

CRC – Christian Revival Church

DCC – Durban Christian Centre

FGCSA – Full Gospel Church of God in Southern Africa, also referred to as Full Gospel Church (FGC)

NED – National Education Department (this was the former name of what is currently called the Department of Education – DoE)

MMR – Mixed Methods Research

SABC – South African Broadcasting Corporation – the national broadcaster in South Africa

USA – United States of America is referred to as America in this study.

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CHAPTER 1: INTRODUCTION

1. BACKGROUND

The present writer's engagement with music at the Full Gospel Church spans some twenty-five years. Almost all of his initial music learning occurred autodidactically or by virtue of association with community musicians, most of whom were in a similar situation to him. During these developmental years, he performed solely in the genre known as Church Music¹ and upon completion of his formal schooling, continued with tertiary music studies majoring in Jazz performance.

The performance practice styles in Church Music differ vastly among its various denominations. The Full Gospel Church music practice differs from its western or European counterparts and occurred in non-Indian congregation-based churches. The hymns² used in the repertoire that were performed in the Anglican and Methodist churches during the eighteenth century formed the basis of the church service, the style of music and the repertoire of the congregations in these Full Gospel churches.

Given the isolation of worship practices from other race groups in South Africa (a legacy of apartheid), much of the Church Music practice in the Pentecostal churches in Durban became indigenised and developed a uniqueness to Durban and its surrounding areas. The repertoire and service format resembled the Black-American model more than the mainline European churches. However, a typical church service repertoire and format

¹ This style of Church Music is unique to this community because it is a synthesis of many styles, e.g. Rhythm and Blues (R'n'B)-Gospel, Blues, recordings by African American artists for their own audiences (these were called 'race records'), Funk (an intricate form of R'n'B, featuring complex drum patterns and bass lines), secular (non-religious), popular (also referred to as Pop music, derivative of Rock with mass audience appeal) and vernacular (indigenous folk-style) music.

² Muwowo (cited in Malembe 2005) describes the repertoire as being mono-rhythmic, comprising of vertical 4-part harmony, fixed accents and without repetition.

included both European and Black-American Gospel models to varying degrees. For example, European hymns were combined with underlying Black-American Gospel rhythmic and harmonic elements.

Wilson-Dickson (2003) contends that the importing of African slaves to America with their associated religious practices can be applied to the Indian South African context:

The many musical traditions brought over from Africa were transformed by the conditions of slavery and by the arbitrary mixing of peoples of different cultures, this it was believed would make the slaves less rebellious... They were vital expressions of identity occasionally permitted in a life of almost unremitting labour. (Wilson-Dickson 2003: 191)

Indentured labour in general was not uncommon in South Africa under British rule (Dharampal 1992) from 1806 onwards and existed alongside slavery (Jackson 1988). However, the abolition of Black slavery³ led to the need for an alternate source of labour in Natal (Bates 2000). Indentured labour from India ended in 1911 (Henning 1993), after which labourers were recruited in Mauritius (Bates 2000:18). Bates (2000:19), accuses Tinker (1974) of generalising Indian labour migration with the intention of achieving a labour surplus.

Jackson (1988) describes the Indian indenture system as another form of 'slavery',⁴ thereby equating the conditions of the Indian labourers to those of the American slaves. Although Tinker (1974) and Jackson (1988) used the term 'slavery' loosely, there are similarities between the Indian and American slaves' social and identity trajectory, in that they both faced the hardships of separation, a disregard for their cultural distinctions and a subjection to long working hours. This will be discussed in greater detail in Chapter 2.2.1. However, the term 'slavery' refers to the status of person over whom powers

³ The 'Slavery Abolition Act of 1808' was implemented in 1833 by the United Kingdom abolishing slavery in the empire which included South Africa.

⁴ 'Slavery' refers to the synonymousness of the conditions that were applied to slaves (Tinker 1974).

ascribing to the 'right of ownership' (Allain and Hickey 2012: 917) are utilised (a slave is regarded as the property of another person). Saunders (1983) argues that indenture cannot be interpreted as slavery because it was fixed in duration and the status was not inherited by the descendants.

Negotiations⁵ between the British and Afrikaners resulted in the formation of the Union of South Africa in 1910. The Union was granted independence from the United Kingdom in 1934 which subsequently led to the formation of the United Party (a merger of the South African Party and National Party) in the same year. This led to different acts of governance being passed that dealt with the different population groups and privileged some against the others. However, the conditions for the Indians were as follows:

Due to the promulgation of the Trading and Occupation of Land Restrictions Act of 1943, the Asiatic Land Tenure and Indian Representation Act 28 of 1946 and the effects of the apartheid policy (1948) resulting in the Group Areas Act 41 of 1950, local Indian South African ties with India were severed because the Indian government denied recognition of the South African apartheid state.

The local Indians chose to either adopt western culture in order to achieve social mobility, or re-create a 'new' Indian identity. An integral ingredient for the manifestation of culture is art, to which music belongs. Consequently, the isolation from India impacted the Indian South African musical identity and is reflected in the music performed at the Pentecostal church. The Indians were now forced to hybridise or generate a new form of performance practice.

The relocation of Indians to various parts of Durban, forced under the Group Areas act, moved Indians to the ghettoised townships of Chatsworth and Phoenix. This relocation enabled the Indian to develop a self-identity by being clustered together. However, these townships were removed from Durban central, a structure of apartheid which reserved the

⁵ These negotiations occurred at the end of the Second Boer War (1899-1902).

first neighbourhood around the Central Business District (CBD) to White, then Coloured followed by Indian and lastly Black African. The proximity of Coloured, Indian and Black African led to cross-acculturation between Indian and neighbouring Black-African and Coloured communities. This led to church musicians drawing on the influences of the Gospel styles performed at predominantly Black-African and Coloured churches. Thus the music performed at these churches in, various areas of Durban, comprises a variety of styles (Jackson 1991).

The music performance practice in the Pentecostal movement, the Full Gospel Church (Bethesda), involves a small combo (Piano, Guitar, Electric Bass, Drum kit⁶ and Vocals) performing church music. 'The church (Bethesda), fondly called the Jazz band church in 1931, also established their own "oriental"⁷ orchestra in 1942, which performed works from Pentecostal hymnody in an "Indian" style' (Jackson 1991: 177). Jackson (1999), notes that the music performed at church contains elements of Rhythm and Blues (R'n'B), Jazz, contemporary music (Swing, big band era), Ballroom Dance music and commercial music rather than the Indian cultural music practices.⁸

1.1. Praxis

Aristotle (cited in Lobkowitz 1967) describes praxis as a kind of knowledge that results in action. In his account it is closely allied to *poiesis*, which is a kind of knowledge

⁶ Hereafter referred to as Drums.

⁷ Jackson's use of the word 'oriental' refers to the Indian sub-continent and not the Middle East.

⁸ Indian cultural music refers to the folk music performance practice of the Hindu language groups: Hindi, Tamil, Telegu, Gujerati and some sectors of the Muslim group. The styles include Natchania, Terukuttu and Chutney. Chutney (a spicy condiment comprising of a mixture of many ingredients) is an Indian musical genre used as a form of expression. It combines of folk music, devotional songs, film music and contemporary styles dependent on demographic influences (Ramnarine 1996). In Durban, it is sung in the Hindi language incorporating slang and pidgin English. The lyrics explore themes of eroticism and provoke established authority. The instrumentation includes portable harmonium, electric guitar and Indian percussion. A typical chutney group comprises instrumentalists and dance troupes (Jackson 1991).

required to make or produce something. The last Aristotelian accomplishment is *theoria* which is the kind of knowledge aimed at establishing the truth. Thus praxis is one of three divisions of knowledge: the practical, the productive and the contemplative. These together define the types of education and competencies expected of a free Greek citizen. Praxis becomes refined in the 19th century by Karl Marx's (Lobkowitz 1967) reintroduction in the notion to underpin the crucial know-how possessed by the working class, which is sufficient to manage, run and collectively administer society but is not institutionally reflected in formal educational qualifications, degrees or the categories of the university discipline. In Marx's account, praxis is developed and refined around the task of production or *poiesis*, which underlie and satisfy societies' needs. *Theoria* or contemplative knowledge become the preserve of the bourgeoisie or the capitalist who believes they are putting theory into practice through their economic activities but are in fact merely reinvesting in the powers of poesis and praxis already possessed and owned by the working class. In this way, Marx reactivates the ironies and unexpected reversals in Hegel's (1977) famous account of the relations between the master and the slave, translating this into a confrontation between *theoria* and praxis (see recent formulations of these distinctions in Bowman 2005; McKeon 2001).

The most celebrated and dominant discussions of Praxis in recent decades are Habermas (1978) and Bauman (1999). Praxis, in this study, has been framed according to Elliot's (1995) exposition in which he defines praxis as an action that is instilled in and responsive to a specific effort. The limitations of Elliot's (1995) work has been developed by Bowman (2005) who adds that musical praxis is associated with doing. It evolves from and is inseparable from various human social encounters and interactions. Learning or describing musical practices and praxis, requires attending to the details of peoples' musical doings and its relation to their inherent standards and traditions (Bowman 2005).

The commonalities of these views underpin Church Music praxis and are encapsulated by Elliot (1995) who states that '[M]usicianship and the values of music making relate to praxis'. Church Music praxis describes the musical activities and the music processes (music making) involved in learning and performing specific repertoire. The primary

aspect of Church Music praxis is the integration of music listening and music making. This integration, combined with mentorship, reflection and feedback, is the embodied process that outlines the pentcostal Church Music praxis. The improvement of know-how and refinement of goals, during this process, promotes self learning (Elliot 1995).

1.2. The Sunday Worship Service

In the early and mid 1980s, Praise and Worship⁹ teams manifested themselves in many (Bethesda) churches. The use of piano and electric organ instruments in the previous era (1936-1980) was replaced by orchestral bands.¹⁰ Teams of singers combined with these bands to lead praise and worship in the church. Popular spiritual songs superseded traditional hymn-singing (Nair and Naidoo 2010: 113). The main role of the team was to indicate structure, pace and mood. The repertoire was closely related to the format and thematic underpinning of the sermon. The Praise and Worship team consisted of electric bass, electric guitar, keyboard, drums and a lead singer. This music ensemble, hereafter referred to as the combo, served to accompany the lead singer and congregation and also provided interludes during the church service.

⁹ It refers to bands performing Contemporary Christian Music. The Praise and Worship team consists of a group of singers with a lead singer (worship leader) accompanied by a rhythm section, made up of electric keyboard, bass guitar, electric guitar, drums and percussion.

¹⁰ The Orchestral band tradition was popular from 1930 to 1970. The repertoire was based on Indian film music which served as an expressive medium for Indian South Africans in Durban. The term 'orchestra' in this context refers to a small jazz ensemble consisting of a rhythm section, a few woodwinds (saxophone, clarinet and trumpet) and vocalists. These orchestras featured extensively in the Bethesda Church (Kashi Orchestra), as documented by Daniel (1998) and Oosthuizen (1975b). Other similar orchestras (The Golden Lily Orchestra, The Top Spots) also performed at Hindu weddings and various community events (Veeran 1999).

The music performed at the beginning of the church service comprised up-tempo (M.M. ♩= 160) tunes (praise-exegetical¹¹ format) followed by slower ballad (worship) tunes. The lead singer provided vocal accompaniment and conducted the congregation during each song. The accompaniment of the last worship song faded to a single instrument (piano/keyboard) providing musical and thematic links for the impending sermon to be delivered, usually by the pastor (James 2007).

The themes for the church service dictated the repertory of songs and the thematic focus of the preceding sermon. These were conveyed to the musicians at the band rehearsal prior to the Sunday morning service. The band made necessary adjustments to the arrangements of the repertoire in order to reflect and supplement the thematic focus of the service. Interlude music performed on piano/keyboard continued up until the sermon commenced. Some pastors requested musical accompaniment during the sermon.

1.3. Music Education of Church Musicians

Black¹² musicians in South Africa have been marginalised by being denied access to tertiary institutions due to several factors, some of which are financial constraints, lack of access, equipment, transportation, resources, etc. Furthermore, the largely unskilled music fraternity among this music community does not support an empowerment mechanism for learners.

Segregation and denial of access resulted in these unskilled church musicians receiving snippets of music information passed down by self-taught church musicians over the years. As a result, these churches developed diverse music identities based on their access

¹¹ The song compilation has a pre-determined thematic arrangement. This theme is explained during the performance of these songs.

¹² The term 'black' in South Africa is used in this research for the following racial groups: Indian, Coloured and African.

to other types of music, their congregation and the knowledge and skills acquired by the musicians at the church.

The church music was generally performed by musicians (drawn from the congregation) who were either unskilled or lacked formal training. Due to challenging socio-economic conditions in the Chatsworth area (Oosthuizen and Hofmeyr 1981; 1979), there has been a proliferation of unschooled and schooled church musicians performing together in Pentecostal churches. The unschooled musicians comprised those who did not receive any formalised music training as part of their normal schooling or extended curriculum. Those considered as schooled musicians would have received some kind of music training in the western context of music education. Although the researcher has observed an increased number of Pentecostal church musicians studying music at tertiary institutions or at the Church Music academies¹³ over the past decade, the standards of musicianship vary greatly amongst the musicians. The situation of the schooled musician was determined by various factors, such as full time employment outside the church and income status.

Programmes and qualifications (such as those of The Royal School of Church Music)¹⁴ catered for developing Church Music performance for the traditionally mainline church organisations - Roman Catholic, Anglican and Methodist (Wilson-Dickson 2003:206). These are offered in the form of the church organist guild and licentiates in organ through the Associated Board of the Royal Schools of Music (ABRSM) and the Trinity College of Music (TCM) examinations bodies. However, similar distance learning Church Music

¹³ Chloe Timothy launched a music academy (1992-2002) that primarily taught Gospel music. The present researcher attended this academy during 1993-1994. Durban Christian Centre (DCC) similarly followed with a music academy (2006-2009) to cater for church musicians. However, these academies posed transportation challenges for learners due to their location.

¹⁴ The Royal School of Church Music-South Africa (RSCMSA) is an affiliate of Royal School of Church Music (RSCM) an organisation founded in 1927 and based in the United Kingdom. It focuses on musical education and on developing church organists for Christian worship (Royal School of Church Music 2013).

programme or qualification options are available to the Pentecostal church musicians in South Africa. Although the Directorate of Music, University of South Africa (UNISA) offers certified assessment through the graded examination system, this institution does not offer a programme in practical Church Music performance. While these church musicians attain a fairly acceptable level of performance to function as church musicians, this does not prepare them adequately for admission into a university music learning programme which sets other prerequisites that cannot be supplemented through the non-formal, informal or school interventions. Furthermore, the economic and logistic challenges faced by these musicians renders formal music education a luxury they can ill-afford.

The bias towards education in western classical music, at many historically White universities in South Africa, continue to perpetuate a preference for these examination bodies. Contemporary Gospel music does not feature in the formal education curriculum; students are thus forced to substitute Jazz studies for Gospel music study. These universities are still grappling with embracing the educational reforms of the country (Devroop 2013) and appear biased in preparing musicians to perform in predominantly White churches. They do not meet the performance practice expectancies and needs of Indian Church Music.

According to Primos (cited in Jacobs 2010), few government schools offered the level of instrumental music study necessary for university admission. This was offered by private schools or private tuition funded by parents. The majority of the Indian church musicians attended government schools and claimed (Naidoo 2011; Peters 2009; Royeppen 2009; Sigamoney 2009) that the support of a school music learning programme, which would have given them access to formal education, was non-existent. White church musicians, by contrast, gained access to universities by virtue of the admission policies and their school music learning programmes prepared them for music study at universities. Indian candidates were denied access to some universities because they were often underprepared for tertiary music study or failed to meet the admission requirements because of apartheid legislation. Several candidates were forced to study at Black

universities that had lower admission requirements in order to accommodate historically disadvantaged candidates. Candidates who met the admission requirements were individuals who had studied music privately (Peters 2009). Furthermore, perceptions that existed within the Indian community led to Indians experiencing difficulty in gaining access to university. Children were traditionally seen as potential income earners and had the responsibility of working and supporting their parents instead of ‘wasting time’ engaging in formal education (Macmillan 1961: 98). This notion led to diminished music study opportunities as music education was believed to be a luxury.

Fataar states that unequal access to South African schooling was the outcome of a history of colonialism, segregation, apartheid (Fataar 1997: 338) and a cultural mindset where parents were ignorant of the advantages and benefits gained through formal education. However, Fataar does not fully acknowledge the further segregation that exists along religious lines amongst Indian musicians. Furthermore, there are sub-divisions that exist within the community based on religious beliefs, the home language spoken and even diet. Other contributing factors are regions of origin from India, as well as those who follow Islam as interpreted by the Arabic countries (Arabisation) rather than the non-Arabic countries such as India and Pakistan. The latter group of individuals align themselves more with the merchant class, and by virtue of their religious beliefs regard music as a secular art form. The Hindu and Tamil communities prefer Bollywood music, whereas the church musicians by contrast, appear marginalised in that they lacked a public broadcast mechanism, unlike their White counterparts who had orientated church services broadcast. Thus, these church musicians were impoverished and had to develop their own identity, concepts, and forms of music expression.

1.4. Relocation and Socio-economic factors

The state-imposed Group Areas Act resulted in Indians being forcefully relocated from Magazine Barracks (central Durban) to a sub-economic township (Chatsworth) approximately 40 kilometres south of the city centre. Oosthuizen (1979b: 10-11) purports that the relocation of Indians (discussed further in Chapter 2.2.1) had both a positive and negative impact; the positive being the development of a culturally homogenous group.

The negative impact was a combination of apartheid state imposed laws: the relocation of Indians due to the Group Areas Act of 1950, the Community Development Act No. 3 of 1966 and the Expropriation Act No. 63 of 1975 that contributed to the instability of the Indian community. This forced relocation created new problems. Indians were being moved from close proximity to city-centre-based churches (Freund 1993; Oosthuizen 1975a) to areas where churches were non-existent. Access to the city centre was difficult and they were therefore forced to start their own churches within these townships (Oosthuizen 1975b). Furthermore, the economic circumstances of the relocated Indian community did not change. They still encountered high travelling expenses (even higher now that they were relocated further away), housing expenses and the escalation of the cost of living. These financial constraints impacted the Indian labour force which, in 1974, expanded and consisted of 78% males ranging from under 25 years to 35 years of age to meet the additional financial demands made on them. The challenges of proximity, transport, financial limitations and community support impacted negatively on the music education of church musicians.

2. MOTIVATION

The researcher has noted that the church musicians' ability to perform music far exceeds their level of music literacy. Such disparity created a stumbling block in the researcher's communication with these musicians. This was the case when the researcher was still, as a novice, performing at church with limited music literacy skills, and is therefore able to identify with the plight of these musicians. Having completed a music qualification at tertiary level and teaching music at tertiary institutions, the researcher constantly sought to find ways of improving the church musicians' music understanding and literacy skills. Unfortunately, the system of music mis-education amongst these church musicians is still being perpetuated, and this research hopes to contribute to these musicians' upliftment and empowerment through an assessment of their Church Music praxis, current music trends and status as well as challenges.

Locally, Pentecostal church repertoire has evolved from the 'Country Music' style of artists like Jim Reeves, Jimmy Swaggart and the Gaither Brothers' tunes to more intricate

'R'n'B and Fusion' tunes of artists like Israel Houghton, Kirk Franklin, Donny McClurkin, Smokie Norful, Andrae Crouch and Cece Winans.¹⁵ The Pentecostal church repertoire is influenced by and comprises primarily of compositions by these USA artists. However, this new repertoire has exposed some critical deficiencies in the previously perceived 'music experts' within the fold of the Pentecostal Indian church musicians. Due to the music evolution of contemporary Church Music, these local church musicians are now faced with a series of advanced music challenges: complex harmonic progressions, rhythmic variations, woodwinds, brass, string and percussion arrangements. The 'new' music tendencies usually require advanced theoretical and practical knowledge that is only available through formal education. A large number of these musicians were not suitable candidates for university academic programmes that involve full or part-time study, since many were full-time employees, with financial commitments (discussed in Chapter 2.3.4).

Although a significant body of literature can be found that deals with Indians and religious practices in South Africa, little exists on Indian church musicians and specifically the performance traditions at the Pentecostal churches. Aspects of social interaction and musicality have been investigated by Jackson (1991), orchestral band performance by Veeran (1999), and Hindu devotional music by Goodall (1991a), but none of these music studies address Church Music practices. A preliminary investigation that comprised interviews, accessing databases, archives, books, theses, dissertations, and peer-reviewed articles revealed the deficiencies in data related to music of the Pentecostal churches in the Durban area. The largest population of Indian South Africans is located in Durban and this constituted the target population for this research.

Since Jackson's work, research interest in Indian South African music practices has increased and evolved. In addition to the work there have been doctoral and masters

¹⁵ Smith states that 'The generations that grew up on southern gospel, hymns, and folk music find this music difficult to sing and play' (2005: 74).

theses on Indian South African music, developmental studies and related Indian South African cultural practices (Van de Laak 2007; Veeran 1996; Jackson 1991; Moodley 1981), local and international education publications (Fataar 1997; Pillay 1994; Goodall 1988a, 1988b; Macmillan 1961) and local and international journals on religion (Anderson 2005; Pillay 1991a, 1991b; 1987).

This style of church music, which is unique to the Indian community in Durban and the surrounding areas, has necessitated research in this particular field. Research into the indigenous music practices by historically marginalised and repressed people is still in its infancy in South Africa. There has been limited formal documentation of such research.

3. RESEARCH QUESTIONS

This study investigates Church Music praxis and current music trends amongst historically disadvantaged Indian Pentecostal church musicians in Durban.

3.1 Primary Research Questions

The primary research questions that underpin this study are:

- What are the current Church Music praxis and music trends amongst historically disadvantaged Indian church musicians in the Pentecostal Church movement in Durban?
- What is the current nature and status of music-making and knowledge acquisition amongst these Indian church musicians?

3.2 Secondary Research Questions

The above research questions would be addressed through examining the following secondary research questions:

- Are Indian church musicians' performance skills and music literacy related to social, environmental, personal and background variables?
- Would an identification of the musical limitations and expected competencies required for a music literacy programme have meaningful outcomes?

4. THE PURPOSE OF THIS STUDY

This research investigates the Church Music praxis and current music trends amongst historically disadvantaged Indian Pentecostal Churches in Durban. In order to achieve this, the following hypotheses are explored:

- There currently exist performance traditions and music trends which are inadequate in fulfilling musicians' expectations.
- The Pentecostal Church serves as an institution for informal music education.

Church musicians are advanced aural players and are adept at transcription. They prefer using the aural transcription of recordings to learn new music, instead of reading transcriptions. Music literacy could be viewed as disadvantageous as it could cause them to focus on reading music rather than making music.

This study examines literature related to the South African Indian diaspora, political, socio-economic, socio-religious aspects and the nature of Indian culture and identity. It also examines the development and role of Pentecostal movement within the Indian community. Additionally, this study seeks to gain knowledge of deficiencies in musical background, performance practice and current music trends. The literature study will provide an overview of the locus of the culture, together with music as its main vehicle and education related to music and church.

5. PHENOMENON AND OBSERVATION

The Indian Pentecostal church musicians are advanced aural players and are restricted to utilising the aural transcription method to learn new music repertoire instead of reading notated transcriptions. They have the ability to transcribe basic chord progressions and melodies from albums in order to perform contemporary¹⁶ church repertoire (Integrity

¹⁶ The term 'contemporary' refers to church music composed from the 1970s to the present (Smith 2005).

Music, Vineyard and Hillsong).¹⁷ This form of transcription is usually a codified representative system unique to the individual musician and is used to notate structural, melodic, harmonic and rhythmic elements. For example, a bass line is written (instead of using music notation on manuscript paper) as a series of pitch names without any harmonic and rhythmic references. Since lyrics sheets (see Appendix E) and lead sheet¹⁸ (see Appendix F) arrangements¹⁹ only provide musical accompaniment for the lyrics and require music literacy skills, the introductions, brass, string arrangements, improvisations and interludes are transcribed and learned aurally from recordings. The brass and string parts are re-arranged for synthesisers or other available instruments since brass and string sections are usually unobtainable.

A church band's success is measured by how well it has reproduced and imitated the original version of a song. This 'cover version' of the song usually requires explicit details such as mood, compound meter, inner voice leading, etc. These musicians lack the theoretical and performance skills required to notate these complex and sophisticated arrangements, e.g. compositional skills, stylistic elements, arranging for combos, improvisational techniques and aural skills. The researcher believes that developing these skills will empower local musicians to compose, arrange and perform original music as opposed to emulating and replicating their international counterparts.

The mainline churches are aligned to a body corporate of music education by the church organist guild (The Royal School of Church Music) which caters for church music instruction (Wilson-Dickson 2003: 236). Such movements mirror that which occurred during the 16th and 17th centuries in Europe, where music education took place in the

¹⁷ The Indian Pentecostal church repertoire is derived from contemporary gospel artists represented by these record labels and publishers.

¹⁸ A lead sheet refers to a score that provides the melody, harmony and basic formal structure of a song.

¹⁹ A variety of Christian artists' music is available for sale on the Internet (www.praisecharts.com/ccli-top-100/).

church or during church-related activities. However, in the Black communities, Black-African and Indian in particular, this was not the case because there was a deficiency of musically literate musicians and church organs were not readily available. These communities were forced to improvise. For example, they utilised portable keyboard instruments or other available musical instruments to substitute for the traditional church organ, which were then integrated into the worship process. This process meant that the musicians were forced to learn these non-traditional instruments in order to perform European music.

6. RESEARCH METHODOLOGY

This research utilised a mixed method research approach which integrated the qualitative and quantitative methods. Observations, informal interviews, surveys and the questionnaire described the themes of performance background and Church Music praxis, current music trends and challenges of the Indian Pentecostal musicians. This research methodology was best suited for this research in that it facilitated the development of a description and understanding of these musicians as a culture-sharing group.

Furthermore, this methodology also identified the characteristics and trajectory of these musicians who have engaged in such practice with a view towards formalising their training towards academic recognition. The descriptive statistics for this study incorporated the social and economic backgrounds of Indian Pentecostal church musicians located in Durban; specifically the Church Music performance tradition embraced by the local Pentecostal churches.

6.1. Literature Study

This study examined literature related to the Indian South African diaspora, political, socio-economic, socio-religious aspects and the nature of Indian culture and identity. It also examined the development and role of the Pentecostal movement within the Indian community. Additionally, this study sought to gain knowledge of deficiencies in church music background, Church Music praxis and current music trends. The literature study

provides an overview of the emergence of Indian culture together with music as its main vehicle and education related to music and church.

6.2. Historical Survey

By studying the available literature that provides historical evidence, the literature review focuses on themes that have a direct impact on the study. The sources consulted are grouped according to the following categories: the Indian immigrants; disadvantaged communities; Indian education in South Africa, the Pentecostal movement and the Indian church movement in Durban.

6.3. Instrument Development

In order to capture data from the target population, a survey was specifically designed for this study. The instrument (a questionnaire) was developed and reviewed; the variables were edited for clarity and unambiguity. Descriptive and correlational statistics provided demographical information and compared relationships between variables. Statistical software (SPSS version 16) was used to retrieve and analyse the data.

6.4. Data Gathering

Both qualitative and quantitative data was gathered in two phases. The initial qualitative phase comprised of a review of literature followed by informal structured interviews administered to an expert sample. Both sets of qualitative data guided the researcher towards identifying the target population and informed the design of the survey instrument for the second, quantitative part of this study.

The quantitative part comprised administering of the survey instrument and collection of data. The survey, a formal questionnaire, was administered to a sample population of 118 Pentecostal church musicians. During administering of the survey instrument additional qualitative data in the form of informal unstructured interviews were also conducted with a convenience sample. This latter data, together with that garnered from the survey instrument, yielded valuable insights into the performance background, practice tendencies, current music status and challenges faced by these church musicians. In

summary, qualitative data was captured initially, which was followed by a quantitative data capture with additional qualitative data.

6.5. Instrument Administration

The questionnaire was administered by the researcher to six Pentecostal churches (118 church musicians) in Durban. The four main variables analysed were demographical information; Church Music praxis; current music trends and challenges.

7. CHAPTER OVERVIEW

Chapter 1 introduces the study by providing a background, motivation and defines its purpose and relevance. The key research questions underpinning this study are identified as well as an explanation of the phenomenon. The chapter concludes with outlining and contextualising the methodology used in this study.

Chapter 2 presents the available literature and documentation on perspectives on Indian South Africans, disadvantaged communities, identity, music education, the Pentecostal movement, the Bethesda movement, types of music performed at church, levels of musicianship, and music literacy. A search for a definition follows, explaining different aspects of the church musician that contribute to the style of music performed at the Pentecostal churches in Durban and its surrounding areas. The church musician context is briefly examined, coupled with the predicament facing the local musician. The chapter concludes by placing the music literacy required by these musicians within the current South African music education context. The key concepts and/or recurring issues that are identified in the chapter were used to realise the framework.

Chapter 3 outlines the research strategy, qualitative and quantitative data collection phases, discusses the development of the research instrument and analyses the data. This section describes the development of the questionnaire, population and administration and the retrieval process. The questionnaire assisted in establishing the Church Music praxis, current music trends, challenges and music literacy profiles of the Indian Pentecostal church musicians in the Durban areas.

Chapter 4 presents an overview (results and discussion) of the Indian church musicians' demographical background, the Church Music praxis, current music trends and challenges. In this chapter, concepts and recurring issues related to music literacy and performance are identified.

Chapter 5 deals with the conclusions and recommendations of this study. The conclusions highlight certain findings that answer the main research questions and sub-questions. Recommendations as to how these findings could be addressed conclude this study.

8. SIGNIFICANCE OF STUDY

Scholarly writing about Indian South African music and culture in particular has been a neglected field in musicology (Jackson 1999). Furthermore, research undertaken in the field of Indian Pentecostal Church Music praxis and Indian church musicians is minimal. The church forms the hub of several music activities, one of which is music education. It is fundamental in the music history canon and today is still seen as a place where music education takes place. The church is a conduit for informal music education and this remains unchanged despite the plethora of formal institutions of music education.

In addition, the significance for this study resides in the notion of Gospel music. Gospel music has resulted in vast economic growth, both internationally and nationally (Wilson-Dickson 2003). This phenomenon has influenced church music performance traditions and the church musician's understanding of music performance. Church musicians perceive music performance as a full-time employment option. Although the latter subject is outside the scope of this study, an investigation into how a religious movement could tap into the economic potential of the music industry in South Africa will prove invaluable.

The current dynamic of music performance in the Pentecostal church is hotly contested amongst the members of the church congregation. In post-apartheid South Africa, the legacy of apartheid still lingers in several churches in the country. This is particularly

evident amongst some of the predominantly White churches. The Black churches appear to be more integrated (Anderson 2005). Some of the White churches have fully embraced the notion of transformation and the unification of the nation (Naidoo 2011), whereas there are denominations who use the church and aspects of teachings from the Bible as a mechanism to avoid embracing other population groups (Balcomb 2004; Richardson 1986), thus revealing their ‘racial prejudice’ (Oosthuizen 1981: 6).

The Black-American churches in the USA served as a role model for the Indian Pentecostal churches (James 2007). Interestingly, both the Black-American churches as well as the Indian churches in South Africa are institutional manifestations of a diaspora. These churches are generally more interested in the aesthetic nature surrounding the worship performance. The Indian Pentecostal church repertoire has broadened to include Vineyard (a UK-based contemporary praise and worship music), Hillsong Music (an Australian church organisation that also produces original praise and worship music) and Integrity Music (a USA-based contemporary Gospel recording company).

Although South Africa has a history of Christian national education which was the agenda of the apartheid government, since the advent of democracy in 1994, all denominations are embraced. Each church strives to develop a sense of uniqueness in order to attract a congregation. The church is also a vital source of revenue generation; church members pay a monthly tithe²⁰ which is in turn used for the operational costs of the church. The Pentecostal churches attract a larger membership by embracing technology and music, modelled on USA evangelical churches that boast congregations of up to 20 000 people. They aim to perpetuate a state of spiritual excitement. This phenomenon has affected the instrumentation and service format in that excitement could not be achieved by using only an electric organ, but is achieved using an amplified ‘live band performance’ accompanied by visual media technology (powerful graphics,

²⁰ A tithe (usually compulsory for a Pentecostal church member) refers to the church member’s monthly contribution to the church. The amount is ten percent of the member’s total monthly earnings.

electronic song boards and extravagant lighting shows) (Nair and Naidoo 2010; James 2007).

By examining these various church and church music contexts, using both qualitative and quantitative approaches, a better understanding of the Indian Pentecostal church music praxis in Durban will be gained. Further investigation of this praxis will enable researchers to develop conceptual models relating to performance traditions, music trends and limitations of this marginalised group. Educators can initiate intervention music literacy programmes and recognise the church as an institution for informal music learning. Adopting the self-learning and informal learning approaches of these musicians can only help enhance and refine tertiary music education programmes.

9. DELIMITATIONS OF THIS STUDY

This study is restricted to the major historically disadvantaged areas of Durban namely Phoenix, Durban-Central and Chatsworth. The researcher being a product of this community is able to access information (Aguilar 1981; Oosthuizen 1975b) from these musicians that would otherwise be inaccessible (such as implicit gestures and behaviours). The churches identified for this study have strong ties with the Indian community and are intensely involved in social and educational development programmes. These programmes assist in alleviating the effects of unemployment and substance abuse.

Although this research is limited to the Durban area, the study of this diaspora could be representative for similar communities of Indians who have migrated to other countries or other religious groups who have similar social, cultural and religious practices²¹ (Vahed 2007; Freund 1993).

21 Oosthuizen (1975b) refers to the similarities in the format of the Hindu worship service and Pentecostal service. J.F Rowlands, founder of the Bethesda church, based a few of his sermons and outreach programs on Hindu ceremonies and rituals (Oosthuizen 1975b).

10. ETHICAL CONSIDERATIONS

A letter describing the study was sent to the Praise and Worship leaders of the churches participating in the study. A disclaimer included in the questionnaire informed participants that their participation was voluntary and their anonymity would be protected. Furthermore, the completed questionnaires were not available in the public domain. All data was treated with confidentiality and viewed only by the researcher and his supervisor. The researcher further assured the participants that the research findings would be made publicly available in the form of this thesis.

11. CONCLUSION

The purpose of this study is to investigate the Church Music praxis, analyse the current nature and status of music making and identify challenges amongst historically disadvantaged Indian Pentecostal church musicians in Durban.

The church has to be acknowledged as an institution where informal music education is taking place. In some instances, the church also serves as a bridging programme for aspiring musicians to gain access to formal education. This is achieved by the type of learning that takes place in the church, namely that of mentorship, aural transcription and autodidactic learning.

A large number of musicians performing in the church are unable to afford private instruction or purchase musical instruments. Learning to read music and developing their aural skills will drastically reduce rehearsal times, thereby improving their musical competencies and ultimately empower their communities.

The issues that have been discussed in this chapter provide the basis for the literature review and the methodology presented in the subsequent chapters.

CHAPTER 2: LITERATURE REVIEW

1. INTRODUCTION

This study is contextualised in this literature review, which integrates a historical background and an examination of the current context, along with concerns in the field and their relevant concepts. The review also sets out to investigate the related discourse and provides supporting evidence for the significance of this study by yielding the research gap in this field.

This study explores a pertinent aspect of Church Music praxis and current music trends of the Durban Indian Pentecostal church musicians. Praxis, derived from the Greek for 'doing' (from *prattein*, 'do'), not only refers to 'action' or 'doing' (South African Concise Oxford Dictionary 2002) but a 'right action' (Bowman 2005: 52) that is embedded in and responsive to a specific effort (Elliot 1995). It is a human activity that is goal oriented and pays close attention to conventions and standards (Bowman 2005).

Praxis is part of the traditional Greek tripartite model of knowledge which comprises theoretical, productive and practical knowledge. Theoretical knowledge (*theoria*) was reflective knowledge of things fixed and permanent. Productive knowledge (*techne*) was exempt from theory: possessing expert knowledge and skill at making things with the ability to complete tasks (Bowman 2005; McKeon 2001). Practical knowledge (praxis) was a knowledge of contingencies (Eisner 2008) and an understanding of varying situations. Praxis signifies a more informed and purposeful doing than productive knowledge and a more practical type of knowing than theoretical knowledge (Bowman 2005). Within this study, the notion of the Greek tripartite model manifests itself in the following manner: theoretical knowledge is the knowledge required to perform or create music, Productive knowledge is the technical skills being used in the performance of musical instruments or the analysis of the repertoire and Practical knowledge is the knowledge that is currently being used in the creation of music.

The construct of praxis, according to Elliot (1995), refers to music making and musicianship. Music making, a form of procedural knowledge, relates to four kinds of

musical knowledge: namely formal, informal, impressionistic, and supervisory. The combination of these forms of musical knowledge make up musicianship which is a multidimensional form of practical knowledge demonstrated in action. Musicianship is inherent in musical understanding. It also helps define musical communities and provides meaning for musical efforts. The current church music praxis amongst the Durban Indian Pentecostal churches is aligned to the core principles that have been espoused by music educators. These include autodidactic learning, experiential learning, community learning and self learning, thus the Pentecostal church serves as an institution for informal music education.

The Durban Indian Pentecostal church musicians' ability to perform advanced music surpasses their music literacy. Their performance traditions and current music trends are linked to their methods of knowledge acquisition. Some of these musicians are able to gain admission to tertiary institutions due to their music performance skills garnered at these churches.

In addition to the performance tradition, the current nature and status of music-making and knowledge acquisition that exists amongst these Indian church musicians in the Durban area is interrogated. The social environment, personal background relating to these church musicians' performance skills and music literacy is delineated to identify their musical limitations and competencies. Lastly, this study contemplates the scope of informal music education within the Pentecostal church.

Current literature suggests that there exists a Church Music practice tradition within the Indian church context. This practice tradition is directly linked to themes of Indian immigrants, disadvantaged communities, Indian education in South Africa, the Pentecostal movement and the Indian Pentecostal church movement in Durban. Furthermore, the church plays a central and fundamental role within these themes. The literature review traces a historical trajectory of these main themes and their influence on the subsequent development of the Indian Pentecostal church music praxis in Durban.

On arrival to South Africa, the Indian immigrant diasporic community was confronted with the major challenge of identity construction. As a diasporic community, they reflected the traits of migration from their homeland, vocational mobility, cultural and religious consciousness which impacted their processes of identity formation and preservation. Modes of hybridity (racial, cultural, linguistic and ethnic) were manifested in their music. Demographics, socio-economic factors, caste structures and apartheid led to the adaptation and assimilation of western practices as in the case of the subaltern. A new Indian South African identity was continually negotiated in order to preserve their cultural and religious identity and consequently achieve upward socio-economic mobility.

However, the common practice of religion within the Indian South African community was vital in terms of crafting a new Indian South African identity which was based, in part, on the retention and adaptation of religions, traditional rituals and caste. The church played an influential role in identity construction. The mainline churches promoted westernisation whereas maintenance of cultural identity was promoted by the Pentecostal church. Furthermore, Indian identity was reflected in the repertoire and instrumentation in their music making. The mainline churches opted for hymns performed on the organ, whereas the Pentecostal churches included Indian percussion, violin playing and vernacular singing.

The Indian Pentecostal church music praxis is located in the broader context of apartheid. The Group Areas Act, which relocated Indians and their churches to racially designated townships, impacted on the performance traditions and demographics of these churches. These churches still exist in the townships and have not been re-established in their original areas.

In terms of the statute and legislative framework, apartheid has been abolished. Although this study is located in the post-apartheid period, the effects of apartheid policies are still evident in historically disadvantaged communities, especially in relation to their socio-economic status and education.

Apart from state funding, missionary and community intervention contributed to Indian education. The apartheid government controlled the education structure of Blacks. As a result, music education within this sector was given a lower priority than in the White sector. Basic music education at government schools, in historically disadvantaged communities, was based on a western classical music model (see 2.3.2). Learners were taught western classical music and limited to the recorder instead of their indigenous folk music and instruments. Instrumental music study was offered to the affluent Indian communities, whereas the historically disadvantaged communities, such as Chatsworth that existed on the periphery of Durban, were disregarded. Indians were further denied access to formal music education due to financial constraints and discriminatory university admission requirements. Community musicians, church and dance bands were partly responsible for informal music tuition and served as the training grounds for Pentecostal church musicians. This enabled some of these musicians to gain access to formal music study.

Although the education system has changed drastically, music education has worsened in terms of the education system for these Indians in the interim. Currently, music study is not offered at state schools.

The Christian community was divided into different church denominations. The Pentecostal denomination was one of the few denominations that promoted Indian cultural music performances and music development within the Indian community. Indian orchestras and choirs within the Full Gospel Church integrated aspects of their Indian musical inheritance in various music styles.

Where the mainline church was limited to the organ, the Pentecostal churches (due to the unavailability of organs), pioneered ensembles based on the community dance bands, accessibility, affordability and portability. The combination of these various factors was most prone to experimentalism within their music performance tradition (Smith 2005: 83). The Pentecostal church musicians' reliance on an informal music education from Pop, Jazz and Latin and ballroom dance band (hereafter referred to only as dance band)

musicians within the community led to these styles being integrated into their music performances. This performance tradition still continues.

By investigating the Indian Pentecostal church music praxis, the music literacy status within a historically disadvantaged community is interrogated. The current status of these musicians is ascertained with a view to empowering them by introducing an informal learning approach to music literacy as part of their current learning methods. This will allow them to progress musically and create music instead of being executors of music. Church musicians with a formal music education background are empowered to create, arrange and compose original music. The Pentecostal church musicians rely on musical ideas from musicians with a formal music education background for musical advancement and development.

Very few studies address the Indian Pentecostal church music praxis in Durban (Chetty 1990). Smith's (2005) study examines the music performance practice of the New Harvest Christian Fellowship Church (a previously Methodist church, currently a multi-cultural non-denominational church). She focuses on identifying the role of music in constructing a worship identity whilst recognising and utilising music as a medium for worship.

Veeran's (1999) doctoral study 'Orchestral Music Was the Music of the Working Class: Indian Popular Music, Performance Practices and Identity among Indian South Africans in Durban, 1930-1970', investigates the performance practices of Indian popular music in orchestral bands. The learning methods of these popular musicians and Pentecostal church musicians are very similar (see 2.3.4). As a result, a majority of the dance band musicians performed in church and contributed to the informal music education of the Pentecostal church musicians.

A parallel doctoral study by Goodall, 'Hindu Devotional Music in Durban: An Ethnomusicological Profile as Expressed through the Bhajan' investigates the worship practice of the Bhajan in Hindu devotional music. Goodall's study examines a music practice inherited from India which is also a theme that is explored in diaspora studies.

This devotional practice was borrowed from India in order to forge a new Indian South African identity while preserving their culture, religious rituals and customs.

Daniel's study examines 'The Church as a site for non-formal music education: A Case Study of Bethesda Temple, Durban (see 2.5.2). Her study is confined to the Bethesda Temple church and investigates the function of the church and the music making processes of the church musicians. The church and community are recognised for their role in fostering musical activities. This study explores areas that are highlighted in Daniel's study as possibilities for future research in this field. In this case, the recognition and interrogation of the aural and non-formal music learning methods for the advancement of music education are expounded. Furthermore, this study focuses on investigating the church music performance traditions and current music trends of Indian Pentecostal church musicians. In addition to the latter, by assessing the current nature and status of music making and knowledge acquisition of these musicians, the musical limitations and expected competencies can be determined for the development of a music literacy programme. A survey is conducted on a large population sample of Pentecostal church musicians from six Pentecostal churches and the data garnered from the survey is used to establish the Church Music praxis and music trends of these musicians.

Much of the research that spans the domains of music, the church and Indians also encompasses aspects of society, community, socio-economic conditions, Indian education and religious movements. Every effort has been made to consult sources as widely as possible; however it has emerged that there are minimal research writings specifically relating to music within the field of Indian Pentecostal church music in Durban. The literature review will deal with the broad themes that inform this study regarding the Indian South African. These sources are comprised primarily of books, dissertations and journal articles. They have been grouped together according to the following themes: Indian immigrants, disadvantaged communities, Indian education in South Africa, the Pentecostal movement and the Indian church movement in Durban.

The initial mapping of this chapter will examine the location of Indian culture, followed by its relation to music. Education related to music and the church will also form a component in this section. The sub-themes of music in school, informal music making and general music study are included under the section ‘History of Indian Education in South Africa.’ The Bethesda movement and music in these churches are discussed in the section entitled ‘Indian church movements.’

2.1. The Arrival of Indian Immigrants

2.1.1. Background

The arrival of Indians in South Africa has been documented extensively. Indian immigrants arrived predominantly from Calcutta and Madras (now Kolkata and Chennai) as well as other parts of India. The key languages they spoke were Hindi, Tamil, Gujarati, Telegu and Urdu. Languages were coupled with various religious beliefs and rituals (Singh 2008).

According to Dhupelia-Mesthrie (2000) in ‘From Cane Fields to Freedom, A Chronicle of Indian South African Life’ the Natal sugar industry was in need of cheap, reliable labour. This was not a viable industry for the indigenous (Black-African) labourers who were self-sufficient farmers. After negotiations with the British authorities of India and Natal in 1859, 152 184 indentured labourers were imported to the east coast of Natal. A large number were Hindu, approximately 2% were Christian and fewer than 12% were Muslim. Men (62%) and women (25%) were recruited to work on the Natal sugar and tea estates (Freund 1991). These conditions were under indentured contracts, which could either be renewed or allowed workers to return to India (Brain 2010). The estate owners were required to provide food, clothing and residence for these workers. It should be mentioned that amongst these estate owners, the working hours and free time provided to indentured workers was inconsistent and irregular. Furthermore, the cultural, religious and caste affiliations of these labourers were totally disregarded when their basic accommodation needs were addressed (Swan 1985).

Padayachee and Morrell's (1991) study 'Indian Merchants and Dukawallahs in the Natal Economy, c1875-1914' refers to a second wave of Indian immigrants who arrived as passenger Indians between 1870 and 1914. They were not contracted labourers and therefore paid their own way. Hindu clerical workers and Christian teachers arrived seeking employment. These predominantly Muslim passengers set up businesses in Durban as traders. Immigration was stopped in 1911 and this affected 'cultural activities, such as dancing, music, religion, language, etc.,' as contact with India was limited or ceased altogether (Henning 1993: 92).

Citizens who remained in South Africa, seeking upward mobility, migrated from the rural areas of the north coast of Natal towards the larger city centres of Durban (Pillay 1991; Pachai 1971). At these centres, living conditions became inadequate and these individuals were housed in communal dwellings (Burrows 1952). Indian indentured labourers and local Black-Africans were housed by the Durban City Council with Black-Africans in Somtseu Road and Indians in the Magazine Barracks (Argyle Road). Overcrowding at these hostels was common and by 1933 over 5000 people were housed in 1251 rooms (Home 2010).

Indian land ownership (The Asiatic Trading and Occupation of Land (Natal and Transvaal) Act 28 of 1943 - 'The Pegging Act', the Asiatic Land Tenure Act 28 of 1946) in certain parts of Natal was restricted (Greyling 1979). Land ownership in Natal was classified according to race. This led to the Group Areas Act of 1950 that expropriated Indian land and now re-classified these as 'white' areas.

The Group Areas Act was enforced by the apartheid government in 1961, which resulted in forced removals of blacks. Indian residents living in now re-classified 'white' areas were expropriated to racially designated areas. Black-Africans were relocated to Kwa-Mashu, a designated Black-African township approximately 30 kilometres north of Durban central. In the case of Indians, this relocation was to Chatsworth, a designated Indian township, approximately 30 kilometres to the south of Durban Central.

2.1.2. *The Indian Diaspora and Identity Formation*

The term ‘diaspora’ was initially used to describe the displacement of the Jewish community throughout the world, however it presently also includes transnational populations that have migrated to new areas but remain connected to their homelands (Cohen 2008). Many diaspora studies predominantly focus on migration incited by religious and ethnic oppression and overlook socio-economic factors that force ‘mobility and voluntary movements’ (Roy 2008: 1). Although there are different types of diaspora (Cohen 2008: 18), this study focuses on the Labour diaspora involving indentured Indians. The core elements that constitute a diaspora are dispersion in space, homeland orientation and boundary-maintenance (Tölölyan 1996, Brubaker 2005). Other common diaspora features include – migration from original homeland, trade and vocational mobility, homeland reminiscing and visitation for approbation, cultural and religious consciousness and heritage and enrichment of life regardless of the lack of acceptance from host societies (Cohen 2008). Different forms of hybridity (racial, cultural, linguistic and ethnic) also exist in a diaspora space and are manifested in ‘music, food and architectural traditions’ (Chowdhury 2008: 233).

Identity, a recurrent theme in postcolonial discussion, includes national identity, multi-ethnic identity and displaced identity. Identity is linked to society, ethnicity, native ‘language, race ethnicity, religion, socio-economic status, and gender’ (Goldschmidt 2003: 216). Carbaugh’s view of identity (cited in Goldschmidt 2003:205), ‘who I am’ depends, to an extent, on ‘where I am’. The processes of identity formation and preservation (Chowdhury 2008, McCollum 2004) are key attributes evident in the Indian South African diaspora. Furthermore, personal identity and cultural identity combined with the essentialist and non-essentialist perspective is fundamental in forming ‘one’s own complete identity’ (McCollum 2004: 77). Elements of diasporas such as the influence of hybridity, fluidity, creolisation and syncretism counteracts identity preservation and creates tension between boundary-maintenance and boundary-erosion (Hall 1990: 235). Sen (2006) emphasises that aspects of nationality, race, religion, community and class results in the formation of multi-identified individuals.

Identity and culture are the primary factors that make up ethnicity (Nagel 1994). The constructivist view of ethnicity is usually defined by religious, linguistic, physical appearance and cultural differences. Nagel affirms that ethnicity is constantly transforming and is shaped by socially constructed aspects, i.e. the negotiation of culture, identity, boundaries and interaction 'inside and outside ethnic communities' (Nagel 1994: 152). These boundaries help 'define and maintain social identities' (Stokes 1994: 6).

The formation of the Indian South African identity was based on demographics, socio-economic factors, caste structures, religion and apartheid (Ebr-Vally 2001, Moodley 1979, Webb 1957, Alexander 1950). Although the Indian community tried to preserve their cultural and religious identity, the effects of colonisation and western education led to the adaptation and assimilation of western cultural and religious practices (Devroop 2011, Schaffer 1994). This layered 'Indo-South African' identity pertains to the main Indian religious groups of Hindus, Christians and Muslims, which share varying relationships, including indigenous language, with India and South Africa (Singh 2008, Mesthrie 1990). This 'new' Indian South African identity was based on the retention and adaptation of religions, traditional rituals and caste. This complex community constructs and re-constructs identity and culture resulting from internal and external group pressure (Flint 2006, Western 1981). Sen's (2006) 'Identity and Violence: The Illusion of Destiny', draws attention to multiculturalism and the engagement between cultural freedom and cultural conservation, cultural diversity and cultural conservatism. The twofold approach to multiculturalism includes celebrating diversity in order to foster group isolation, whereas the other approach celebrates independence of choice which promotes interaction and encourages multi-identified individuals (mono-pluralism).

In present day South Africa, Indians are still products of western education and are part of multi-ethnic social circles (Henning 1993). While the traditional dress code is maintained in some parts of this population, it is unpopular with the youth and westernisation has adversely affected the joint family system in favour of the nucleus patriarchal family system. The caste system and arranged marriages have also dwindled. However, the 'north' and 'south' Indian heritage, a traditional division between Indians

who arrived from the North of India as opposed to those from the South, is still upheld as a result of cultural and religious practices. Thus the Indian South African can be re-classified once again as the ‘Oriental-Westernised Indian’ according to Henning (1993: 94). Likewise, the processes of identity formation and multiculturalism are simulated within the Church Music praxis and general music performance practice.

2.1.3. *The Subaltern, Assimilation and Adaptation*

Westernisation is a common challenge faced by a population that is subservient ‘in terms of class, caste, age, gender and office, or in any other way’ (Sen 1987: 203). This population, termed ‘Subaltern’, refers specifically to the South Asian population. Post colonial theory describes Subaltern as a group that is socially, politically and geographically outside the hegemonic power structure of the colony and colonial homeland (Chakrabarty 2002; Gramsci 1995). These groups are excluded from political representation and are denied a voice in society. Subaltern groups include former slaves, ethnic groups, indigenous peoples and the working class (Chakrabarty 1998). In order to gain political representation, subaltern consciousness (Spivak 1988: 11) is required to use tools of westernisation (cultural assimilation and adaptation) as in the case of the indentured labourer.

Colonial power and the effects of apartheid forced the Indian indentured labourers and merchant class to engage with the processes of assimilation and adaptation. Forms of assimilation and adaptation are recurring themes in this second chapter. These themes have plagued the Indian South African community since their arrival and were necessary for social, political, religious, cultural and musical survival. Jackson’s (1988) ‘An Introduction to the History of Music amongst Indian South Africans in Natal 1860-1948: Towards a Politico-Cultural Understanding’ details the effects of the ‘Upliftment Clause’ that imposed the process of adaptation and assimilation on the community.

Competition for enterprise opportunities with ‘white’ counterparts during the 1940s encouraged the adaptation and assimilation of Indian culture. Indians were forced to adopt British customs and practices in order to be successful in upward mobility and gain

access to superior education and commercial opportunities and a middle class status. Some aspects of adaptation and assimilation are also discussed under the Indian Education theme later in Chapter 2.3.

Over and above the adaptation of colonial practices, Indian Christians began practicing a western way of worship. This included British Church Music accompanied by the organ. The St. Aidan's Mission Anglican Church (Joseph Royeppen, organist, choirmaster) and St. Anthony's Catholic Church (Gabriel/Lawrence families) followed the British church music repertoire and western romantic music tradition. Church Music performance also included Indian nuances and inflections, particularly in aspects of percussion, violin playing, vernacular singing and street musical processions.

In contrast to the mainline churches, the Bethesda movement emphasised the retention of Indian identity and warned that westernisation would dispossess the Indians of their identity and cultural heritage (Oosthuizen 1975b: 210). By contrast, the Roman Catholic and Anglican churches placed importance on adopting western cultural practices to such an extent that the 'Indian' Roman Catholics imitated their priest's speech accents and also felt a loss of Indian culture (Currin 1962). This is not the case today, for example the Roman Catholic church encourages inculturation.

Western elements were also present in the state education system in that no vernacular government schools were available; such schools were constructed by the Indian community. Churches faced a similar problem in that no formalised Christian education was presented. However, within state schooling, the education system was predominantly western prior to the formation of the democratic state in 1994. Westernisation was also enforced in state schools that previously had enrolled only White children. Indian children were accepted for enrolment provided that they 'adhered to Western standards and wore western dress' (Henning 1993: 159). These aspects are explored in the section History of Indian Education in South Africa in Chapter 2.3.

2.1.4. Music and Identity

Gopinath (1995) refers to music as a raw material and unique power capable of reconfiguring identity. It is able to evoke collective emotions, indicate identity, and unify or divide societies.²² The societal preservation of religious ideals and the celebration of religious festivals were significant in maintaining a sense of ethnic and cultural identity. Music has continued to play an integral role in religious rituals (Ramnarine 1996) including church worship. In addition, 'Folk music is still important to today's Indian descendants, and it has also become an acculturated ingredient in other musical styles' (Thorsen 1997: 5). These Indian stylistic elements are reflected in the Pentecostal church music and contribute to the uniqueness of this performance style.

The music performed in the Pentecostal church in the Durban area comprises a variety of styles interwoven into the repertoire. The imposition of apartheid and subsequently the Group Areas Act resulted in the alienation of Indian South Africans because India severed cultural and social ties with the apartheid state and local Indians were forced to construct an identity based on the retention of past practices whilst at the same time engaging with new found practices. Shutz (cited in Stokes 1994) describes 'music' as a communal activity used to unify the community. Apartheid legislation and relocation to Chatsworth impacted the music activities and performance practice of the Indian community (Pillay 1991b).

In keeping with diaspora practices, the transition from 'musical memory and the preservation of tradition to the musical creativities, new performance spaces and new musical sounds' (Ramnarine 2007: 2) forced Indian Pentecostal church musicians to create their own traditions and forge their own musical identity. This was not a result of population movement but rather cultural interaction in a multicultural society. This new-found hybridity led to politically expressed interpretations of social relations and creative

²² Music plays a similar function within the Black community, singing or playing an instrument instills social value of an individual within the community (Erlmann 1994).

practices (ibid: 7) which emerged in the music styles they performed at church. Furthermore, a large portion of the music repertoire of the Indian community and the Pentecostal church served as social commentary and integrated a variety of styles ranging from traditional hymns to American Jazz. Indian church musicians also began drawing on the influences of the Gospel styles performed at the neighbouring Black-African and Coloured churches.

The Indians also embraced music that was partly rooted in the Indian cultural tradition which consisted of Indian Classical, Folk, Orchestral, Bollywood and devotional music and also incorporated the musical styles of R'n'B, Jazz, contemporary music, Latin and Ballroom Dance music and commercial music. Elements from these styles manifest themselves within Church Music (Jackson 1999) as is the case of the music repertoire at Durban Christian Centre (DCC) which includes a 'range from Jazz, Reggae, R'n'B to traditional Protestant English hymns' (James 2007: 94).

2.1.5. Stratification within the Diaspora

The process of stratification is inherent within the Indian communities. The hierarchy of Indian communities in India exhibits a level of stratification based on caste, religious worship etc. Sub-castes are layered within these castes (Massey 1993) and mobility between these strata is nearly impossible. In South Africa, remnants of this stratification occurred along different levels based on the place of origin, Calcutta or Madras, passenger or indentured, caste and religion. Further sub-divisions occur within these levels.

The socio-economic stratification and power struggles within the Indian South African community were not dependent only on caste but also existed between the elite (passenger) and indentured labourers of the Indian society. Kuper (1960) highlights three important components of the Indian South African community in his study, 'Indian People in Natal'. Firstly, there were the effects of the migration of the Indian indentured labourers from India (Calcutta and Madras) to Natal, the change of caste which influenced and cultivated the identity of the Indian elite and their cultural and religious

networks. Secondly, the kinship structure is intertwined with the community network. Kuper adds that a house is never an ‘isolated dwelling’ (Kuper 1960: 15) but forms part of the larger community. Thirdly, the characteristics and rituals of the Hindu religion in Natal provides vital information on the Indian performing arts community. The musical activities consisted of traditional religious music performed at religious ceremonies (Hindu and Muslim) and ‘non-religious’ (Kuper 1960: 77) entertainment bands that performed dance music at weddings for the financially prosperous individuals of the community.

The occupations of the urbanised Indian were yet another factor that further differentiated the community (Padayachee 1999). Indentured labourers represented different castes and religious groups, ‘internationally-connected merchants and smaller traders’ (Padayachee 1999: 393). The middle-class, primarily Christian, were teachers and nurses. By the 1940s, Indians were involved in Durban’s textile, food and printing industry and later, in the 1980s, the financially mobile ‘elite’ Indians entered politics, government, and became entrepreneurs etc. These various groups defined themselves as the Indian Community.

2.1.6. Aspects of Religion and the Church Service

Research indicates that during the period 1860-1902, a majority of the indentured labourers were Hindu, 1.2% were Christian and 3% were Muslim. On the first ship (*Truro*), the proportion of Christians to Muslims and Hindus was relatively higher (Henning 1993: 32).

‘Major Religions’ by Oosthuizen (1979) indicates that Indian South Africans follow a variety of religions that include Hinduism, Islam, Christianity, Buddhism, Parsee and Jainism. Christianity promoted westernisation amongst the Indian Community, which was seen as a tool for socio-economic advancement. The traditional churches, Roman Catholic, Methodist, and Anglican, promoted westernisation, whereas the Pentecostal churches played a surrogate role²³ (Pillay 1991a, 1994) within the Indian community. The

²³ The Pentecostal church served as a replacement for the joint family system (see chapter 2.4.3).

strong religious ties helped the Indian South African deal with secularisation and other social upheavals that were associated with immigration and apartheid laws.

Further sub-divisions within the Christian community were denominational - Roman Catholics, Anglicans, Methodists and Baptists. These denominations are outside the focus of this study. Given that the Pentecostal movement is the largest movement within the Indian community, this study is located exclusively within this movement.

The denominational divisions (Roman Catholics, Anglicans, Methodists and Baptists) were also reflected in the structure of the church service. A Pentecostal church (Bethesda) service format provided by Oosthuizen (1975a) was as follows:

The opening prayer, hymn, prayer, hymn, testimony, chorus, hymn (offering), prayer, chorus and worship hymn, sermon, hymn, healing and exorcism session, closing prayer, benediction.

Although a similar church service format is adopted at the Durban Christian Centre (DCC), which is also a Pentecostal church, the repertoire differs. This music repertoire utilised in the Sunday worship suggests a transition from praise to worship. According to James (2007), the musical selection is a combination of fast tempo praise songs and slower, ballad-type worship songs. Worship is seen as a medium to enter God's presence. This is encouraged by a worship leader supported by a choir. The worship leader provides biblical references and prayer underscored by interlude music.²⁴ The latter serves as a *segue* to the next song.

Smith's (2005) evaluation of the evolution of Church Music in 'Identifying Musical Worship at The New Harvest Christian Fellowship' suggests that South African contemporary Christian popular music is influenced by American Gospel music. A large component of the Pentecostal church repertoire is derived from this style. Although the

²⁴ The word 'interlude' is used in this context to imply music that is played in the background whilst the worship leader is speaking. It comprises of an improvisation or serves as an introduction to the next song.

selection of worship music repertoire has a varying impact on the different cultures, it unifies the community to attain holy union with the Divine. The music repertoire is based on harmonic, rhythmic, melodic elements, music styles and performance approaches appropriate for the congregation. Smith's work notes that the disparity among the levels of musicianship is a stumbling block for enhancing worship in the church.

2.2. Disadvantaged Communities

2.2.1. Forced Removals and the Group Areas Act

The Afrikaner rise to power in 1948 brought with it a host of legislative and regulatory changes that impacted Black individuals in South Africa. This influenced the way in which Indians would function and also affected their zoning, employment opportunities and access to public facilities (Vahed 2007). This was not the case prior to 1948. The forced removals, which were legislated in the Group Areas Act, was the pivotal event that impacted on the consciousness, cultural, political and socio-economic plight of the Indian population in Durban.

A large number of Indians in Durban were forcefully moved from their existing homes, in suburbs of Durban North, Sea View and Bellair (Southward 1991), to purpose-built settlements between 1930 and 1980 (Freund 1993) in the developed townships of Chatsworth (south of Durban) in 1964 and in 1976, to Phoenix (north of Durban). Land dispossession for 'future White occupation' (Bhana and Bridglal 1984: 216) resulted in Indian businesses incurring financial losses.

2.2.2. Socio-economic conditions in Chatsworth

The Group Areas Act and forced removals negatively affected the socio-economic status of the Indian community. They were subjected to inadequate housing, social problems, deficient education and the unfavourable economic location of Chatsworth residents (Oosthuizen and Hofmeyr 1979). The poverty stricken community had to deal with escalated housing and travelling costs. The relocation from the suburbs to the designated townships outside the city centre ignored religious, cultural and musical aspects of the community. Indians living in the affluent areas of Reservoir Hills, Asherville and Clare

Estate were not affected by the challenges of their counterparts in the townships (Oosthuizen and Hofmeyr 1981). The ramification of these forced removals was the disruption of any kind of music making opportunities and resulted in the creation of alternative modes of music, music education and practice (Subramony 1993). The relocation, combined with socio-economic factors, hampered musical growth and informal music education.

2.3. A Brief Overview of the History of Indian Education in South Africa

2.3.1 Introduction

‘The history of South African Education is plagued by racial discrimination and has a direct bearing on music education in this country in the twenty-first century’ (Jacobs 2010: 42). The apartheid government had control over the education structure of Black-Africans. Music education was given a diminished priority within this Black-African music education sector, when compared with the status it enjoyed within the White sector. This section provides a trajectory of the education of the Indian immigrant and the consequence of inadequate provision for music education.

Indian indentured labourers were imported primarily for agricultural purposes. The scholastic development of Indian immigrant children was therefore of no great concern to the South African government (Singh 2005). The indentured Indian Hindu community comprised four denominations: Tamil, Telegu, Hindi and Gujerati. The Tamil and Telegu groups were ranked as the poorest of the Indians. A consequence of their economic status was their difficulty in establishing vernacular schools. This meant the loss of dialect and community.

The Indian community realised that education was the key to engaging and surviving in the political, social and economic life of South Africa. Thus, the development of the Indian education system was a result of community engagement, financial contribution (Gasa 2013), Indian perseverance and selflessness (Maharaj 1979). Although secular schools were eventually provided by the government, it was a result of persistent community effort (Naidoo 2000).

Apart from state funded education, the missionaries were also responsible for the education of the indentured labourers (Singh 2005; Brain 1983). The three main challenges faced by the missionaries were firstly that students were predominantly male and parents were reluctant to educate Indian daughters.²⁵ Women generally had a more subjugated and domestic role in society (Meer 1972). Secondly, schools had an uncertain timespan as a result of sustainability. Thirdly, school attendance was poor, as children also contributed to the family income by working half-day jobs as hawkers and labourers (Macmillan 1961). Furthermore, Indian schools were insufficiently resourced, particularly in the case of physical structures and educational material (Nair 2012).

During 1869-1899, the highest level attained was standard four (Grade 6) with a curriculum that was based on 'the three R's': Reading, Writing and Arithmetic. The choice of these subjects was determined by occupational opportunities and the nature of western commercialism. The focus at these schools was on trading and commercial subjects. Maharaj (1979) maintains that during this period, Indian education experienced injustice, was neglected by the government, and inequality was rife. In 1927, the 'uplift' clause between the South African and Indian governments granted Indian South Africans permanent residency. The South African government was thereafter tasked with improving educational facilities for Indians (Bhana 1979).

The ramifications and implications of the National Education Policy Act No. 39 of 1967 stipulated that the education system was Christian-based and English and Afrikaans were compulsory language subjects, with English being the preferred medium of instruction (Oosthuizen (1979). English was regarded by the Indian community as a 'contact language' used mainly for communication with their White counterparts (Bughwan

²⁵ This was a legacy that they inherited from India, where women were considered as second-class citizens. Daughters were considered of lesser consequence to the family because of the male potential to be able to obtain employment.

1979). The formation of the tricameral parliament²⁶ in 1983 and subsequently the House of Delegates, improved the overall formal schooling curriculum despite the limited budget. The hard work, resourcefulness and ethos of the Indian community ensured the sustainability of the curriculum (Nair 2012).

This endemic climate of inferior education, segregation and discrimination extended to South African universities, as highlighted in ‘Sociology of South Africa’ by Hare and Savage (1979). Discriminatory elements and certain admission criteria were designed to exclude certain race groups. The Separate University Education Bill in 1957 resulted in the establishment of the University of Durban-Westville for Indian students in 1961 (Bhana 1979). However, the outline and course structure of the curriculum, including the music curriculum, was predominantly Eurocentric.

2.3.2. Music in School

Music study was introduced at church schools in the 1940s. The key instruments taught were the piano and organ. Music study was also included in the government and government-aided school curriculum but not as a registered examinable subject (Nair 2012). Students were required to sing English folk songs in the school choir. By contrast, the community schools’ repertoire consisted of cultural music in which Indian culture was promoted through singing, dancing and performance.

‘The Viability of Music as an Academic Subject at Secondary School Level’ by Jacobs (2010) notes that South African music education during the apartheid era was influenced by ethnic division and segregation and fulfilled political purposes. Cultural musical traditions and demographics determined the type of music being taught at government schools.

²⁶ The tricameral parliament constituted three race-based components: House of Assembly (White-178 members), House of Representatives (Coloured or mixed-race people-85 members), House of Delegates (Indian-45 members).

Basic music education did, however, take place within the secondary government schooling system.²⁷ This took the form of Western classical music and the bulk of this research has been covered by scholars such as Melveen Jackson (1999;1988), Jay Pillay (1994) and Sally-Anne Goodall (1991b; 1988a; 1988b). In order to avoid duplicating the findings of these studies, cross-referencing will be used where necessary. One of the significant findings noted in these studies is that Western Classical music during the apartheid era was the only available music education option. Instrumental study at these provincial government schools was limited to the recorder and conducted mainly in groups (Goodall 1988a: 14). In 1987, the study of Indian music imposed by the state in Indian school education functioned as a political mechanism to enhance segregation and promote Indianisation (Pillay 1994).

These studies have a partial bearing on this study in that many of the musicians engaged in this research claimed that music was not offered as a subject at school (Chapter 4, Table 4, Table 7). In terms of these studies, it is clear that music education did exist;²⁸ however, these individuals elected not to do it for various reasons. They found that this curriculum was irrelevant as it did not mirror the actual music making that was taking place in their homes and communities. In addition to the discontentment for the music curriculum, they also expressed no interest in the prescribed instrument at school, which was the recorder, or class singing, or its subsequent repertoire.

²⁷ Music training for student teachers was introduced at Sastri College (Durban) in 1934. Music as a subject at school was perceived as being too difficult; this perception combined with teacher incompetence created administrative problems up until 1960. In 1966, the Department of Indian Affairs took charge of the primary and secondary education of Indian pupils. The subsequent appointment of E.W. Albertyn led to a structured music theory syllabus. The recorder was introduced (1968) as an extra-mural activity for Standard 3 (Grade 5) pupils. Music as a matriculation subject was introduced in 1974. The Springfield College of Education and the University of Durban-Westville offered music-teaching qualifications in the early 1970s (Goodall 1998: 14).

²⁸ Denny Veeran started a private school to cater for Indian musicians (Veeran 1999: 177).

There are however some studies relating to Church Music, such as those by Shirelle Daniel (1998), Melveen Jackson (1991), and Gerald Pillay (1991a). The majority of this literature deals with aspects of worship and culture. However, within the discipline of music and music education, a large portion of the research dealt predominantly with Western Classical music practices. This was due to the political climate of the country at that time.

2.3.3. Informal learning and music making

The discourse on learning has been substantially theorised by several educational philosophers (Gola 2009, Smith 2002, Schugurensky 2000, Livingstone 1999, Lewin 1951; 1935, Knowles 1950, Dewey 1938) amongst others. Dewey (1938) and Knowles (1950) purport that learning, in education, occurs through a combination of the individual's experiences, long-term learning and reflective thought. The impact of an individual's aims, social consciousness and the suitability of their learning environment according to Gola (2009), is also significant.

With specific reference to informal learning, Marsick and Volpe (1999) add that everyday life activities and experiences merge with integrated learning and results in informal learning. Follett (cited in Smith (2002) adopts the perspectives of Dewey (1938) and Knowles (1950) on learning, concurs that the individual's experiences together with long-term learning continues throughout the individual's life and is also valid for informal learning. Marsick and Watkins (1990) however, further specifies that the informal learning model is based on the premise that behavior, as claimed by Lewin (1951, 1935), is a function of the exchanges between an individual and their environment. They (Marsick and Watkins 1990) go on to support both Kolb (1984) and Dewey (1938) that informal learning is a reflexive process and contributes to being learner-centered.

According to Livingstone (1999: 51), informal learning is 'any activity involving the pursuit of understanding, knowledge or skill which occurs outside the curricula of educational institutions, or the courses or workshops offered by educational or social agencies'. This type of learning takes place outside educational programmes offered at

formal and non-formal institutions (Schugurensky 2000). Three forms of informal learning exist, namely, self-directed learning, incidental learning and socialisation. In self-directed learning, the learner undertakes projects without direct supervision although a resource person is available for assistance. It is purpose driven and is an intentional process. Incidental learning takes place when an unintentional experience translates into a learning experience. The unintentional experience results in a conscious understanding. The socialisation learning process refers to behavioral skills, values and attitudes associated with everyday life. Although the learning process is unintentional, skills acquisition does occur. Informal learning can take place individually or in groups, venues ranging from the workplace to religious institutions. Learning is not limited by age. A variety of resources utilised include books, media, peers, relatives and tertiary institutions. A synthesis of these theoretical perspectives underpins this study, in that the case of church Indian musicians is an informal one that is both additive and transformative. The additive aspect supplemented and expanded existing knowledge, thereby improving their skills. Learning experiences transformed their existing prior knowledge which led to a change of approach. Reflection and mentoring relationships supported skill development and reinforced learning.

The acquisition of musical skills through informal learning is interrogated in Green's (2002) 'How Popular Musicians Learn. A Way Ahead for Music Education'. The study provides insight into the process of musical enculturation. This refers to 'acquisition of musical skills and knowledge by immersion in everyday music and musical practices of one's social context' (Green 2002: 22). Skills acquisition is dependent on the community which serves as a musical environment. Another of Green's (2008) studies 'Music, Informal Learning and the School: A New Classroom Pedagogy' shows that the integration and adaptation of informal learning practices (aural copying) alongside the current classroom music curriculum are beneficial to learners and teachers. These learning practices are cost-effective alternative means to advancing the musicality and understanding of music outside of the school music curriculum.

There was a sense of community music making that existed outside the school music curriculum. People in the community avidly hosted regular band rehearsals, dance bands, etc. (Devroop and Walton 2007: 3; Veeran 1996: 88; Pillay 1994: 283). A certain level of music literacy existed amongst these musicians because basic music literacy was available for musicians who were interested in learning (Veeran 1996: 86). Some musicians opted for autodidactic methods or 'pick up' (Green 2002: 5) information by active listening, attending concerts, peer interaction and imitating community musicians. This informal music learning practice also entailed repertoire to be chosen by the individual, copying and performing recordings by ear (memorised), self-directed learning, integrating the processes of listening, performing, improvising and composing (Feichas 2010; Green 2008). This learning process was facilitated by the church band and apprenticeship with church musicians served as training grounds for the acquisition of basic music skills.

2.3.4. General Music Study

General music study is a very broad field that encompasses a diversity of music styles. The expression of music, music forms and personalities correlates with class construction, religious expression and political association. Music making practices during 1860-1920, a period that marks the arrival and integration of indentured Indians, suggests social class groupings. The status of musicians was determined by their economic and class associations. This is evident in the use of Western (Christian hymns) and Indian music repertoire. Gandhi was able to attract political support from White Christians and urban middle class Indians (Jackson 1988; Bhana and Bridglal 1984).

The first formal music teaching facility was opened in 1866 in Durban central (Jackson 1970). Private tuition in piano and voice was offered, followed by graded examinations undertaken through the Associated Board of the Royal Schools of Music (1883) and the Trinity College of Music (1889).

Veeran's (1996) 'The Orchestral Tradition Amongst Indian South Africans in Durban between 1935 and 1970' traces the development of the Indian orchestra.²⁹ The musicians were not only imitating the orchestral music of Indian films but also adapting it for their bands. The extended family, community and orchestras served as the informal learning environment.

These 'orchestras' made use of western and eastern instruments which band members were not equipped to teach. Since music was learned aurally, teachers were required to teach a student to play by ear 'which cannot be verbalised fully, and, by extension, taught fully' (Veeran 1999: 218). Segregation laws and high travelling costs prohibited private instruction from White teachers based in the city centre. Informal music lessons 'meant closely observing and listening to other musicians' (Veeran 1999: 220). Many of these musicians involved in the Indian orchestras also performed in church and formed similar orchestras in these churches, for example, Peter Jack and his Kashi Orchestra in Bethesda Temple.

Likewise, Berliner (1994) credits the Pentecostal church for the early training and performance practice of Jazz musicians in the USA. Some of these churches provide musical instruments, ensemble performance opportunities and music instruction to young musicians with professional musical aspirations. Due to socio-economic and educational limitations, Durban-based musicians are also currently dependent on the Pentecostal church for their musical development and performance opportunities.

Literature that investigates Hindu devotional music, Indian education and music education within the Indian culture, particularly in the Durban region, includes Goodall's (1991a; 1991b; 1988a; 1988b) research. Indian education is criticised and referred to as being inadequate and substandard mainly because of the lack of qualified educators. As a result, many students are unresponsive; they do not possess the discipline to work

²⁹ The term orchestra, as denoted by Veeran and the practicing musicians themselves, was not the western construct, but referred to an ensemble or combo.

independently or understand the ‘necessity for devotion, dedication and perseverance in learning an art form’ (Goodall 1988: 15).

2.4. The Pentecostal Movement

2.4.1 History

The Pentecostal movement began in 1901 in Kansas, USA. The Azusa Street Revival in 1906 disregarded ethnicity and race amongst a population composed primarily of immigrants. These common elements aided the spread of Pentecostalism in other countries with similar socio-economic characteristics and backgrounds (John 2005).

Pentecostalism was introduced to South Africa in 1908 (Anderson 2005). There are many denominations affiliated to this movement, the largest of which are the Apostolic Faith Mission (AFM), the South African Assemblies of God (AOG), and the Full Gospel Church of God of South Africa (FGCSA). It is divided into three phases: the first stage being the introduction of the Apostolic Faith Mission and Assemblies of God churches, the second stage being the impact of neo-Pentecostalism from the United States, and a third stage comprising migrants from different parts of Africa (Schlemmer 2008).

Pentecostalism is currently predominantly a ‘so-called Third World’ occurrence with less than 25% ‘white’ global membership. With roots in the African-American slave heritage, the elements of Pentecostalism are primarily ‘narrative-type’ worship with an emphasis on community engagement and healing (social, physical, psychological) through prayer. Pentecostalism is therefore appealing to the dispossessed and economically underprivileged masses (Chetty 2009).

Theological researchers are questioning the increasing trend in the lack of social responsibility and change of focus in the post-apartheid South African Pentecostal churches (Francis 2008; Martin 2008; Anderson 2005). According to Garner’s (2000) survey, the Pentecostal church needs to redress its objectives, from the prosperity model to social upliftment and empowerment, since Pentecostalism in the ‘New South Africa’ is perceived as ‘elite’ and a passage for upward social and vocational mobility.

Pentecostalism needs to continue to reflect the ethos of social responsibility of the previous generation (Martin 2008; James 2007). The lack of accountability and socio-economical development pervades this church community, thereby resulting in the Pentecostal church being ineffective and redundant (Francis 2008).

2.4.2. Pentecostal Churches in the Indian South African Community

The Assemblies of God (AOG) was the earliest denomination to join the Pentecostal movement in South Africa and impact the Black population, especially the Indians (Clark 2005). Among the many different Indian language groups, the Telegu-speaking immigrants account for the largest constituent of immigrants in South Africa (Bhat and Narayan 2010). The Pentecostal movement in the Indian community in South Africa comprises primarily Telegu-speaking people who rank amongst the poorest in this group (Naidoo 2000: 1128).

Oosthuizen's (1975a) survey conducted on the 'Pentecostal Penetration into the Indian Community in Metropolitan Durban, South Africa' establishes the effect of the Pentecostal movement on the Durban Indian community. It focused on three groups: Pentecostal students, pastors from traditional³⁰ (established) churches and Pentecostal pastors in metropolitan Durban. Oosthuizen describes the Pentecostal church membership as a community replacement mechanism for the Indian community. The pastor assumes the over-arching patriarchal position of the father as the head of the joint family system (Oosthuizen 1975a: 234-240). Narain (2002) contends that the existing relationship between the church and Indian culture is a consequence of the apartheid regulations imposed on the Indian community.

There exist similarities of dispossession, disenfranchisement and disempowerment between the Dalit community in Kerala, India and the Indian South African immigrant community. The Pentecostal church has provided Indians with a sanctuary from these

³⁰ Oosthuizen (1975a) refers to Roman Catholic, Anglican, Baptist, Methodist, Congregational, Presbyterian, Indian Reformed, and Lutheran denominations.

negative aspects imposed by society (John 2005). Paralleling the South African Pentecostal movement, the Pentecostal movement in India also places strong emphasis on converting Hindus to Christianity (Rukmani 2008).

2.4.3. Pentecostal Influence within the Indian Community

The Pentecostal Indian churches (Bethesda, Apostolic Faith Mission, Assemblies of God) developed alongside the migration of Indians, firstly, during the urbanisation phase (around 1920 until 1949), and secondly, during the relocation to the Indian townships of Chatsworth and Phoenix (approximately 1955-1970). The relocation of Indians had a marked impact on the survival of the Bethesda churches. Their dispersal from the city centre led to migration to other parts of Durban. Subsequently, some fourteen churches were closed (Pillay 1991; 1987).

The twice-displaced Indian community faced ‘widespread economic deprivation and social disorganisation’ (Pillay 1987: 41). This resulted in isolation and estrangement from customs, international integration and disjointed family and communal structures. Consequently, English replaced customary home languages. In addition, the once homogenous community had to adjust to residing with other races.

Pentecostalism provided a surrogate role by serving as an alternate community and facilitated socio-economic empowerment. The rejection of caste classification freed the lower castes from its previous negative conceptions and associations. This usually occurred after baptism or conversion, where converts opted for biblical or English surnames (Pillay 1991; 1987).

2.5. The Indian Church Movement in Natal

The seminal study by Brain (1983), ‘Christian Indians in Natal 1860-1911: An Historical and Statistical Study’, provides a trajectory of the Indian Christians in Natal, primarily the Roman Catholic, Anglican, Methodist and Baptist movements that were passed along from India. From the existing five denominations (the Dutch Reformed Church, Presbyterian, Wesley-Methodists, Anglicans and Roman Catholics), the Roman Catholic Church was the first to begin work amongst the Indian immigrants. The Methodist,

Anglican and Baptist denominations followed suit and impacted Indian immigrants residing in the northern parts of Durban (Nair and Naidoo 2010).

The early indentured labourers' encounters with the Anglican and Roman Catholic churches were perceived as religious devices of colonialism and were reflected in their racially separate organisation (Desai and Vahed 2010: 263). Lawrence (cited in Desai and Vahed 2010: 263) states that segregation was condoned by the Roman Catholic Church which was reflected in the separate seating arrangements in the cathedral. White members occupied the main middle aisles flanked by 'Indians on the right and Africans on the left' (cited in Desai and Vahed 2010: 263). Despite facing rejection from the local Roman Catholic and Anglican congregations in Natal, many indentured Indian Roman Catholics and Anglicans took advantage of the 'limited access to education' and positioned themselves above the 'common coolie' (Brain 1991: 220).

Pillay (1994) generates valuable pre-1960 insight into the background of Indian Pentecostalism through the experiences, challenges and development of the Indian Pentecostal churches. These churches expanded and formed 'daughter' churches in other areas, which later challenged the outdated, traditional Pentecostal procedures of leadership, management and hierarchy. The Pentecostal movement within the Indian community evolved alongside the changing identity status of the Indian community, thereby influencing their Pentecostal experience.

Early Indian Pentecostals were integrated into three of the largest denominations-AFM, AOG (Bethshan and Peniel) and the FGCSA (Bethesda). The Bethesda movement boasted the highest congregational growth rate. The early congregations of this Pentecostal movement, within the Indian community, were made up of ex-members of the Baptist and Methodist movements and later, Hindu converts. The early leaders of some of these churches were predominantly White, (AFM, Assemblies of God-Bethshan, Full Gospel Church- Bethesda) and the congregation accepted the paternalistic substitution of the pastor as a replacement for the head of the joint family. The joint family system deteriorated as a result of the relocation of the community. The role of the

Indian layperson was primarily for purposes of evangelism and expansion of the congregation whilst the political conditions in South Africa favoured Whites as church leaders.³¹

2.5.1. The Bethesda Church Movement

The Bethesda church movement is affiliated to the Full Gospel Church, which is part of the Pentecostal movement, and one of the largest Indian churches in South Africa (Pillay 1994). The Bethesda movement, regarded as the largest Indian Pentecostal church, was started by John Alexander Rowlands³² in 1925, with the purpose of introducing the Pentecostal movement amongst the Indian community. John Francis Rowlands (also referred to as J.F. Rowlands) continued the work from 1931 to 1980 and this period recorded massive growth in parishioners, particularly with Hindu conversions. This movement comprised 100 branches and 33 000 members (Oosthuizen 1975b). Henning (1993) points out that the Pentecostal growth resulting from Hindu conversions increased from 5% in 1911 to 12% in 1993.

The Bethesda church exhibited communal belonging, established a surrogate community, promoted socio-economic development and member participation (Pillay 1991b). For example, the church band can be viewed as a recruitment vehicle for member participation. These main themes were the backbone of many established Pentecostal churches; later on their role in society changed.

The Bethesda movement impacted and influenced the Hindu community. It offered a new religion yet maintained ties with India through the Indian languages. Services were conducted in English; singing included Tamil, Telegu and Hindi lyrics. Ironically, the Pentecostal movement, 'a western religious form' (Pillay 1994: 188), helped bridge the

³¹ The leadership and political stance of the Pentecostal church leaders in Chatsworth is discussed in detail in Vadivelu (1990: 172).

³² Detailed documentation of the Bethesda movement is provided by Pillay (1994; 1991) and Oosthuizen (1979; 1975b).

gap between traditional Indian culture and the westernised culture into which the Indians were being absorbed.

2.5.2. Music in the Bethesda Movement Churches

Although there is little available literature on the topic of Indian church musicians and performance practice, a small body of relevant information regarding this topic is found in research conducted by Pillay (1991a;1991b), Daniel (1998), Oosthuizen (1975b).

Bethesda churches pioneered the use of music in the Pentecostal churches. Pastor J.F. Rowlands recognised music as a powerful tool in proselytisation. During the inception of Bethesda, Pastor Rowlands accompanied evangelistic services on the banjo. These services also included instrumental music and recitals (Nair and Naidoo 2010).

The musical activities included ‘singspiration’, concert parties and Musical and Drama sermons that featured slide projections. The Church Music repertoire consisted of hymns and choruses from the Alexander and Redemption Songs books.³³ Special services featured a combination of instrumental and vocal items. Indian orchestral accompaniment also featured in these services and other church activities. The prominent orchestral groups were the Kashi Orchestra, Heaven’s Harmonies, Highway Hosannas, Ishamichael Trio, Bethesda Old Scholars Association and Raagini and Samanthanam Orchestra. The Kashi Orchestra, led by Peter Jack, along with choral singers, performed vernacular repertoire (during Christmas and Easter) which was broadcast by the South African Broadcast Corporation (SABC) studios in Durban. The broadcast included a ‘short sermon and Christmas carols sung in Tamil and Telegu accompanied by an eastern orchestra’ (Oosthuizen 1975b: 214). Although not condoned by J.F. Rowlands, the controversial inclusion of Pop tune accompaniment for hymn singing was an attractive feature for non-Christians (Oosthuizen 1979). Pastor Rowlands condemned the music of some Pentecostal churches for promoting ‘noisiness’ with the inclusion of guitars, amplifiers and drums (Oosthuizen 1975b: 212). Bethesda churches encouraged orchestras

³³ These books are hymnals; the mainline churches use variations.

and bands to perform simple accompaniments. The musical performance at Bethesda was in keeping with Rowland's aim to preserve Indian identity and culture.

The musical landscape at Bethesda now includes electronic instruments and amplification systems (Daniel 1998). More competent musicians are required to perform various styles and techniques (Daniel 1998: 4). Daniel suggests that church music functions mainly as a medium for expression, performance space and non-formal music education. This view may be true in the context of the Bethesda church during the era of the early orchestral³⁴ and choral music groups.³⁵ However, since 1994, aspiring musicians have become aware of the advantageous role of the church band in providing a vital infrastructure for musical development. These church bands became an apprentice body that was utilised by aspiring amateur musicians to gain professional musician status and admission into formal studies at tertiary institutions.

According to Daniel, professionals, non-professional and amateur musicians co-exist musically. This statement may be true for a small percentage of bands. However, many churches have several bands and prospective musicians are auditioned for a position in the 'main'³⁶ band. Bands perform for subsidiary church meetings which serve as the training platform for music skills acquisition. Daniel's study has a direct impact on this study in that it provides information on a segment of the Full Gospel musicians and their background. The music education of these musicians is made available through the

³⁴ 'Kashi Orchestra' formed in 1946 and directed by Peter Jack; 'The Highway Hosannas' formed in 1962 and directed by Reuben Timothy.

³⁵ 'The Ishamichael Trio', formed in 1962 and directed by Israel Prakasim, Sharma Kenneth, Michael Abel, the 'Glee Singers', formed in 1975 and directed by Ruth Lee, 'The Bethesda Choir', formed in 1971 and directed by Stephen Enoch, and 'In One Accord,' formed in 1996 and directed by Rufus Frank.

³⁶ The 'main' band refers to the church band that performs for the Sunday morning worship service, conferences, visiting international guest speakers etc.

interviews conducted by Daniel in 1998. However, the current status of Church Music praxis and performance trends has changed significantly since 1998.

3. CONCLUSION

When one speaks of the Indian South African, one has to bear in mind that although this was a diaspora community, there were several sub-divisions, sub-categories and sub-cultures that existed within it. These categories can be delineated along religious background (Tamil-speaking, Hindi-speaking), ethnic background (place of origin-North or South India), language diversity and cultural practices, amongst others.

The issue of ethnicity and identity has plagued the Indian immigrants since their arrival in South Africa. Ethnicity is reliant on culture, identity and other external social factors. Identity is based on language, race, ethnicity and demographics. The identity of the Indian South African is therefore different from that of Indians based in other countries. The Indian South African diaspora is a unique community that has developed a 'layered' identity emanating from internal and external factors.

The immigrants were subject to various state-imposed laws, and their shift from rural areas to the inner city found them being accommodated in the squalid conditions of hostels and barracks. Urbanisation propagated assimilation and adaptation of their cultural identity and traditions for purposes of survival. This was promoted by missionary intervention, which provided education whilst advancing notions of colonisation.

The early education of the immigrants was achieved through the community and missionary participation. The formal school curriculum was limited and offered just Arithmetic, Reading and Writing. It was strongly grounded within the South African Christian National Education policies. Western music study was offered mainly in church schools which were part of the Roman Catholic and Anglican denominations. Indian township schools offered general music study which included some cultural music, singing and elementary group recorder tuition. However, this was perceived as a tool for segregation, separate development and Indianisation. Informal instrumental teaching was

catered for by the community, church and secular bands. These bands served as training grounds for developing musicians.

As a result of the Group Areas Act, the second relocation forced Indians to move to the designated Indian townships of Phoenix and Chatsworth situated on the periphery of central Durban. Forced removals from the city centre to designated townships led to disenfranchisement of the Indian community. The sub-economic conditions in Chatsworth created its own set of challenges. This resulted in a breakdown of the traditional Indian joint family system which affected religious and cultural practices. The effects of westernisation and life in a homogenous community were reflected in the music styles. In addition to westernisation, interaction with musicians from the Black-African and Coloured townships³⁷ led to cross-culturation and cross-pollination. The influences of contemporary music and R'n'B were reflected in the performance of Indian classical, folk, orchestral, Bollywood and devotional music. Thus the music of the Indian musicians in Chatsworth provided a commentary on societal and political issues. The Indian community is stratified according to demographics, religion, caste and language. Further sub-divisions occur within these strata. The majority of the immigrants were Hindu with a small percentage Christian and Muslim. Religious ties cushioned the effects of secularisation and other social upheavals.

The Pentecostal movement commenced in the USA and was later introduced to South Africa in 1908. The largest affiliates to the movement are the AFM, AOG and FGC churches. The movement was popular amongst the economically dispossessed community due to its theological flexibility and disregard for caste distinction. Nevertheless, these churches are continually being criticised for their role in social responsibility and relevance in the disadvantaged communities. Pentecostal churches served a surrogate role for the disjointed Indian community as a consequence of their

³⁷ The townships of Umlazi (designated for the Black-African race group) and Wentworth (designated for the Coloured race group) are situated on the periphery of Chatsworth.

relocation from the city to designated townships. The movement was appealing to the Hindu community as it provided links to India in the form of language usage and helped bridge the gap between Indian and British culture and practices.

The Bethesda church, which is part of the Full Gospel Church movement, catered mainly for the proselytisation of the Indian immigrant community. It comprised of the largest number of Indian members and provided a surrogate community for the twice-displaced Indian immigrants. The chairperson, J.F.Rowlands, promoted Indian cultural identity through music performances and encouraged music development within the community by the introduction of Indian orchestras and broadcasting music performances. Performances in vernacular languages, orchestras, choirs, singspiration and musical sermons were an important aspect of this church movement.

The literature reveals a orchestral and church music tradition. The Indian Pentecostal church musicians' social conditions, music environment, music learning practices regarding skills acquisition and the music enculturation process are briefly mentioned. Although the church is recognised as a site for informal music education, specific research into Church Music performance practice is minimal. Since music performance is regarded as a tool for religious expression, virtuosic performances were not the norm. Thus, the music performance practices and music trends of these musicians are not interrogated. Quantitative evidence is not provided on the current status of these Pentecostal church musicians.

The next chapter focuses on the research methodology employed in this study.

CHAPTER 3: METHODOLOGY

1. INTRODUCTION

This study investigates the Church Music praxis and current music trends amongst Indian Pentecostal church musicians in Durban. It further seeks to determine a need for a music literacy programme that could serve as a mechanism for social upliftment amongst a historically disadvantaged Church Music community in South Africa.

This study endeavoured to answer the following primary questions:

- What are the current Church Music praxis and music trends amongst historically disadvantaged Indian church musicians in the Pentecostal Church movement in Durban?
- What is the current nature and status of music-making and knowledge acquisition amongst these Indian church musicians?

The secondary questions were:

- Are Indian church musicians' performance skills and music literacy related to social, environmental, personal and background variables?
- Would an identification of the limitations and expected competencies required for a music literacy programme have meaningful outcomes?

In order to garner a perspective into the Indian Pentecostal church musicians' 'world of work', one needs a complete understanding of their context and environment. Current social science research methods adopted for these particular issues indicates a move towards a mixed methods research (MMR) approach (Chronholm and Hjalmarsson 2011; Cameron 2009; Cresswell 2009; Johnson and Onwuegbuzie 2004). MMR combines philosophical assumptions with methods of inquiry (Cresswell and Plano-Clark 2007) to obtain an enhanced interpretation of the phenomenon investigated qualitative and quantitative research techniques are combined/mixed into a single study (Kumar 2012; Bloomberg and Volpe 2008; Johnson and Onwuegbuzie 2004).

The combination of these approaches provide greater insight into the investigated phenomenon and encourages a diversity of contrasting viewpoints of a particular experience (Venkatesh *et al.* 2013). By the convergence of data from both the qualitative and quantitative methods, a stronger case can be presented for the findings that result from this research design.

The MMR approach is best suited for this study as a broad spectrum of information is captured since the researcher is not restricted to an individual research paradigm. By using both methods the hypothesis is generated and tested thereby enhancing the completeness of the study (Chronholm and Hjalmarsson 2011). The triangulation of knowledge informs theory and practice (Johnson and Onwuegbuzie 2004) and provides greater validity by corroborating the results from the qualitative and quantitative methods (Cresswell and Plano-Clark 2007). Due to the reliance on objectivity, a greater weighting was placed on the quantitative method, with the qualitative aspects adding the subjective detail and depth thereby enriching the data.

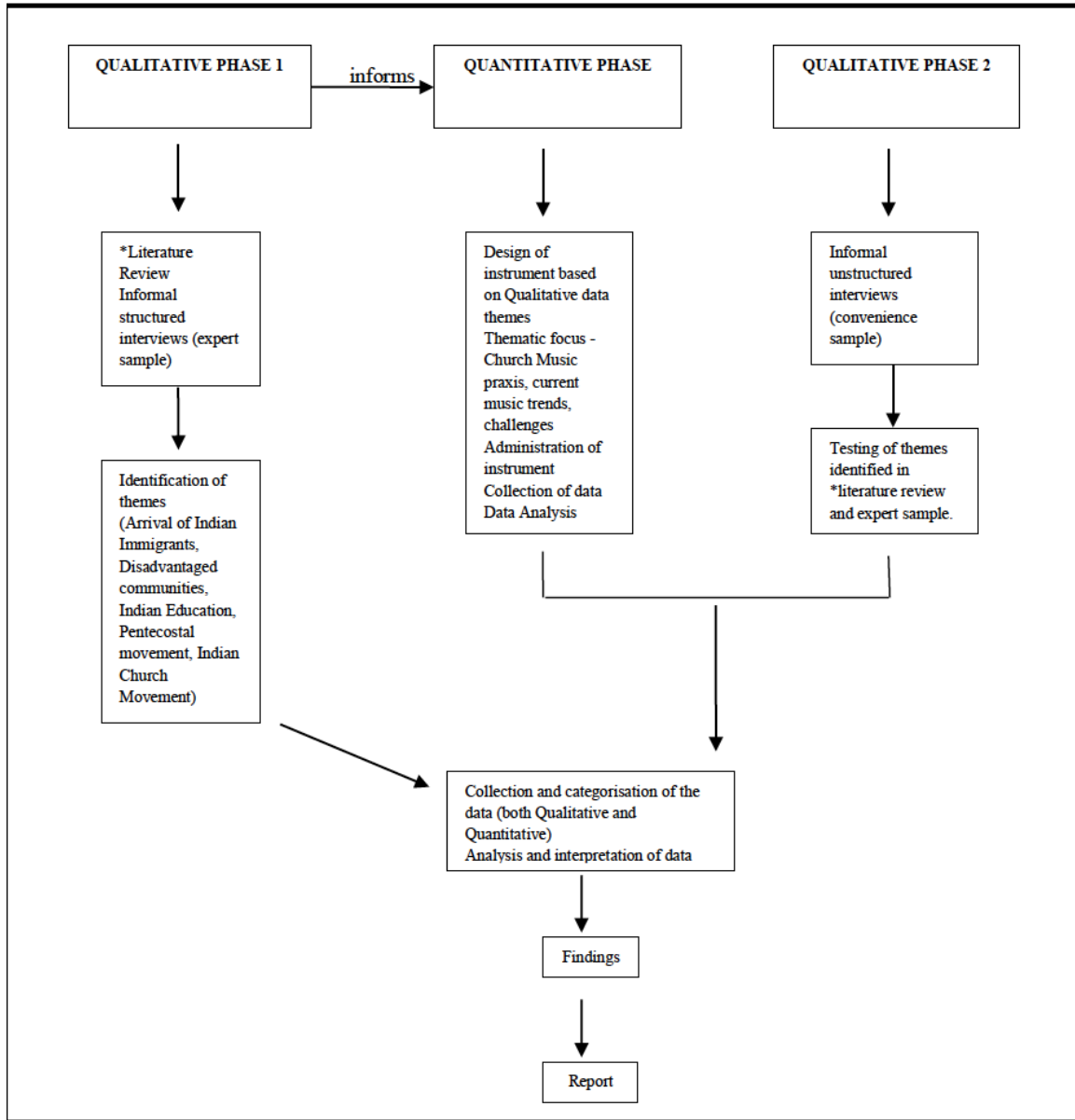
1.1 Research Strategy

This study followed two methods of investigation: firstly, a literature study combined with informal structured interviews (qualitative phase 1) conducted on an expert sample. This informed the identification, gathering and reinforcement of the themes to be investigated. Secondly, this informed instrument design, collation, categorisation and analysis of data in the empirical quantitative phase of the study.

In order to holistically understand the Church Music praxis of the Indian Pentecostal church musicians in Durban, it was necessary to employ the Exploratory Sequential design within the mixed method research approach. The purpose of this design was to test and ‘measure the qualitative exploratory findings’ (Cresswell and Plano-Clark 2007: 73). The design method allowed for the sequential collection of data and analysis (qualitative followed by the quantitative). To counter claims of bias, a small expert sample of interviews conducted in the first qualitative data collection phase were followed by a larger sample (survey) of different participants in the second quantitative phase. The

quantitative results informed the qualitative research questions during the mixing strategy of both strands. The analysis and interpretation of data was based on the combination of these results.

1.2 Overview of Research Design Process



1.3 Qualitative Phase

Qualitative research is an approach of social research that involves comprehensive investigation of a defined sample, which is examined by techniques intended to advance theoretical notions and empirical categories (Ragin 1994). It aims to describe and explore perceptions, rather than measure facts and figures (Creswell 2013). Qualitative research is suited for the nature of this research as it seeks an in-depth knowledge of only a limited number of cases. Ethnographic and Autoethnographic inquiry has anthropological and sociological underpinnings (Creswell 2014; Latour and Woolgar 1986; Garfinkel 1984). In both qualitative phases of this study, partial ethnographic inquiry is most suited to the research problem and purpose. The data collection phase (qualitative) is limited to interviews and literature reviews. Audio/visual data are not required as this study is not a detailed structural and stylistic analysis of the musical ingredients. The collection of primary data, which serves as the statistical data, takes place in the quantitative phase. Ethnographic study makes the key methodological assumption that the informant or agent is always better informed about their own actions or beliefs than the ethnographer can be. The ethnographic inquiry is conducted in an informal setting, it describes and interprets cultural patterns of behaviour, beliefs and practices (Van Maanen 1995), with the intention of drawing a cultural portrait and describing how a culture-sharing group functions (Creswell 2013; Denzin and Lincoln 2000; Thomas 1993).

The research design for this study employs two phases of qualitative data acquisition (referred to hereafter as qualitative phase 1 and 2 respectively). The first phase is conducted at the outset of the study, with the second phase being tagged to the quantitative phase. Qualitative data (phase 1) was gathered through a review of literature, informal structured interviews using an expert sample³⁸ and (phase 2) informal

³⁸ An expert sample is the grouping/sampling of respondents based on their expertise in the research area being investigated (Bhattacharjee 2012). In this study, this sample consisted of church musicians who were engaged with formal music study.

unstructured interviews using a convenience sample.³⁹ The literature review provided a current state of knowledge, identified key authors and findings, methodologies and the gaps in this research area. It provided a basis for units of analysis (Arrival of Indian Immigrants, Disadvantaged communities, History of Indian education in South Africa, the Pentecostal movement and the Indian church movement in Natal) which were subsequently grouped into key themes. The primary data deficiency in the literature review was that which directly addressed the church musicians perspective, this was addressed through informal structured interviews (qualitative phase 1) using an expert sample (see section 2.1). The data from the expert sample supported that from the literature review.

The qualitative phase 1 was followed by the quantitative phase. It was during this latter phase that the qualitative phase 2 data acquisition was gathered from a convenience sample drawn from the sample population in the survey. These interviews (qualitative phase 2) were used to clarify, further interrogate, as well as confirm the themes that emerged from the literature review (qualitative phase 1). This latter (phase 2) interview data furnished further insights and provided a contextual basis for the data from the survey instrument.

In considering the Indian Pentecostal church musician's background, performance traditions and music trends, an ethnographic realist (Cresswell 2013) research approach is adopted in order to provide an objective and descriptive account of these musicians and the role of the church with regards to music education. This approach is enhanced by a blend of participant observation and participatory action research for the inclusion of insider perspectives (Aguilar 1981) of this cultural group (Mouton 2009). Although the researcher is an 'insider', this research is not self-reflective in that the sample size, under study, is larger than the author. In reflectivity, the personal background, past knowledge

³⁹ A convenience sample is drawn from a group or community that are readily available (Bhattacharjee 2012). This sample comprised the church musicians who participated in the survey.

and culture of the researcher plays a role in shaping the interpretations. These personal experiences introduce bias to the study as the researcher can advance certain themes and meanings they assign to the data (Creswell 2014; 2013). This research investigates the Church Music praxis and music trends amongst Indian Pentecostal Church musicians in Durban without being unduly shaped or directed by the researcher's experience and understanding of the phenomenon. The Indian Pentecostal Church Music Praxis in Durban is unique and needs to be detailed. These various approaches are in keeping with the research purpose of empowerment, community development and thereby affect the social environments of the participants.

1.4 Quantitative Phase

The qualitative review of all the studies in Chapter 2 revealed that the majority of the studies pertaining to social issues of the Indian diaspora adopted a quantitative approach (Smith 2005; Ebr-Vally 2001; Garner 2000; Freund 1993; Brain 1983; Oosthuizen 1981; 1979b). In keeping with previous studies, the researcher utilises the most appropriate method for gathering data from a large sample, i.e. a quantitative method. Kumar (2012) describes quantitative as a well structured approach that is valid and reliable. In addition, findings through quantitative study designs can be replicated and tested (Kumar 2012). Since the researcher is a part of this community, interview data presented the risk of bias. The quantitative approach triangulated with two sets of interviews (qualitative phase 1 and 2) helped eliminate researcher bias and determine the extent of the particular variation and diversity of the Church Music praxis of the Indian Pentecostal musician. This approach also measured the magnitude of the variation of the phenomenon. A cross-sectional study design is best suited for investigating a phenomenon or situation (Kumar 2012:107). The researcher designed a quantitative survey instrument, based on the correlation of the thematic data collected (literature review) and informal structured interviews in the qualitative phase 1, that addressed demographics, employment and educational background, church band rehearsals, listening preferences, instrument choice, learning methods, performance frequencies and challenges. The data provided an explanation on the relationship between the variables (Cresswell 2009).

The terminology used and the methods of data analysis adhere to the guidelines and principles that are common to a mixed methodology research approach. It is often the case that certain terms take on a designated meaning within a particular methodology, for example, the use of the word ‘population’. Although the term ‘population’, in a qualitative sense, signifies all the inhabitants residing in a certain area, the quantitative definition refers to all of the individuals in a target group. ‘Church Music praxis’ embodies the music activities relating to music performance at church, these range from instrumentation and repertoire to performance preferences and tendencies. The category ‘Current music trends’ in this study refers to the participants’ music performance and literacy status; educational background and learning methods. The subjects for this study were comprised of the musicians in six of the most prominent Pentecostal churches in Durban.

This chapter is arranged into two sections. The first section will describe the variables and their measurement; the second section will describe the data gathering and analysis process. The section on data gathering presents information on the identification of the target group, questionnaire (instrument) design, administration and retrieval. This section will also provide background on the statistical methods that were used to analyse the data.

2. DESCRIPTION OF VARIABLES

2.1. Preliminary Informal Interviews

Prior to the instrument development, informal structured interviews (Appendix A) were conducted with six Indian Pentecostal church musicians in Durban (Pillay 2010; Sigamoney 2009; Royeppen 2009; Naidoo 2011; Peters 2009; Rungan 2009). These interviews began in March 2009 and were an ongoing process to further investigate responses from the questionnaires (McNamara 1999). The purpose of the informal interviews was to:

- Determine the target group from which the sample population could be extracted;

- Verify the availability of the population;
- Gather background information;
- Determine the viability of such a study;
- Investigate the appropriateness of the questionnaire and its terminology; and
- Identify key themes that related with the phenomenon under investigation and could be used in the design of the instrument.

Following the informal structured interviews, the questionnaire (Appendix C) was developed and sent to the research committee (see Appendix C) for review and refinement. In addition to the informal structured interviews, the researcher gathered qualitative (phase 2) data (informal unstructured interviews) during the administration of the questionnaires. The researcher's knowledge and association with the community placed him in an advantageous position in that the respondents were willing to share supplementary information on their church music performance experiences. This also privileged the study in that access to implicit data was available. This led to the researcher posing questions informally to the respondents on additional challenges such as transport, music literacy, equipment and remuneration. Observations took place in various settings at the churches and focused on musicians, but not exclusively on the musicians participating in the survey. With the intention of enhancing the richness of the study as well as serving to clarify misunderstandings with the survey questions, the researcher was present at musical activities like church services, prayer meetings, choir rehearsals, band rehearsals, informal situations in the foyer and in the general life of the congregation and musicians. The researcher also taught individual piano lessons and transported musicians from their homes to the various church activities. Observation details were captured in note form and used to supplement particular findings and descriptions.

2.2 Identification of the Target Group

Target groups were identified based upon the largest Indian Pentecostal churches in the Durban area. The researcher deliberately selected churches in Durban Central (CBD) and

the Phoenix and Chatsworth townships. This was undertaken to obtain insight into musicians in the CBD and the surrounding areas. The Pentecostal churches were Angelus Temple, Bethsaida, Faith Revival Church and New Bethesda belonging to the Bethesda movement (FGCSA); Durban Christian Centre (DCC) and Christian Revival Centre (CRC) were independent Pentecostal churches. These churches were located in the areas with the strongest informal music learning programmes. They were also recognised by the musicians (informal structured interviews) as having the most prominent music groups. Input was solicited from the informal interviews, church musicians and professional experts in the area.

2.3. Variable Descriptors

The respondents' demographical information was obtained through the following variables in the survey: age, gender, ethnicity, instrument choice, employment, educational background, choice of instrument, music tuition, family musical tuition background, musical inspiration, band profile: respondent's involvement in a band, rehearsal frequency, duration and remuneration. Age is a variable that is generally included in most studies and forms an integral part of any study. In this study the respondents' age (in years) was included as a single item. Gender was included in the study to determine differences between males and females regarding their musical experiences. Responding to a single item, indicating male or female, the researcher assessed the respondents' genders. The three broad areas that were assessed in addition to demographics included Church Music praxis, current music trends and challenges.

2.4. Measurement of Variables

Most variables were measured on a Likert scale,⁴⁰ ranging from single-item to multi-item variables in which composite scores on more than two variables were taken in order to obtain a composite score for one variable (factor). Demographic data such as age, gender,

⁴⁰ The Likert scale (summated rating scale) is a type of attitudinal scale. Items are equally weighted and of equal value, 'it shows the strength of a respondent's view in relation to that of another' (Kumar 2012: 170).

employment status, etc. were obtained on single item variables. On the composite variables, means/averages served as an indicator of the final overall score.

2.4.1 Church Music Praxis

The variable Church Music praxis was made up of several sub-variables. Some of these key sub-variables were identified by other researchers in the Chapter 2: Literature Review (Smith 2005; Veeran 1999; Daniel 1998), as being essential in this type of study. These included listening preference, instrument choice, performance experience, musical inspiration, period of mentorship, method of learning music, time taken to learn new music repertoire, band performance frequency, church and non-church performances, performance preferences, role of music, purpose of music performance, church versus non-church performance venues, musician's preference for non-church performance, integration of male and females, and the satisfaction of playing in a church band exclusively.

The instrument choice variable refers to the type of instrument these individuals played, ranging from piano to drums. Voice was included as a category in this variable, because individuals within a church band setting are often required to substitute on other rhythm section instruments. Respondents were required to state only their primary instrument.

2.4.2 Current Music Trends

The variable, current music trends, relating to music practice in this community was assessed by measuring several variables including: the respondents' level of music expertise, level of music competence, music literacy rate, learning method and the length of time taken to learn new music repertoire. These variables were used in previous studies to measure 'current trends'.

2.4.3 Challenges

The variable referred to as challenges was included in this survey given the current climate of music performance in the country (South Africa). The key challenges highlighted in this survey were: access to formal music training, access to instruments, resources and study material. In addition to these challenges, music illiteracy, occupation

commitments and logistical problems were also included as these are pertinent factors that exist in a low-income community (Oosthuizen, 1979).

3. DATA GATHERING AND ANALYSIS

3.1 Instrument Development

Prior to developing an instrument (questionnaire) for the study, the researcher reviewed several other similar surveys relating to this study (Smith 2005; Ebr-Vally 2001; Garner 2000; Freund 1993; Brain 1983; Oosthuizen 1981; 1979b). The researcher then consulted with an expert on questionnaire development (Prof. K. Devroop) and submitted the questionnaire for review. The questions/items were examined for language correctness, terminology, length, lucidity, redundancy and content. Redundant items were either pooled or removed. Some items were rephrased to enhance clarity or discarded because of ambiguity.

All recommendations by the expert were incorporated into the questionnaire. This refining process occurred over several months. It involved checking the efficacy of questions and identifying those that could be irrelevant or missing.

The study utilised descriptive and correlational statistics. Church Music praxis, current music trends and challenges were analysed using descriptive statistics that included frequencies, percentages, means and standard deviations.⁴¹ Descriptive statistics were also used to report on demographic data, which included age, gender, occupation, instrument choice, educational background. These variables (descriptive statistics) were addressed extensively in the literature and other researchers concur on the significance of these points. These variables were measured by combining scores on more than two sub-items. The final score was represented by a mean of sub-items. The Likert scale was the

⁴¹ Means and standard deviations were captured in the initial analysis but not included in the results chapter.

scale of choice to measure this variable. In total there were fifty-seven items on the survey instrument (Appendix C).

Correlational statistics were used to investigate relationships between variables. These included relationships between respondents' demographics and their performance habits; demographics and challenges they currently experience and performance habits and challenges. Correlation statistics included Pearson product-moment correlation coefficients for the interval-level data, and Spearman's Rho correlation coefficients for the ordinal-level data.

Upon identifying the key themes that were relevant for this study, the themes were further broken down into variables. The grouping of various variables on the questionnaire was as follows: background (question 1), musical background and training (question 2), church band (question 3), and challenges (question 4). All the data was entered into SPSS version 16 and stored on the researcher's personal computer. Apart from the researcher and his supervisors, nobody else had access to the data.

3.2. Questionnaire Administration and Retrieval

Data for the study was collected during 20-24 March 2011. The researcher attended to the administration of the questionnaire and its retrieval over a four-day period.

The head church, Bethesda, in Durban, was contacted in order to get contact details for the subsidiary churches. The researcher focused on churches with the largest membership. The details of ten churches were obtained: Bethsaida Temple (Phoenix), Faith Revival Church (Phoenix), Angelus Temple (Phoenix), Agape Community Fellowship (Phoenix), Durban Christian Centre (Durban-central), Bethesda Temple (Durban-central), New Bethesda (Chatsworth), Bethesda Christian Fellowship (Chatsworth), Tarsus Assembly (Chatsworth), Christian Revival Centre (Chatsworth). The researcher contacted the churches and established, through informal interviews with the pastors and music directors, whether a viable group could be obtained. The group was then narrowed to six churches: Bethsaida Temple (Phoenix), Faith Revival Church

(Phoenix), Angelus Temple (Phoenix), Christian Revival Centre (Chatsworth), New Bethesda (Chatsworth) and Durban Christian Centre (Durban-central).

In order to obtain additional quantitative data (phase 2), six churches were contacted. Permission was obtained from the pastor of the church to administer the survey. The researcher was referred to the music director, whose help was enlisted via email. The nature of the study was explained and a written request (Appendix B) was made for the church band members to participate in the survey. Specific dates were arranged ensuring the availability of all the musicians when the survey could be conducted. The researcher suggested that the Church band's rehearsal day would be preferable; alternatively, a meeting time before the first service on a Sunday. The researcher availed himself to personally attend to the administration and retrieval of the questionnaires. The musicians assisted in identifying other suitable churches to participate in a similar manner.

The researcher was afforded 30 minutes on the arranged dates to address the musicians and administer the questionnaires. Bethsaida Tabernacle, Faith Revival Church, Angelus Temple and New Bethesda musicians completed the questionnaire during the weekly rehearsal⁴² and CRC and DCC musicians were available before their Sunday morning service.

All participants were informed about the survey and assured they could withdraw at any point. They were also advised that confidentiality would be maintained. It was highlighted that the questionnaires would be destroyed upon completion of the study. In order to avert bias claims, a facilitator at each church assisted the researcher in handing out the questionnaires and provided guidance on completion of the questionnaire. The researcher provided clarity when questions arose. This increased the response rate on the

⁴² Rehearsals took place at the church on a weeknight or weekend and generally lasted two hours. The researcher administered the questionnaires in the first 30 minutes of the rehearsal. After the completion of the questionnaire, the researcher was requested to evaluate the performance and provide feedback where necessary.

number of questions answered. Upon completion of the questionnaires, they were collected and safely stored.

There was a 100% return rate of the total 118 questionnaires that were administered. Two questionnaires with incomplete data were excluded from the analysis. Access to completed questionnaires and raw data was limited to the researcher and his dissertation committee to ensure confidentiality.

The raw data captured in Chapter 3 together with the informal interview questions that were posed to the interviewees have been correlated. These are now discussed in Chapter 4.

CHAPTER 4: RESULTS AND DISCUSSION

1. INTRODUCTION

This chapter examines the development and analyses the data garnered from the questionnaire in order to determine its impact on the primary and secondary research questions. The approach used in this chapter will be as follows: Demographic information (age, gender, socio-economic, educational background), Church Music praxis (instrument choice, music preference, performance frequency), current music trends (level of music competence and expertise, learning method) and challenges (lack of music literacy, practicing time, music transcription).

2. DEMOGRAPHIC INFORMATION

Table 1 provides a distribution of respondents' gender and ethnicity. The average age of the respondents was 31 years with a range of 14 to 62. Demographically there were 61.21% females and almost 39% male. There was an imbalance due to the presence of choirs, which were made up predominantly of women. Historically, choirs were male dominated (Daniel 1998), although Nadar (2004) notes that women dominate today.⁴³

Table 1 Demographic distribution according to gender and ethnicity

Variable	n	%
Gender		
Male	45	38.79
Female	71	61.21
Total	116	100
Ethnicity		
White	3	2.59
Indian	98	84.48
Coloured	5	4.31
Black	10	8.62
Total	116	100

⁴³ Women generally played a subsidiary and domestic role in Indian society (Meer 1972).

Table 1 also indicates that there were 2.59% White, 84.48% Indian, 4.31% Coloured and 8.62% Black-African musicians. Although a majority of these churches is located in designated Indian townships, a relative degree of multiculturalism exists. Since the dawning of democracy in 1994, citizens have more freedom of movement and are able to live in areas outside those stipulated by the former Group Areas Act. Two respondents did not respond to the instrument categories on the survey instrument and were excluded from the analysis.

The average age was 31 years with the oldest member being 62 years and youngest being 14 years old. Informal interaction with these respondents revealed that the average age of 31 years generally relates to prospective musicians who could not afford to study music and were forced to work to support their families. Continued performance at church was the only available option to develop their musicianship and musical abilities. In addition, at this age, they were stable in terms of their careers and family life.

Table 2 Distribution of respondents by employment status and occupational type

Variable	n	%
Employment Status		
Permanent	56	48.27
Part-time	7	6.03
Unemployed	8	6.9
Self-employed	18	15.52
Student	27	23.28
Total	116	100
Occupation		
Medical	7	6.03
Administrative	26	22.41
Commerce	13	11.21
Education	16	13.79
Governmental	8	6.9
Self-employed	26	22.41
Media	2	1.72
Student	14	12.07
Unemployed	4	3.45
Total	116	100

The analysis of work experience in Table 2 (see previous page) shows that the majority of the respondents (48.27%) were permanently employed, with 6.03% indicating they were employed part-time, 6.9% unemployed, 15.52% self-employed and 23.28% consisting of students.

Although almost half of the respondents were employed full-time, approximately 16% were self-employed (usually low-profit margin, small trading businesses operating from their residence) and approximately 30% had no fixed income. This sheds light on the economic background of these musicians and their commitment to performing music at church.

Table 2 also shows a distribution of the occupation sectors: 6.03% were in the medical profession, 22.41% administrative, 11.21% commerce, 13.79% education, 6.9% governmental, 22.41% self-employed, 1.72% media, 12.07% student and approximately 4% were unemployed. These figures support the early Indian education bias towards commercial study as described by Nair (2012) and Maharaj (1979).

Table 3 (see overleaf) provides a distribution of respondents by educational background and choice of instrument. The majority of the respondents had a matriculation qualification (25%) followed by high school (21.55%), diploma (21.55%), bachelor's degree (11.21%), and tertiary training without the degree (14.65%). Respondents indicating only a primary school qualification totalled 2.59%. Honours degree (2.59%) and Masters degree (0.86%) were the lowest categories.

Table 3 also provides some insight into the academic level of the respondents. The fact that only approximately 16% of the respondents had university qualifications could be the result of a lack of financial support and perhaps stringent discriminatory tertiary admission requirements as identified by Hare and Savage (1979) and Bhana (1979).

When respondents were questioned about their choice of instrument, the majority (81.03%) indicated that they chose their instruments based on personal interest. Peer

pressure (2.59%), family influence (7.76%), instruments at school (6.03%), and having no choice (2.59%) account for the balance. Two respondents' choices were dependent on the band's need for that particular instrument, while one respondent chose a particular instrument because it was their family's specialisation. Although the majority of the respondents indicated that their choice of instrument was due to personal interest, informal discussion indicated that this was combined with the availability of the particular instrument.

Table 3 Distribution of respondents according to educational background and instrument choice

Variable	n	%
Educational background		
Primary School	3	2.59
High School	25	21.55
Completed Matriculation	29	25
Tertiary training-no degree	17	14.65
Diploma	25	21.55
Bachelor's degree	13	11.21
Honours degree	3	2.59
Master's degree	1	0.86
Total	116	100
Choice of instrument		
Personal interest	94	81.03
Peer pressure	3	2.59
Family influence	9	7.76
at school	7	6,03
No choice, explain	3	2.59
Total	116	100

Table 4 (see overleaf) shows that almost 63.79% of the total number of respondents (N=116) indicated that they did not study music at school while 36.21% indicated they had studied music at school. Subsequent analysis indicated that 54.76% studied music for a period of 0-3 years, 33.33% for 3-6 years, 4.76% for 6-9 years and 7.14% for 9-12 years. Table 4 also shows that 26.72% had private music lessons while 73.28% did not have private music lessons. Informal learning practices show that 48.28% of the

respondents learned music from playing in a band, 30.17% from community musicians and 21.55% from their parents.

Table 4 Distribution of respondents' background variables

Variable	n	%
Learn to read music at school		
Yes	42	36.21
No	74	63.79
Total	116	100
If yes, how many years		
0-3 years	23	54.76
3-6 years	14	33.33
6-9 years	2	4.76
9-12 years	3	7.14
Total	42	100
Private music lessons		
Yes	31	26.72
No	85	73.28
Total	116	100
Tuition sources		
Community musicians	35	30.17
Playing in a band	56	48.28
From your parents	25	21.55
Total	116	100

Table 4 provides valuable information on the music education background of the respondents: more than half of them did not have access to formal music education at school, while approximately 73.28% did not receive private music lessons. Furthermore, approximately 50% of the respondents gained musical knowledge from performing in a band,⁴⁴ informal lessons with musicians based in the community but not necessarily part

⁴⁴The band could either refer to a formal church band or a group of musicians consisting of church musicians and community musicians. These bands perform at various church and secular community functions.

of the church band accounted for 30%, and the remaining 22% were taught by their parents. It can be said that the majority of these church musicians are products of informal music education.

The informal interviews indicated that at least six musicians (Naidoo 2011, Pillay 2010, Peters 2009, Rungan 2009, Royeppen 2009, Sigamoney 2009) started their music careers at church, and then furthered their music studies at tertiary level. These musicians did not study music at school and also did not take private music lessons. They are autodidacts, which is in itself a very limited and time consuming process; however, they exhibit dedication and high levels of motivation in performing Church Music. The church band was seen as a vehicle for furthering their music studies informally. The church band also served as an informal training platform for aspiring professional musicians. They later recorded compact discs (CDs) and launched international careers. Some of these musicians are academics at local universities.

Table 5 (see overleaf) shows a distribution of respondents by family background in music. This table also shows that approximately 49% of the respondents had a family member who played music as compared to 50.86% that did not have family members who played music. The family members who played instruments were fathers (40.35%), brothers (22.81%), mothers (17.54%), sisters (7.02%) and uncles (7.02%). Each remaining category of wives, husbands and sons constituted 1.75%.

Family members who performed in bands were 24.14% compared to 75.86% who lacked performance experience. The family members who performed in bands were fathers (32.14%), brothers (42.86%), sisters (7.14%) and uncles (7.14%). Each remaining category accounted for approximately 3.57% of the total number of respondents.

Approximately 7% of family members taught music compared to 93.1% who did not teach music. The father was the predominant family member who taught music (62.5%). Each of the remaining categories accounted for 12.5%.

Table 5 Distribution of respondents' family background in music

Variable	n	%
Family plays music		
Yes	57	49.14
No	59	50.86
Total	116	100
Family member		
Father	23	40.35
Mother	10	17.54
Brother	13	22.81
Sister	4	7.02
Uncle	4	7.02
Wife	1	1.75
Husband	1	1.75
Son	1	1.75
Total	57	100
Family play in band		
Yes	28	24.14
No	88	75.86
Total	116	100
Family member		
Father	9	32.14
Mother	1	3.57
Brother	12	42.86
Sister	2	7.14
Uncle	2	7.14
Husband	1	3.57
Boyfriend	1	3.57
Total	28	100
Family teach music		
Yes	8	6.90
No	108	93.10
Total	116	100
Family member		
Father	5	62.5
Mother	1	12.5
Sister	1	12.5
Uncle	1	12.5
Total	8	100

Although the family members involved in music evened out, it is interesting to note that the father is the primary family member responsible for teaching music in the household. This has possible undertones of the former patriarchal society and keeping alive the tradition of ‘Indian music (being) taught on a one-to-one basis,’⁴⁵ usually from father to son’ (Broughton et al. 1994: 209). Information gained from informal interviews showed that music tuition is usually given by parents. Green (2002) refers to the process of enculturation that develops from parental influence. Her study on popular music reveals that parents ‘play a prominent role in the formation of popular musicians’ (Green 2002: 24). In addition to Green (2002), Greenfield and Lave (1982) cite parents and relatives as appropriate teachers; informal learning is part of everyday activities and takes place by demonstration, observation and imitation. The learner controls knowledge acquisition and continues the teaching tradition within the family.

This has a bearing on the musical development of the church musicians in that many church songs have chord progressions and a rhythmic feel similar to popular music. In some instances, informal learning with parents encourages students to engage in formal instruction (Feichas 2010).

Table 6 (see overleaf) shows a distribution of the church band profile: respondents involved in a church band, the rehearsal frequency and remuneration. The analysis of the number of bands at church revealed that 40.52% of the churches had just one band. Approximately 28% of the churches had two bands, 14.65% of the churches had three bands and 16.38% of the churches boasted more than four bands. In the category of whether the respondents performed in the church band, 59.48% responded in the affirmative, 40.52% in the negative.

It emerged that firstly, churches that had one band usually employed a music director in a full-time capacity or serving informally in that position. The full-time employed music director is sometimes a pastor and his duties include managing band activities such as

⁴⁵ The traditional Indian music tutelage system follows the system of *guru-shishya* (teacher-disciple).

rehearsals, repertoire and other administrative duties. In most instances he is not necessarily the most accomplished musician in the band. This usually negatively influences the functionality of the band, which results in the more accomplished musicians leaving the services of such bands.

Table 6 Band profile: respondents involved in a church band, rehearsal frequency and remuneration

Variable	n	%
Number of Bands		
1	47	40.52
2	33	28.45
3	17	14.65
4	19	16.38
Total	116	100
Church Band		
Yes	69	59.48
No	47	40.52
Total	116	100
Frequency of rehearsal		
Once a week	76	65.52
Twice a week	31	26.72
Three times a week	5	4.31
Four times a week	4	3.45
Total	116	100
Duration of rehearsal		
Less than 1 hour	1	.86
1 hour	12	10.34
1-2 hours	77	66.38
2-3 hours	23	19.83
More than 3 hours	3	2.59
Total	116	100
Remuneration		
Yes	4	3.45
No	112	96.55
Total	116	100

Secondly, churches that had more than one band (approximately 28%) employed a hierarchical training system that proved to be a valuable training ground to assess prospective musicians' commitment and musical progress.

The band rankings were usually the Sunday school bands⁴⁶ (younger musicians), youth bands⁴⁷ (young adults), and the main church bands (combination of older musicians with young adults).

The majority of the respondents indicated that the bands rehearsed once a week (65.52%), followed by twice a week (26.72%), three times a week (4.31%), and four times a week (3.45%). These figures reflect the rehearsal schedule of all the bands that existed within these churches. Some rehearsals were conducted formally at church and others informally at a respondent's home. A subsection of the question on the frequency of rehearsals asked the respondents to indicate the duration of these rehearsals. Table 6 also indicates that a large percentage of the rehearsal duration was 1-2 hours (66.38%), followed by 2-3 hours (19.83%), and more than 3 hours (2.59%).

The respondents indicated that approximately 3.45% were remunerated per performance in comparison to 96.55% who did not receive payment. A subsection of the question on remuneration asked the respondents to indicate the actual remunerated amount; as indicated in Table 6, a total of 4 responses to this question were recorded. A quarter of the respondents (25%) received payment in all the categories. These results provide background on the level of commitment of these church musicians. On average the band rehearsed once a week (approximately 2 hours) and performed at church services. A small number of these musicians received some sort of remuneration, in some cases compensation for travelling costs.

⁴⁶ The Sunday School (Children's Church) follows the same Praise and Worship music format as the Sunday morning church service. The band performs this music for children between the ages of 2 to 11.

⁴⁷ The Youth Band, although not meeting on a Sunday, follows the Sunday morning church service format, catering for young adults aged 12-18.

It should be noted that a large proportion of time is spent on re-rehearsing previous repertoire. Since these musicians have a limited music literacy level, they memorise Church Music repertoire and arrangements. These arrangements need to be played through from the beginning in order to correct mistakes, for example, the entire song will be played from the start in order to locate and correct the middle section. The incorrect section could be located and rectified if musicians were able to read the section of music instead of having to play through the entire song from the beginning. Furthermore, notated arrangements and song form could be read (musicians would be aware of signs indicating form-*Dal segno, coda*) regardless of the level of intricacy.

Although the bands rehearse once a week, they are quite competent and are able to transcribe and perform difficult arrangements. Unfortunately, transcribing music can be a time consuming process.

3. CHURCH MUSIC PRAXIS

The first research question investigates the Church Music praxis amongst historically disadvantaged Indian Pentecostal church musicians in Durban. Table 7 (see overleaf) shows the summary of respondents' listening preference, instrument choice and performance experience. The respondents listened predominantly to contemporary Church Music⁴⁸ (41.38%), followed by a combination of styles (25.86%), religious music (14.66%), Jazz (9.48%), R'n'B (9.48%), Pop music (6.03%) and Indian music (2.59%).

Table 7 (see overleaf) provides insight into the listening preference of the respondents. Again, the level of musical and religious commitment is reflected by the respondents' (41.38%) predisposition of listening primarily to Church Music. Oosthuizen's (1979) study indicates contrasting results that approximately 45% of the Indian Pentecostal respondents approved of listening to Pop music.

⁴⁸ 'Contemporary Church Music' in this study also includes 'Contemporary Christian Popular music' (Smith 2005: 73).

Table 7 Summary of listening preference, instrument choice, performance experience and musical inspiration

Variable	n	%
Music styles		
Religious music	17	14.66
Commercial popular	7	6.03
Contemporary church	48	41.38
Jazz, R'n'B	11	9.48
Indian Music	3	2.59
Combination of styles	30	25.86
Total	116	100
Instrument		
Piano, Keyboard	20	17.24
Guitar	29	25
Bass guitar	6	5.17
Drums/percussion	14	12.07
Vocal	41	35.34
Woodwind	1	.86
Other	5	4.31
Total	116	100
Experience		
0–5 years	56	48.28
5–10 years	26	22.41
10–15 years	16	13.79
15–20 years	18	15.52
Total	116	100
Musical inspiration		
Parents	38	32.76
Relative	13	11.21
Teacher	3	2.59
Friends	40	34.48
Other	22	18.96
Total	116	100

The results were accounted for as part of the effects of westernisation. Pop music, although disapproved of by 17.7%, was used as a mechanism to attract young people to attend church. The effects of westernisation are further demonstrated in this study by the

result of 2.59% of the respondents listening to Indian music. Although ‘Indians have a long outstanding tradition of music and musical instruments ... this music has hardly been appreciated by Westerners’ (Oosthuizen 1979b:141). Indian youth prefer listening to Pop music rather than Indian music (Pillay 1994: 283).

The instrument type consisted of those instruments typically found within a Pentecostal church band, including piano/keyboard/organ, guitar, electric bass guitar, drums/percussion, vocal, and woodwind. Church musicians often play multiple instruments as many are required to substitute on drums and bass guitar. For the purpose of this study, respondents were required to indicate only their primary performance instrument. Seven respondents indicated that they played a combination of piano, bass, guitar and drums. One respondent played the sitar. Voice was included as a category under instrument type.

There was an imbalance in the total number of instrumentalists and vocalists (Table 7). Approximately 65% of respondents were instrumentalists compared to 35.34% of vocalists. Guitar (25%) was the most popular instrument followed by piano/keyboard (17.24%) and drums/percussion (12.07%). The smallest instrument subgroups were bass guitar (5.17%) and woodwinds (0.86%). Other instruments (4.31%) included sitar, tabla and various other traditional Indian instruments.

The number of instrumentalists outweighs the vocalists by virtue of the popularity of instrumental performance. Furthermore, the majority of the churches had limited space on stage to accommodate a choir.

The guitar was the most popular instrument due to portability, affordability and suitability for beginner music education. It was also the preferred accompaniment in small, home-based church gatherings.

Table 7 also indicates that the majority of the respondents (48.28%) possessed a performance experience of 0-5 years. The second-most performance experience (22.41%) was 5-10 years. The third category indicates that 13.79% had been performing for 10-15 years and 15.52% have been performing for the period 10-20 years. Furthermore, the

respondents' musical inspiration were friends (34.48%), parents (32.76%), relatives (11.21%) and teachers (2.59%). Other inspirational sources (18.96%) were attributed to God, a calling from God, pastor, personal interest, offering of praise and worship, gospel artist, love of music and the spirit of God respectively.

The majority of the respondents are developing musicians and have limited performance experience of 0-5 years. They view performing in a church band as a viable institution to develop their musical skills. Performing in a band also offers musicians an opportunity to increase their 'social capital and 'symbolic capital' (Erlmann 1996: 226). Since many of the musicians' full-time jobs did not provide upward mobility, music performance fulfils the role of individual progression. Although the main inspirational source was friends and family, peer pressure was also a possible contributing factor in the respondents' desire to play music at church and become a member of the church band.

Table 8 (see overleaf) shows the period of mentorship received by the respondents, different methods of learning music and the time taken to learn new music repertoire. The majority of the respondents (35.34%) indicate a mentorship period of 5-10 years, closely followed by 29.31% who revealed a mentorship period of 0-5 years. A mentorship period spanning 15-20 years is reflected by 24.14% of the respondents. The least amount of respondents (11.21%) accounted for a mentorship period of 10-15 years. One respondent referred to God as being a mentor and affirmed that his mentor was at church 'since the beginning of time'.

Table 8 also shows that 50% of the respondents were self-taught rather than having learned music aurally, through private instruction, community music making programmes or the public schooling system. Almost a quarter of the respondents (23.27%) learned music aurally, through private instruction (15.52%), community music making (6.9%) and public schooling (4.31%). The aural learning tradition has similarities to learning Indian classical music, which is taught 'orally or by example' (Broughton *et al.* 1994: 209). The combination of private instruction (formal training) and self-learning indicates that musicians are 'bi-musical' (Green 2002: 6), musicians using a combination of

methods to learn and make music. Informal interviews revealed that respondents did not acknowledge listening and copying recordings as their primary learning practice. Copying recordings engages either purposive, attentive or distracted listening which have varying degrees of intensity: purposive listening is intentional and goal oriented, attentive listening is goal-oriented but less structured than purposive listening and distracted listening is sub-conscious listening.⁴⁹ Approximately 34.5% of the respondents took several hours to learn new music repertoire, 26.73% several minutes, 20.69% took a few days and 18.1% needed a few minutes to accomplish the task.

Table 8 Distribution of mentorship, method of learning music, time taken to learn new music repertoire

Variable	n	%
Period of mentorship		
0–5 years	34	29.31
5–10 years	41	35.34
10–15 years	13	11.21
15–20 years	28	24.14
Total	116	100
Method of learning music		
Private instruction	18	15.52
Aurally	27	23.27
Self-taught	58	50
Public schooling	5	4.31
Community music making	8	6.9
Total	116	100
Time taken to learn new music		
Few minutes	21	18.10
Several minutes	31	26.72
Several hours	40	34.48
Few days	24	20.69
Total	116	100

⁴⁹ The three types of listening are discussed in detail in Green (2002: 22-61).

In keeping with the limited performance experience of the musicians with 0-5 year's experience (Table 7), mentorship in the church band plays a vital role in developing young talent and prospective musicians. Mentorship spanning 5-10 years, usually in the form of aural instruction, gives an indication of the duration of musical development. Half of the respondents are self-taught. This provides further evidence that they are dependant on the voluntary mentoring from experienced church musicians to develop their music skills further.

Table 9 Distribution of band profile: performance frequency, church/non-church performances, performance preferences

Variable	n	%
Performance frequency		
Not at all	8	6.9
Once a week	16	13.79
Twice a week	45	38.79
Thrice a week	32	27.59
Four times a week	15	12.93
Total	116	100
Church events		
Church services	69	59.48
Church occasions	36	31.04
Community social events	6	5.17
Combination	5	4.31
Total	116	100
Non-church events		
Yes	17	14.66
No	99	85.34
Total	116	100
Performance preference		
Church only	84	72.41
Church and other venues	30	25.86
Dance bands	2	1.73
Jazz band	0	0
Session musician	0	0
Total	116	100

Table 9 (see above) provides a distribution of the frequency of the band performance, respondents' performance and performance preferences at different types of church and

non-church events. Each band consisted of more than six musicians. An analysis of the church band performances reflected 38.79% of the respondents performed twice a week, 27.59% thrice a week, 13.79% once a week, while approximately 13% performed four times a week.

According to the respondents, 6.9% were in a music training programme and did not possess the skill required to perform at church events. These musicians generally served as substitute musicians. Two respondents were performing in the Sunday school band. This confirmed that other band structures served as training grounds for the 'main' band.

The two main church events that required the respondents' performance were the formal church services (59.48%) and church occasions (31.04%). These events were generally termed 'special services' and consisted of conferences featuring international speakers or themed weeklong church services. Community social events (5.17%) and a combination of all the items (4.31%) accounted for the remainder of the respondents.

According to Table 9, the majority of the respondents (85.34%) performed in church exclusively in comparison to 14.66% who performed at both church and non-church events. The majority of the respondents (72.41%) were committed to performing exclusively in church and approximately a quarter (25.86%) performed in church and other venues (refer to Table 15 on page 96) while a further 1.73% performed in church and dance bands.

These results provide valuable insights into the level of commitment demonstrated by these musicians. Approximately 39% performed twice a week at church excluding the rehearsal time. A large number of the respondents (approximately 85%) limited their performance to church events exclusively.

Table 10 (see overleaf) shows a distribution of the respondents' views on the role of music in the church and the purpose of music performance at church. The respondents (92%) viewed the role of Church Music as a tool for spiritual upliftment whilst the remaining categories accounted for 7.8% of the total number of respondents.

The majority of the respondents (92%) viewed the primary purpose of Church Music as a service to God and the church congregation. The remaining categories accounted for 7.75% of the total number of respondents. However, over and above this data, two respondents viewed the role of Church Music as a ministry as opposed to it contributing to spiritual upliftment.

Table 10 Distribution of the role of music and purpose of a music performance

Variable	n	%
Role		
Entertainment	3	2.59
Spiritual upliftment	107	92.24
Accompaniment	1	.86
Therapeutic	1	.86
Combination	4	3.45
Total	116	100
Purpose		
Serve God/congregation	107	92.24
Personal gratification	5	4.31
Community service	2	1.72
Remuneration	0	0
Combination	2	1.72
Total	116	100

A staggering 92.24% of the respondents viewed the role of Church Music as a vehicle for spiritual wellness and service to God and the congregation. This provides another dimension to this study, as church musicians seem to have a moral and spiritual obligation to their community.⁵⁰

Table 11 (see overleaf) shows a distribution of respondents' performance in church and nightclubs, the musician's endorsement to performing in both church and nightclubs, the effects of integrating males and females in the band, and fulfilment of respondents

⁵⁰ This sense of spiritual responsibility is also present in the performance of Indian religious music (Massey 1993: 14).

performing in the church band. The majority of the respondents (89.66%) indicated that they performed exclusively at church and received gratification and contentment (77.59%) from this choice. Performing at church and night clubs was viewed as acceptable by 59.48% and 78.45% approved of male and female integration within the band.

Table 11 Distribution of church versus non-church performance venues, musicians' preference for non-church performance, integration of males and females and satisfaction of playing in a church band

Variable	n	%
Church and nightclubs		
Church only	104	89.66
Church and nightclubs	12	10.34
Total	116	100
Musicians' consent to dual		
Yes	69	59.48
No	27	23.28
Uncertain	20	17.24
Total	116	100
Integration of male and female		
Yes	16	13.79
No	100	78.45
Uncertain	9	7.76
Total	116	100
Satisfaction		
Yes	90	77.59
No	19	16.38
Uncertain	7	6.03
Total	116	100

Music performance by church musicians in secular entertainment venues is frowned upon by approximately 90% of the respondents. They believe the church musician's sole responsibility is to perform Church Music (corresponds to results in Table 10).

There is a belief that a degree of compromise emanates when church musicians perform at both church and secular venues. This decision reflects the aspirations of the church

musicians to attain professional musician status, some of whom use the church as an establishment to develop the necessary musical skills in order to gain access to performance opportunities that will provide them with a (professional) status. In this case, secular entertainment venues provide these musicians with professional status in the form of remuneration. This is a controversial topic amongst many of the church musicians, usually discussed outside the confines of church, as many of the church's leadership have a firm standpoint against musicians performing in the secular entertainment sectors.

4. CURRENT MUSIC TRENDS

The second research question investigates the current nature and status of music making and knowledge acquisition that exists amongst historically disadvantaged Indian Pentecostal church musicians in the Durban area.

Table 12 (see below) shows a distribution of the respondents' level of music expertise and level of music competence. As indicated in Table 12, the level of music expertise possessed by 43.96% of the respondents was 'good'. The second level of expertise (31.9%) was 'very good'. Approximately 17% was 'satisfactory'. The music expertise of 4.31% was 'excellent' and 2.59% of the respondents' expertise was regarded as 'weak'.

Table 12 Distribution of the level of expertise and the level of music competence

Variable	n	%
Expertise		
0 – Bad	0	0
1 – Weak	3	2.59
2 – Satisfactory	20	17.24
3 – Good	51	43.96
4 – Very good	37	31.9
5 – Excellent	5	4.31
Total	116	100
Music competence		
Formal qualification	7	6.03
Self-taught	65	56.04
Informal training	43	37.07
Other	1	.86
Total	116	100

When respondents indicated the level of music competence (Table 12), a greater part of the respondents (56.04%) indicated that they were self-taught (autodidactic approach to learning music is employed).

The second level of music competence (37.07%) was that of informal music. Only 6.03% of the respondents possessed formal qualifications. One respondent in the 'other' (0.86%) category described his/her music competence as 'church level'. This response provided insight on peer reviewing and the existence of an informal grading system within these church bands and the church community at large. In total, approximately 76% of the respondents regarded themselves as being between 'good' (44%) and 'very good' (31.9%) performers. This could be based on the misperception that the band members are the most accomplished musicians in the church. The rationale is that churches generally appoint the most accomplished musicians to perform in the church band, therefore the present band members must be the most accomplished musicians in the church.

More than half of the respondents were self-taught (56.04%), leaving 37.07% who had received informal training. In total, 93.11% of the respondents did not receive any form of formal instruction. This finding can be attributed to the misperceptions of these self-taught musicians. Firstly, most church musicians rank self-taught musicians higher than musicians with formal qualifications. The assumption is that musicians with good music reading skills are incompetent aural performers and that they generally prefer reading music notation to aural transcription when learning new music repertoire (Naidoo 2011). Finnegan (1989) refers to this assumption as 'mixed learning' which is a combination of skills (music literacy and aural transcription) gained from formal and informal learning. This also applies to musicians using learning methods from formal instruction to self-

learn a new instrument. Secondly, the church musicians are confident performers and assume that their level of performance is proportional to their tenure in the band.⁵¹

Church musicians perceive self-taught musicians to be more proficient players than schooled musicians. Musicians who have good transcribing skills and versatility are considered advanced players (Sigamoney 2009, Naidoo 2011). Although unschooled and ‘self-taught’ musicians had access to *ad hoc* lessons and musical interaction, they do not regard these interactions as formal lessons. Overall, the music status of these performers is regarded as ‘good, self-taught’ musicians. This self-evaluation is based on the musicians’ opinion and peer affirmation.

Table 13 (see overleaf) shows a distribution of the method utilised by the church band to learn repertoire and the length of time taken to learn new music repertoire. The aural (44.83%) approach to learning music was the dominant method in use, followed by the music being taught by a band member (24.14%). Approximately 22.4% of the respondents learned new music repertoire by using a combination of the approaches. The two least applied methods of learning was reading music scores (6.03%) and composing original music (2.59%).

A sub-section of the question on the method of learning required respondents to indicate the length of time they need to learn a piece of music. Table 13 indicated that 25% needed 0 to 30 minutes to learn a song, 34.48% of the respondents required 30 minutes to one hour to learn a song while approximately 19% required 1 to 2 hours. Above 11% required more than three hours to learn a new piece of music.

⁵¹ Green (2002: 66) refers to this as an ‘ideological syndrome’: popular musicians are hesitant to divulge early musical development as it has a negative effect on their performance image. A similar occurrence is present with church musicians.

Table 13 Learning method of a church band and length of time taken to learn new music repertoire

Variable	n	%
Method of learning		
Aurally	52	44.83
Reading scores	7	6.03
Music taught by band member	28	24.14
Composing own repertoire	3	2.59
Combination	26	22.41
Total	116	100
Length of time		
0–30mins	29	25
30mins–1 hour	40	34.48
1–2 hours	22	18.97
2–3 hours	12	10.34
More than 3 hours	13	11.21
Total	116	100

These results exhibit a time-consuming, predominantly aural approach used to learning new music repertoire. The aural approach refers to aural transcription and includes ‘peer-directed learning and group learning’ (Green 2002: 76). Developing aural skills and ‘playing covers are essential for musical development’ (Green 2002: 75). This form of learning requires an individual (the leader) to share his/her acquired musical knowledge with a group. In majority of the church bands, the leader demonstrated difficult passages of music to the other band members.

5. CHALLENGES

The respondents are highly committed, loyal and devoted to serving the church. Unfortunately, these attributes are hindered and frustrated by challenges that are endemic in a township with unfavourable socio-economic conditions. This is reflected in the musical challenges faced by the respondents.

A large percentage of the respondents could not afford to buy their own instruments (63.79%). More than half of the respondents (51.72%) did not have access to instruments

and 65.52% performed on borrowed instruments as in the case of the orchestral bands. Veeran (1999: 216) cites an example of band musicians making financial contributions to purchasing instruments needed for the band's instrumentation.

Work commitments (66.38%) contributed to the respondents' lack of practicing time. In addition, another challenge related to performing at church was the lack of transportation to and from the church venues (36.21%).

Table 14 (see below) shows that the major challenge (56.9%) hindering the progress of the respondents' music making was the inability to read or write music coupled with transcription time (31.9%). A smaller percentage (6.9%) of the respondents cited all the items as being challenges. Lack of access to recordings of the music were cited by 3.45% of the respondents and 0.86% admitted that music, as an art form, was too difficult. However, over and above this data, one respondent stated that the lack of functional instruments was also a deterring factor. The lack of music literacy could be attributed to the lack of resources as music tutor books were expensive and many of these musicians had limited financial resources.

Table 14 Challenges and tools to improve music-making

Variable	n	%
Challenges		
Unable to read or write music	66	56.9
Time taken to work out song	37	31.9
Music is too difficult	1	0.86
Do not know what it sounds like	4	3.45
All of the above	8	6.9
Total	116	100

6. CONCLUSION

The data presented in this chapter that deals with demographics suggests that a majority of the church bands comprised mainly Indian women who were approximately 31 years of age and possessed a matriculation certificate or diploma qualifications. However, a vast segment of the musicians, including women, indicated that they did not learn to read

music at school. The data also indicates that a large number of these musicians in the church bands learned to play the guitar by performing in a band and listened to contemporary Church Music.

Family and friends served as the musical inspiration for the church musicians (refer to table 5). Although the family musical background did not influence the church musician's decision to play music, the father and sometimes siblings did perform in the church band. Subsequently, the father also served as an informal music educator. His background in traditional Indian cultural practice enabled him to impart institutional knowledge, systematic knowledge and church performance procedures, to his family.

The data suggests that 50% of the musicians were employed on a full-time basis. It should be added that this was not within the music sector but rather in administration and general commerce. Approximately a quarter was self-employed. The employment status of the musicians posed challenges in terms of limited finances, work commitments, lack of transportation and musical instruments. These were the major factors that hindered practice time.

The majority of these churches had only one band that rehearsed regularly and the musicians were not remunerated for their services. The need for spiritual atonement and upliftment resulted in musicians refraining from requesting remuneration as it was seen as a form of payment for this service to God.

The church performance experience of majority of the respondents was limited to below 5 years. Mentorship periods spanned up to 10 years for self-taught musicians (50%), as they required several hours to learn new music repertoire. They rated their music expertise at the level of 'good' although approximately 45% used the aural approach to learn new music repertoire. Music illiteracy was a major challenge, which had direct impact on the learning time.

A vast majority of the individuals interviewed (between 20 and 30 years of age) was born during the apartheid era (1950-1994). The legacy of apartheid-style schooling impacted this group of respondents, as South Africa was still young in its democracy. Their claims,

suggesting subjection to discriminatory practices of the apartheid-based education system, are therefore valid.

The final part of the questionnaire will be discussed in the next chapter.

CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

1. SUMMARY OF FINDINGS

This study contributes to the limited volume of research that currently exists on Indian Pentecostal Church Music praxis in Durban. It provides primary data for generating hypotheses that are associated with church musicians who have been marginalised due to socio-economic factors as well as the education system.

The investigation into the Church Music praxis and current music trends amongst Indian Pentecostal Church musicians in Durban is the primary objective of this particular study. This was done by assessing the personal and background variables, the current nature and status of music making and knowledge acquisition, the current Church Music praxis and music trends amongst these musicians as well as performance skills and musical literacy.

This final chapter is organised into two sections: conclusions and recommendations. The first section provides information deduced from the analysis and interpretation of the data integrated that has been extrapolated from Chapter 4 together with both the informal structured and informal unstructured interviews. The final section of this chapter presents a discussion of the findings, the development of a music learning programme and makes provision for further research.

The findings are based on the results of the survey instrument administered to 118 Pentecostal church musicians in conjunction with the interview data acquired in both phases of data collection. The results thereof (116 respondents) show that a significant number of respondents (95.69%) stated that they would be more skilled musicians if they were offered the opportunity to learn to read music. Furthermore, 93.96% affirmed that having private instrumental lessons was imperative for their future music making. Formal music lessons based on a predetermined curriculum were the main tool requested by 64.65% of the respondents.

With reference to the possible solutions that would enhance music making, half of the respondents agreed that being able to read music would promote their music making and

a further 22.41% asserted that having access to a music pedagogue would significantly enhance their music development and making. A smaller percentage (10.34%) listed a combination of the items and 0.86% indicated that access to technology (recording equipment and backing tracks) would supplement their music engagement.

The analysis of respondents' recommendations in Table 15 (see below) to developing musicians were as follows: the greater part of the respondents (54.31%) indicated that music reading skills were essential to young, developing musicians. The second most recommended category (20.69%) emphasised the need for a music pedagogue, with 17.24% recommending joining a band. Only 7.76% recommended listening to different styles of music.

Table 15 Respondents' recommendations to developing musicians

Variable	n	%
Recommendations		
Learn to read music	63	54.31
Get a teaching pedagogue	24	20.69
Listen to different music styles	9	7.76
Join a band	20	17.24
Total	116	100

These respondents indicated that the elements highlighted earlier are vital in attaining a 'professional' musician status. Although the results (Table 15) provide strong evidence that music notation knowledge is beneficial, the learning methods should correspond to their self-learning and informal training background (Table 12). Improvement of their reading and writing skills and theoretical knowledge will make them aware of their performance deficiencies (Feichas 2010; Green 2002). The respondents' acknowledgement of the church band as a mechanism for learning music in this study concurs with Green's (2002) study, which states: group and peer-directed learning that takes place in bands is beneficial for knowledge acquisition and creativity (Green 2002, 78-83).

An analysis of long-term aspirations and expectations in Table 16 (see below) indicates that a large number of respondents (43.96%) aspire to acquiring professional musician status. Performing exclusively at church accounted for 25% of the respondents and studying music formally was approximately 14%. The balance of the results accounted for performing in a band that employed different styles of music. Ranking as a top priority was acquiring the status of a professional musician and exclusively performing at church. This notion of studying music formally was seen more as a long-term option.

Approximately 85% of the respondents responded favourably towards a need for a music literacy programme. It should be noted that 15.5% of the respondents were disinclined towards a music literacy programme.

Table 16 Long-term aspirations/expectations and the need for a music literacy programme

Variable	n	%
Long-term goal		
Continue performing at church exclusively	29	25
Acquire professional musician status	51	43.96
Perform different music styles	11	9.48
Perform in a band	9	7.76
Study music formally	16	13.79
Total	116	100
Music literacy programme		
Yes	98	84.5
No	18	15.5
Total	116	100

The results (see Chapter 4, Table 13) reveal that Indian church musicians favour the aural transcription approach to learning music over reading music notation. Furthermore, 15.5% are averse to a music literacy programme. These results correlate with Naidoo's (2011) claims in his interview, where he states that the church musicians value aural transcription abilities over and above reading abilities as they view a music literacy programme as being primarily a reading mechanism. Proficient reading abilities amongst these respondents yielded a sense of stigmatising of the performer by being overtly

technical and lacking aural skills. The aural transcription ability enables the performer to accurately capture the stylistic qualities and the feel of the music. Notions of an advanced church musician were rooted primarily on their aural abilities, with at times a disregard for technical prowess, music reading abilities and other instrumental techniques. A well-rounded instrumentalist who possesses technical skill is often labelled as being too 'classical' - a reference to musicians who study in the Western Classical music tradition. A survey by Feichas (2010) verifies that the listening skills of some classical musicians tend to be constricted to their repertoire and they lack aural skills and music theory knowledge due to their focus on instrumental technique. In the case of the Indian Pentecostal church, musicians need to be versatile in a variety of styles, such as Jazz, R'n'B, Funk and Pop. A few church musicians have recorded original material; this recorded material, however, is only performed at church concerts and other similar commercial events (Rungan 2009). One of the hallmarks at these events is the fact that original material seldom features as part of the standard Church Music repertoire. The repertoire performed shows an over reliance on the performing of cover versions and a reluctance to perform original material.

The Indian Pentecostal Church Music performance and repertoire remains rooted in the performance of Hymnals, Hillsong, Vineyard and Integrity Music (James 2007). The repertoire is re-arranged in secular styles of Jazz, R'n'B, Funk and popular music (Jackson 1999). It is transcribed and adapted for instrumentation specific to the Pentecostal church, for example, orchestral string parts in the original recordings are adapted for performance on keyboard. The performance of this multi-stylistic repertoire exposes these musicians as being technically challenged on their instruments, having deficient arranging and orchestration skills, and a lack of appropriate development of their musical skills. Interestingly, those musicians who are already engaged on the professional music scene, and double as church musicians possess a relatively high degree of musical skills. These advanced concepts are integrated into the mainstream church repertoire. This is evidence that advanced skills can be learned and developed, given time and engagement with other experts. It is suggested that these skills can be

integrated into a formal study music learning programme. Hopefully, by addressing these musically deficient skills, these Indian Pentecostal church musicians will be empowered to engage with other channels of creative expression. These would extend towards the advancement of music components such as instrumentation, orchestration, arranging, and extended harmonic applications.

2. CONCLUSIONS

The four research questions are listed as primary and secondary questions in this study. These are answered based on the development of thematic data rather than the chronological sequence indicated in Chapter 1. The reason underpinning the change in order are rooted in the way themes have been generated based according to the extrapolation of data. Although the thematic sequence has been maintained, these will be approached firstly by focusing on the secondary questions and thereafter the primary questions.

The first secondary question, *are Indian church musicians' performance skills and music literacy related to social environmental, personal and background variables*, is answered in Chapter 2 (2.2.2; 2.5) and Chapter 4 (Table 2; section 5). These chapters reveal that due to the Indian church musician's sub-economic background and financial difficulties, the relocation from the city centre to the designated townships resulted in the breakup of the close family network, closure of churches and loss of community cultural centres. This community had to re-establish social and family networks, churches and subsequently music communities. The latter were denied access to formalised music study due to lack of available literacy programmes, deficient school programmes and various other reasons mentioned in Chapter 2.3.2 and Chapter 4 (Table 4). The only opportunity for these musicians to perform and develop their music skills was at church. Given the strong religious commitment by these musicians, it can be assumed that they would have been reluctant to perform at secular venues (see Chapter 4, Table 9).

The second secondary question is: *Would an identification of the limitations and expected competencies required for a music literacy programme have meaningful outcomes?*

The limitations of learning music through aural transcription (see Chapter 4, Table 13), as identified by these church musicians, placed severe restrictions on their music-making abilities. These would be limiting factors in terms of their own creativity and development. Furthermore, these limitations are reliant on their listening abilities and preferences, thus they are oblivious to their lack of competence (unconscious incompetence). Exposure to and performing alongside other church bands (peer identification) in various areas of Durban will give them an indication of their level of musicianship and performance. Their general restricted movements and mechanisms, for example, listening to the same repertoire (see Chapter 4, Table 7) almost ensure that their music will remain under-developed due to the lack of performing technically challenging literature. Their deficiencies in music literacy will render some of the music complexities a challenge for their understanding. These include moving harmonic and melodic developmental tendencies away from a simple hymn melody or altering the rhythmic feel.

The Indian Pentecostal musicians' understanding of the advance of contemporary technology, which has reformed current church music practices, will also pose severe challenges due to the lack of knowledge. The integration of music sequencers, electronic keyboards and playing with backtracks and loops will hinder their performance practice. They will therefore be totally dependent on knowledge sharing through either the community or in a piecemeal fashion. The knowledge that has been acquired informally will invariably not be regarded as authentic because it is highly mediated, as compared to the conditions (content/syllabus) in a formal music learning programme. A formal music learning programme will significantly bridge the gap and empower these musicians by elevating them on a new learning path where they can progress and develop their musical skills.

The second primary research question is: *What is the current nature and status of music-making and knowledge acquisition amongst these Indian church musicians?*

Self-evaluation by these musicians (see Chapter 4, Table 12) reveals that they rate their music competence as ‘good’ and ‘very good’. These ratings suggest a level of confidence which can be ascribed to their use of an aural approach to learning music and their self-assessment mechanisms. This rating suggests that they place greater value in copying (imitating) a piece of music rather than engaging in the actual creative process. The aural approach is perceived as superior to the formally trained individual’s reading skills acquired at tertiary institutions due to heavy reliance on aural skill. This is a legacy of their indigenous aural music practices.⁵² They therefore place value on the aural approach rather than on reading music notation. Furthermore, aural transcription is viewed as a natural talent which cannot be taught as explained by Veeran (1999: 218). Learning new music through the process of listening and aural transcription also provides stylistic information and other nuances that are usually absent from the actual printed music score. The performance of a piece of music, utilising aural transcription, is directly linked to the competence rating of the musicians.

A majority of the self-taught musicians (see Chapter 4, Table 12, 13) is limited to utilising the aural transcription method to learn new music repertoire, instead of reading music notation. This inbuilt mechanism indicates that their aural abilities are more advanced in terms of transcription.

Their advanced aural transcription and listening skills are transferred to their music performances. Their ability to capture the essence and expressiveness of the music are evident in their acute awareness of the finer nuances, graces and subtleties that reside in the music. Their profound sense of aural abilities benefits them since music is an aural art form. Although time-consuming, due to their lack of music literacy, they are restricted to the process of listening and transcribing music instead of reading the music notation. Furthermore, being self-taught and using the aural approach to learning music will help

⁵² Vedic chants are taught using the oral tradition (learning by rote) in order to maintain the consistency of distinct nuances and dialect (Kreitman 1998).

bypass the expensive process of sourcing the music scores. Purchasing music scores poses added financial stress on this poverty stricken community.

Although aural transcription is a lengthy process (as indicated in Chapter 4, Table 13) it is the method preferred by the church musicians who have limited options to learning new music repertoire. This indicates that these musicians have found transcription to be a valuable tool in improving their musical abilities. The importance of this method is highlighted also in Green's (2002: 75) study.

The first and main research question is: *What are the current Church Music praxis and music trends amongst historically disadvantaged Indian church musicians in the Pentecostal church movement in Durban?*

The church musicians comprise a large number of guitarists with less than 5 years of public performance experience. These church musicians are regarded as amateur musicians who are musically inspired and encouraged by family and friends. They opt for the informal training approach of the church band (see Chapter 4, Table 9). One of the strengths of this type of music training is access to the mentoring system (see Chapter 4, Table 8). A mentor serves as a private tutor and teaches the developing musician instrumental techniques by demonstrating these on the instrument.

The following tendencies have emerged; church bands rehearsals are held once a week between 1-2 hours and band members are not remunerated for such rehearsals. The performances are on average twice a week and were primarily for church events, which is a consequence of musicians opting to perform predominantly in church.

The notion of praxis is a deep concept and extends beyond the simplistic assumption of playing out of an art form. It involves an integration of diverse aspects namely: cognitive, tactile and reflective. However, this combination does not only exist at a single level but also at a meta-level of understanding where these aspects interact, bringing together the theoretical, productive and practical understanding. Praxis points to a deeper multidimensional understanding and form of knowing. The 'thinking-in-action' (Elliot

1995:69) nature of learning (praxis) epitomises the Pentecostal church musicians' musicianship and understanding.

Supporting Bowman's (2005) theory on praxis being a higher form of learning, this study demonstrates that these Pentecostal church musicians utilise an advanced learning method, which manifests in their musicking (Small 1998) and music making. Elliot (1995) contends that praxis involves artistic music making and intelligent music listening which results in a complex multipartite form of musical understanding. Praxis (practical knowledge), a more advanced knowledge form (see chapter 2 – introduction), enables these musicians to act more creatively when engaging with music making and music listening. The church music praxis and music trends of these musicians (see chapter 4) implies that music learning takes place through immersion in the practice, multi-dimensional thinking linked to goals, and values of music making as a result of praxilism. Evidence to this effect is provided in chapter 4.

The Indian Pentecostal musicians' mode of learning Church Music involves the transcribing of Church Music repertoire from music recordings that exist either on CD, alternative digital (mp3) format storage or cassette. The bandleader then learns the arrangements, melodic, harmonic and rhythmic structures and re-arranges the music to suit the band instrumentation. These arrangements are taught in rote fashion (assisted by mentors) to the relevant band members, who will then go on to rehearse these parts at home. Such a method lacks critical awareness apart from the one corrective individual in the band (invariably the person who knows the song best or the band leader). Thus, the repertoire learning process lacks necessary corrective mechanisms that would facilitate an improved performance. Often, these musicians (the band leader or the one corrective individual) ranked among the best in the church congregation, are not the subjects of critical assessment. The misperception follows that they are 'very good' (see Chapter 4, Table 12). They are oblivious to their actual competence status and the need to improve their musicality. This restricts their musical development.

3. RECOMMENDATIONS

The three main problems experienced by the church musicians that emanate from this study are:

1. Inability to read music,
2. Lack of instruments, and
3. Transportation.

The church musicians display high levels of commitment, yet struggle financially. A significant proportion of their rehearsal time (up to 3 hours) is spent on learning Church Music repertoire. Their level of commitment to this genre is significant in that they are not remunerated for their performances. Results show that approximately 85% request a specific music learning programme that will empower them to read music and subsequently shorten the time spent learning music by rote. Basic music literacy skills will enable these musicians to save time and focus on learning new music repertoire or working on original music.

The challenge of a music literacy programme is something that needs to be addressed by post-secondary establishments. Time constraints and work commitments ought to be taken into account when designing a formal music literacy curriculum. Moreover, the self-motivated church musicians prefer the autodidactic⁵³ learning approach, which currently largely incorporates aural transcription and transcription. These musicians have developed a system of rehearsing new music repertoire (see Chapter 4, Table 6) by relying heavily on their aural skills. Although Veeran (1999: 218) mentions the aural transcription approach to learning music, one needs to keep in mind that this is a common music practice in non-western artistic music traditions of the world. The orchestral band has also served as training environment for developing musicians. This internship and

⁵³ In Veeran's study, the interviewee (Harry Arunachalam of the Bala Vinotha Orchestra) proudly proclaims that he is a 'self-taught musician' (Veeran 1996: 85).

apprenticeship training process is evident in Jazz and recently African music training (Nzewi 1999; Berliner 1994) and bears a close resemblance to the learning methods of church musicians in Durban. Therefore the approach to a music learning programme for such musicians must integrate their existing music learning methods in order to streamline and enhance their current learning methods.

A suitable music learning programme needs to be multi-faceted and not focus exclusively on music literacy but should include a combination of standard staff notation as well as ear training.⁵⁴ This programme will provide information on basic rhythmic figures and melodies. Stylistic accompaniments for the rhythm section, such as sample bass lines, drum patterns, guitar tablature and piano accompaniment ought to be included. Furthermore, Peters (2009) and Rungan (2009) suggest that the emphasis of such a music learning programme should be on the development of aural skills. The aural component and core curriculum needs to be designed in relation to the Church Music repertoire. Identification and differentiation between melodic, harmonic and rhythmic forms and the overall structure of a piece of music should be the primary outcome. A simple piano piece must be included to encourage non-chordal instrumentalists to learn a chordal instrument. This will be beneficial when learning new music repertoire and can enhance the structural (architecture) understanding of a song.

The difficulties of reading music notation and understanding music theory as highlighted in this study led to members of the sampled population mandating the researcher to formulate a basic music literacy tutor in order to address their particular musical needs. The researcher subsequently devised a music learning programme (see Appendix D) with the sole purpose of assisting these musicians. This programme however, still needs to be tested regarding its suitability for musicians in this context.

⁵⁴ Veeran states that 'Indian South African musicians generally learn songs by listening and memorising lyrics and patterns' (Veeran 1991: 234).

Initial data on the implementation of this music learning programme (identified in Appendix D) suggests that several musicians found it highly beneficial. It is the researcher's intention to expand this programme and to formally test it, evaluate its strengths, weaknesses and outcomes with a view to formulating an interim music learning programme. This could serve as a point of departure to address deficiencies of these and other musicians nationally with similar challenges. Such a music learning programme could be equivalent to a short learning course, targeting musicians with these specific needs. Seeing that 'the process of sharing content with persons in the context of their community or society' is defined as 'education' (Pazmino 1997: 7), a music curriculum will be aligned to these paradigms of content, persons and context. It will focus on specific content made available to participants under the guidance and supervision of a teacher (Pazmino 1997:7). The content can include learning aspects (cognitive, affective and behavioural) that will serve to enlighten learners. Cram and Saunders (1992: 23) describe curriculum as the interaction of content, process and action. Its dynamic interrogation of content (socially credible knowledge) interacting with process (social collaboration of students and teachers), and action (social behaviour consistent with content and process) can be articulated through the various significant channels of education.

The learning opportunities to achieve set goals for a specific community (curriculum) (Okech and Asiachi 1992) will be based on the knowledge, skills and values required by the learners. The teaching methodology will acknowledge the learning style of the intended community (Kärkkäinen 2012, Cram and Saunders 1992).

Schiro's (2008) 'Curriculum Theory' highlights four different curriculum ideologies: Social Efficiency, Scholar Academic, Learner Centered and Social Reconstruction ideology. The Learner Centered ideology is the most suitable curriculum ideology for an informal music curriculum as it focuses on the individual as the source of content. Learning within this ideology is an interaction with the prescribed environment that stimulates growth. This interaction results in self-expression and a transformation of cognitive structures to create new understanding.

Teaching in this context has three functions. Firstly, recognition of learner needs and interests takes place through observation and diagnosis to stimulate growth. Secondly, the creation of learning environments (physical, social, emotional and intellectual) is the responsibility of the teacher. Finally, teaching involves stimulating learner growth by intervening between learners and their learning environment. A teacher's role is to facilitate intervention between a learner and their environment, leading to growth as they learn (Schiro 2008). The curriculum will enable church musicians to access a formal music education programme at an institution of higher learning which could serve as an exit level qualification empowering them with the basic skills for survival in the music industry.

Few of the church musicians currently use a lyric sheet (Appendix E) to learn new music repertoire. It consists of lyrics, chord symbols and provides a skeletal form of the song. Although a lyric sheet saves transcription time, it does not include the melody as opposed to a lead sheet. The use of a lead sheet arrangement could prove more useful than the lyric sheet arrangement in this regard (see Appendix F). Although a lead sheet version is available, it does not include the introductions, syncopations and interlude sections. Information on harmonic rhythm and rhythm feel/syncopations is lacking. For this reason the researcher suggests the use of a detailed version of the lead sheet arrangement as used by jazz musicians (see Appendix G).

This study also found that these musicians lacked equipment and required transportation for performances and rehearsals at church venues. Given the historical tradition of a poor financial background of the people within the Pentecostal movement as evidenced by Chetty (2009) and Naidoo (2000), these musicians struggled to purchase equipment and transportation. There are several reasons for this challenge: one of which being they are from economically disadvantaged backgrounds and many of them do not aspire to be professional musicians. Accordingly, they are unwilling to invest a large part of their salary towards buying an instrument for music performance. The notion of music being viewed as a hobby or pastime is one of the delimiting factors in this regard. These musicians live in townships and face tremendous economic challenges, such as poor

roads, sub-standard amenities, lack of basic infrastructure and services. Their disposable income is limited and will thus impact on music tuition, which is seen as a luxury. Furthermore, they are unable to afford the high costs associated with owning personal transportation and are reliant on transportation from friends and family.

In order to overcome the lack of equipment, the researcher recommends that churches invest in purchasing equipment for the church musicians. Churches could appeal for donations of music instruments from wealthy church members, corporate enterprises, music stores and the community at large. These churches can utilise their position in society as non-profit organisations that are involved in community work to apply for financial assistance to government institutions and local businesses to sponsor instruments. An appeal could be made to well-established local or international churches to consider donating instruments, as identified by Devroop and Devroop (2011), in the case of the South African Music Outreach Project (SAMOP). This will be a novel way of investing in financially disadvantaged churches ascribing to the Christian ethos of charity.

Assistance with transportation could be addressed through churches subsidising the musicians in the form of providing compensation for travelling costs or hiring a taxi to provide transport. This compensation could also form part of a donation from transport companies. The church could strive to play a more active role by appealing for a donated vehicle from the automotive industry, arts funding organisations and the government. A relationship with an established local or international church could help in the procurement of a vehicle or sponsoring the transport costs. This will help eradicate the transport problem and provide an additional vehicle for other church activities. The longevity of these church musicians, the challenges posed by the current economic climate and the long distances that people have to travel is on the increase. This requires churches to get creative in sourcing income for these musicians and their needs if they want to ensure the survival of Church Music.

The musicians themselves are vitally important to sourcing a solution for the financial compensation and transportation difficulties. Fund raising in the form of musical concerts, performance at corporate functions, community events (weddings, parties), tutoring, sale of original music recordings can all contribute towards sourcing an income for the church band. This will also provide exposure, build their confidence and allow interaction with professional musicians who can constructively critique their performances.

3.1. Recommendations for Future Research

The findings of this study are significant for educators, musicologists and churches. For educators, an understanding of the nature of Church Music practice, church musicians' background, performance practice and music trends will provide awareness of the aspirations of these musicians. Insight into church musicians' informal learning practices will encourage a renewal of teaching methods and strategies relevant to this sector. Integrating formal and informal learning modes will be advantageous to students' learning processes. Feichas (2010) maintains that a tertiary education must enable students to 'develop both theoretical and intuitive knowledge, balancing aural and technical skills' (Feichas 2010: 55). Emphasis on aural development and improvisational skills will encourage natural development of technical skill. Inculcating informal learning practices in formal contexts gives more independence to the learner which requires a paradigm shift in the role of the teacher. Knowledge dissemination is no longer controlled by the teacher but facilitates the non-linear acquisition of information and skills.

A Church Music performance practice curriculum will add value to formal music education. Further investigation into the practice routines of church musicians will prove invaluable for informal music education. As formal and informal practices are symbiotic, the informal learning practices of listening and transcribing material should be emphasised and encouraged in formal learning.

Formal education is inaccessible to the majority of township-based church musicians and the condition of the Indian church musician is hardly unique within the South African

context. Other historically disadvantaged groups are faced with similar such challenges. Tertiary institutions ought to develop community music learning programmes that include use of video streaming, internet-based communication and audio-visual tools. Engagement with formal music institutions and listening to other musicians will provide these musicians with a peer evaluation of their music abilities. These community music learning programmes can serve as feeder programmes for tertiary music learning programmes that are currently challenged in terms of their student enrollment numbers for historically disadvantaged learners.

Carrying out a similar survey instrument to other mainline church groups and ethnic communities, for example, Anglican, Methodist and Baptist movements, would add greater depth to this study. Other groups include the Black-African Pentecostal churches in Umlazi (a township similar to Chatsworth but created to accommodate Black-African South Africans).

The respondents' artistic output indicates perseverance, self-motivation and productivity. The entrepreneurial and marketing skills are recognised in their CD launches and in the use of internet services, television and related portals. Popular Gospel contemporary artists such as Natalie Rungan, Martin Sigamoney and Shaun Pillay are popular brands that perform original material locally and internationally. The reduced cost of digital recording equipment has seen a proliferation of music studios owned by Indian church musicians who are responsible for recording and producing local artists (Devroop 2010, Royeppen 2009). Additional studies on the acquisition of professional musician status will provide information that will have an impact on job creation within the church environment.

Pentecostal churches have also embraced the global technological upsurge as a marketing and promotional tool, as indicated by James (2007). Whilst the Methodist church makes use of high-end technology presentations for sermons and song lyrics on basic projection tools (Smith 2005), Pentecostal churches (for instance, Durban Christian Centre) look like 'Business class air travel' (James 2007: 193). The Thunderdome (youth facility) and

Dome (main church) facilities boast the latest sound and lighting equipment in the form of light-emitting diode (LED) displays for the use of adverts and presentations and wireless technology. Many churches make use of pre-recorded loops and backing tracks. In some instances, in-ear monitoring and on-site live recording facilities are available.

The church, as a community organisation, is recognised as an informal context that contributes to learning (Vadeboncoer 2006). One of the ways to assist in alleviating the unemployment in the youth of our country is to use the church as a vehicle. The church is a place where they could learn music, religious education, values, morals, and ethics as a way of empowering society.⁵⁵ The practice within the Pentecostal churches was not one that actually encouraged reading music notation, but performing with divine intervention. Knowledge of basic music theory will prove invaluable. It will encourage self-employment (musicians could earn an income from teaching music on a private basis and gain admission to formal music education), learning new music repertoire and improve overall music performance.

Music literacy tuition can also form part of community volunteer work. Although volunteer work is not necessarily recognised as a platform for educational learning, studies (Mündel, Schugurensky 2008) show that it promotes informal learning and social movement learning.⁵⁶ Volunteer work together with informal learning encourages social, ecological and economic sustainability in communities (Duguid, Mündel and Schugurensky 2007). Besides developing knowledge regarding community sustainability, the interaction and social dynamics will foster a holistic view; appreciate diversity and nurture democracy within the community. Cultural knowledge and proficiency will

⁵⁵ Durban Christian Centre (DCC) opened a music academy located on the church premises in 1999. It offered courses ranging from instrumental music and music theory to sound engineering technology. It was soon closed due to financial constraints.

⁵⁶ Social movement learning refers to 'learning by society at large of issues raised by social movements and learning by members of a movement' (Duguid, Mündel, and Schugurensky 2007).

stimulate multicultural dialogue within the community to positively influence the cultural landscape (Cain 2012). Multicultural dialogue can inform formal learning strategies by encouraging cultural learning methods.

In addition, music literacy skills will balance the learning methods and encourage musicians to compose original music as in the case of churches in Dar es Salaam (Sanga 2006: 254). The original material that reflects indigenous, ethnic roots either in the instrumentation or melodic, harmonic and rhythmic domain should be encouraged. Implementation of the researcher's music learning programme in the church and documenting its findings could provide invaluable information on the feasibility of a music literacy programme.

Due to the lack of finances and cost saving mechanisms, churches seldom invest in purchasing music arrangements. Reading printed music scores has administrative implications, such as copyright concerns. In order to make it more affordable, some of the more financially astute churches would rather opt to employ a musician to learn new music repertoire and teach it to the band members aurally. Churches should provide financial assistance for this musician's formal music literacy training in order for him/her to train the band members. This will stimulate succession planning and facilitate the availability of more than one music director at any given time.

The controversial topic of remuneration (see Chapter 4, Table 6), showed blurred lines of communication between the musicians and church leadership. Although musicians did not receive payment for their performance, many would welcome remuneration. Musicians did not want to approach the church leadership on the matter for fear of intimidation and victimisation or perhaps being labelled materialistic. Furthermore, church leaders prefer band members with professional musician status to perform at church. The musical interaction between the professional musician and band members is beneficial in improving the music performance (see Chapter 4, Table 16). This has a positive effect on attracting more people to the church, which in turn directly influences

the income received. Exclusivity rights are imposed on these musicians without contracts, etc.

Further study on the aspect of remuneration will be valuable and assist advanced musicians in gaining professional status within the church band without having to compromise their religious beliefs. Many amateur band members who view Church Music performance as a social responsibility express contrary views. They view payment as a form of disloyalty and non-spiritual (earthly) behaviour. These views generally change after the musician has gained professional status. A large segment of the Church leadership did not recognise music performance as an occupation but regarded it as a duty and service to God through the church. Informal interviews with these musicians reveal that many professional musicians would perform solely in church if they were remunerated for their services.

Research into the Indian Pentecostal Church Music performance practice will provide insights into musical techniques specific to this unique style of music. The repertoire, song forms, music styles and instrumentation can be interrogated to provide empirical research to support and initiate discourse on this topic. Seeing that this research straddles broad interdisciplinary backgrounds (anthropology, sociology, education) it lends itself to interpretation using various research inquiries. Different research approaches (narrative, phenomenology, grounded theory, ethnography, case study) will provide a broad spectrum of empirical information on this topic. Narrative inquiry, which features biography, autoethnography, life history and oral history, will prove invaluable to this body of research in providing portraits of individuals' histories (personal experiences, culture and historical contexts) and chronologically arrange these events within society. In addition, feminist interpretations will provide much needed research on the role of women within the Indian community (Nadar 2004; Meer 1972).

Phenomenological inquiry will describe the common or shared lived experiences of the participants 'in order to develop practices or policies' (Cresswell 2013: 81). Textural and structural descriptions will help compile a composite description of the Indian

Pentecostal church musicians. These descriptions and narratives can be utilised to generate a theory (grounded theory), which will explain a practice or propose a framework for further research. The behaviour and language of this culture-sharing group can be interpreted using ethnographic research (Creswell 2013). Political and social commitment to the empowerment of these participants can be dealt with using participatory research and action research. Participant observation will provide in-depth descriptive case studies and influence sociological theories as well as human-interpretive traditions (Mouton 2009). The combination of participant observation together with the realist and critical ethnographic approach, within the context of this group, will provide a holistic description of how this culture-sharing group works. An in-depth understanding of this group or exploring a problem using this specific group as the sample, involves case study research. The holistic and embedded analysis of data collected will provide a detailed description of the Indian Pentecostal Church musicians (Creswell 2013).

Ethnographic research can be conducted on similar communities, cultures and countries using comparative, cross-cultural and cross-national research approaches. Implementation of a music literacy programme, as an intervention programme or empowerment mechanism, can be documented and tested using evaluative research i.e. implementation (process) evaluation (Mouton 2009).

‘Pentecostalism is the fastest growing movement’ (Francis 2008: 22) which is perceived as trendy, emphasising financial prosperity (Martin 2008) and is achieving mega-church status. The Pentecostal church community needs to focus on all facets of church growth, not only financial prosperity (Garner 2000), and also recognise its social responsibility as an informal music institution for musical development, empowerment and upliftment.

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APPENDICES

APPENDIX A INFORMAL STRUCTURED INTERVIEW QUESTIONS

Background

Where were you born?

What is your age?

Do you live with your parents?

Where did your parents live?

Are any of them musicians?

What type of music do they play?

What were your parents' vocations?

Where do you live presently?

What faith/religion do you follow?

What denomination do you belong to?

Musical background

How did you learn to play your instrument?

When did you study?

With whom did you study?

Did you study music at school?

What instrument did you choose to learn to play?

Are any of your family members involved in music?

Music education

What type of school did you attend?

Where was your school situated?

What type of music did you learn?

What instrument did you learn to play at school?

Was there any relationship between your school and church?

Tertiary education

Did you study music at tertiary level?

At which institution did you study music?

Why did you choose that institution?

Who funded your studies?

What type of music did you study?

Did it influence your music making?

Music at church

What type of church did you attend?

How large was the congregation?

Where is the church located?

Who were the mentors at church?

What type of music were they listening to at home/church?

What style of music was played at the church?

Describe the repertoire?

Who/what decided the repertoire?

How was music making taking place in the church?

Did the church have a band?

Instrumentation

What was the instrumentation?

Did the church provide the instruments?

Music making at church

How many members were in the band?

What was their musical background?

Was there a bandleader?

Were they paid?

Describe the rehearsal?

Who controlled the rehearsal?

What was the duration of the rehearsal?

How did they learn repertoire?

What criteria were used to appoint the leader?

What was his/her musical background?

Did the band perform at other functions other than the church service?

What repertoire was being used at these functions?

How did the community react to the music at these functions?

How were they remunerated?

Who collected the payment?

How much were they paid?

Were substitute musicians used?

Where there any music literacy programmes offered at church?

Do you think a music learning programme will benefit these musicians?

What musical knowledge should one possess to play in a church band?

APPENDIX B INFORMATION LETTER

Dear Music Director

I am a doctoral student at UNISA, Department of Art History, Visual Arts and Musicology. As part of my doctoral study, I am conducting a survey on the musical background, church music praxis, current music trends and challenges of Indian Pentecostal Church musicians. The results of the survey will assist in establishing a need for a music learning programme for church musicians. The title of my dissertation is 'Pentecostal Church Music Praxis: Indians in the Durban region 1994-2011.'

I need your assistance in administering the attached survey, which will take approximately 15 minutes. As with surveys, your cooperation is voluntary and you have the right to withdraw or not wish to participate at any given time. However, the viability of this study relies on obtaining as many samples as possible. Your participation will lend valuable insight to the performance traditions and help understand how music making takes place in the church community.

All answers that you provide will be treated confidentially and viewed only by the researcher and dissertation committee. The answers will be added to the responses of other students and analysed as a collection. The information analysed from this survey will not form part of other studies.

The research committee comprising of Prof. C. Devroop; Mr. G.T. King and the external expert Prof. K. Devroop approved this survey.

For further information or questions regarding the study, feel free to contact Roland Moses, details provided below.



Roland Moses
79 Sumatra
Midrand
Gauteng
1686
(012) 3826604
Email: mosesrh@tut.ac.za

APPENDIX C SURVEY INSTRUMENT

SURVEY INSTRUMENT

This survey is a series of questions aimed at understanding the background and learning methods of Pentecostal church musicians in Durban. Your participation will contribute to this end. The survey is designed to obtain information on yourself, your background and your expectations for the future. There are no right or wrong answers so please try to answer all the questions to the best of your ability. If you are uncertain about an answer, give it your best guess. All the answers will be kept strictly confidential.

Place a cross (x) in the box which applies to you

SECTION 1: DEMOGRAPHICS

Age in years ____yrs

Gender ____male____female

Ethnicity (**check one**)

- White
- African
- Indian
- Coloured
- Other, please specify_____

Employment status (**check one**)

- Permanently employed
- Part time employed
- Unemployed
- Self employed
- Student

What is your occupation? (**check one**)

- medical
- administrative
- commerce
- education
- governmental
- self-employed

Please indicate your educational background (**check one**)

- Primary School
- High School
- Completed matric
- Some tertiary training but no degree
- Diploma
- Bachelors degree
- Honours degree
- Masters degree
- Doctoral degree
- Other, please specify_____

Did you learn to read music at school? (learn to read, theory, practical, notation, music appreciation) **(Check one)**

- Yes
- No

If yes, for how many years:

- 0-3 years
- 3-6 years
- 6-9 years
- 9-12 years

Did you take private music instruction on your instrument? **(Check one)**

- Yes
- No

Did you learn to play your instrument on your own: **(Check one)**

- From community musicians
- Playing in a band
- From your parents

Does anyone in your family: **(Check one)**

Play music at home?

- Yes
If yes, state who _____
- No

Play music in a band/combo?

- Yes
If yes, state who _____
- No

Teach music?

- Yes
If yes, state who _____
- No

Do you play in a church band? **(Check one)**

- Yes
- No

Describe the band :

Number of members **(Check one)**

- 1
- 2
- 3
- 4
- 5
- 5 or more

How many bands do you have at church? **(Check one)**

- none
- 1
- 2
- 3
- More than 4

How often does the band rehearse? **(Check one)**

- Once a week
- Twice a week
- Three times a week
- Four times a week

- Never

What is the duration of each rehearsal? **(Check one)**

- Less than 1 hour
- 1 hour
- 1-2 hours
- 2-3 hours
- More than 3 hours

Are you remunerated? **(Check one)**

- No
- Yes

SECTION 2: CHURCH MUSIC PRAXIS

What type of music do you listen to at home? **(Check one)**

- Religious music (As in traditional hymns)
- Commercial popular music
- Contemporary church gospel music
- Jazz, Rhythm and Blues
- Indian music
- Classical music
- Combination of styles

What instrument do you play? **(Check one)**

- Piano/keyboard/electric organ
- Guitar
- Bass guitar
- Drums/percussion
- Vocal
- Brass: Trumpet, Trombone
- Woodwind: Saxophone
- Other_____

How long have you been playing this instrument? **(Check one)**

- 0-5 years
- 5-10 years
- 10-15 years
- 15-20 years

What made you choose that particular instrument? **(Check one)**

- Personal interest
- Peer pressure
- Family influence
- at school
- No choice, explain_____

What inspired you to play music in church? **(Check one)**

- Parents
- Relative
- Teacher
- Friends
- Other, please specify_____

How long has your musical inspiration (mentor) been in church? **(Check one)**

- 0-5 years
- 5-10 years
- 10-15 years

- 15-20 years

How do you learn music? **(Check one)**

- Private instruction
- Aural transcription
- Self-taught
- Public schooling
- Community music making

How long does it take you to learn this music? **(Check one)**

- Few minutes
- Several minutes
- Several hours
- Few days

How do you see the role of your music in the context of the church service? **(Check one)**

- Entertainment
- Spiritual upliftment
- Purely accompaniment for congregation
- Therapeutic
- Other, please specify _____

How often does your band perform in church? **(Check one)**

- Not at all
- Once a week
- Twice a week
- Thrice a week
- Four times a week

What sort of events do you perform for in church? **(Check one)**

- Church services
- Church occasions, weddings, funerals
- Community social events (fundraisers, festivals)
- Other, please specify _____

What in your opinion is the primary purpose of music at church? **(Check one)**

- Serve God and the congregation
- Personal gratification
- Providing community service
- Remuneration/payment
- Combination, please specify _____

Some musicians object to playing in church and playing in nightclubs. Are you: **(Check one)**

- Committed to playing strictly in church
- Playing in church and nightclubs

Do you think church musicians have a problem playing in clubs on a Saturday night and playing in church on Sunday? **(Check one)**

- Yes
- No
- Uncertain

Do you think church musicians experience a problem integrating males and females in the band? **(Check one)**

- Yes
- No
- uncertain

Are you happy playing in this band or would you like to play in another band? **(Check one)**

- Yes
- No
- Uncertain

Some musicians object to playing in church and playing in other non-religious venues. Are you: **(Check one)**

- Committed to playing strictly in church
- Playing in church and other venues
- Playing in dance bands
- Other, please specify _____

SECTION 3: CURRENT MUSIC TRENDS

How good are you? **(Circle one)**

0 1 2 3 4 5
Bad weak satisfactory good very good excellent

What is your level of music competence (i.e. do you have any one of the following?) **(Check one)**

- Formal qualification (music certificate, diploma, degree)
- Self-taught (did you tutor yourself)
- Informal music education (community music school, private teacher)
- Other, Please explain _____

How does your band learn new repertoire/songs? **(Check one)**

- Aurally (listening to a recording and learning from the recording)
- Reading from music scores
- Music imparted from a member of the band (one or musicians teaches this to the rest of the group)
- Composing own repertoire (hymns, choruses)
- Combination of the above, please specify _____

How long does it take you to learn a new song? **(Check one)**

- 0-30 mins
- 30 mins – 1 hour
- 1 hour- 2 hours
- 2 hours – 3 hours
- More than 3 hours

SECTION 4: CHALLENGES/PROBLEMS

Are you able to afford purchasing an instrument? **(Check one)**

- Yes
- No

Can you afford to purchase music (sheet music, CD's, DVD's)? **(Check one)**

- Yes
- No

Do you play on your own instrument? **(Check one)**

- Yes
- No

Do you use borrowed instruments? **(Check one)**

- Yes
- No

What are some of the problems you experience playing at church?
(Check one)

- People do not show up for rehearsals
- Show up unprepared
- Transport
- Not all musicians are at the same level
- Finding a suitable time for everyone to rehearse

What challenges do you experience when trying to learn music?

(Check one)

- Family commitments
- Work commitments
- Social commitments

What are the biggest challenges you face in your music making? **(Check one)**

- Can't read or write music
- Time to work out the song
- Music is too hard for me
- Don't know what it sounds like
- All of the above

SECTION 5: RECOMMENDATIONS

Do you think reading music would make you a more capable musician? **(Check one)**

- Yes
- No
- Uncertain

Do you think taking private music lessons (music pedagogue) would make you a more capable musician? **(Check one)**

- Yes
- No
- Uncertain

How would your music making at church become easier? **(Check one)**

- Being able to read and write music
- Taking private music lessons
- Access to technology, recorder etc.
- Having a tutor
- Other, please specify _____

What is your long term goal in being a church musician? **(Check one)**

- Continue doing what you are doing
- Aspire to become a professional musician
- Play other styles
- Play in a band
- Study music

What would you recommend to younger musicians just starting out?

(Check one)

- Learn to read music
- Get a tutor to teach them
- Listen to many different styles of music
- Join a band
- Don't join a band or play music at all

Do you think having a music literacy programme will help you to become a better musician? **(Check one)**

- Yes
- No

THANK YOU !

APPENDIX D MUSIC LEARNING PROGRAMME

COURSE OUTLINE

Sound

Pitch
Dynamics
Tone Colour

Music Theory

Basic Rhythm and Tempo

Time Values
Time Signatures
Tempo

Introduction to Pitch

Pitch Names and Notation
The Major scale
Key Signatures
Enharmonics

Ear Training

Listening skills
Identifying different meters

Eurhythmics

Basic Piano Skills

Lesson One

Ensemble Performance

Audio visual examples of:
Vocal Arrangements
Instrumental Arrangements
Instrumental performance techniques
Tone, Texture, Expression, Articulation, Dynamics
Improvisation, Transitions

Glossary

Sound

Pleasant and unpleasant
Vibrations
Communicative tool
Sound painting
John Cage – 4'33

Properties of Sound

1. Pitch

Pitch refers to the 'highness or lowness that we hear in a sound' (Kamien 1998: 2). A vibration creates it; the pitch is determined by the frequency of the vibration.

2. Tone

Tone refers to a pitch that has a specific frequency. For example a concert A note = 440Hz.

3. Dynamics

These word directions refer to the loudness and softness of a piece of music. The most common dynamic markings (abbreviations) are:

p - *piano* (soft)

mp - *mezzo piano* (medium soft)

pp - *pianissimo* (very soft)

f - *forte* (loud)

mf - *mezzo forte* (medium loud)

f - *fortissimo* (very loud)

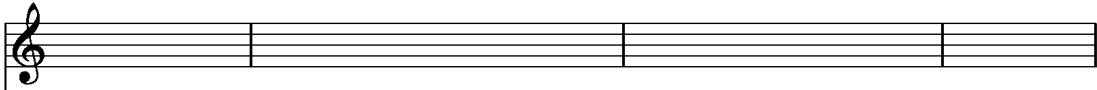
cres - *crecendo* (getting louder)


dec - *decrecendo* (getting softer)

4. Tone Colour (Timbre)

Tone colour refers to the characteristic sound of that particular instrument.

TIME VALUES



semibreve 
(whole note)

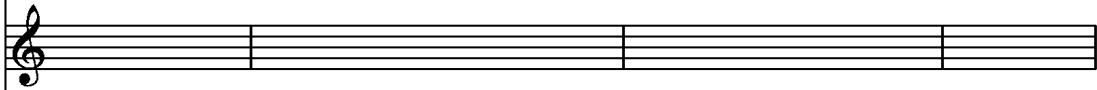
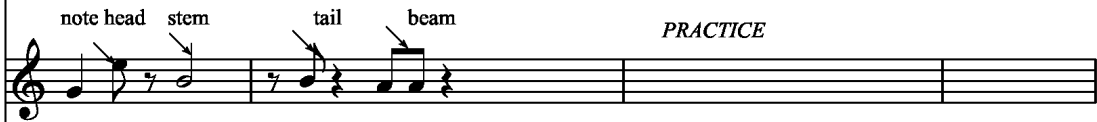
minim  
(half note)

crotchet    
(quarter note)

quaver       
(eighth note)

semiquaver         
(sixteenth note)

RESTS



TEMPO

M.M. ♩ = 60
(Maelzel's metronome)

Musical score for the first system, 3/4 time signature. The piece consists of four measures. The first measure has a whole note in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The piece ends with a double bar line.

Musical score for the second system, 3/4 time signature. The piece consists of four measures. The first measure has a whole note in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The piece ends with a double bar line.

Musical score for the third system, 3/4 time signature. The piece consists of four measures. The first measure has a whole note in the right hand and a half note in the left hand. The second measure has a half note in the right hand and a quarter note in the left hand. The third measure has a quarter note in the right hand and a quarter note in the left hand. The fourth measure has a quarter note in the right hand and a quarter note in the left hand. The piece ends with a double bar line.

PITCH NAMES



STAVE/
STAFF

C D E F G A B C D E F G A B C

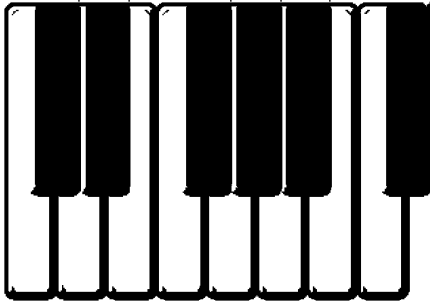
middle C

F G A B C D E F G A B C D E F G A

↑
MIDDLE
C

ENHARMONICS

C sharp	D sharp
C #	D #
or D flat	or E flat
D \flat	E \flat
↓	↓

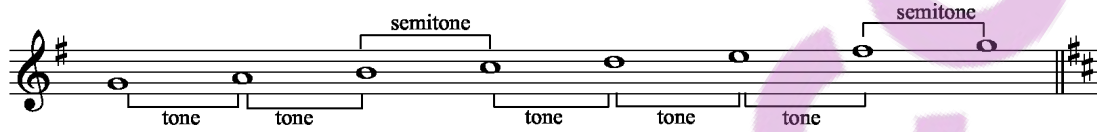


- Enharmonic - two notes having the same sound but different names (fig.6,7).
- Interval - the distance between two adjacent notes.
- Sharp (#) - higher in pitch, the note to the right (fig.1).
- Flat (b) - lower in pitch , the note to the left (fig.2).
- Natural (n) - restores note to the original pitch by deactivating the key signature (fig.3).
- Semitone - half tone, the smallest distance between two notes (fig.4).
- Tone - whole tone, consists of two semitones (fig.5).



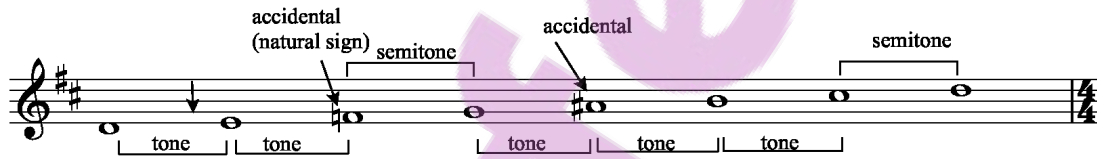
KEY SIGNATURES

KEY SIGNATURE - helps establish the tonal center , minimises the use of accidentals in a piece of music.



ACCIDENTAL - cancels a sharp or flat without altering the key signature.

NATURAL - restores note to original pitch by deactivating the key signature.



MAJOR SCALES

ascending

1 2 3 4 5 6 7 8

This diagram shows an ascending major scale on a single treble clef staff. The notes are represented by whole notes on the lines and spaces of the staff, labeled with fingerings 1 through 8 from left to right.

descending

8 7 6 5 4 3 2 1

This diagram shows a descending major scale on a single treble clef staff. The notes are represented by whole notes on the lines and spaces of the staff, labeled with fingerings 8 through 1 from left to right.

tone tone semitone tone tone tone semitone

tone tone semitone tone tone tone semitone

This section contains two musical staves illustrating the interval patterns of a major scale. The top staff shows the standard major scale pattern: two tones (T), a semitone (S), and three tones (T). The bottom staff shows the same pattern for a major scale with a sharp (e.g., D major), where the final interval between the 7th and 8th notes is a semitone.

BRITTEN, THE YOUNG PERSON'S GUIDE TO THE ORCHESTRA

Adapted from Kamien R. 1984. 'Music. An Appreciation'. McGraw Hill: USA

Piccolo, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, bass drum, snare drum, cymbals, tambourine, triangle, Chinese block, xylophone, castanets, gong, whip, 1st violins, violas, cellos, double basses

(Duration, 16:28)

THEME

- 0:00 a. Full orchestra enters
- 0:23 b. Woodwind section plays
- 0:45 c. Brass section starts
- 1:04 d. String section begins playing
- 1:21 e. Percussion section enters
- 1:37 f. Full Orchestra playing

WOODWINDS

- 1:56 variation 1 : flutes and piccolo entry
- 2:28 variation 2 : Oboes enter
- 3:32 variation 3 : Clarinets enter
- 4:08 variation 4 : Bassoons enter

STRINGS

- 5:01 variation 5 : Violins enter
- 5:37 variation 6 : Violas enter
- 6:36 variation 7 : Cellos enter
- 7:53 variation 8 : Double basses play
- 8:52 variation 9 : Harp joins

BRASSES

- 9:40 variation 10 : French horns
- 10:24 variation 11 : Trumpets
- 10:58 variation 12 : Trombones and tuba

PERCUSSION

- 11:56 variation 13 : a. Kettledrums); bass drum and cymbals
- 12:23 b. Tambourine and triangle; snare drum and Chinese block
- 12:44 c. Xylophone enters
- 12:54 d. Castanets and gong enter
- 13:04 e. Whip introduced
- 13:12 f. Entire percussion section with xylophone and triangle

CONCLUDING
SECTION

- 13:43 a. Solo piccolo, new tune alternating
flutes, oboes, clarinets, bassoons, crescendo
- 14:24 b. Tune alternating 1st violins, p; 2nd violins,
Violas, cellos, double basses, woodwinds join,
Crescendo; quick decrescendo introduction of
- 14:55 c. Harp, up-tempo tune, strings and woodwinds
- 15:06 d. Spirited tune played by French horns, ff, trumpets,
Trombones and tuba, with orchestral accompaniment
- 15:29 e. Percussion, f, with orchestra, p, crescendo to
- 15:38 f. Brasses, ff, together
woodwinds and strings. Full orchestra, percussion
sustained ending chord, fff

LISTENING EXERCISES

Identify the following elements:

Example:

Time Signature	4/4
Major or Minor	minor
Tempo	slow, medium, fast
Instrumentation	piano, guitar, drums
Style	rock
Form	verse/chorus/instrumental/chorus

1.

Time Signature
Major or Minor
Tempo
Instrumentation
Style
Form

2.

Time Signature
Major or Minor
Tempo
Instrumentation
Style
Form

3.

Time Signature
Major or Minor
Tempo
Instrumentation
Style
Form

4.

Time Signature
Major or Minor
Tempo
Instrumentation
Style
Form

EURHYTHMICS

'Eurhythmics' was developed by Emile Jacques-Dalcroze (1865-1950) to enable musicians to physically internalise musical concepts. It comprises of methods used to stimulate and develop a rhythmic sense through movement (kinaesthesia).

1. 

2. 

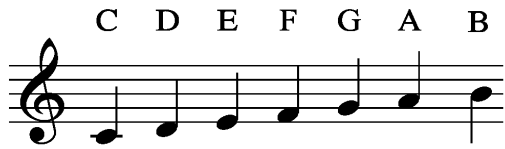
3. 

4. 

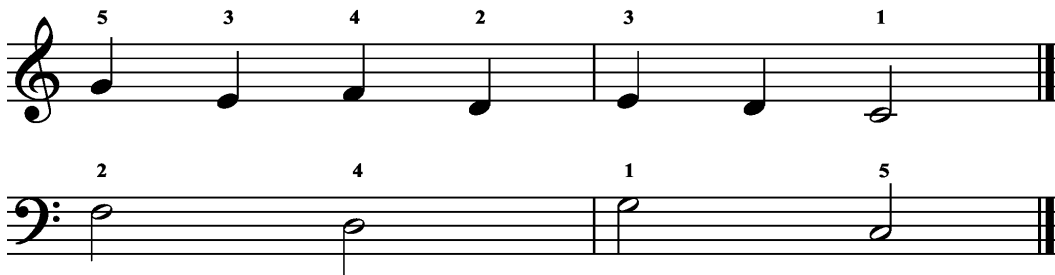
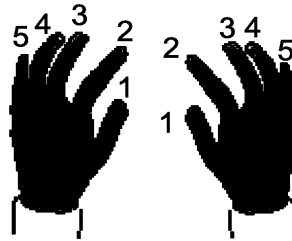
5. 

6. 

LESSON ONE



Middle C



ENSEMBLE PERFORMANCE

Vocal Arrangements

Smith, Gilreath. 2008. *Michael W. Smith. A New Hallelujah*. 88 min. Sony Music Entertainment. DVD.

Haggerty, Patillo. 2007. *WOW Gospel 2007*. 53 min. Sarepta Music Distribution. DVD.

Houghton, Cruse-Ratcliff. 2002. *Lakewood Live. We Speak to Nations*. 107 min. Integrity Music. DVD.

Zschech, Houston, Crawford. 2006. *Mighty to Save*. 89 min. Hillsong Music. DVD.

Munizzi. 2006. *Martha Munizzi. No Limits Live*. 120 min. Integrity Music. DVD.

Gilreath, Stewart. 2001. *Cece Winans Live in the Throne Room*. 90 mins. Sony Music. DVD.

Instrumental Arrangements

Coleman, Moen. 1994. *God is Able*. 126 min. Integrity Music. DVD.

Coleman, Moen. 1996. *God Can!* 74 min. Integrity music. DVD.

Houghton, Moen. 2006. *Israel & New Breed. Alive in South Africa*. 123 min. Integrity Music. DVD.

Houston, Crawford, Morgan. 2008. *This is Our God*. 94 min. Integrity Music. DVD.

Sting. 2001. *Sting...all this time*. 73 min. Universal Music. DVD.

Smith. 2004. *Phil Collins. Finally... the First Farewell Tour*. 224 min. Warner Music Group. DVD.

Instrumental performance techniques

Ebine. 1994. *An Evening of Fourplay Volume 1&2*. 120 min. Eagle Rock Entertainment. DVD.

Evered. 2003. *One Night with Blue Note*. 171 min. Macrovision. DVD.

Small. 2003. *Sade Lovers Live*. 116 min. Sony Music. DVD.

Metheny. 2003. *Pat Metheny Group. Speaking of Now Live*. 135 min. Eagle Rock Entertainment. DVD.

Tone, Texture, Expression, Articulation, Dynamics

Gabour. 2002. *Norah Jones. Live in New Orleans*. 67 min. Macrovision. DVD

Metheny. 1998. *Pat Metheny Group. Imaginary Day Live*. 93 min. Eagle Rock Entertainment. DVD.

Jacobek. 2004. *The Corrs live in London*. 129 min. Warner Music. DVD.

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Glossary

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Bass clef – symbol on the staff indicating relatively low pitch ranges.

Brass instrument – instrument made of brass or silver, whose sound is produced by the vibrations of the player's lips as he or she blows into a cup- or funnel-shaped mouthpiece. The vibrations are amplified and coloured in a tube that is flared at the end.

Crescendo - getting louder.

Diminuendo - getting quieter.

Dynamics – degrees of loudness or softness in music.

Flat sign – symbol that notates a pitch one half step lower than the pitch it would otherwise be indicated.

Half step (semitone) – the smallest unit of interval measurement. There are twelve half-steps in an octave.

Interval – 'distance' in pitch between any two notes.

Key signature – sharps or flat signs immediately following the clef sign at the beginning of a piece of music, indicating the key in which the music is to be played.

Natural sign – symbol used in notation of pitch to cancel a previous sharp or flat sign

Percussion instrument – instrument of definite or indefinite pitch whose sound is produced by striking by hand, or a stick or hammer, or by shaking or rubbing.

Pitch – relative highness or lowness of sound.

Tempo – basic pace of the music.

Time signatures – two numbers, one above the other, appearing at the beginning of the staff or the start of a piece, indicate the meter of the piece.

Tone – sound that has definite pitch, or frequency.

Tone colour – quality of sound characteristic to that particular instrument.

Treble clef – notation of a staff to indicate relatively high pitch ranges.

Staff – in musical notation, a set of five horizontal lines between or on which notes are positioned.

Scale – series of pitches arranged in order from low to high or high to low.

Sharp sign – symbol that notates a pitch one half step higher than the pitch that would otherwise be indicated.

String instruments – instruments whose sound is produced by the vibration of strings.

Syncopation - shifting the accents of the main beats of the bar.

Timbre – tone quality, the distinctive sound of a particular instrument or voice.

Whole step (whole tone) – an interval measurement equivalent to two half steps.

Woodwind instrument – instrument whose sound is produced by vibrations of air in a tube; holes along the length of the tube are opened and closed by the fingers or pads to control the pitch.

APPENDIX E LYRIC SHEET VERSION OF SAMPLE SCORE

Forever Reign

Hillsong LIVE
A Beautiful Exchange
Key of C

Intro:

C5 (8x)

Verse 1:

C
You are good, You are good

When there's nothing good in me

G/B
You are love, You are love

On display for all to see

C
You are light, You are light

When the darkness closes in

G/B
You are hope, You are hope
C
You have covered all my sin

Verse 2:

You are peace, You are peace
When my fear is crippling
You are true, You are true
Even in my wandering
You are joy, You are joy
You're the reason that I sing
You are life, You are life,
In You death has lost it's sting

Chorus:

C G/C
Oh, I'm running to Your arms,

Am
I'm running to Your arms

G/A
The riches of Your love

G F

Will always be e-nough
 Am G F
Nothing com-pares to Your em-brace
 Am G F (C)
Light of the world, for-ever reign

Verse 3:

You are more, You are more
Than my words will ever say
You are Lord, You are Lord
All creation will proclaim
You are here, You are here
In your presence I'm made whole
You are God, You are God
Of all else I'm letting go

Bridge:

Am
 My heart will sing,
F
 No other name
C G (F)
 Jesus Je-sus

APPENDIX F LEAD SHEET VERSION OF SAMPLE SCORE

Forever Reign

Words and Music by
Reuben Morgan and Jason Ingram

♩ = 83

C

1. You are

6 C G/B

good, You are good, when there's noth-ing good in me. You are love, You are love, on dis -

9 C

-play for all to see. You are light, You are light, when the dark-ness clos - es in. You are

12 G/B C

hope, You are hope, You have cov-ered all my sin. _____

2. You are
(3. You are)

16 C G/B

peace, You are peace, when my fear is crip - pl - ing. You are true, You are true, e - ven
more, You are more, than my words will ev - er say. You are Lord, You are Lord, all cre -

19 C

in my wan-der - ing. You are joy, You are joy, You're the rea - son that I sing. You are
-a - tion will pro-claim. You are here, You are here, in Your pre-sence I'm made whole. You are

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22 G/B C

life, You are life, in You death has lost its sting.
 God, You are God; Of all else I'm let-ting go.

26 C G/C Am

Oh, I'm run-ning to Your arms, I'm run-ning to Your arms. The rich-es of Your

29 G F Am G

love will al-ways be e-nough. Noth-ing com-pares ___ to Your ___ em-brace. _

32 F

___ Light of the world, ___ for-ev - er reign. ___ 3. You are

36 2, 3. Am G C G/C

___ for-ev - er reign. ___ I'm run-ning to Your arms, I'm run-ning to Your

39 Am G F

arms. The rich-es of Your love will al-ways be e-nough. Noth-ing com-pares _

42 Am G F 2nd time to Coda Ⓢ Am G F

___ to Your ___ em-brace. ___ Light of the world, ___ for-ev - er reign. ___

Forever Reign - 3

46 Am F C

My heart will sing, no oth-er Name. Je - sus,

Detailed description: This block contains the first line of music, measures 46 to 48. The melody is written on a single treble clef staff. Measure 46 starts with a repeat sign and contains a whole note chord. Measures 47 and 48 contain quarter notes. Chords Am, F, and C are indicated above the staff. The lyrics are: "My heart will sing, no oth-er Name. Je - sus,"

50 1, 2, 3. G 4. G F D.S. al Coda

Je - sus. Je - sus.

Detailed description: This block contains the second line of music, measures 50 to 52. Measure 50 has a first ending bracket with "1, 2, 3." and a G chord. Measure 51 has a second ending bracket with "4." and G and F chords. Measure 52 ends with a double bar line and a repeat sign. The lyrics are: "Je - sus. Je - sus."

54 Coda Am G C

for-ev - er reign.

Detailed description: This block contains the third line of music, measures 54 to 56. Measure 54 starts with a Coda symbol and contains Am, G, and C chords. Measures 55 and 56 contain a rhythmic pattern of eighth notes. The lyrics are: "for-ev - er reign."

59 Am F C

My heart will sing, no oth-er Name. Je - sus,

Detailed description: This block contains the fourth line of music, measures 59 to 61. The melody is written on a single treble clef staff. Measure 59 starts with a repeat sign and contains a whole note chord. Measures 60 and 61 contain quarter notes. Chords Am, F, and C are indicated above the staff. The lyrics are: "My heart will sing, no oth-er Name. Je - sus,"

62 1, 2, 3. G 4. G F

Je - sus. Je - sus.

Detailed description: This block contains the fifth line of music, measures 62 to 64. Measure 62 has a first ending bracket with "1, 2, 3." and a G chord. Measure 63 has a second ending bracket with "4." and G and F chords. Measure 64 ends with a double bar line and a repeat sign. The lyrics are: "Je - sus. Je - sus."

APPENDIX G DETAILED LEAD SHEET VERSION OF SAMPLE SCORE

Lead Sheet
(SAT)

praisecharts.com worship band series

Key: C

Forever Reign

(based on the recording from the Hillsong album "A Beautiful Exchange")
www.praisecharts.com/10287

Reuben Morgan and Jason Ingram
Arr. by Dan Galbraith

Moody ballad ♩ = 83

EP lead C(no3) Med. groove, drums on toms

1 Verse

1. You are good, You are good, when there's
(2.) peace, You are peace, when my

no - thing good in me. You are love, You are love, on dis - play for all to see. You are
fear is cri - pl - ing. You are true, You are true, ev - en in my wan - der - ing. You are

light, You are light, when the dark - ness clos - es in. You are hope, You are hope, You have
joy, You are joy, You're the rea - son that I sing. You are life, You are life, in You

co - vered all my sin. death has lost its sting. 2. You are

2 Chorus

Oh, I'm run - ning to Your arms, I'm rua - ning to Your

arms, The - rich - es of Your love will al - ways be e - nough. No - thing com - pares



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24 to Your em-brace. Light of the world, for-ev - er reign.

28 3. You are more, You are more, than my words will ev-er say. You are Lord, You are Lord, all crea-

32 a - tion will pro-claim. You are here, You are here, in Your pre-sence I'm made whole. You are

35 God, You are God, of all else I'm let-ting go.

2a Chorus

39 I'm run-ning to Your arms, I'm run-ning to Your arms, The-rich-es of Your

42 love will al-ways be e - nough. No - thing com-pares to Your em - brace.

45 Light of the world, for - ev - er reign. for - ev - er reign.

3 Bridge

48 My heart will sing no oth - er name.

1x - Mel. only
2x - parts

52 C G Am F
Je - sus, Je - sus. My heart will sing no oth - er name.

56 C G F
Je - sus, Je - sus. Je - sus.

60 **2b Chorus**
1x - Band on holds, kick on 2,4
2x - Full drive
C Am
I'm run-ning to Your arms, I'm run-ning to Your arms, The-rich-es of Your

64 G A G F Am G
love will al-ways be e - nough. No - thing com-pares to Your em - brace.

67 1 2
F Am G F
Light of the world, for - ev - er reign. Light of the world,

70 Am G F
for-ev - er reign.

75 **Tag** Am F C
My heart will sing no oth - er name. Je - sus,

78 G Am F
Je - sus. My heart will sing no oth - er name.

81 C G Fma⁹
Je - sus, Je - sus.

