of purely musical?  
*O nagana eng ka boleng jwammimo ntle le gore ke mmimo fela?*
- q. Do you think music and instrumental music is necessary in a child's education? What would be your motivation for you answer?  
*A o nagana gore mmimo le di instrumente tsa mmimo di botlhokwa mo thutong ya ngwana. Tlhoilhetso ya gago ke efe?*
- r. Did you see any changes amongst the children as they got more involved with the programme?  
*A o bone diphetogo mo baithuting ba programme e, e sale ba tsaya karolo?*
- s. Would you say that a programme such as this can create opportunities? What kind of opportunities could these be?  
*A o kare programme ya mofuta o, e ka tisa ditshono? Le gone dishonor tsa mofuta efe?*
- t. In your opinion, is there a future for children within the music profession?  
*Ka kakanyo ya gago, a bana ba ka ithuta mmimo jaaka Profeshene, a ba ka nna le bokamoso?*
- u. Would you advise your child or learner to follow such a career?  
*A o ka eletsa ngwana wag ago, kgotsa moithuti go ithutela mmimo?*
- v. Should the violin play Mandoza of Mafikizolo hits? Why?  
*A o ka dirisa Violin go tshameka mmimo wag a Mandoza kgotsa Mafikizolo? Goreng?*