

**THE UNIFYING EFFECT OF MUSIC IN A
COMMUNITY -
A CASE STUDY OF THE LADY GREY PASSION PLAY**

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A thesis submitted in accordance with the requirements for the degree PhD (Music)
in the Faculty of Humanities, Odeion School of Music
at the University of the Free State

June 2020

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A Song for St. Cecilia's Day, 1687

What passion cannot music raise and quell!
When Jubal struck the corded shell,
His list'ning brethren stood around
And wond'ring, on their faces fell
To worship that celestial sound:
Less than a god they thought there could not dwell
Within the hollow of that shell
That spoke so sweet and so well.
What passion cannot music raise and quell!

As from the pow'r of sacred lays
The spheres began to move,
And sung the great Creator's praise
To all the bless'd above;
So when the last and dreadful hour
This crumbling pageant shall devour,
The trumpet shall be heard on high,
The dead shall live, the living die,
And music shall untune the sky.

John Dryden

Certificate of language editor

Declaration

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Declaration

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Irma Davel

Acknowledgements

The work presented in this thesis would not have been possible without my close association with many people. I take this opportunity to extend my appreciation to all who made my Ph.D thesis possible. Foremost, I would like to extend my sincere gratitude to my promoter, Dr Frelét de Villiers, for her dedicated help, inspiration, encouragement, and continuous support throughout. Her enthusiasm, integral view on research and vocation for providing high-quality work made a deep impression on me. I cannot imagine having a better advisor and mentor.

Special words of thanks also go to my co-promoter, the late Dr. Roelf Beukes, for his support, guidance, motivation, and support. His input and friendly nature made me feel at ease. I will always cherish the warmth shown by him.

My research would have been impossible without the support of Estie Pretorius in the library of the Odeion School of Music. She patiently gave me invaluable help and was always there to search for answers for my questions. I applaud you!

I would like to convey my sincere gratitude to my family who are more precious to me than life itself. You always believed in me, even when at times I felt unsure of what I was doing. Dewald, IJ and Mericke, Philip and Riaan, Hattingh and Annerien, and granddaughters Zia and Mila (who were responsible for countless happy moments during the last year of my studies). Also, my parents, Flip and Elsabé Cronjé (deceased); Izak and Dinah Davel (deceased) and sisters Maralette and Ewaldé for their love and moral support. I am awaiting your PhD's ...

I am profoundly grateful to the communities of Lady Grey. We travelled this road together and what an experience it has been. You helped me to create memories never to be forgotten. A special thanks to Botes Gresse, as well as the long-time stalwarts Hendrik Bekker, Johan Hattingh, Mariette Pitout and Marquin Scharneck. They were always ready to help whenever it was required. A resounding encore to you! My heartfelt regards go to all my colleagues and friends for their love and moral

support. As always, it is impossible to mention everybody who had an impact on and rendered a contribution to this work.

Soli Deo gloria!

Abstract

Conflict has detrimental effects on the dynamics in a community. The purpose of this research is to investigate to which extent music as an integrated part of a community project can contribute as a unifying factor in the community. The research included an investigation of the level of social transformation that may be possible through hosting a community project and utilised Brown's model of social enhancement. Other important matters of interest were how the music of a community project such as the Lady Grey Passion Play serves as an emotive reward enhancer, as well as a helpful tool for persuasion and manipulation. Community projects have the possibility to accommodate change regarding mutual respect, reciprocity, group forming, cohesiveness and creating positive energy. Fourteen participants, selected by means of purposive sampling because of their specific knowledge and lived experiences of the Lady Grey Passion Play, were interviewed using open-ended, non-leading questions. The data was analysed using inductive analysis. It allowed me to build and decode its subjective reality and create meaning within the social context of the Passion Play. The main findings of the study can be summarised as follows: Through the annual presentation of a community event with integrated music, unity can be nurtured, boundaries may subside with resulting higher levels of tolerance, and conflict between the members of different communities may decrease. The practical implications of this study's findings are that beliefs, ideologies and attitudes may lead to persuasion and manipulation through music. Music has an impact on mood and behaviour, and people become inspired by listening to it. There is, therefore, a possibility that unity can be promoted in a community through the use of music in a recurring community event.

KEYWORDS: Passion Play, music as unifying component, community project, community transformation, group cohesion, social enhancement model of music

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CHAPTER 1: INTRODUCTION

1.1 BACKGROUND OF THE STUDY

The Lady Grey Arts Academy is one of a few schools in Lady Grey, a small town in the Eastern Cape, founded in 1996. The school initially functioned as a Model C school for Afrikaans-speaking white learners who attempted to keep their status. However, children from all over the country wanted to study the arts, and soon the Academy consisted of black, white and coloured learners. However, conflict arose between the Academy community and the residents of the town. This conflict was the catalyst for initiating the Lady Grey Passion Play (a community project like the one in Oberammergau, Germany) to try to find a solution to unify the community. The initial group consisted of educators of the Lady Grey Arts Academy, members of the Methodist Church, Dutch Reformed Church, and the Anglican Church¹, local businesspeople, members of the Lady Grey Town Council and the local Tourism Board. The Lady Grey Passion Play was launched in 2002 and has been presented every year since (except 2020 when the Covid-19 pandemic prevented the staging of the Play). It consists of actors, musicians, choir members and narrators from different demographic backgrounds and social status, all being members of the Lady Grey community. The last few days of Jesus Christ's condemnation and crucifixion is portrayed over three days from the Friday until the Sunday of the Easter Weekend in different venues all around Lady Grey.

As an educator in the Music Department of the Lady Grey Arts Academy, parent of actors and member of the audience, I have been involved in the activities of the Passion Play since 2002. Encountering participants and audience members during the Passion Play weekends through the years and listening to their intense emotional experiences of the Passion Play, lead me to propose this research.

Studies on established Passion Plays² are mostly done about the origin and development thereof (Sticca 1970 & Wells 2007). In contrast, studies of the

¹ The Church of the Province of South Africa became the Anglican Church in 2006.

² Liverpool Passion Play; The American Passion Play; Tonbridge Passion Play; Liverpool Passion Play; Leominster Passion Play; Isle of Man Passion Play; Škofja Loka Passion Play.

Oberammergau Passion Play point to the social, political, and religious influences of the play on the audience (Ohm 2010; Shapiro 2007; Mork 2004), but there seems to be little research on affective responses to the music of any Passion Play.

If I want to research the unifying effect³ of music on a community, I first have to establish what a community is. In the article, *Sustainability Now for Belize*, Warren and Michael Flint (2015:1) explain how to do research that describes characteristics of communities. They divide community characteristics into “physical aspects, infrastructure, patterns of settlement, commerce and industry, demographics, history, community leaders, community culture, existing groups and institutions, economics, social structure”, attitudes and values (Flint & Flint 2015:1). I will apply their suggestions in describing the essence of the Lady Grey community.

According to Boyce-Tillman (2012:26), community projects, in general, can assist in helping change communities “from a culture of growth to one of respect and reciprocity”. Hayes (2016:1), on the other hand, explains that community events stimulate group forming and cohesiveness, and generally bring energy into a community. Examples of community projects that had a positive influence on a community are the *Yahad Project* in Israel which is based on “the need to enhance relations between religious and secular Jews and the desire to contribute to and influence society” (Kreisman 2016:1); and the *Harvest Project of Garden City* (Missoula, Montana) that set out to build the community through agriculture (Szpaller 2014:1).

When looking at the influence music can have on a community, Boyce-Tillman (2012:30) points out that “from the mid-twentieth century onwards there have been studies of the transformative possibilities of music in a variety of areas”. One of the examples where individuals and communities were influenced is *Space for Peace* by June Boyce-Tillman (2012). It was developed through the concept of “shared power in the areas of composing, performing and listening by challenging traditional hierarchies” (Boyce-Tillman 2012:33). The groups were diverse: community, school,

³ Although a perception exists that the term effective is not associated with a qualitative study there are ample examples in the literature speaking to the contrary.

university and cathedral choirs from different religious groups. This project reinforces the value of difference that can be seen as a “new model of peace-making” (Boyce-Tillman 2012:34).

Another example is *Plague and the Moonflower* (Curtis 2010:65), an oratorio performed by the community of Armidale in the rural New South Wales in Australia, to build a sense of community. These projects are examples of cases where music was a unifying factor. No studies exist on the unifying effect of music in Passion Plays. In the case of the Lady Grey Passion Play, I will explore if there was a “transformative experience” as elaborated on by Boyce-Tillman (2013:48) and if the music which provokes deep emotions in listeners has a unifying effect and whether social transformation indeed took place.

Music is a rich part of human existence; music is universal (Abrams et al. 2013:1). People listen to music to communicate emotions and meaning (Kantor-Martynuska & Bigand 2013:399). I constructed my research using Brown’s “Social Enhancement Model of music” (Brown 2006). Brown⁴ (2006:2) posits that music influences a person’s behaviour, also within groups to interconnect relations between individuals and communities (Westerlund 2002:144). Music is a powerful instrument within social group processes. As stated by Brown (2006:3): “Music serves principally as a cooperative device within social groups to foster both internal harmony for its own sake and group solidarity in the face of intergroup conflict”.

According to Brown (2006:3), communication is enhanced through music, culturally linking social meaning and group identity as an effective means to persuade and manipulate. He adds that music regulates social behaviour; is a tool for communication to influence and manipulate; it defines and reinforces community identity and creates coordination and cooperation in groups. Brown (2006:3) mentions that music supports emotional expression, assists in resolving conflict and contributes to social recreation. In other words, music is used to control behaviour.

⁴ See chapter 3.

1.2 PURPOSE STATEMENT (AIM AND OBJECTIVES)

Studies have been done on the influence of music on the experiences of people, and most researchers agree that music can evoke a broad range of emotions in listeners, audience members and artists (Liljeström 2011:9). Since ninety percent of the Lady Grey Passion Play was accompanied by music (soloists, instrumental music, choir), my purpose is to investigate whether the interaction between the music, the listener and the situation of the music used in the Passion Play have a unifying effect on a community⁵. According to Gabrielsson (2001), evidence exists that when musical emotions are evoked it can be self-reported by the listeners, and Juslin and Västfjäll (2008:612) argues that the interaction between the listener, the music and situation is of importance.

I focus on research done by community psychologists regarding whether change in a community has been cultivated from a culture of growth to a culture of respect and reciprocity. To investigate the unpleasant, disadvantageous or problematic circumstances in a community can also indicate how to uncover methods to unify the community (Price-Robertson 2011:1). Community psychology tasks itself to understand and modify the complex social forces that influence individual and community well-being (Morris 1966:1).

1.3 RESEARCH QUESTIONS

My main research question will thus be: To what extent can music (as an integrated part of a community project such as the Lady Grey Passion Play) be utilised as a unifying factor in the community?

Sub questions arising from this are:

- What is the level of social transformation that is possible through hosting a community project?
- How does the music of the Passion Play serve as an emotive reward enhancer?

⁵ This concept will be described in chapter 3 (3.3) Affective experience of music.

- In what way is the music of the Passion Play a helpful tool for persuasion and manipulation⁶?

To answer these questions to the best of my ability, my objective was to research existing studies on Passion Plays, the role a community project, in general, can have on a community. I also looked at the unifying role of music in general, the role music plays in the unification of a community, and the application of Brown's Social Enhancement Model of music (Brown 2006:6).

1.4 RESEARCH DESIGN AND METHODOLOGY⁷

The formulation of my research questions consequently favoured a case study approach that allowed for the investigation of real-life events (Creswell 2009:13).

According to Creswell (2013:97), a case study can be defined as follows:

Case study research is a qualitative approach in which the investigator explores a real-life, contemporary bounded system ... through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audio-visual material, and documents and reports).

The single instrumental case study (a "within-site study" as described by Creswell [2013:97]) is further described as research that "focuses on an issue or concern, and then selects one bounded case to illustrate the issue". In this research the "issue" is the emotions evoked and the "bounded case" is the Lady Grey Passion Play because this is an example of people in real situations within a specific time and setting. Qualitative data will be collected in multiple ways as suggested by Creswell (2013:97), and it will unfold as follows.

I was the observer of the participants, as well as the audience members, and notated any interesting observations during the weekend of the Lady Grey Passion Play. Open-ended interviews with non-leading questions were conducted with the different role players such as the music and acting directors, choreographer, and members of the cast and audience. The selection of the participants was done through purposive

⁶ Although it may seem as if this is a leading question, the logic behind this question is to establish whether music is a tool for persuasion and manipulation and in which way is this true or false.

⁷ Validation strategies, limitations, delimitations and significance of the study and ethical considerations are discussed in detail later in the thesis. This is in order to avoid repetition.

sampling. As Creswell (2013:156) states: "... the inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and central phenomenon ...". Although there is no clear indication in the literature regarding sample size, I interviewed 14 participants. Documentation included letters, comments on the Facebook page, articles from the papers and minutes of the different planning meetings, as well as audio-visual material (pictures and videos of the different Passion Plays). I also handed out background questionnaires to the audience members for the sole purpose of getting an idea of the age, sex, ethnicity, and reason for attending to include in the general description of the Passion Play.

Data was inductively analysed. According to Martin & Hanington (2012:40) inductive analysis is where categories, themes or codes are derived from the source data itself. This is through building codes, and overall themes from those ideas that are most mentioned and used, with the analysis framework gradually building as increasingly more content is analysed. This approach of data collection usually results in varied and multiple meanings by the participants, which leads to the investigation of the complexity of views (Creswell 2013:25). Through inductive data analysis, the essential significance of the phenomenon⁸ of the Lady Grey Passion Play was grasped.

Permission was obtained from the research participants, the Lady Grey Arts Academy and the Eastern Cape Education Department to conduct interviews. The names of the research participants will not be mentioned to protect their anonymity. The necessary ethical clearance was obtained from the Ethics Committee, Faculty of the Humanities, University of the Free State.

1.5 VALUE OF RESEARCH

The findings of my research may show how creative arts can be employed in building communities. Another possible outcome is the presenting of evidence that sharing of emotion through a musical event can have a positive influence on the breaking down of fences between different social and cultural groups. Communities who experience problems unifying themselves may attempt a project like the Lady Grey Passion Play

⁸ According to Creswell (2013:76) "... a phenomenological study describes the common meaning for several individuals of their lived experiences of a concept or a phenomenon. Phenomenologists focus on describing what all participants have in common as they experience a phenomenon".

to unite the different groups. Although literature exists on the origin, development and social, religious and political influences of the Passion Play, this research will explore the affective responses to music that has the unifying power to build a community. This study may also add value to the existing body of knowledge of the history of the Lady Grey Passion Play.

1.6 CHAPTER LAYOUT

This thesis consists of six chapters. The first chapter explains the study, identifies the research problem, research questions, research design and methodology. Chapters two, three, four and five review the existing body of scholarship. The scope of chapter two covers a review of the relevant literature on the characteristics of community projects. Chapter three explores different aspects pertaining to the effect of music. Chapter four examines the Passion Play, its history and enactments nationally and internationally.

Chapter five describes the research design of the study and chapter six the results and findings. Lastly chapter seven presents the integration, discussion and interpretation of my main results. It will also report the conclusions of my study and connect the findings to the existing body of knowledge. In addition, recommendations and suggestions for further research to improve education practice are provided too. I also clarify the limitations of the study and present a summary of the research.

CHAPTER 2: COMMUNITIES AND COMMUNITY PROJECTS

2.1 INTRODUCTION

My experience with the effect of music in a community project gave grounding for this research. This research of the Lady Grey community has been to uncover the differences and the uniformities between the individuals and to reveal the sum of characteristics noted in a chosen group of individuals. It is a study within the uniqueness of the South African perspective. In this chapter I will discuss the significant literature that gives voice to the unifying effect of music in community projects in South African communities.

Researchers must be aware of the existence of groups and organisations and their functions within a community. Some institutions are more significant in a community, and it is essential to know which have more and which less authority, who and what they symbolise and what their influence on the community is. Each community has its leaders, be it formal leaders, for example, the mayor and councillors, or informal leaders because of their position in the community – the clergy, doctors, school principals, community campaigners and traditional leaders. Understanding the hierarchy and where the real power lies is essential. A community has a formal and informal culture and rules, whether they are communicated or assumed. It is of high importance to understand the culture and how it developed. Economically speaking, researchers should know how wealth is distributed, who holds the economic power, which ones the significant groups are, and which businesses form the roots of the community (MacQueen, McLellan, Metzker, Kegeles, Strauss, Scotti, Blanchard & Trotter, 2001:1936). According to Warren and Michael Flint (2015:1) “The social world can be conceived as a multi-dimensional space that can be constructed empirically by discovering the main factors of differentiation which account for the differences observed”.

The network view in Figure 2-1 is a visual representation of the order in which the literature will be discussed in this chapter. The reason for including each of these aspects is to try and explain the intricate interactions, settings and group dynamics in

Lady Grey through a scientific lens in order to be able to answer the research questions of this study.

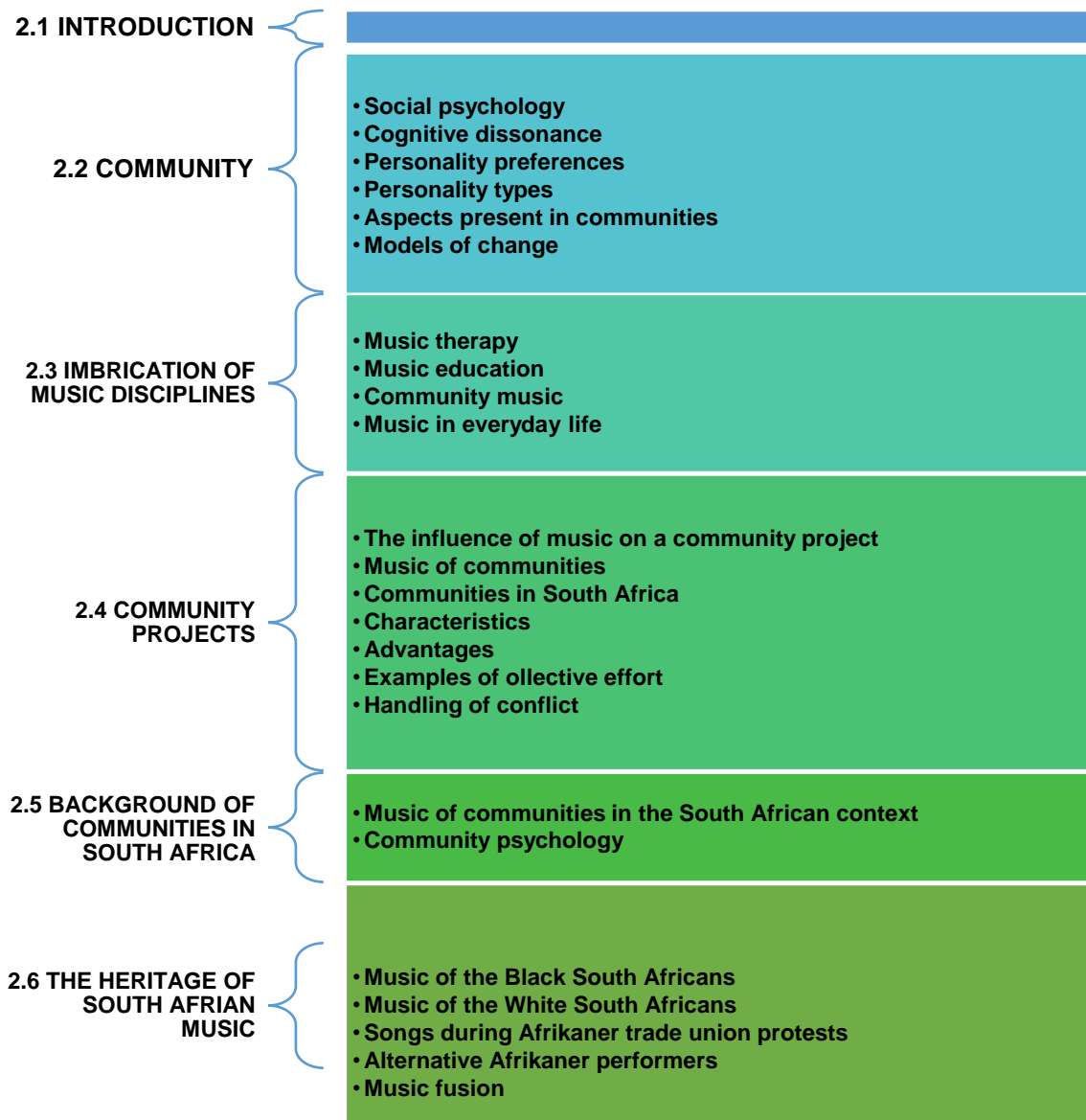


Figure 2-1:Outlay of chapter 2.

2.2 COMMUNITY

According to Bowman (2009:110) community can be outlined as a unit in the broader society, shared by a group of people with diverse characteristics, connected by social ties and mutual perspectives. It has a real character; a geographic area and topography; the number of people who live there; what their houses and buildings look like and feel; its neighbourhoods and the difference between the areas of the

community (Bowman 2009:110). The infrastructure: electricity, water, roads, public transportation, telephone lines, mobile and broadband service, also help describe a community. Such a community should be small enough to allow expansive cultural homogeneity while diffusing interactions and relationships between community members.

Individuals who think, touch, love, live and share, are the building blocks of communities (De Beer 2015:633; Yampolsky & Amiot 2013:137). Yampolsky and Amoit (2013:147) posit that when individuals relate to a group, they positively observe the group, which could have a constructive impact on the self-esteem of the individual group members. Castoriadis (2007:169) emphasises that the Greek word “koinonia” which means community, association, partnership, and camaraderie, is the root from which the word *community* is derived.

Bourdieu (1987:3) describes a community as “social space in the true sense of the term, and that the fundamental property of a space is the reciprocal externality of the objects it encloses.” Delanty (2009:22) and Mason (2000:50, 55) add that community is “living” (in contrast to society, that is mechanical) and requires a shared way of living – a community is necessitous for individuals to exist. Berg (2001:235) states that members of the community could be divided into groups as the way a community could be broken down into physical segments. Delanty (2009:15), on the other hand, explains *communitas* (Latin) as “the expression of belonging”. He sees community as a demonstration of *communitas* – to imagine and experience social affiliation as an expressive, open occurrence.

The demographic profile of a community is shaped by marital status, number of people in the household, age and gender, race and ethnicity, education, and language. Aspects of the social structure are linked to people’s relationships, politics, and economics, how the people do their business and associate with each other and how they solve or not solve their problems (MacQueen et al. 2001:1929). A community, therefore, produces a social identification by its members who engage in joint settings (MacQueen et al. 2001:1929; Berg 2001:233).

Community beliefs and traditions form over long periods, e.g., what the people are proud of; where and what their roots are; what people are talking about and what they choose not to talk about. Significant information can be found submerged in the recent history of a community. The information found is about controversies within the community; how groups are formed; what the essential issues are; and past and current interactions between the major role players and groups. The attitudes and values are depicted in what the community attends to and what not, what “the proper way is to behave, to dress, to do business”, and how they regard others (MacQueen et al. 2001:1929).

MacQueen et al. (2001:1930-1936) suggest five subsequent core characteristics elements to define a community. He explained the core characteristics as “locus (a sense of place); sharing (common interest and perspectives); joint action (a source of cohesion and identity); social ties (the foundation for a community) and diversity (social complexities within communities)”.

2.2.1 Community psychology

Based on a study by Miller (2008:2-3) community psychology⁹ and social psychology both observe the awareness of the impact of social influence in a situation. This has bearing on individuals, such as thinking, moving, and deindividuation. Social psychology gives prominence to individual interpretations, whereas community psychology emphasises the external world. The phrase “community psychology” was formulated in 1963, when the playing field of community psychology digressed from the discipline of community mental health issues, and by 1980 community psychology grew into the international domain (Miller 2008:2,3; Duncan, Bowman, Naidoo, Pillay & Roos 2007:9, 2017:9).

Carolissen (2008:57, 64) conveys that social justice should be the primary objective of community psychology and that the core components of diversity are grounded in “oppression, power and privilege”. She adds that as a result, multiple identities is

⁹ In consultation with my supervisors, it was decided to focus on community psychology as the core of the research, rather than community music and music therapy. The reason for this decision is that group cohesion, intergroup dynamics and social perception can be better understood through the approach of community psychology.

conceivable within community psychology. Levine, Perkins and Perkins (2005:10, 11) highlight that community psychology is proactive, (while clinical psychology is more reactive) and uses psychological expertise to settle social problems.

Duncan et al. (2007:12, 14) maintain that the task of community psychology is to “facilitate change and improve mental health and social conditions for individuals, group organisations, and communities”. They ask the questions about the “why”, “how”, and “what” of the individual in relation to social change, and form interventions meant for acquiring social justice and egalitarian values.

Community psychology is concerned with multiple relationships – relationships of persons and contexts. Kloos, Hill, Thomas, Wandersman, Elias and Dalton (2012:11–12:33–34) hold that contexts influence personal life, whereas people influence and change contexts when working with others. They call for community psychology to value the way people react to contexts and how they employ power to alter the contexts. Another point to consider is that “community psychology involves a shift in perspective ... problems are not ‘solved’ but changed” (Duncan et al. 2007:34). Besides, Fryer (2008:584) maintains that community psychology is problem-driven and engages in cooperative problem-solving. Psychologists promote the science of social and behavioural psychology to enrich people’s well-being, improve group cohesion and positively influence group members’ self-esteem (Yampolsky et al. 2013:137,146; Miller 2008:2). From research done by Yampolsky et al. (2013:137) it is clear that the relationship between groups and individual well-being is valuable for group members, but disadvantages, such as in-group bias, can surface. Although, Kloos et al. (2012:12) reason that different views are valuable to understand various aspects of community and social questions. Community psychology approves of respectful disagreement.

Finally, drawing on researchers of community psychology, such as Kloos et al. (2012); Duncan et al. (2017) and Carolissen (2008), it is clear that community psychology values and celebrates cultural differences, and is unambiguously and diffidently value based. Concurrently, Carolissen (2008:29) and Kloos et al. (2012:12) suggest that community psychology acknowledges the significance of human diversity as one of its

core values and is therefore directed by the core values of the individual group wellness. According to Kloos et al. (2012:12, 34), community psychology calls on additional values: “a sense of community; respect for human diversity; social justice, empowerment” and resident involvement; teamwork and community powers and empirical support. The sequence of the values is not in ranking order of importance but should be seen in relation to how they complement, correspond, and restrict each other in practice. The values are interrelated – if one value is investigated, the others should be considered; otherwise, it will lead to one-sided research and action. These values are noticeable in the Lady Grey community.

The Lady Grey Passion Play as a phenomenon, the focus of this study, is hosted in a small-town Lady Grey, in the Eastern Cape. Core characteristics that define a sense of community unfold in Lady Grey. A diverse group of people, who share common interests, function throughout the year to prepare for the following year (teamwork, social justice and community powers). The actors commence their preparations as soon as the schools reopen for the beginning of the new school year (social justice and teamwork). The town people beautify their gardens, clean the town and accommodation is booked (resident involvement and empirical support). Because of the preparations, joint actions are taking place, and cohesion tightens.

Since community psychology, amongst others, calls attention to the celebration of cultural differences it is essential to explore the concept of cognitive dissonance. According to Cooper (2007:14) cognitive dissonance is a ubiquitous experience.

2.2.2 Cognitive dissonance

Appearing for the first time in the mid-twentieth century, the term cognitive dissonance is applied to categorise the discomfort caused by accommodating contradicting components of knowledge (Cherry & Gans 2019:1; Vaidis 2014:2). This discomfort can be with dialogue or symbolism that challenges systems of beliefs.

Alfnes, Yue and Jensen (2010:147) articulate that cognitive dissonance is “the most influential and extensive studies in social psychology”. In the seminal source, *A Theory*

of *Cognitive Dissonance*, the psychologist, Leon Festinger (1957:3) describes his basic hypotheses of cognitive dissonances as follows:

1. The existence of dissonance, being psychologically uncomfortable, will motivate the person to try to reduce the dissonance and achieve consonance.
2. When dissonance is present, in addition to trying to reduce it, the person will actively avoid situations and information which would likely increase the dissonance.

Gawronski (2012:652) states that Festinger's theory of cognitive dissonance is probably the best of all influential theories recorded in the history of social psychology. According to the cognitive dissonance theory by Festinger (1957:3), people endeavour to gain internal stability. To this end, Cooper (2007:6) points out that cognitive dissonance follows when people experience two conflicting beliefs. He adds that "a pair of cognitions is inconsistent if one follows from the obverse of each other". They aim to be sure that their beliefs and actions are coherent, as conflicting beliefs lead directly to dissonance.

Cherry and Gans (2019:3) define three common responses people will revert to, to reduce dissonance. They will focus on supportive beliefs that prevail over the dissonant beliefs and actions; they will decrease the meaning of the conflicting beliefs and strive to alter the beliefs to be consistent with other beliefs or actions. The more substantial the inconsistency, the higher the unease, and the more motivated the person will be to reduce it (Cooper 2007:6). Conversely, contradictions elicit negative feelings when it undermines a chosen belief, but positive feelings when it undermines a displeasing belief (Vaidis 2014:2). Cognitive dissonance is diminished when people change their attitudes and experience the allure of the alternative choices, "the chosen alternative becomes more attractive; the unchosen alternative becomes less attractive" (Cooper 2007:14).

Forgas, Fiedler and Sedikides (2012:303) corroborate that cognitive dissonance provokes personal discomfort; leads to a state of discomfort, which leads to attitude changes. They suggest that "identity salience – in particular, how we think about our identity in relation to the group – moderates the way we deal with the accompanying psychological discomfort" (Forgas et al., 2012:309).

2.2.3 Personality preferences

Some people experience discomfort when their system of belief is challenged. Festinger (1962) explains it as follows: “A person will experience discomfort or psychological stress when they participate in an action that is contradictory to their ideas or values. The intensity of discomfort correlates with the degree of change”. Dissonance due to new information gained plays a significant role in accepting change in a community. Van Sittert (2006:20) stated that different personality preferences mediate the way information is dealt with. To understand why change brings discomfort and why some individuals experience distress when a change takes place, I researched different personality preferences.

Personality preference, according to the Myers & Briggs Foundation (2019:1), allows individuals to “have different interests, ways of behaving, and different ways of seeing the world”. These preferences explain how everyone can contribute to a situation, a task, or the solution to a problem. Personality preferences describe individual behaviour and influence the emotional competence of individuals (Coetzee 2004:1).

2.2.4 Personality types

Although it seems as if personality types do not have any bearing on the research questions, it is important to include the information because of the array of different personalities involved in the Passion Play People experience situations differently. In the context of the current study, it is therefore imperative to delve into different personality types. The Myers-Briggs Type Indicator (MBTI) (1987) is based on the Psychological Type Theory of Carl Jung (1921, 1959, 1971, and 1990)¹⁰. According to Bradley and Hebert (1997:340), the MBTI is an inventory of basic preferences rather than a measure of traits. It is intended to analyse personality types and their influence on group efficacy. Personality preferences justify the predictable differences in individuals to accommodate and organise information (Van Sittert 2006:19). Bradley and Hebert (1997:340) indicate that individuals are susceptible to one of the four MBTI preference possibilities in their behavior.

¹⁰ Bradley and Hebert (1997:340), Coetzee (2004:1), Quenk (2009:5) and Van Sittert (2006:20).

The following schematic diagram was designed by Mark Vital (2019:1) to illustrate the sixteen MBTI personality types by Myers-Briggs.

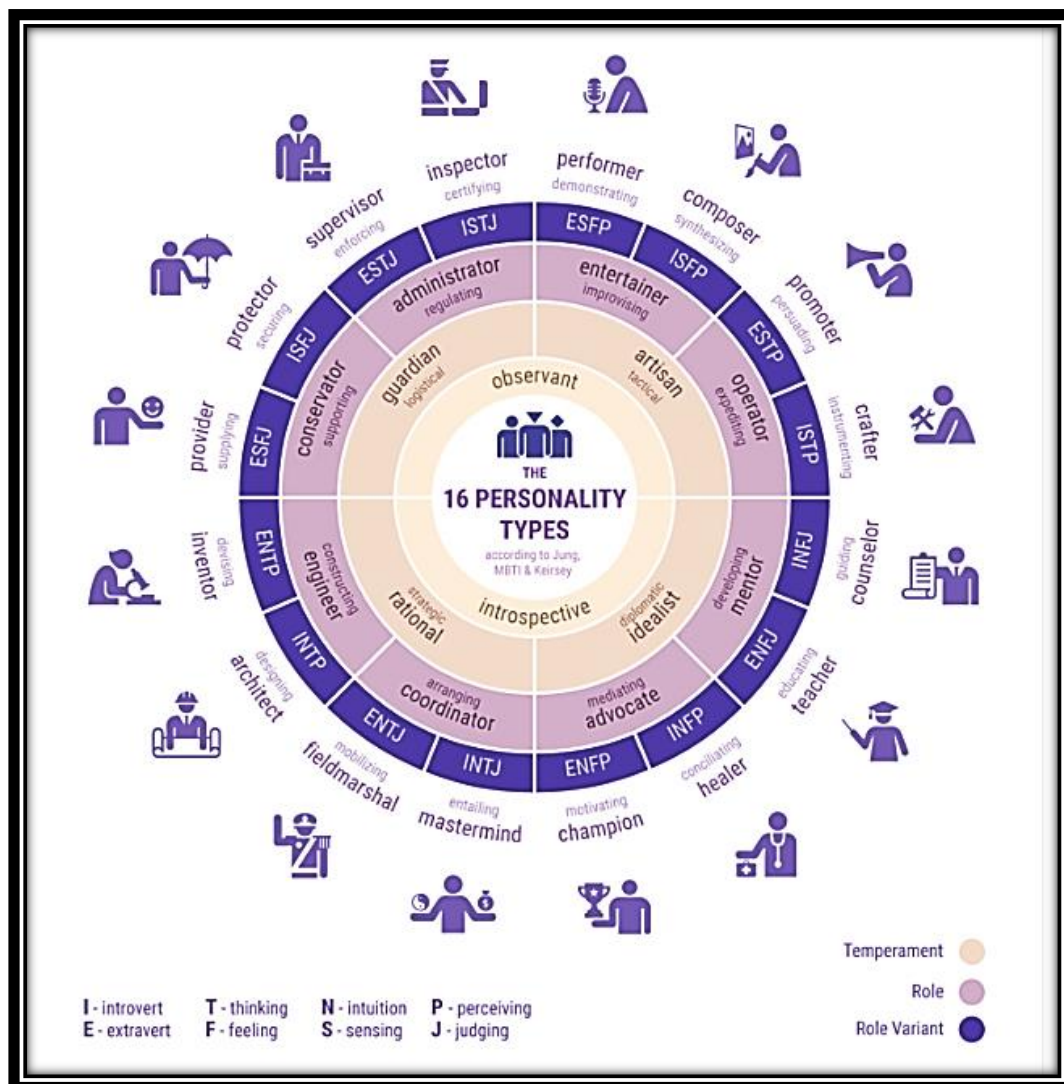


Figure 2-2: The 16 personality types by Myers-Briggs (Mark Vital 2019:1).

The MBTI is a trustworthy and extensively exercised personality assessment and is applied to different areas of research (Sample 2017:979). Sample (2017:990) explains that the MBTI offers a valuable basis to understand the issues and problems in the behaviour of different groups. Isabel Myers-Briggs explains that her purpose with the MBTI was to “equip her clients with the information they need to reflect on their psychological type and to begin integrating that knowledge usefully into their everyday lives” (Myers, Kirby & Myers 1998:4). “MBTI results identify valuable differences between normal, healthy people, differences that can be the source of much misunderstanding and miscommunication” (Myers et al., 1998:5).

Table 2-1: Four attitudes and four mental functions (Adapted by the author of the thesis from Coetzee (2004:18); Van Sittert (2006:19-20); Bradley and Hebert (1997:340-341); Quenk and Kummerow (1996:2-3; 2009:6-9)).

THE FOUR ATTITUDES	
Extraverted	Introverted
Attention is externally focussed. Energy produces through interaction with the outer world of people and objects. Focus on experiences of the world.	Attention is internally focused. Energy produced through interaction with inner experiences and ideas. Focus on private reflections.
Judging	Perceiving
Approach to the outer world is to come to conclusions and make judgements. Focus on closure, predictability, planning, organisation, control, and evaluating. Cope via structure and control.	Approach to the outer world is to gather information and perceive. Focus on adaptability, flexibility, spontaneity and openness to new information. Cope via understanding and adapting.
THE FOUR MENTAL FUNCTIONS	
PERCEIVING FUNCTIONS	
Sensing	Intuition
Gather information through five senses. Focus on facts, details and experiences in the present.	Gather information as patterns, global entities and holistic. Patterns of data are more important than the specific data. Focus on interrelationships, meanings and possibilities in the future.
JUDGING FUNCTIONS	
Thinking	Feeling
Conclusions based on logical analysis of <i>sensing</i> or <i>intuitive</i> information. Focus on impartiality and objectivity. Judge information to reach decisions and take action. Stress logic in reasoning and generalising.	Conclusions based on personal values of <i>sensing</i> or <i>intuitive</i> information. Focus on empathy and harmony. Judge information through value in reasoning. Stress feelings and how others may respond.

Coetzee (2004:21) states that “personality type is a dynamic system, and each type is an integrated pattern”. In the table that follows, concise explanations of the sixteen

MBTI personality types are provided, as well as the strengths, similarities and differences of each personality type.

Table 2-2: Brief description of the sixteen MBTI personalities.

ENTJ	ISFP
Intuitive, innovative <i>Organiser</i> ; analytical, systematic, confident, pushes to get action on new ideas and challenges	Observant, loyal <i>Helper</i> ; reflective, realistic, empathic, patient with detail, gentle and retiring, shuns disagreements, enjoys the moment
ESTJ	INFP
Fact-minded, practical <i>Organiser</i> ; assertive, analytical, systematic, pushes to get things done and working smoothly and efficiently	Imaginative, independent <i>Helper</i> ; reflective, inquisitive, empathic, loyal to ideals, more interested in possibilities than practicalities
INTP	ESFJ
Inquisitive <i>Analyser</i> ; reflective, independent, curious, more interested in organising ideas than situations or people	Practical <i>Harmoniser</i> and worker-with-people, sociable, orderly, opinioned, conscientious, realistic and well-tuned to the here and now
ISTP	ENFJ
Practical <i>Analyser</i> : values exactness, more interested in organising data than situations or people, reflective, a cool and curious observer of life	Imaginative <i>Harmoniser</i> ; worker-with-people, sociable, expressive, orderly, opinioned, conscientious, curious about new ideas and possibilities
ESTP	INFJ
Realistic <i>Adapter</i> in the world of material things, good natured, tolerant, easy going, oriented to practical, first-hand experience, highly observant of detail of things	People-orientated <i>Innovator</i> of ideas, serious, quietly forceful and persevering, connected with the common good, helping others to develop
ESFP	INTJ
Realistic <i>Adapter</i> in human relationships, friendly and easy with people, highly observant of feelings and needs, orientated to practical first-hand experience	Logical, critical, decisive <i>Innovator</i> of ideas, serious, quietly and persevering, concerned with common good, with helping others to develop
ISTJ	ENFP
Analytical <i>Manager of facts and details</i> , dependable, decisive, painstaking and systematic, concerned with systems and organisation, stable and conservative	Warmly, enthusiastic <i>Planner of change</i> , imaginative, individualistic, pursues inspiration with impulsive energy, seeks to understand and inspire others
ISFJ	ENTP
Sympathetic <i>Manager of fact and details</i> , concerned with people's welfare, dependable, painstaking and systematic, stable and conservative	Inventive, analytical <i>Planner of change</i> , enthusiastic and independent, pursues inspiration and impulsive energy, seeks to understand and inspire others

People keep up with changes in their own way. They can be open to new ideas and feeling positive or the opposite in their workplace or communities. Certain people's personality preferences accept change, while others are uncomfortable with change. There is a pronounced connection between *extraversion (E)* and cultural competence (Potgieter & Coetzee 2013:7). In addition, Ang, Van Dyne, and Koh (2006:107,119) indicate that extraversion and cultural intelligence correlate considerably. Potgieter and Coetzee (2013:7) state:

This significant relationship the authors observed...suggests that extraverted people are confident about their ability to act and interface effectively in diverse cultural environments. They would probably be aware of the customs of other cultures and be open to their values and beliefs. Participants with a preference for extraversion appear to value the quality of their relationships with others, seem to be confident about communicating interculturally and find it easy to initiate and maintain relationships with people from diverse cultural backgrounds.

Potgieter and Coetzee (2013:7, 9) indicate that people with judging and perceiving personality preferences prefer order, follow a planned and organised approach and may be sterner and strong headed. The judging and perceiving personality preferences could "lead to a decrease in one's cultural competence" (Potgieter & Coetzee 2013:7).

2.2.5 Aspects present in communities

In this section, aspects that are present in communities will be discussed. These aspects are group forming and the influences on group processes and dynamics, which are group interaction; group interdependence; group structure; group goals and group cohesion.

A group is more than just a collection of people with a shared goal (Levi 2015:28-29). Forsyth (2019:3) defines a group as two or more persons who are linked through social interactions – they are also united by social communications. Levi (2015:30) states that the members change the way they think and behave when they are part of a group – "the group develops a shared worldview through member interactions".

As far as group norms are concerned, Smith (2018:1) maintains that norms are fundamentally directives to what attitudes and behaviours should be expected in

specific social situations and backgrounds. The expected behaviour is referring to what people think should occur, and not what is likely to occur (Smith 2018:1). Consequently, Smith posits that norms set codes of behaviour that render social life more predictable and efficiently – these norms indicate the way forward for interactivity. Johnson and Johnson (2016:24) affirm that “roles define the formal structure of the group and differentiate one position from another”. From time to time, the roles are assigned, and sometimes they emerge by interactivities. Social roles are continually connected to social status and power within the group.

2.2.5.1 Group development

Groups change over time, and this has led the way to the construction of an expansive scope of theoretical models in connection to group developmental processes. The most influential sequential-stage seminal source by Bruce W. Tuckman (1965) had an impact on researchers who adopted his five-stage model of group development. His theory concentrates on the development of internal relationships among team members (Levi 2015:69). Tuckman (1965:396-398) identifies five stages of group forming: forming; storming; norming; performing and adjourning. These five-stages are essential to the success of group forming (Tuckman 1965; Tuckman & Jensen 1977 & 2010; Johnson & Johnson 2016; Forsyth 2016).

According to Tuckman (1965:396), the first of the five-stages model of group development examines the boundaries of both social and task conducts. Johnson and Johnson (2016:26-27), explain the five-stage model of group development as *forming* which is essential to group cohesion and begins the moment the group assemble for the first time; *storming* is necessary for conflict resolution, and is the stage where conflict and competition are serious; *norming* is used to define group goals and is the stage where the group turn out to be a cohesive unit; *performing* leads to meeting actual group goals and is the stage where output is the highest, and *adjourning* evaluates the process and the results of the group. Johnson and Johnson (2016:27) state that these steps should be followed in this order.

Orientation, examining, personal information, information, uncertainty, tentative communication, and dependence establish the group process of *forming* (Tuckman

1965:396), or the orientation stage (Forsyth 2016:22). Coinciding with examining the “interpersonal realm is the establishment of dependency relationships with the leader, other group members, or preexisting (sic) standards” (Tuckman 1965:396).

The second stage of the model is labelled as *storming*. Forsyth (2016:22) explains *storming* as the conflict phase because this phase entails dissatisfaction, disagreement, the leader is challenged, and the procedures and cliques form. The behaviours are described as opposing resistance to group influence and task requirement. *Storming* is portrayed as “conflict and polarization (sic) around interpersonal issues, with concomitant emotional responding in the task sphere” (Tuckman 1965:396).

These conflicts decrease when the group becomes more structured, and values emerge in the *norming* phase (Forsyth 2016:22). Conflict is overcome as an in-group feeling develops; cohesiveness increases; agreement on procedures occurs; new values improve communication, and new roles are adopted. Tuckman (1965:396) explains that “intimate, personal opinions are expressed” in this phase. The cohesion of group cohesiveness defines the unity of a group (Forsyth 2019:17). Levi (2015:45,93-94) indicates that group cohesion assists in reducing stress as members are more accommodating to each other, that has a positive effect on the groups’ performance, and at the same time coordinates group members to complete the tasks.

In the *performing* stage, the interpersonal construct becomes the instrument of task performance activities and focuses on the work of the group – group energy is sent to tasking, task completion, decision making and cooperation (Forsyth 2016:22). Fundamental problems are settled, and the structures become “supportive of task performance” (Tuckman 1965:396).

The last stage is the *adjourning* stage or dissolution stage. This phase is about bringing closure to a group whose project is completed. If the first four stages were successful, there may be a sense of bonding between the members and a feeling of loss, regret, decreased dependence and withdrawal at disbanding the relationship when departing (Tuckman et al. 1997:426; Forsyth 2016:22). Figure 2-3 demonstrates the five-stages model of change of Tuckman.

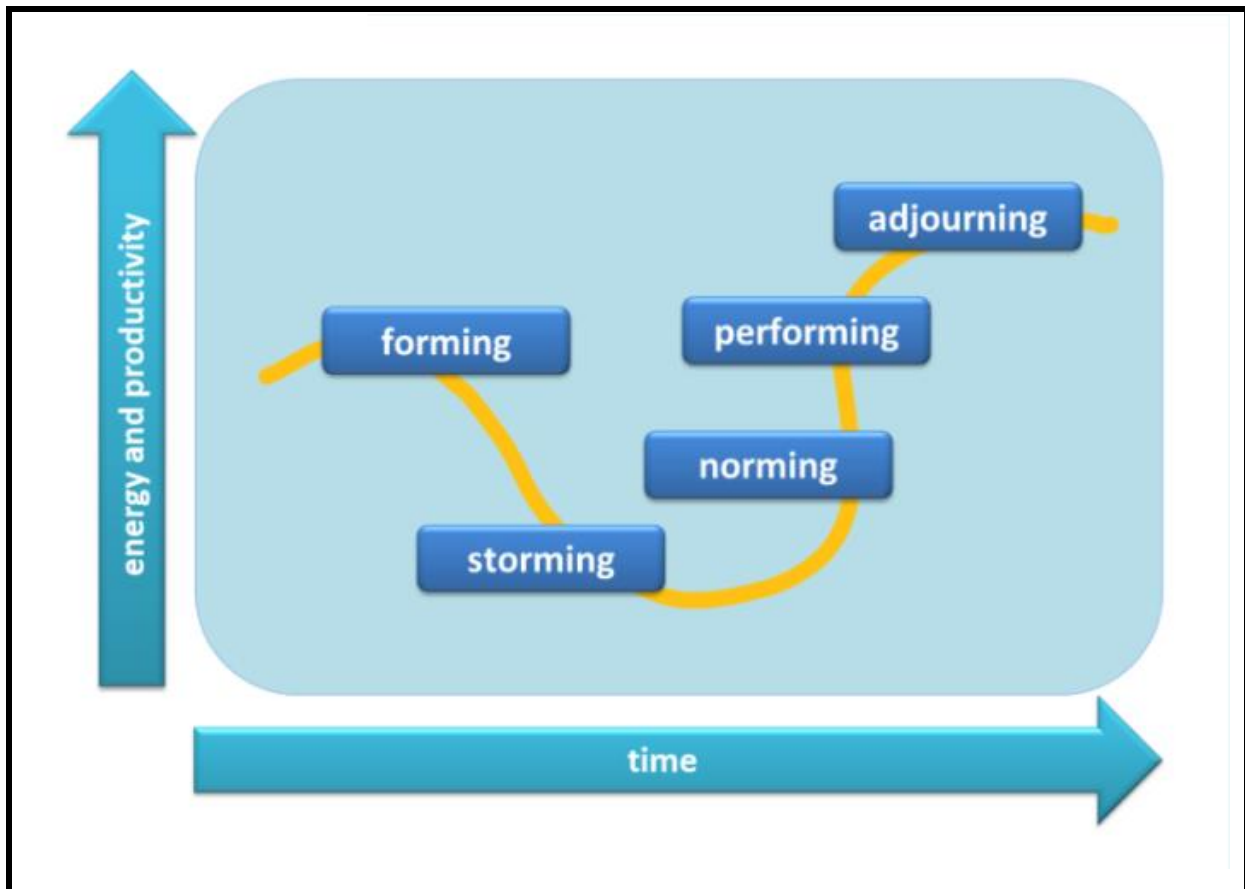


Figure 2-3: Tuckman's five-stages model of change (Wilson 2010:1).

2.2.5.2 Group dynamics

Levi (2015:29) states that a study of group dynamics provides valuable information about how groups function and how that can be improved. Levi (2019:284) claims:

Group dynamics, then, are the influential interpersonal processes that occur in and between groups over time. These processes not only determine how members relate to and engage with one another, but they also determine the group's inherent nature and trajectory: the actions the group takes, how it responds to its environment, and what it takes, how it responds to its environment, and what it achieves.

Forsyth (2019:28) affirms firstly that group dynamics that occur between groups include: formative processes (the need to belong to), contextual dynamics (to promote the formation of groups), and the development of group cohesion. Secondly, group dynamics influence processes involving features of group construction (norms, roles and relationships), group conformity and differences, social control, compliance, respect for group powers, and leadership. In the third place, Forsyth (2019:28)

explains that group dynamics occur through performance processes, for example, group efficiency, social incentives, working actively in the groups, and cooperative in making decisions.

Contextual processes depend on the physical setting and particular purpose, involving “change-promoting groups and large collectives” (Forsyth 2019:28). Forsyth (2019:28) explains social relations as collectivism which “endorses communal relationships, whereas individualism supports exchange relationships and allocations based on the norm of reciprocity”.

2.2.5.3 Group interaction and reciprocity

Reciprocal interactions with others play a significant role in our lives (Tennie, Frith & Frith 2010:1). The norm of reciprocity, as seen by Forsyth (2019:77), is “A social standard that enjoins individuals to pay back in kind what they receive from others”. Smith (2018:1) applied the approach of Forsyth (2016:10-12) and highlights five influences on group processes and group dynamics. These influences are group interaction; group interdependence; group structure; group goals, and group cohesion. Group interaction entails actions that can be labelled as task interactions. Forsyth (2016:10) describes task interaction as group conduct which focuses on the group’s labour, projects, strategies and goals. According to Smith (2018:1), relationship interaction, also termed socio-emotional interaction, is concentrated around “the social and interpersonal aspects of group life”. Group interaction is also defined as how people engage with and influence each other. Smith (2018:1) describes it as follows:

Social interventions in terms of the ways in which they appear to impact on group process – and in particular the extent to which they looked to *getting on with the job* or *having regard for others*. This distinction has turned out to be of the most enduring features of much that has been written about group work.

2.2.5.4 Group interdependence and structure

Group interdependence (this is where common goals are shared, and the actions of others may affect them) rests on the reality that group members often depend on their actions, as well as the actions of the group. Interdependence contrasts with social dependence (actions of one person are affected by the activities of another individual, but not the other way round) (Johnson & Johnson 2016:94). Group size, group norms

and group roles are the building blocks of group structure (Smith 2018:1). Size has an impact on group communication – in smaller groups, more people participate, while members of larger groups may evince less social liability (Smith 2018:1).

2.2.5.5 Group goals

According to Smith (2018:1), “group goals are ideals – the ends, aims or outcomes” – that groups and their members pursue. A group would not survive without commitment and common goals. Smith (2018:1) states that a “co-operative goal” grows when the goals of the members are clear. When the goals of the individuals are covert or different or opposed, a competitive goal structure develops. This dissonance fades when individuals change their mind-sets and understand the possibility of other options; a distinctive, cohesive group identity develops (Cooper 2007:14).

2.2.5.6 Group cohesion

Levi (2015:94) states that “Cohesion can help improve performance, and performance can help improve cohesion”. Forsyth (2019:105) posits that group cohesion is an interpersonal bond that develops from emotions of being connected to, social recognition and shared commitment to group goals and “esprit de corps”. Smith 2018:1 states that group cohesion (also termed group entitativity or groupness) is described as the intensity that binds individuals to a group. It also entails the compassion the members share and how far they will go to achieve their goals.

In a thought-provoking proposal, Hamilton and Lind (2016:172) explain that certain characteristics, such as introversion or extraversion, anxiety, culture and age can be significant in establishing the kind of audience effect observed. In our sophisticated human societies, individuals keep track of each other’s reputation. The audience effect is one of the oldest effects investigated in psychology by Triplett (1898) and Zajonc (1965), (Hamilton & Lind 2016:159-160; Tennie et al. (2010:482). Triplett (1898:533) discovered that bicycle riders race faster when they compete against each other compared to competing against a clock. He concludes “that the bodily presence of another contestant participating simultaneously in the race serves to liberate latent energy not ordinarily available” (1898:533). Accordingly, Zajonc (1965:274) agrees with Triplett that, when in the company of others, individuals may have effects

significantly more complicated than that of intensifying their excitement level. It is also possible that the presence of others may present cues as to apposite or inapposite responses.

This audience effect may influence the way a person thinks about his identity in a group. Tennie et al. (2010:1) refer to the audience effect as a probable method for reputation management. Hamilton and Lind (2016:159) argue that the audience effect happens when a person's behaviour alters because he assumes that another person is observing him.

The development of social cohesion is a crucial element in group dynamics in a community. Successful change requires a "collective and individual effort on behalf of all sections of a community" – the need for community cohesion needs to increase (Thomas 2003:3, 6). The statement on the homepage of *The Hunger Project*¹¹, the UN Secretary-General Antonio Guterres (2017:1) reads:

Promoting social cohesion, so that diversity is seen as a benefit rather than a threat, is investing in sustaining peace. As societies become more multi-cultural, multi-ethnic and multi-religious, people must feel that their identities are valued, even as they feel a sense of belonging to the larger community.

Cantle (2001:74) suggests that social cohesion needs to develop and promulgate "an ethos which residents recognise and accept; securing harmonious social relations; promoting community interest". Cantle (2001:48) also calls for community cohesion through the promotion of cross-cultural interaction between various communities at different levels, and the fostering of respect and understanding to break barriers down. Community cohesion incorporates and surpasses the perception of race equality and social inclusion.

According to Britain and Denham (2001:18), it is clear that community cohesion involves a shared sense of belonging constructed on shared objectives and "core social values; respect for ethnic, cultural and religious" diversities; and the toleration for the reciprocal rights and responsibilities of the community members working

¹¹ According to their website (The hunger project, 2019), "*The Hunger Project* is a global, non-profit, strategic organisation committed to the sustainable end of world hunger. Their vision is a world where every woman, man and child lead a healthy, fulfilling life of self-reliance and dignity".

together for common gain. A distinction between *social cohesion* and *community cohesion* is recommended by Cattle (2015:52), Boyce-Tillman (2012:26), Bullen and Curtis (2007:3). They note that community cohesion is distinct, but connected, to social cohesion. Community cohesion capital is one approach to produce social cohesion capital (Bullen & Curtis 2007:3). McGhee (2003:763) concedes that exchange between bonding and bridging might happen with the help of community funding and community commitment.

Kenny and Collins (2016:25) identify community development as a “job or profession itself; an important component of all human service work; a method or approach in social or economic development; a philosophical and intellectual approach to the world; and a political activity”. Community development contributes to strengthening cohesion and inclusion; appreciating distinct assistance of all members of the community; constructing structural capacity, independence and empowerment (Matarasso 1998b:48). Esenaliev, Karabaeya, Tilekeyev et al. (2016:34) consider that community cohesion aims to identify, navigate and build capacity in community development. Matarasso (1998b:48) claims that community cohesion contributes to “local image and identity” and urges communities to take responsibility for its activities.

2.2.6 Models of change

The research for this study has involved attempts to comprehend whether a community project could be utilised to bring unifying change in a community. Surveying the current body of knowledge about responses to change and transition, I encountered a few models of change processes¹²; and diverse disciplines that identify the models of change processes. Elrod and Tippet (2002:273) explain the existing models as follows:

A majority of models studied were found to share two important characteristics: they follow Lewin’s 1952 three-phase model of change; and

¹² Some of the authors who identify and compare models of change are Lewin seminal source (1952) – *Three Phase Model of Change*; Kotter (1996, 2021) – *Leading Change*; Peters, Waterman & Jones (1982) – *In search of excellence*; Haitt (2006) – *ADKAR: a model for change in business, government, and our community*; Rosenstock, Strecher & Becker (1988) – *Social Learning Theory*; Zimmerman, Bandura & Martinez-Pons (1992) – *Self motivation for academic attainment*; Bandura (1977) – *A Social Learning Theory*; Thaler & Sunstein (2009) – *Nudge Model*; Zhao, Seibert & Hills (2005) – *The mediating role of self-efficiency*; McKinsey & Company (Enduring Ideas) 2016; Bridges (2009) – *Managing transitions*; Gottman (2013) – *The analysis of change*; Corr (1993) – *Coping with dying*, and Kübler-Ross (1973, 2005, 2011, 2014) – *On death and dying*.

they describe a degradation of capabilities in the intermediate stages of the change process.

The change curve, which demonstrates the change processes and explains the grieving process, is based on a model initially developed by Elisabeth Kübler-Ross. This curve is applied as a technique to help people overcome major change in their lives (Kübler-Ross 1973:26). Kübler-Ross (passim) suggests that terminally ill patients will progress through five stages of grief after being informed of their prognosis. The Kübler-Ross model¹³ entails “denial, anger, bargaining, depression and acceptance” (Kübler-Ross 1973:33-124). The SARAH model, built on the Kübler-Ross’ DABDA model, involves shock, anger, resentment, and healing/hope defines the stages most people experience as they go through change (Rogosa, Brandt & Zimowski 1982:744). Communities similarly go through specific group processes for change to take place. The following schematic diagram is designed by Bhatia (2016:1) to illustrate the change curve of the SARAH Change Model.

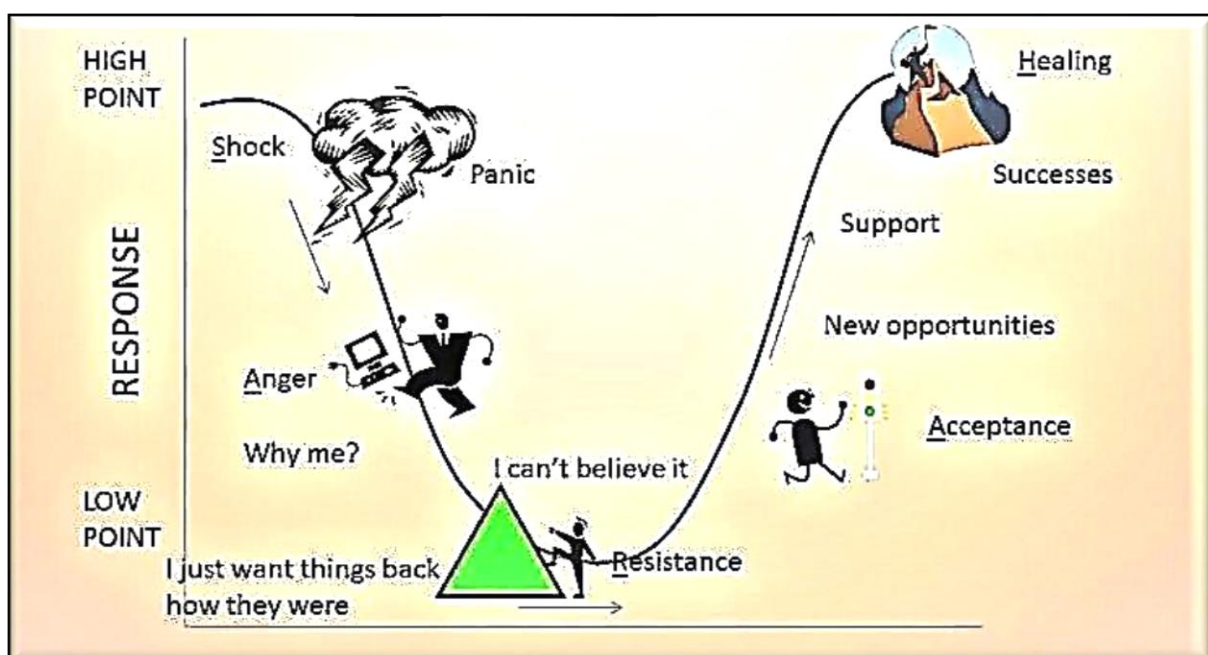


Figure 2-4: SARAH Change Model (Designed by Bhatia 2016:1).

¹³ Also known as DABDA model.

2.3 THE IMBRICATION OF MUSIC DISCIPLINES

Higgins (2012:128) outlines that the unique features of music in music therapy, music education, community music, music in everyday life and music medicine present several overlapping themes of multidisciplinary interchange and cooperation – working with people and restoring music as a strong drive in everyday life. As Higgins (2012:128) states:

By working more frequently with those within the community or at well-being stages, rather than with those who fall into the acute illness/crisis and rehabilitation stages of health-care continuum, there are considerable signs of similarity between the respected approaches.

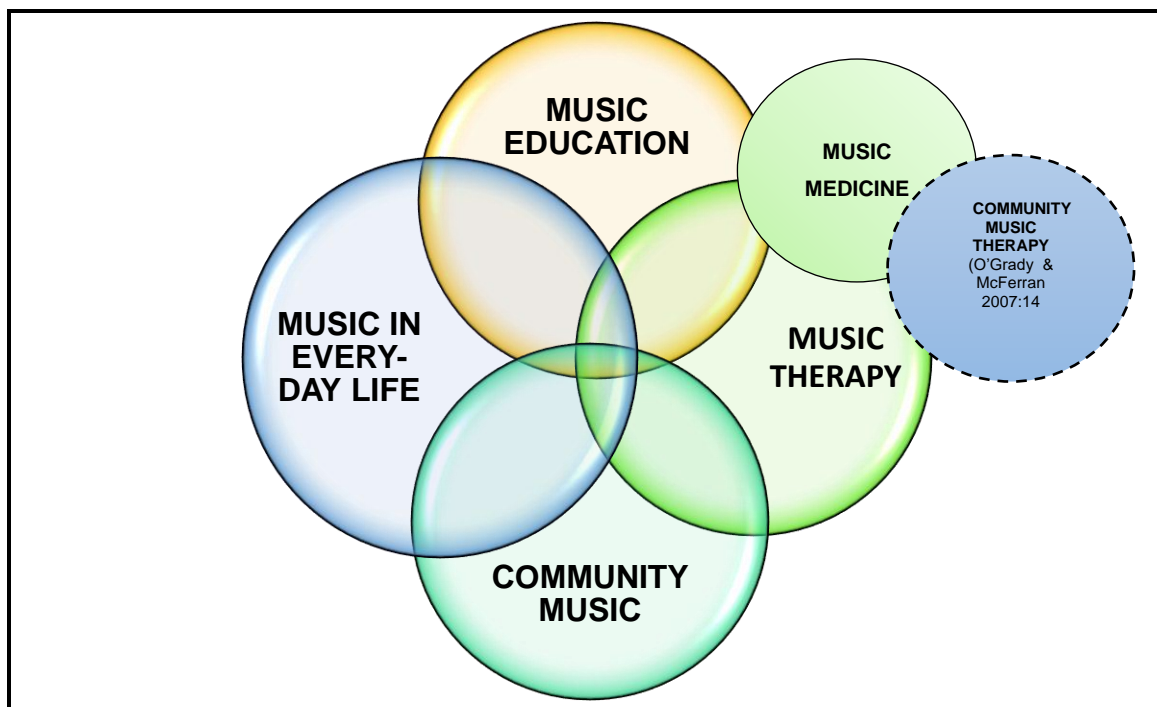


Figure 2-5: Adopted conceptual framework for music, health, and well-being by the author of the thesis (MacDonald 2013:20635; O'Grady & McFerran 2007:14).

2.3.1 Music therapy

Forinash (2005:46) posits that the origins of music therapy can be traced to the shamans of the ancient times who “harnessed the curative power of music to aid those suffering from a variety of maladies”. Currently, music therapy is an accomplished and recognised music discipline with numerous researchers¹⁴ publishing in the field. One

¹⁴ Examples are Ansdell (2002), DeNora (2005), Stige (2002), Aigen (2013), Bruscia (1998), Goodman (2011), Pavlicvic (2004, 2006), Dos Santos (2005), Forinash (2005), and Malchiodi (2005) to name a few.

of the definitions of music therapy is articulated by Forinash (2005:46) as “the prescribed use of music by a qualified person to effect positive change in psychological, physical, cognitive, or social functioning of individuals with health or educational problems”. Another definition is that of Bruscia (1998:20): “Music therapy is a systematic process of intervention wherein the therapist helps the client to promote health, using music experiences and the relationships that develop through them as dynamic forces of change”.

A subdiscipline that stems from music therapy is community music therapy (O’Grady & McFerran, 2007:14). DeNora (2005:58) explains that this type of therapy is closely related to the presentation of community music in the sense that music therapy is transferred to “health musicking”, as well as the sociology and anthropology of music. Community music therapy aims to determine “a symmetrical, dialogic relationship between the therapist and client(s)” (DeNora 2005:58).

There is a distinction between music employed by a therapist in music therapy and music medicine in the health professions. Bradt, Dileo and Shim (2013:5) characterise music medicine as “passive listening to pre-recorded music offered by medical personnel”. In contrast, music therapy involves trained specialists, therapeutic processes and “personally tailored music experiences”. In the case of the Lady Grey Passion Play, music is used in the sense of “music medicine”.

2.3.2 Music education

In *The Oxford Handbook of Music Education*, Welch and McPherson (2016) refer to music education and the role of music in people’s lives¹⁵. To be musically educated people must understand the “nature of music”, be able to convey music through “musical behaviour”, or “make sense of the auditory stimuli” in their musical culture (Welch and McPherson 2012:6). The activities may be conscious or not. Welsch and McPherson (2012:16, 17) explain that musical skills develop when individuals are

¹⁵ Examples of authors that did research in this field are Welsch and McPherson (2012); Nettl (2018); Renwick and Reeve (2012), Hargreaves, MacDonald, Miell, McPherson and Welsch (2012); Schippers and Campbell (2012); Bowman (2012) and Elliott (2012).

exposed to a “nurturing environment”, and in a specific “sociocultural context”, by “individual subjectivity, maturation”.

2.3.3 Community music

The third discipline Higgins (2012:28) describes, is community music¹⁶: He defines three perspectives of community music namely “music of a community, communal music-making and an active intervention between a music leader or facilitator and participants” (Higgins 2012:3). All communities can make music in their community, expressing their local identity, their traditions, and social collaborations, describing and appreciating their culture’s music emphasising participation by the community (Higgins 2012:4). It is because of this viewpoint of Higgins that I decided, in consultation with my supervisors, that the Lady Grey Passion Play does not fall into this category.

Higgins (2012:4) also suggests that community music is a way “to active music-making and music knowledge outside of formal teaching and learning situations”, which involves skilful music leaders to lead in music-making activities in circumstances without a set curriculum. Higgins and Willingham (2017:305) and Atkinson (2001:17) state that everybody has a right to participate in informal music-making actions and to guide and shape the music-making in combination with the community music facilitator. The facilitator mediates, channels, and intervenes the music-making experience based on the limitations, interests, needs and expectations of the participants. According to Higgins (2012:3) people, context, participation, diversity, and equality of opportunity have prominence in community music.

¹⁶ “Community Music is an emergent discipline in music studies. Musicing practices are as diverse as the peoples of the Earth. Therefore, it is difficult to create one coherent definition of community music. In general, community music refers to musical practices which are fluid, adaptable, include informal or non-formal learning, and has a specific social aim. Community musicians try to create an open and welcoming atmosphere, where there are fewer boundaries to participation than in many formalized (sic) music practices. Community music as a field encompasses lifelong musical participation and places great emphasis on intergenerational interaction in and through music. As an academic discipline, Community Music straddles the spaces between folk music practices, music education, and musicology” (North West University 2020).

2.3.4 Music in everyday life

DeNora (2005:57-58) describes the dynamic role of music in everyday life as a medium for “social ordering and self-regulation”. Rentfrow (2012:402) and DeNora (2005:58) articulate that music in everyday life is a channel for construction of embodied capacity, personality, self-identity, memory, emotion, knowledge, behaviour, mood, communication, self-expression, social bonding, relationships, and cognition. Music in everyday life has different facets. Examples are the regulation of moods and emotions¹⁷; how music assists people in self-expression¹⁸; the way that the type of music people choose in different situations can influence their behaviour¹⁹; how dissimilarities in music preferences between people are associated with personalities and values²⁰; and that satisfaction in relationships, closeness, and attraction influence music preferences²¹.

Research in the developing field of the role of music in everyday life makes it clear “how social-personality psychology can inform our understanding of music” (Rentfrow 2012:402). North and Hargreaves (2004) were among the first researchers who identified the significance of music in everyday socialising and prepared the way for research in the social psychology of music.

North, Hargreaves and Hargreaves (2004:4) explain that people make decisions regarding the choice of music, their emotional reaction to it, whom they listen it with, and when, where and why they listen to music. The results of their research indicate the following (North, Hargreaves & Hargreaves 2004:75):

that people do indeed consciously and actively use music in different interpersonal and social context in order to produce different psychological states, that the resulting musical experiences occur on a variety of different levels of engagement, and that the value placed upon the music is dependent on these contexts.

¹⁷ Juslin and Västfjäll (2008); Scherer and Zentner (2001); Juslin, Liljeström, Barradas and Silva (2008).

¹⁸ Rentfrow and Gosling (2006); North and Hargreaves (1999); Rentfrow, McDonald and Oldmeadow (2009).

¹⁹ Yalch and Spangenberg (2000).

²⁰ Delsing, Ter Bogt, Engels and Meeus (2008); Zweigenhaft (2008); Rentfrow and Gosling (2003).

²¹ Selfhout, Banje, Ter Bogt, and Meeus (2009); Boer, Fischer, Strack Lo and Lam (2011).

2.4 MUSIC IN COMMUNITY PROJECTS

Music can challenge people and encourage positive community interactions. This is demonstrated when *Percussion Play Danmark*²² created an interactive music garden at a care centre for elderly residents. The residents, visitors and the local children regularly came to play on the outdoor percussion instruments (*Percussion Play Danmark* 2020:1). The instruments were purposefully placed to be seen from a public road. The outdoor percussion instruments were used to prevent loneliness, to encourage physical exercise and to aid in therapy. Lars Hansen (*Percussion Play Danmark* 2020:1) states the following regarding the project:

We hope that by sharing the musical instruments with family, friends and visitors, a sense of community pride and ownership will occur amongst the residents. Playing music is a multi-generational and fun experience, and playing music together with family members, other residents or helpers, creates social interactions that can only have a positive impact on mental function, mood and overall well-being.

2.4.1 The influence of music on a community project

Music influences group processes to bring change in communities. People intuitively turn to music to construct their personal, social and spiritual lives. Ansdell (2014: xii, 14) points out that for many cultures around the world, people, music, and healing correspond in everyday life. Music helps to support, establish and develop identity and individuality. It also helps to react to social challenges which are essential for health and personal well-being (Ansdell 2014:92) (See Figure 2-6). Ansdell (2014:193,275) holds that

A simple equation is increasingly being both empirically and politically recognised: decrease isolation and you increase well-being ... music has this hope-sustaining possibility. That hope is perhaps the most common mysterious affordance of musicking – whether in everyday or more extreme situations.

²² *Percussion Play Danmark* is situated in Blommerslyst, Denmark. *Percussion Play Danmark* is a producer of outdoor musical instruments. They aim to add harmony, soul and energy to spacious and accessible outdoor environments around the world. Their outdoor musical instruments offer cognitive, emotional, and physical and inclusive playing opportunities for everyone, everywhere (*Percussion Play Danmark ApS Facebook page*).

According to Ansdell (2014:297), well-being is embedded in Aristotle's concept *eudaimonia* – translated as “happiness” or “higher flourishing”. *Eudaimonia* translates into “happy spirit”, “good life”, to have equilibria in health, gratification, social harmony, goodness, and attention to “spirit level” (Vernon 2008:7). *Eudaimonia* is “dependent on and supported by a range of ‘goods’ that blend material, ethical and aesthetic qualities, activities and processes” (Ansdell 2014:298).

Music assists in promoting well-being. DeNora (2016:34) introduces the perception of *music asylum*, when she separates the asylum from its actual juridical concept and aims to recover the original meaning of the term – “shelter, safe place, a place for living and flourishing, a room in which to create, play and rest”. She posits (DeNora 2016:55):

asylums can be created through removal; they can offer protection against a distressing social world. As such, the asylum is a place for fantasy, day-dreaming and recovery of personal time and rhythm. In both forms of asylum, individuals and groups can establish ontological security, a sense of at least partial control, opportunities for creativity, pleasure, self-validation, a sense fitting comfortably into some space, scene or milieu, flow and focus.

Subsequently, DeNora (2016: iv) adds music bids forms of asylums and includes shared transformations of the community. Social construction and sharing of resources and opportunities are significant to well-being (DeNora 2016:60). The way music connects to social relations, expectations and beliefs, shows the power of music to succor. Music forms part of the make-up of human interconnections; it is the role of music as a cultural practice and shared practice that is identified as the active ingredient for well-being (DeNora 2016:7).

According to Skånland (2011:23), music is operative in individual well-being. She adds that music builds a private, pleasurable sound environment, along with a spiritual distance from surroundings. Even standing in a crowd and listening to music helps individuals to block out everything tiring and experience pleasantness (Skånland 2011:23). DeNora (2016:79) reasons that music is also “a supra-individual medium, part of affiliative interaction”.

To understand the influence of music on the impact and success of a community project, Weldegebriel (2013:74, 75) and Boyce-Tillman (2000:30) hold that music, as

a medium of communication creates a sense of belonging and involvement in community bonding and supports the notion of cultural transformation. If it were not for the protest songs in the 1960s, cultural transformation would not have been as eminent. Since the middle of the twentieth-century studies emerged on the transformative potential of music-making (Boyce-Tillman 2008:40; 2012:31). Karlsen, Westerlund, Partti and Solbu's (2013:45) view is:

Letting a diversity of musical voices be heard is not only a musical matter. It is also ... a matter of maintaining and expanding of the democratic practices that are needed in a twenty-first century society. From such a perspective, cultural policies gain value.

By employing arts, bonding takes place in pursuing shared goals and relationships are strengthened, which plays an important role in dealing with conflict and making communication possible across diversity (Boyce-Tillman 2013:50; Belfiore & Bennett 2007:10). The bonding between people can take place in the pursuit of virtuous expirations, such as creating noble or questionable music, such as those pursued by the Ku Klux Klan or street gangs (Boyce-Tillman 2013:50). Belfiore and Bennett (2007:10) add that because the arts influence the shaping of values and identities, it is possible that the development of the arts can be used for "propaganda purposes in non-democratic and totalitarian political systems through history (the Fascist, Nazi and Soviet regimes being only the most recent)". Music as a community activity and distribution instrument of ideology is frequently employed to encourage conflict, although a performer may sing for conflict today and the next day for peace (Bergh & Sloboda 2010:3, 4). An example comes from Al-Tae (2002:44, 45) regarding the Israeli-Palestinian conflict where songs about Jerusalem often altered as a result of the political developments.

More examples show that music at times supports peace, but sometimes not (Urbain 2015:2, 3):

The "Ode to Joy" of the Ninth Symphony has served as a rallying call at communist conventions and insurance sales meetings; it is the unifying anthem of the European Union and, to die hard nationalists, the emblem of German musical supremacism. Beethoven represents peace in a French novel (titled "Jean Christophe") by Romain Rolland and street violence in "A clockwork Orange" by Anthony Burges (Urbain 2015:2).

A representative of the UN Refugee Agency UNHCR, dancing to the beat of traditional Hutu performers for long hours, discovered with dismay that the lyrics of the songs are about the elimination of the Tutsis (Karsenty 2003 in Urbain 2015:2). Playing the Japanese National Anthem Kimigayo (Imperial Reign) was compulsory since 1999 at Japanese school ceremonies; the same song which encouraged Japanese Imperial troops to commit brutalities during the Second World War (McNeill 2004 in Urbain 2015:2). In the Nazi concentration camp during the Second World War, as stated by Urbain (2015:2), music by Wagner was performed while millions of prisoners were sent to death. According to Urbain (2015:2), the prisoners who were musicians were forced to play in order to pacify the hordes waiting to be killed. The song, *Where have all the flowers gone?* by Pete Seeger mobilised large crowds against the Vietnam War (Urbain 2015:2). Urbain (2015:2) states that during the battle of Fallujah in 2005, hard rock music blasted to scare people. Lastly, Yair Dalal (oud and violin player) had, according to Urbain (2015:2), 40 Palestinian and 40 Israeli children perform at the same time in Oslo in 2004. One of South Africa's foremost musicians, Grammy Award winner flautist, Wouter Kellerman, recorded *Baroque to the Rescue*. He takes some of Bach's exquisitely written musical lines from Toccata and Fugue and puts them into a brand-new context – adds a twist and upbeat rap to it – creates a contrast between Baroque and rap and shoots the music video on the streets in Newtown, Johannesburg. There are many other examples of where music continues to influence transformation.

*Musicians Without Borders*²³ proclaims that using music, bridges divides and connects communities. Their message *War Divides, Music Connects*, coincides with Boyce-Tillman (2000:293) as she claims that wounds that sing are healed by music as transformation. Boyce-Tillman (2012:29) maintains that “fragment is the unit;

²³ *Musicians Without Borders (MWB)* was founded in 1999 by the organisation's director, Laura Hassler, an American peace activist and musician. The organisation is an umbrella organisation with a network of socially conscious musicians who work with local organisations and musicians to create social change and peaceful, liveable conditions to communities. “They use music as a tool to build connections, foster empathy, shape communities, and strengthen social bonds. MWB is dedicated to using music to bridge divides, connect communities and heal the wounds of war. They aim to inspire people worldwide to engage as peacemakers and use music to transform lives” (Hassler, 2019). *Musician Without Borders* is the world's pioneer in using music for peace-building and social change. They use music as a means to address the needs of societies divided and affected by conflict. MWB share their expertise while working to enable musicians to be advocates, activists, teachers, and performers, with the message: *War Divides, Music Connects* (Hassler, 2019).

juxtaposition is the method; collage is the result". She adds that the result then is a triumphant celebration of music as the global language of emotion. The Brandt Report of 1980²⁴ suggested that there is an urgent need to convert from a culture of growth to one of respect and reciprocity (Boyce-Tillman 2012:26). Incorporation of the arts in communities deeply affects individuals, transforms lives and communities; and generates a pivotal social impact on building strong communities and on a nation's well-being (Belfiore & Bennett 2007:5, 26).

According to Boyce-Tillman (2012:27) the arts are required to help re-envision the matter of values for the greater society – not the matter of who has the power, but how to build mutual acknowledgement of the dignity of human beings; the formations of social interactions which are not power relations. These new value systems are concerned with how difference can be given dignity. Boyce-Tillman (2012:27) suggests that a "dilemma for our society is forming a relationship with the different 'other' without attempting to make the other the same as ourselves". Sacks (2004:9) refers to "the dignity of difference". Several cultural involvements employed the arts to re-awaken the communicative creativity and embrace difference with respect (Boyce-Tillman 2012:40).

Similarly, Boyce-Tillman (2013:49) declares that "music creates and restores community. In Southern African cultures the concept of *Ubuntu* is in contrast to the individualism that has developed in Western culture". *Ubuntu Age* (2012) states that:

Africans have a thing called *Ubuntu*. It is about the essence of being human; it is part of the gift that Africa will give the world. It embraces hospitality, caring about others, being willing to go the extra mile for the sake of another. We believe that a person is a person through other persons, that my humanity is caught up, bound up, inextricably, with yours. When I dehumanize (sic) you, I inexorably dehumanize (sic) myself. The solitary human being is a contradiction in terms. Therefore, you seek to work for the common good because your humanity comes into its own community, in belonging.

Westerlund (2002:144) rewrites the *Ubuntu* passage in terms of music - her intention is to show that music can be a genuine way to create situations, to construct social relations in situations, to *communicate* in a holistic way that combines body and ethics,

²⁴ This report was written by an independent commission chaired by the German chancellor, Willy Brandt (Boyce-Tillman 2012:41).

individual and community. DeNora (2003:175) has a notion that music in action is music as a channel to social practice and that “to do music, is to do social life”.

The influence of music on a community project depends on the music preference of the individual participating in the project. Lonsdale (2009:9) states that individuals listen to music for a large variety of different purposes. Tekman and Hortaçsu (2002:278) posit that the music preferences of individuals develop during adolescence. Music preference is the assessment of whether the music influences a person negatively or positively (Boer 2009:15). According to Ajzen (2001:27), music preferences are attitudes, and Boer (2009:15) adds that “musical attitudes consist of affective, and cognitive components”. Lonsdale (2009:2) adds that “musical taste is an important socio-cultural concept that could influence social cognition, perception and intergroup behaviour”. Music preferences can be assessed through song, artists, genres and styles (Rentfrow & Gosling 2003:1241) or sub-domains of styles (Boer 2009:15). According to Boer (2009:17), music preferences and values are linked, because values influence choices, attitudes and behaviour. In-group favouritism and attraction between individuals who share the musical taste and music preference, also share the same value orientations (Boer 2009:92; Tekman & Hortaçsu 2002:277; Lonsdale 2009:2). Small (1997:524) argues that “music contains a theory of society as it is and as it aspires to be ... music has and constructs meaning: it can evoke a sense of space and of society that differs from and is complementary to, that evoked by sight”.

A song itself and the musical style of the song determine whether a song is admired or not (Hargreaves & North 1999:193). Tekman and Hortaçsu (2002:284) link up with Hargreaves and North (1999:194) when they identify six types of response to musical styles: stylistic sensitivity, discrimination, knowledge, liking, tolerance, and competence. Boer (2009:16) describes global music styles as styles that “are known, appreciated and adopted within and outside their culture of origin” and describes 25 global music styles: Bollywood, Classical, College Punk, Country Music, Crossover, Dub, Emo, Folk, Gospel, Gothic, Hardcore, Hip-hop and Rap, Indie, Jazz and Blues, J-Pop, Metal, New Age, Pop, Punk, R’n’B, Reggae and Ska, Rock and Alternative, Samba Techno and Electronica, and World Music.

Music functions at individual, social and cultural level are underpinned by psychological processes (Boer 2009:158). Autobiographical memories are triggered by music; emotions are perceived experienced; emotional and physical reactions are induced through music; emotions are expressed through music, and cultural identity is articulated, constructed and tied by its music. Boer (2009:159) explored emotional sensitivity to psychophysical music indicators (tempo, rhythm and melody). Pavlicevic and Ansdell (2004:50) relate that music has the capability to “communicate, inspire, excite, motivate” and to put across a variety of “feelings and experiences”.

Furthermore, music can be applied in everyday life for mood regulation; to cope, and to relieve stress (Boer 2009:158-159). Music has the ability to cross borders and unify people. Boer (2009:174-175) also identified seven functions of music and several sub-functions. Five functions are personal functions, and two functions are social functions.

Table 2-3: Holistic picture of functions of music (Boer 2009:174-175).

AS BACKGROUND	AS A DIVERSION
As side-line activity On social settings	Entertainment and enjoyment Dancing
EMOTIONS	MEMORIES
Convey emotions Trigger emotions Regulate emotions	Reminiscence alone Reminiscence with friend
SELF-REGULATION	REFLECTION OF SELF
Relaxing and stress-relief Focus and energy Reducing loneliness Escapism Venting Therapy	Individual identity Social identity Cultural identity Values and development Political attitudes
FOR SOCIAL BONDING	
Social bonding with friend Social activity Creating unity Reason for friendship	
Social bonding with family Common interest and social activity Creating unity	

In her review prepared for the Arts Council of England, Helen Jermyn (2001:13) states that policymakers, art experts and researchers suggest that partaking in art activities results in wide-ranging positive effects. These range from increasing self-confidence to increased educational attainment; from community cohesion to decreasing criminal conduct – cohesiveness is the point where members feel part of a group, want to stay in the group, and are committed to the group and the work of the group. Brown (2000b:295) suggests that a principal function of music-making is to “expand group cooperation, coordination, and cohesion”. He declares that “music-making has all the hallmarks of a group adaptation and functions as a device for promoting group identity, coordination, action, cognition, and emotional expression”. Subsequently, Kirschner and Tomasello (2010:354) pose that music-making helps to “promote group cooperation, coordination, and cohesion”. They also note that music is an instrument that encourages social bonding and group cohesion, and which increases “prosocial in-group behaviour and cooperation”. Therefore, music-making, according to Kirschner and Tomasello (2010:354), satisfies the human’s desire to share emotions, experiences and activities with others.

Cross and Morley (2008:63) observe that music plays a vital role in forming and maintaining group cohesion between individuals. It is also important to highlight that music plays a significant role in sustaining social cohesion, which is important for hominid existence (Balter 2004:1120). Music has the probability of entraining action (Brown 2000b:259). Furthermore, Cross and Morley (2008:63) find that “Despite differences, there appear to be close functional correspondences between music and language, which [...] suggests that they share a common and deeply rooted evolutionary”.

The purpose of music in a community project is to build a community through music-making; making music for the well-being of the community (Silverman 2011:14,133). Music-making has a positive effect on well-being – Silverman (2011:137) explains that four main outcomes come to light concerning the positive effects on well-being: social facet, confidence-building, healing and the worth of being included. Musical activities, according to MacDonald, Kreutz and Mitchell (2012:4), are powerful precautionary actions to enhance psychological well-being and health in virtually every aspect of life. Musicking, defined by Small (1998:53) as the meanings of performing and listening, is

inherent in health promotion, social development, well-being and conflict resolution (Ansdell 2014:18). Subsequently, Ansdell (2014:47) expresses that “musicking is a verb, not a noun; a shared activity, not a possession”.

2.4.2 Music of communities in the South African context

To discuss the role of music in community projects in South Africa, it is essential to understand the keyword “communities”, as well as the different types of music of said communities. The music of all South Africans is part of the South African heritage that influences the music of the country. The choral music of the 1940s sung by the black South Africans developed into liberation chants over the years. The songs the White South Africans sang about the suffering during the Anglo-Boer War, religious and freedom songs of the other indigenous groups, and the trade union protests, cultivated into musical fusion and brought into being the new national anthem of South Africa.

Lazarus (2007:80) states that community projects are “concerned with the development of all aspects of well-being and quality of life for all people, not only those who are ill or have problems”. Burns et al. (2018:14) propose that community projects will be fruitful and bring cohesion when people “are co-operative, within and across boundaries, without coercion or purely self-interest motivation”. They hold that the projects are the take-off for cross-racial interaction and relationships and should ensure opportunities for crossing boundaries beyond the occasion or cause (Burns et al. 2018:13).

It is pivotal to my research that the body of scholarships regarding music and/in community projects in South Africa is thoroughly recounted. There is, however, a perceptible paucity in scholarly literature as far as the topic is concerned. My efforts were inadequate when attempts were made to gauge this topic from a typically South African perspective. The review of literature databases consulted to no avail, including *EbscoHost*, *Google Scholar*, *JSTOR*, *Sabinet Reference* and *Sage Publications*. Research only revealed music projects sponsored by overseas funding or hosted by NGOs and NPOs²⁵, and cultural festivals.

²⁵ Non-government organisations and non-profit organisations e.g. *Houtbay Music Project Trust* (Dollman 2016); *Durban Music School* (Thembe 2014).

2.5 BACKGROUND OF COMMUNITIES IN SOUTH AFRICA

Before discussing the role of music in a community project, it is important to recall the historical context of the term *community* specifically in South Africa and in its relevance to the role that the community plays in creating a world based on mutual recognition of human dignity.

Thornton and Ramphela (1988:29) assert that “*Community* is a political term – perhaps *the* political term in South Africa”. According to Butchart and Seedat (1990:1093), *community* was a keyword in the apartheid ideology, and dates as far back as the 1930s. *Community* was deliberately misconceived in established racial groups in South Africa (Yen 2007:53) and used to describe apartheid-driven communities – townships created through enforced reallocations (Yen 2007:54). Duncan et al. (2007:52), on the other hand, see it more in a positive connotation as something good that should be pursued and maintained.

2.5.1 Community psychology

Duncan et al. (2007:55) state that during the 1980s in South Africa, community psychologists voiced their opposition and outrage and acknowledged the racial disparities. Community psychology initially developed during the 1960s and 1970s in the United States of America, where psychologists encountered unbalanced medical care and resources, and the effects on social problems, namely health, mental health, poverty and alienation (Duncan et al. 2007:55). The development of community psychology in South Africa, according to Visser and Moleko (2012:9), is related to the social and historical context in the country. Community psychology complies with values which are not new to African culture as they connect to communal lifestyle, values and traditions (Visser & Moleko 2012:10). In his seminal work *Community psychology: Values, research, and action*, Julian, Visser and Moleko (2012:10) posit that central value is the promotion of health and well-being – including the “prevention of physical and mental problems, and the promotion of health on all levels”. Visser and Moleko (2012:10) relay that although the focus is on well-being, community psychology, and African culture also focus on interpersonal and communal well-being. Kagee, Naidoo and Van Wyk (2003:230) asserted that the hardships experienced by individuals, communities and societies grew out of adversative conditions, such as

social discrimination, bias, economic inequality, and other social difficulties. According to Duncan et al. (20017:55), civic and non-governmental organisations (NGOs) concerned themselves with victims of state torture, persecution and detention, and provided mental health care.

2.5.2 The development of communities and Ubuntu

NGOs are still playing a significant role in the development of communities in South Africa (Duncan et al. 2007:59). They are sometimes formed by community members who interact with community organisations and leaders. Visser and Moleko (2012:196) pose that social processes are being addressed on multilevel platforms. Social processes addressed by NGOs are among others community health promotion, differences in socio-economic status, gender discrimination, crime and violence, and intervening in racial and inter-group actions to improve community relationships.

People do not live in isolation, they live in communities. Restoration and healing of a community contribute to healing the people living in the community (Gade 2012:493). In advancing the good of a community, Eze (2008:388) posits that the good in individuals “is concomitantly advanced precisely because the community’s and individual’s goods are not radically opposed but interwoven”. He augments that “we are, therefore, I am, and since I am, therefore we are”. This philosophy is called *Ubuntu* and can assist in transformation within and among communities (Motsei 2007:10, Gade 2012:493). According to Ngcova (2009:1), *Ubuntu* prompts a sense of interdependence and points out that true human potential can only be fulfilled in relation with others. In this view, Eze (2008:396) agrees that individuals exist only in relation to others. Louw (2001:23) describes *Ubuntu* as unity in diversity and posits that:

To be human is to affirm one’s humanity by recognising the humanity in others in its infinite variety of content and form ... [by which] ... a human being is a human being through the otherness of human beings.

Ubuntu is an underlying concept in the *Truth and Reconciliation Commission*, which refers to the need for forgiveness and reconciliation. In Southern African cultures, the concept of *Ubuntu* contrasts with the “individualism that has developed in Western culture” (Boyce-Tillman 2013:51). *Ubuntu* is described in the *Ubuntu* passage by Tutu

(2012:1; 2017:1), Costello²⁶ (1997:1), Membe-Matale (2015:274), Metz (2017:1), and Rusch (2015:22), as follows:

Africans have a thing called *Ubuntu*. It is about the essence of being human; it is part of the gift that Africa will give the world. It embraces hospitality, caring about others, being willing to go the extra mile for the sake of another. We believe that a person is a person through other persons, that my humanity is caught up, bound up, inextricably, with yours. When I dehumanize (sic) you, I inexorably dehumanize (sic) myself. The solitary human being is a contradiction in terms. Therefore, you seek to work for the common good because your humanity comes into its own community, in belonging.

Ubuntu came to be synonymous in South Africa with social cohesion, nation-building and an attempt to build bridges between cultural and racial rivers of history (Burns, Hull, Lefko-Everett & Njozela 2018:11). Various descriptions and explanations of *Ubuntu* posit African humaneness (Broodryk 2002:13); humanism (Mnyaka & Motlabi 2009:63); humanity (Shutte 2001:2); the process of becoming an ethical human being (Mkhize 2008:35) and a good disposition towards others. *Ubuntu* also emphasises shared values, including sympathy and generosity towards others (Prinsloo 1996:113-14). Kamwangamalu (1999:25-27) holds that the fundamental values of *Ubuntu* comprise communalism and interdependence, not independence as highly valued by Western societies. Kamwangamalu (2013:227) defines *Ubuntu* as a:

multidimensional concept which represents the core values of African ontologies: respect for any human being, for human dignity and human life, collective shared-ness, obedience, humility, solidarity, caring, hospitality, interdependence, communalism [...].

Relating to Kamwangamalu, authors underline a series of virtues, which embrace generosity, friendliness, munificence, empathy and compassion (Arthur, Issifu & Marfo 2015:70). Mkhize (2008:43) holds virtues as social justice, morality, care, empathy and respect. For Mnyaka and Motlabi (2009:74) *Ubuntu* involves acts of kindness, compassion, caring, sharing, solidarity and sacrifice. Arthur et al. (2015:70) highlight the worth of involvement and collaboration for the common good.

2.6 THE HERITAGE OF SOUTH AFRICAN MUSIC

It is necessary to understand South African history regarding polarised communities to determine whether studies of transformation through music are possible. The

²⁶ Editor of the Teaching Tolerance Journal.

dehumanising impact of apartheid and peoples' hopes for social transformation are key areas for social integration (Naidoo 2000:9). Alex Boraine (co-chairperson of the Truth and Reconciliation Commission)²⁷ stresses that to deal with the past is not to dwell in the past, but it is part of the promises of the future (Gray 2015:63). A well-known Afrikaans South African poet, Antjie Krog (Krog 2002:217), voices the role of music in the reconciliation process in South Africa:

And I wade into song – a language that is not mine, a tongue I do not know. It is fragrant inside the song, and among the keynotes of song and suffering, there are soft silences where we who belong, all of us, can come to rest.

Music is one way that can be used as the instrument to gestate these experiences of all black and white South Africans (Gray 2015:64). Gray (2015:64) and Al-Tae (2002:41) posit that music supports reconciliation as “effect and meaning through music derived from the social, historical and cultural context in which the music is situated”. Gray (2015:64) also states that the music of both black and white South Africans reflects the socio-political circumstances in South African. Reconciliation can be acquired through music and historical knowledge. Schuman (2008:22) in *The beat that beat apartheid* states that during the 1940s, songs were not confrontational, rather a way to comment on issues which affected musicians, for example, exploitation was something all musicians, black and white, complained about.

2.6.1 Music of the Black South Africans

According to Gray (2015:65-69), the music of black South Africans during the 1940s consists of four main styles: *iMusic* – hymn-like songs (composed at the *Ohlange Institute*, Durban); *iRagtime* – syncopated songs based on ragtime (Afro-American songs about socio-political conditions and black philosophy); indigenous songs (songs about ethnic pride, which was passed on orally, changing the words to suit the situation), and *toyitoyi*²⁸ and liberation chants.

²⁷ The Truth and Reconciliation Commission (TRC) was established in 1995 in South Africa. The TRC was a “forum for allowing perpetrators and victims to face each other and create understanding”.

²⁸ The toyitoyi songs are marches sung with knees lifted high while slogans are chanted – chanting is spoken declamation, and pitch movement is conditioned by the words. Chanting sometimes took the place of the old freedom songs (Gray 2015:70).

One example of a political issue they sang about was the night pass (Ewens 1991:199). He adds that on their way home after performing the night, musicians were impeded by police to inspect the night passes. They sang songs of protest for the first time around police harassment – not political songs but complaining about the police hindering them in their work (Ewens 1991:199). Schuman (2008:17) posits that “art is not a mirror held up to reality, but a hammer with which to shape it”. She elucidates that the use of political music in South Africa transformed from “being a *mirror* in the 1940s and 1950s to a *hammer*” (Schumann, 2008:17) with which reality was moulded by the 1980s, when music and songs pressurised the apartheid regime.

2.6.2 Music of the White South Africans

The lyrics of the songs sung by the white South Africans between 1900 to 1994 can be seen to be historical records. They can, according to Gray (2015:71), be useful to gain knowledge of the conditions faced by white South Africans and to make it clear to black South Africans that not all whites supported apartheid. Gray (2015:71) proposes that “due to the significance as a tool for reconciliation, these songs should be documented as part of South African heritage”. Thus, these songs are crucial historical documents which concede for acumen into the Boer psyche. Songs sung during the *Anglo-Boer War* (1899-1902) were about the scorched earth policy²⁹; the suffering of the Boer women and children in the British concentration camps³⁰, and the pain and yearning of the Boer men and boys as prisoners of war far away from South Africa³¹ (Gray 2015:71). She states that the songs were mostly sung in Afrikaans-Nederlands, and Afrikaans. As a result, Gray (2015:72) explains that the songs are valued tools which could be an advantage in understanding why white South Africans, among other things, established excessive boundaries in dividing the land at the

²⁹ ‘The scorched earth policy is an approach in warfare where the receding armed forces destroy towns, facilities, agriculture, transport routes and general infrastructure to deprive the enemy forces or population of food, shelter, fuel, communication and valuable resources’ (Lachenmann & Wolfrum 2016:1).

³⁰ ‘The scorched earth policy left many Boer women and children homeless. They were “driven forcibly into camps established all over South Africa. These camps ceased to be refugee camps” and became concentration camps. The abhorrent conditions in these camps caused the death of nearly 27 000 women, children and old men (Pretorius 2019:1).

³¹ During the Anglo Boer War of 1899 to 1902, the British took more than 20 000 prisoners. The result was that their prisoners of war camps were overcrowded. The British decided to ship their prisoners to Bermuda, India, Ceylon and the island of St Helena (Nathan 1999:1).

beginning of the twentieth century. They fought four years for their fatherland against the British, and they were not prepared to give it up to black South Africans.

2.6.3 Songs during Afrikaner trade union protests

Not many South Africans are aware these days that the white Afrikaners marched en masse singing protests songs – which was generally believed to be a black worker phenomenon – to protest against the white government (Gray 2015:72). The history of the period between 1911 and 1932 is essential for reconciliation, according to Gray (passim), as there was an intense conflict between the Afrikaner trade unions and the state. The conflict echoed between black workers, capitalism and the South African Government (Gray 2015:72). Gray (passim) explains:

It is important that these details be preserved for posterity to create a correct picture of the past and to understand how a society developed. As there are no television documentaries about white Afrikaner trade unionism [...] these songs could also be used to create an understanding of the past which is important for shaping the future.

Mostly Afrikaans white workers held a demonstration and a strike on 4 July 1913 in Johannesburg – marched while a German worker's band played the *Marseillaise*³² – and had a clash with the police, where many protesters died (Gray 2015:72). According to Gray (2015:73), a red flag was draped over the deceased, while *The Red Flag*³³ was sung.

As a consequence of the economic devastation after the scorched earth policy, the “proletarianism”³⁴ of Afrikaner women began – the young Afrikaner girls whose low-income families were not able to provide for them, were leading (Gray 2015:73). After they were arrested in the 1922 strike for better working conditions against the Garment Workers Union and the white coal miners from the Mine Workers Union, “some police

³² The song of the French Revolution (Gray 2015:72).

³³ “The Red Flag” song was adopted by the communists around the world as the banner of the working classes and it became the official anthem of the socialists and communists in early South Africa (Callinicos 1987:98; Gray 2015:73).

³⁴ Women had a central position in the ideological formulations of national movement. “The woman figure as mother persists throughout history of nationalist political mobilisations. In Afrikaner nationalism the figurative woman takes the form of the mother of the nation icon. The academic belief holds that middle-class Afrikaner women submitted to the *volksmoeder* ideology early on in the development of Afrikaner nationalism, but that the working-class Afrikaner women of the Garment Workers’ Union (GWU) represented an enclave of resistance to dominant definitions of ethnic identity” (Vincent 2000:61).

and black people sang *The Red Flag* and the *Internationale*³⁵. Gray (passim) states that “The knowledge and insight gained during white trade unionism are important because it shows many parallels between situations faced by whites and black in South African history”.

2.6.4 Alternative Afrikaner performers

The music of the *Alternative Afrikaners* reflected their style of music – which contradicted the traditional music sung by Afrikaners (Gray 2015:74, Pienaar 2012:4). Central to the protest of the *Alternative Afrikaners*, according to Grundlingh (2004:484), was an effort to question through music what it meant to be an Afrikaner during the later stages of apartheid.

In the late 1980s, Steyn (2014:140) posits that this alternative music became an avenue through which the Afrikaner could employ other musical genres such as rock and roll – which the white government considered a dangerous threat to the Afrikaans culture. Musicians gave *Boere-Blues*³⁶ concerts in 1987. By 1990 the rock and roll rebellion translated into Afrikaans with great success and the first South African *Houtstok*³⁷ was held, while a national tour in 1989, *Voëlvry*³⁸, was well attended (Laubscher 2005:324; Gray 2015:72; Steyn 2014:141, Pienaar 2012:27). Another white South African musician, David Kramer, whose compositions were forbidden for having empathy with those included in the apartheid struggle, asserts that his compositions tried to connect to cultural history and to reform some of the damage done by apartheid. “I have a great need to understand that side of my history – a side that was in a way denied to me” (*Vrye Weekblad* 1992:18; Gray 2015:75). Gray (2015:75) stresses that all South Africans should be informed that these Afrikaans musicians defended and identified with them during apartheid. Gray (2015:76) emphasises that

³⁵ The *Internationale* is the official anthem of the Soviet Union (Gray 2015:73).

³⁶ “The lyrics were so important that they were often half-sung; half-declamatory so they have been clearly heard without letting the tune dominates” (Gray 2015:75). The new awareness among young Afrikaners shaped songs with offensive satire that was meant to shock (Gray 2015:75).

³⁷ Woodstock (Gray 2015:75) – the first alternative Afrikaans rock festival (Kerkorrel 2020:1).

³⁸ The tour dates of the *Voëlvry* tour appeared in the newspaper in 1989 under the heading “Die Boere ruk op!” (The Boers revolt!) (Kerkorrel 2020:1).

a golden thread through the debate is a poor understanding of history [...] the music is unique to South Africa and is part and parcel of the country's history and as such play a vital role in assisting in social integration.

2.6.5 Music fusion

During the middle of 1980, according to Schuman (2008:34), musical fusion³⁹ was set in motion and gained momentum. Groups and local bands performed music that blended Nguni and Sotho songs, Kaapse Klopse ghommaliédjies, bebop, electronic rock, and guitar styles (Ballantine 1993:9). Audiences, according to Ballantine (1993:9) were non-racial, and the music “was alchemy, helping, in its way, to corrode the old social order and to liberate the new”. An unmistakably, political illustration of this style is the superimposition of the two anthems which represented the two opposing ideologies. Byerly (1998:24) discloses “the official national anthem *Die Stem van Suid-Afrika* ... was discovered to be remarkably compatible with the banned African anthem *Nkosi Sikelel' iAfrika*, when superimposed harmonically or woven together”. Therefore Makky (2007:1) posits that because of music, people with diverse cultural identities rose above their diversities, which would remain prominent in other contexts.

The different, unique communities learned from one another (Visser & Moleko 2012:167). According to Schuman (2008:32), “Music now sought to advance political change and to construct an alternative political reality in South Africa”. Rappaport (1977:22) reports that cultural relativity and diversity refer to respect for and appreciation of the differences between people and communities, and also the commitment to enable access to community sources for everybody – regardless of the differences. Music is part of the history of South Africa and “can play a vital role in assisting in societal integration” (Gray 2015:76).

2.7 CONCLUSION

This chapter outlines the heritage of South African music in communities. The development of the music of all races is investigated – from the music during the trade union protests, to the unifying music during the riots in the apartheid era, to alternative Afrikaner music. These culminate through musical fusion into the national anthem of South Africa. Music and community projects were considered.

³⁹ Different musical elements, often from different musical genres, put together (Beshore 2015:1).

CHAPTER 3: THE EFFECT OF MUSIC

3.1 INTRODUCTION

Music is culturally universal, a valuable part of the human experience and a spontaneous emotion-related process (Abrams et al. 2013:1; Alluri et al. 2013:627). There is a conception that some listeners will hear musical patterns, others notice contrasts among elements and others will even hear relations among melodic and rhythmic patterns and begin to generate emotive reactions. One of the many reasons for listening to music is because it can create affective reactions of a many-sided character (Kantor-Martynuska & Bigand, 2013:399). According to David Elliott (2005:93), musical sounds can be causing concurrent “dimensions of meaning for listeners’ understanding and enjoyment”. Juslin and Zentner (2002:4) argue that music can communicate emotions and that music provides cherished emotional experiences. Dikmans (2016:1) declares “that music is one of the fine arts which are concerned with the combination of sounds with a view to beauty of form and the expression of emotion”.

Boyce-Tillman (2013:49) did a small exercise with listeners to take their pulses before and after singing together. Afterwards, their pulses came together. They became “a single unit sharing the same emotions and becoming bodily like one another”. Because of the intense emotions in music, it could be a way to initiate situations and to build relationships within a group to “communicate in a holistic way that combines body and ethics, individual and community” (Westerlund 2002:144).

Most researchers agree that music can evoke a broad range of experiences in listeners, audience members and artists (Liljeström 2011:9), and Brown (2006:2) believes that “music has a powerful influence over human behaviour”. Bergh and Sloboda (2010:4) argue that the arts can be used to generate change since it affects both individuals and the community. Brown (2006:3) also uses groups in his argument when he states that group processes are a “two-component system involving ‘within-group’ dynamics ... and ‘between-group’ dynamics.” He elaborates by saying, “Music serves principally as a cooperative device within social groups to foster both internal

harmony for its own sake and group solidarity in the face of intergroup conflict” (Brown 2006:3). What Brown implies with this is that music is used for behavioural control.

To explore how music can change behaviour and help cooperation and unification between the different groups of the Lady Grey community, I would like to base my research on Brown’s “Social Enhancement Model of music” (2006). According to Brown (2006:3), music is an associative enhancer of communication with implications, such as “an emotive reward enhancer” which arouses, affects and transforms moods; it culturally links “musical structure and social meaning” such as “group identities and social ideologies” and is a helpful tool for “persuasion and manipulation”⁴⁰. He identified six aspects of the role of music as a cooperative device, namely: music has the effect of “homogenizing” social behaviour; music is a “communication device” that serves as a component of “persuasion and manipulation”; it has a role in “defining and reinforcing social identity”; music “serves as an important basis for sorting people into groups in large-scale societies”; music is an important device “for creating group-level coordination and cooperation”; and lastly “music is an important device for emotional expression, conflict resolution and social play” (Brown 2006:4-5).

According to Brown (2006:5), each one of these six factors “helps to promote group formation, reduce internal competition, homogenize group behaviour, and intensify intergroup differences”. This highlights the functional roles of music at the level of behavioural control.

Brown developed “The Social Enhancement Model” based on these principles, and he divides it into these three categories: (a) organisational processes that relate to the “use and control of music”; (b) communication processes that deal with “socially, meaningful musical messages”; and (c) persuasion and manipulation (Brown 2006:10-20).

⁴⁰ This phrase may seem out of the ordinary, but it will be explained in detail when Brown’s theory is described later in the chapter.

3.1 INTRODUCTION	
3.2 COGNITIVE ASPECTS	
3.3 AFFECTIVE EXPERIENCES	
3.4 MUSICAL COMMUNICATION	
3.5 MUSIC AND SPIRITUALITY	
3.6 THE ROLE OF MUSIC IN TRANSFORMATION	
3.7 THE UNIFYING ROLE OF MUSIC	
3.8 BROWN'S SOCIAL ENHANCEMENT MODEL OF MUSIC	
3.9 CONCLUSION	

Figure 3-1: Outlay of chapter 3.

3.2 COGNITIVE ASPECTS OF MUSIC

Cognitive processes are the processes that no one has taught us, and include aspects such as perception, attention and memory (Runco 2001:2892). These cognitive processes play a significant role in everyday existence and routine in our lives (Galotti 2008:32). However, Cox (2016:3, 5) postulates that some cognitive processes happen without a person being aware of them. He reflects that musical experience engages “an adaptation, or aestheticization (sic), of ancient and practical perceptual-affective-cognitive processes”.

3.2.1 Perception as a cognitive process

Perceiving patterns, objects, people and events, and according to Galotti (2008:56), interpreting them meaningfully is known as perception. He describes the “act” of perception as “the construction of mental representations of objects” (Galotti 2008:092). Kivy (2007:214) states that music is not a stimulus, but an object of

cognition and perception, which leads to appreciation. According to Kantor-Martynuska (2015:30), music is bringing a selection of perceptions and providing listeners with cognitive, affective, and aesthetic encounters. When a person listens to music, be it consciously or subconsciously, the vast diversity of processes going on in the brain is called music cognition (Dowling & Tighe 2014:5). Galotti (2008:97) asserts that perception is a process “by which we attach meaning to sensory information we receive”. She distinguishes between “sensation” as the ability to see, to hear and to smell and taste, and “perception”, “which makes sense of that sensory information”.

3.2.2 Attention as a cognitive process

Attention is the sum of mental effort and concentration and a “flexible aspect of cognition” (Galotti 2008:146). She claims that attention is affected by “things such as practice, the kinds of tasks being performed, and the person’s intention”. According to Flowers (2001:48), attention is a complex process that we all use in our daily routine. When paying attention, it increases perceptual processes and focused attention that is essential in music listening. The definition of Lehman, Sloboda, and Woody (2007:13) differ in the sense that they say attention is equivalent to learning and remembering. Another description of attention is given by Matlin (2009:67), namely that attention is a “concentration of mental activity” which permits us to choose a “limited portion of the vast stream of information” that exists in both the “sensory world” and our memories. She adds that “unattended items lose out” and are not preserved in detail.

Lehman et al. (2007:205) observe that when people listen with conscious attention, it is different from the passive attention of music in stores, in the streets or other ambient noises. They explain it as follows: “The linguistic difference between hearing (perceiving sound) and listening (paying attention to sound) exists in many languages” (Lehman et al. 2007:205). Automatic cognitive processes, as communicated by Galotti (2008:147), take place without attention or intention; without “conscious awareness” and does not “interfere with other mental activities”. She upholds that with practice, cognitive tasks adjust the amount of attention needed to execute the task and need “little capacity” to accomplish.

3.2.3 Memory as a cognitive process

Sternberg and Sternberg (2012:187) explain that memory⁴¹ is concerned with the “dynamic mechanisms associated with storing, retaining, and retrieving information about the past experience”. Memory is also “the means by which we draw on our past experiences” (Sternberg & Sternberg 2012:230) to employ the stored information. They add that memory is the way we “retain and draw” on past experiences to engage the information in “the present”. Memories, Einstein and McDaniel (2004:40) maintain, are “constructions of the event that occurred”, not an exact replica. They also suggest that representation is influenced by “our knowledge of the world, our biases, and any inferences that we might make when we experience an event”. Even if we seldom think of memory, memory is one of the “most important capacities” of human beings (Einstein & McDaniel 2004:2).

3.2.3.1 Encoding, storage and retrieval processes

Memory is used to process a considerable amount of information, such as images, sounds or meaning (McLeod 2013:1), although, according to Einstein (2004:37), not all information of events is “embedded[ed] in memory”. Cognitive psychologists identify three conventional processes of memory that interact independently with each other, namely encoding, storage and retrieval. Each one embodies a stage in memory processing (Sternberg & Sternberg 2012:187; Galotti 2008:151; McLeod 2013:1). Encoding is where physical, sensory data is transformed into a form of mental representation and stored. McLeod (2013:1) explains it as when information enters the memory system from any “sensory input”, it is transformed to be stored (McLeod 2013:1). He further states that there are three central routes in which “information can be coded (changed)”: visual (pictures), acoustic (sounds) and semantic (meanings) (McLeod 2013:1).

Storage is seen as the preservation of encoded information in memory. Sternberg and Sternberg (2012:193) indicate three memory stores: a “sensory store”, where limited amounts of information are stored for short periods; a “short-time store”, where relatively limited amounts of information are stored for more extended periods; and a

⁴¹ Although this section expands memory in general the information is also applicable to music and memory. It is not in the scope of this thesis to elaborate on music and memory.

“long-time store”, with substantial “capacity, capable of storing information for very long periods, perhaps indefinitely”.

Retrieval is how stored information is retrieved from storage (Sternberg & Sternberg 2012:230). Memory enters virtually all cognitive activities; it is one of the most basic cognitive processes (Martin 2009:23). We rely on memory when we think back to an event or remember the information of what happened in our lives. These cases “illustrate retrieval, the calling to mind of previously stored information” (Galotti 2008:149). The retrieval of memories is locating and contracting information from storage to consciousness (Matlin 2009:492). She (2009:121) mentions that on the retrieval of memories, “memory accuracy” can be affected by the “way memory retrieval is measured”.

The retrieval memory processes fall into two major categories, which includes “implicit and versus explicit memory and “recall versus recognition” retrieval (Galotti 2008:3,196; Sternberg & Sternberg 2012:187). In recall, you recall from memory; in recognition, you identify something that you have been “exposed to previously” (Sternberg & Sternberg 2012:187). Implicit memory tasks (Matlin 2009:487) do not “directly ask for recall or recognition”, but for previous experience. She adds that with explicit memory tasks, a person retrieves information “previously learned”.

Recognition and recall “work differently”: Recall is the safest when performed in the same physical context as the original – “the context effect” – but it is not the case with recognition, where “the test itself supplies come retrieval cues” (Galotti 2008:196,167). As part of the “context effect”, Galotti (2008:179,228) reports the “mood-dependent memory” where the person’s mood at the time of “recall” corresponds with his mood at the “time of learning”. He pursues “recall-memory tasks” expect “expressive knowledge” and in “recognition-memory tasks” a person responds to “stimuli presented” and has to decide whether it was seen before.

3.2.3.2 Different types of memory

Academic research regarding the different kinds of memory is vast and elaborate. For the sake of clarity and thoroughness, I am just going to mention the most common

types of memory, such as short, long, episodic, semantic, procedural and working memory.

Information enters the short-term memory where it is repeatedly and meaningfully processed, manipulated and grouped to be transferred to the long-term memory (Galotti 2008:147). Sternberg and Sternberg (2012:266) state that encoding of information into short-time memory is mostly acoustic in form, but there is also “some visual and semantic encoding of information”. They argue that information in long-time memory “appears to be encoded primarily in a semantic form”, although “evidence points to the existence of visual encoding, [... and] acoustic encoding”.

As indicated by Matlin (2009:12) and various other scholars⁴², long-term memory subdivides into episodic, semantic and procedural memory. Episodic memory has information about one’s personal experiences; holds memories of specific events in which one participated; can be traced to a single time; holds on to information about events and episodes that have happened to someone directly. It is encoded in terms of personal experiences; is temporal⁴³; allows a person to travel backwards in “subjective time to reminisce” on episodes in life (Galotti 2008:235-237); and it takes the form of “Remember when?” (Matlin 2009:121). Similarly, according to Juslin (2013:242), episodic memory signifies a process where emotion is generated as the music arouses memories of particular occurrences in life.

Semantic memory stores general knowledge (Sternberg & Sternberg 2012:209); describes organised knowledge about the facts, concepts, world, words and factual information (Galotti 2009:237; Matlin 2002:121). It is arranged as meanings and meaning relationships among numerous fragments of information; holds information that has entered the “general knowledge base” and takes the form of “Remember what?” (Galotti 2008:237).

The third division of long-time memory is procedural memory. This type of memory is defined as a memory for processes and motor skills; for courses of action and

⁴² Galotti 2008; Matlin 2009; Sternberg & Sternberg 2012; Wheeler 2001; Juslin (2013).

⁴³ “One event will be recorded as having occurred before, after, or at the same time as another” (Galotti, 2008).

procedures (Sternberg & Sternberg 2012:48,191); and about how to do something without conscious awareness of earlier experiences (Matlin 2009:12,121,498).

Matlin (2009:495) states that working memory is a “brief immediate memory” for the information processed, while a portion of working memory directs mental activities. Based on research by Alloway and Alloway (2013:4), working memory “is the brain’s conductor” and it merges “all of the different areas and functions of the brain into harmony”. Information obtained by the working memory “can also be transferred to long-time storage” (Chai, Hamid & Abdullah 2018:401). They add that working memory is not merely “an extension” of short-term memory, rather closely related to “activated” long-time memory.

Alloway and Alloway (2013:4-5) further describe working memory as follows: It controls and urges us; harmonises our emotions; helps in acting out appropriately our planned activities; and assists in categorising and connecting things around us. They mention that “consciousness” is a significant aspect of working memory since it is the “space where we give our attention to information”. They argue that “attention or awareness is related to consciousness” which is “deeply” connected to working memory (Alloway & Alloway 2013:5):

[...] we use other cognitive resources when we are feeling emotions, hunger, or listening to music. But when we think about how we feel, we are giving our attention to our emotions and we are recruiting our working memory in the process. When we use our working memory, we are conscious of the task at hand [...] working memory therefore consciousness.

3.2.4 Music enjoyment and appreciation as cognitive processes

Embedded in the above-mentioned cognitive processes, are music pleasure and appreciation (Kivy 2007:214). He suggests three kinds of cognitive processes where thoughtful and focused listening to classical music, music appreciation and enjoyment are embedded. These are conscious, self-conscious and non-conscious cognition (Kivy 2007:223; 232).

Conscious cognition is defined as the conscious hearing of musical events, and that specific musical things are happening (Kivy (2007:231). Aru and Bachman (2017:203) think that “conscious cognition” is moulded by “sensory data” and “attention and

expectations". Aru, Rutiku, Wibral, Singer and Melloni (2016:1, 7, 9) state that conscious perception is increased by preceding knowledge; augmented by "early effects"⁴⁴ and needs a direct and rapid impact through prior knowledge.

Kivy (2007:231) holds that self-conscious cognition happens while hearing "musical things", while thinking about and waiting for it to happen in the music. Self-conscious listening can also refer to the thinking process of what is perceived while perceiving it. Krueger (2011:1) explains it by saying that when individuals listen to music, they are creating and cultivating "the self". According to Krueger (2011:6) it can also include recognising the "cultural and historical associations" attached to it. Davies (2001:30) maintains that:

This form of musical listening [...] which incorporates environmental details secondary to the sound themselves requires a voluntary shift of attention. It involves self-conscious broadening of attentional structure of perception to incorporate the sounds themselves, as well as the instruments, acts, and events. We engage sensitively with a piece of music when we listen to it as a source of emotional power and expressivity, we tend to listen to it transparently and immediately [...]. We literally listen to the piece [...] directly into its expressive and emotional resonance. We immerse ourselves within the immediacy of its phenomenal riches, since this is where we encounter the piece's emotional content.

There is undoubtedly, according to Kivy (2007:231), cognitive processes which a person is unaware of while listening to music which he calls non-conscious musical cognition. Concerning Tamietto and De Gelder's (2010:702) opinion, cognitive processes associated with non-conscious cognition involve "enhanced skin conductance, increased frequency of eye blink (indicating startle reactions or avoidance), changes in stress hormone levels, increased pupil dilation and heart rate changes".

3.2.5 Frisson (chills)

Researchers like Gabrielsson and Wik (2003); Grewe, Nagel, Kopiez and Altenmüller (2005); Konečni, Wanic and Brown (2007); Guhn, Hamm and Zentner (2007); McCrae, Terracciano, Realo & Allik. (2007); Nagel, Kopiez, Grewe and Altenmüller (2008);

⁴⁴ Ary et al. (2016:2) mention that "prior knowledge may effect conscious perception already on".

Silvia and Nusbaum (2011); Salimpoor, Benovoy, Larcher et al. (2011); and Colver and El-Alayli (2016), investigate intense experiences related to music. Listening to music is often accompanied by emotions – the so-called “strong experiences of music” (SEMs) (Gabrielsson & Wik 2003:157; Nagel et al. 2008:101). These SEMs can manifest as frisson⁴⁵ (Colver & El-Alayli 2016:413). Grewe et al. (2005:447) state that frisson is a rare event and that people with “an extremely high number of chills exhibited differences in character and musical experience as compared with subjects with no chills reactions”.

Most people can pinpoint the exact moments in the music where they experience frisson (Colver & El-Alayli 2016:414). Grewe et al. (2005:446) posit that this strong response to music “do not occur in a reflex-like manner”, but it is the effect of “attentive, experienced, and conscious musical enjoyment”. They add that evidence points to the fact that the intense emotions in response to music are “related to structural musical elements”. Grewe et al. (2005:446, 448) give examples when frisson is experienced like “entrance of the voice, and the beginning of a new part” or “psychoacoustical changes” such as increasing and decreasing of loudness (Nagel et al. 2008:110),

According to Colver and El-Alayli (2016:425), an important cognitive component associated with “anticipation, prediction, and working memory” is the more cognitive qualities of openness. They state that people who are high in openness, experience unpredicted music events “more cognitively salient and, subsequently, far more emotionally moving and likely to induce frisson”. Openness is one of the five personality traits suggested by Shi, Yao, Zhan et al. (2018)⁴⁶.

⁴⁵ The succinct French term to indicate pleasurable aesthetic reactions like lump in the throat, moist eyes, chills, thrills, goosebumps, shivers down the spine, goose pimples (piloerection), goosetingles, tachycardia and heart rate (Colver & El-Alayli 2016:413), peak emotional responses (Salimpoor et al. 2011:257), ecstatic and strong meaningful emotional reactions (Grewe et al. 2005:446), electrodermal skin activity, respiration rate, blood volume pulse amplitude and peripheral temperature (Salimpoor et al. 2011:257).

⁴⁶ FFM – Five Factor Model of personal traits is viewed as the most basic dimension of personality: neuroticism, extraversion, openness, agreeableness, and conscientiousness (Shi, Yao, Zhan et al. 2018:648).

3.3 AFFECTIVE EXPERIENCE OF MUSIC

As far as history dates, music has been a central part of human culture (Salimpoor, Benovoy, Longo, Cooperstock & Zatorre 2009:1; Garrido, MacRitchie, Breaden & Stevens 2019:1; Levitin 2010:1). As mentioned by Garrido et al. (2019:1), the earliest musical instruments (flutes made of bone), were discovered in a cave in Germany, and are between 42 000 and 43 000 years old. They add that “singing probably predates even that”, and it is possible that music and language evolved from a “single nearly communicative [...] protolanguage”. Early in human evolution, “human communicative use of sound” parted into “emotive meaning, resulting in music, and referential meaning, resulting in speech”. Music in human culture, and movement in the form of dance, always played a “vital role in rituals, celebrations, courtship, and religion” (Garrido et al. 2019:1). While Pythagoras focused on the “physical properties” of music, Aristoxenus (Greek philosopher, four centuries BC) thought that “one must look in the mind” of listeners to understand “the emotion that music elicits” (Levitin 2010:1). We all have a “unique evolutionary origin”, some ancient – most of these “mechanisms evolved long before music arose” (Juslin 2019:1). In an interview with Annica Hulth (2019), Juslin states:

Music can arouse everything from very simple, primitive responses to complex high-level judgements, including basic emotions like joy, sadness and anger, as well as more complex ones, such as nostalgia. We can experience mixed emotions, contradictory feelings and what I call “aesthetic feeling”, based on aesthetic assessment. We feel admiration for a musician, or we’re fascinated by the beauty of music.

The affective aspects of music can, according to Juslin⁴⁷ (2019:3), be summarised as follows: “Wherever there are human beings, there is music; and wherever there is music, there is emotion”. He notes that music is a source of aesthetic pleasure; it impacts on well-being; it is an effective form of communication, and a “creative form of self-expression [...] and more [...] music is emotion” (Juslin 2019:5).

⁴⁷ Patrik Niklas Juslin is a Professor of Psychology at Uppsala University in Sweden and one of the leading researchers in the field. He directs the research and teaching in music psychology. His work focuses on the perception and experience of sound in music and speech, particularly in relation to emotion, also covering areas such as music education, health, music performance, and aesthetics. In his latest book, *Musical Emotions Explained Unlocking the Secrets of Musical Affect (2019)*, he offers a coherent account of musical emotions and explains with both clarity and rigour the manifold ways in which music may engage our emotions (Hulth 2019).

3.3.1 Emotional response to music

In his well-cited paper, *What are emotions? And how can they be measured?* Scherer (2005:695) defines emotions as “an episode of interrelated, synchronized (sic) changes”. Emotions can be understood as “a sequence of events leading to some change or alterations” (Scherer 2013:41). According to Scherer (2009:3460), emotion is a “cultural and psychobiological adaptation mechanism which allows each individual to react flexibly and dynamically to environmental contingencies”.

All responses to music take place in intricate interactions between the music (musical factors), the listener (individual factors; relatively stable traits of the listener, his or her momentary state; aspects that mediate musical preferences and tastes); and the situation (situational factors in which the listener is exposed to music) (Juslin 2019:22; Kantor-Martynuska 2015:30; North & Hargreaves 2008:75; Hallam, Cross & Thaut 2011:134). To confirm, Juslin (2019:22) states that emotional responses to music are fundamentally social and musical emotions that rest on “music-listener-situation interactions” (Figure 3-2).

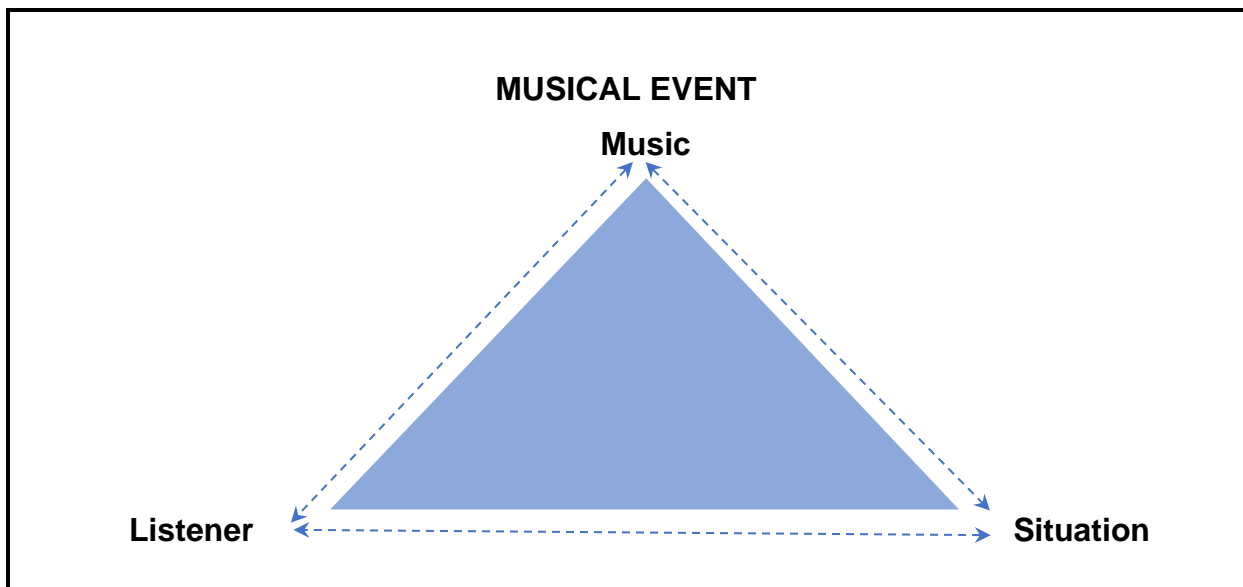


Figure 3-2: Interactions between music, listener and situation (Juslin 2019:22).

Music, according to Koelsch and Jäncke (2015:3043), is a “powerful stimulus for evoking and modulating emotions, as well as moods”. Ahtisaari (2015:1) is of the opinion that “if scent has a hotline to memory, it seems music has a hotline to emotion”. He adds that music can arouse strong emotions within us – it is rare not to be somehow

emotionally affected by music; most of us listen to music “in order to experience emotion”.

3.3.2 Reactions to music: the psychological mechanisms

Listening to music is common in everyday lives, and the way music makes listeners feel, is the “key factor in determining their enjoyment of music” (Hulth 2019). Juslin states that several “psychological mechanisms at various brain levels” assist in arousing emotions (Hulth 2019). He suggests eight psychological mechanisms that explain the listener's reactions to music: brainstem reflex; rhythmic entrainment; evaluative conditioning; emotional contagion; visual imagery; episodic memory; musical expectancy; and aesthetic judgement. He calls this the BRECHEMA⁴⁸ framework (Juslin 2013) (Figure 3-3). In his own words, he states that this framework is the “most comprehensive attempt” to describe how “music arouses emotions”.

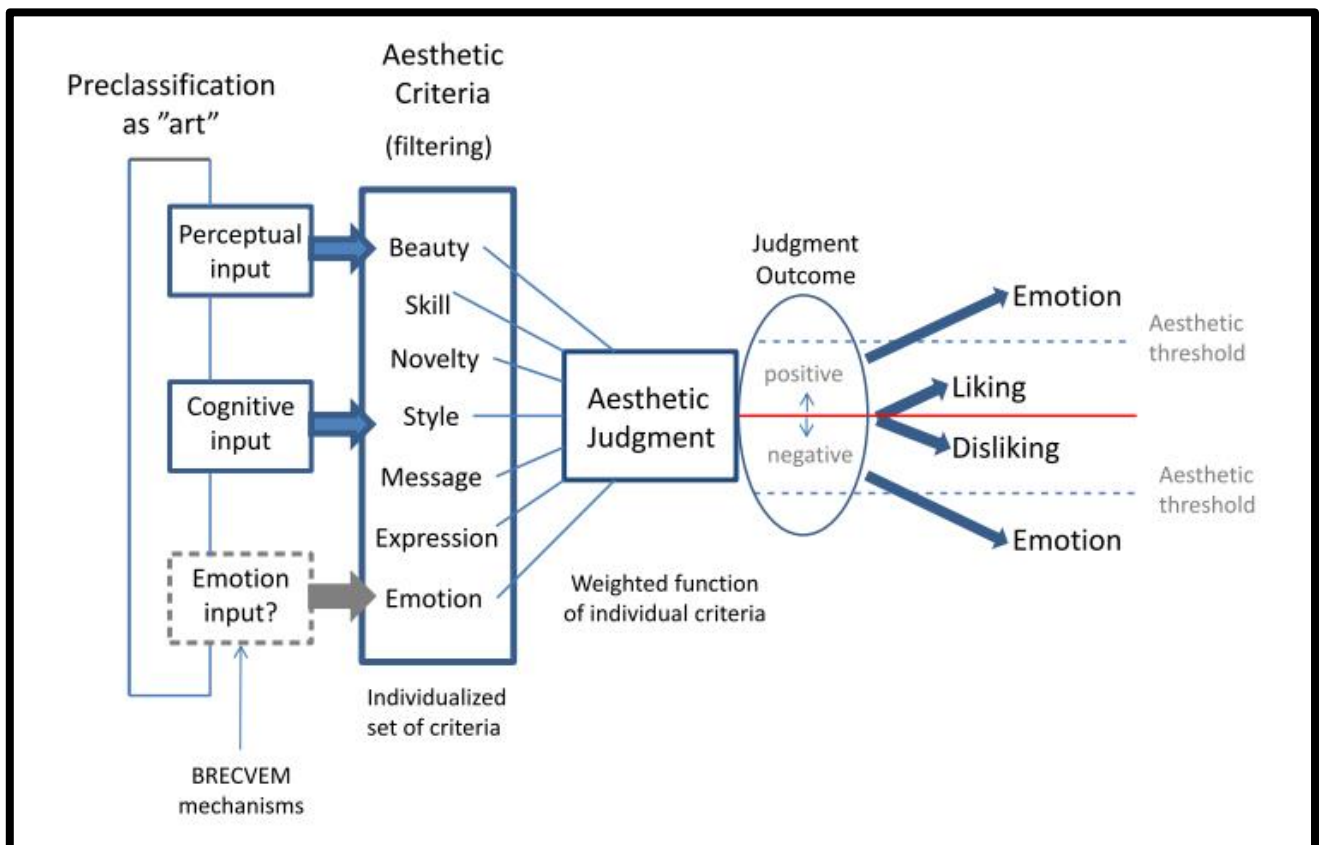


Figure 3-3: Schematic description of the aesthetic judgement process in music (Juslin 2013:248; 2014:1).

⁴⁸ Juslin (2013:235) explains a revised framework, BRECHEMA, which includes Aesthetic Judgement to the BRECHEMA framework.

The brainstem reflex is an “innate tendency” to respond to certain sounds for quick and automatic responses, such as high volume and faster tempi (Kantor-Martynuska 2015:35; Gabrielsson 2011:425; Juslin 2019:274). Although brainstem reflexes may appear “primitive and far removed from music as an ‘art’” they may play a part in our most “profound aesthetic experiences” (Gabrielsson 2011:425). Aesthetics, according to Perlovsky (2014:2), is a series of principles that have to do with the nature and appreciation of beauty – the area of philosophy which deals with beauty and artistic judgements. Perlovsky (2014:2-3) notes: “virtually every musical phrase produces a new emotion [...] most of which are aesthetic”. Juslin (2019:22-23) also proposes that a person can never have the same music experience twice.

Rhythmic entrainment or being in sync is when we listen to powerful suggestive rhythms. “Our internal rhythms such as heart rate, speed up or slow down to synchronise and become one with the music” (Juslin 2019:235; Merker, Madison & Eckerdal 2009:4; Thaut, McIntosh & Hoemberg 2015:1185). A mechanism often applied in advertising and film music is evaluative conditioning. This occurs when music is repeatedly listened to in an emotional context, and when heard later, a similar feeling is aroused again (Kantor-Martynuska 2015:35; Juslin 2019:309). Music elicits emotion through the process of emotional contagion (Kawakami, Furukawa & Okanoya 2014:431; Juslin 2019:287, 239; Kantor-Martynuska 2015:35). We tend to be caught or “infected” by the emotions of others when we perceive their emotions when listening to music. In this way “mirroring” takes place when we reflexively mimic facial expressions. Juslin (2019:338,331) describes visual imagery as the “relatively modest overall prevalence”. Visual imagery is not only explained by “context factors”, but also by individual factors and “refers to a process whereby an emotion is evoked in the listener because he or she conjures up inner images while listening to the music” (Taruffi & Küssner 2019:62; Juslin 2019:338).

In accordance with Platel, Baron, Desgranges, Bernard and Eustache (2003:251), and Juslin (2019:317,326), music often evokes special memories. We associate events and periods in our lives with specific music, and this is referred to as “episodic memory”. Concerning musical expectancy, the sometimes predictable information we receive that is based on our past experiences (some “tone patterns” are already in the

brain), gives rise to unconscious expectations, so that when the music “confounds” us, emotions rise (Kantor-Martynuska 2015:35; Juslin 2019:363; Vuust & Kringelbach 2010:172). Juslin (in an interview with Hulth [2019]) explains that music expectancy is powerful for “cultural conditioning”, as we “build up various expectations depending on the music to which we are exposed”.

The last psychological mechanism is an aesthetic judgement. Juslin in Hulth (2019) states that it entails the “aesthetic attitude to music”.

Our aesthetic judgement [is] triggered when we adopt an aesthetic attitude to music. This means that we listen very carefully to the music and apply various criteria of aesthetic value to it ... innovative, beautiful, complex or skilfully performed. These aesthetic assessments are simultaneously influenced by the other psychological mechanisms. If we are strongly influenced by emotional contagion, we may find the music expressive and appreciate more in our aesthetic assessment.

3.4 MUSIC AS A COMMUNICATIVE MEDIUM

Swiss-born philosopher, Jean-Jacques Rousseau (Moran 1967:136), suggests that “the first language of the human race was song and many people have hence imagined that man may as well have learned that song from birds”. Additionally, Schulkin (2013:35) states that music is a universal facet, and it materialises as an element of communicative ability. Wigram and Elefant (2009:442) also claim that music is a “universal human form of communication” and has the ability to defeat “linguistic, physical, mental and cognitive barriers”. In their book *Musical Communication*, Miell et al. (2005) explain music communication as follows:

Music can exert powerful physical and behavioural effects, can produce deep and profound emotions within us, and can be used to generate infinitely subtle variations of expressiveness by skilled composers and performers, such that highly complex informational structures and contents can be communicated extremely rapidly between people. Music is something we do with and for other people, and which through its communicative properties can provide a vital lifeline of human interaction for those special needs that make other means of communications different.

Yakupov’s (2016:7) view of musical communication is that it is a “dynamic system of imparting, receiving and storing information”, that it is characteristic of “integral processes of creating, accumulating, distributing, consuming and evaluating music values [...] that provides for [...] effective interaction”. Miell, MacDonald and

Hargreaves (2005:1) postulate that music is a fundamental “channel of communication” as it presents means by which people can communicate “emotions, intentions, and meanings”.

3.4.1 Significant determinants of musical communication

Miell et al. (2005:6, 7) suggest three “major determinants” of musical communication. They are the characteristics of the music, the people involved, and the social situation in which it occurs. They incorporate the “Bandura’s principle of reciprocal determinism”, which proposes that the “three major determinants” affect each other, as there is an “interrelationship between the person, the music, and the situation” (Miell et al. 2005:6)⁴⁹.

3.4.1.1 Characteristics of the music

Regarding the characteristics of the music, Miell et al. (2005:6) believe that there is no doubt that the “properties of music itself” bring forth important “influences on musical response” (Miell et al. 2005:6, 11). They maintain that elements that are particularly “music-related” – musical training, musical knowledge, and musical experience – are expected to be “particularly salient” in shaping responses to music.

3.4.1.2 Characteristics of the people involved

We use music in everyday situations in our lives as a resource to manage “situation-specific emotional states or moods” (Miell et al. 2005:11). People have “strong and distinctive patterns of preference”. Listeners differ in age, gender, and personality, and this influences in a greater or lesser way their responses to music (Miell et al. 2005:11). Long-term experiences form an individual’s response to new stimuli. Significant new experiences can “feed back” into the system and change the long-term patterns, as the “preference or identity system is in a constant state of evolution, change, and re-negotiation” (Miell et al. 2005:12).

⁴⁹ Although Miell (2005) is quoted here, several articles have been written by Miell in association with other academics on this subject (Miell, Hargreaves & North 2005; Hargreaves, Miell & MacDonald 2002; MacDonald, Hargreaves & Miell 2017). The core of the outputs has the same concept, namely the three determinants as focus, but is applied to different situations. This is the reason Miell is not the only author cited in the description in the following paragraphs, as several articles in this regard were consulted.

Authors Hargreaves et al. (2002:11) also talk about the characteristics of people when they claim that musical preferences are related to the level of musical training, as well as aspects of “cognitive style and personality”. Music serves increasingly as a means to shape our identities. We use music to set our moods and behaviours and to “present ourselves” to other people in a manner we prefer. We make meaningful statements about our values and attitudes by our musical choices and inclinations (Hargreaves et al. 2002:1). Cook (1998:5) stated this years ago already: “deciding and announcing to people not just who you want to be ... but who you are”.

3.4.1.3 Characteristics of the social situation

Hargreaves et al. (2002:11), maintain that we “engage” with various kinds of music in “different situations”, and that social groups have distinctive characteristics of preferences and values. Music functions across cultures (Cross & Elliot 2009:77, 78) and shares the “management of social relationships, specifically in situations of social uncertainty”. The concepts of “taste cultures” and “tastes publics” (Hargreaves et al. 2002:11) have been suggested to describe how social groups have distinctive characteristics of preferences and values. “Specific social or institutional contexts employ a powerful influence on the responses of music” (Hargreaves et al. 2002:10).

3.4.2 Music identity

One of the vital social roles of music is to establish and develop the sense of musical identity, to influence an individual’s inner self and interactions with life (Yakupov 2016:1; Belcher & Haridakis 2013:380; Hargreaves et al. 2002:5, 8). The notion of “music in identities” (MII) assists us to research the extensive and diverse “interactions between music and the individual” (Hargreaves et al. 2002:1, 2). Identity and “self-view of the self” are continually reconstructed, as well as renegotiated and determined by experiences, situations, and other people (Hargreaves et al. 2002:1, 2). As stated by Hargreaves et al. (2002:2), “music in identities” focuses on how people engage with music as a “resource for developing other qualities of our individual identities”; as “complex, hierarchical networks of inter-related constructions”. MacDonald, Hargreaves and Miell (2017:68) explain that the notion of “music in identities” is concerned with the following:

the ways in which music is drawn on by individuals, groups, and institutions [...] as a marker of forms of identity (e.g., national identity). [...] musical

identities are fundamental to music development as they mediate the ways in which individuals and groups engage with and through music.

Hargreaves, Miell and MacDonald (2002:2, 14), discuss identities in music as the aspects of musical identities which are socially defined or within cultural roles or cultural music practices within musical categories. These identities stem from “broad, generic distinctions” in music activities (Hargreaves et al. 2002:12). The authors suggest that next to the “generic distinctions”, specific identities in music exist, like those relating to particular musical instruments and those relating to particular musical genres. MacDonald, Hargreaves and Miell in the *Handbook of Musical Identities* (2017:69) claim that “identity in music” is not “fixed or monolithic” but that it instead evolves. It may be “shaped differently by place, culture, relationship, and social setting”.

3.4.3 Musical preference

Hargreaves et al. (2002:11) maintain that there is a reciprocal feedback relationship between “situation and context and the listener”. Music attraction and experience can be explained on a cognitive level in the sense that networks of interlinked nodes are activated (Schubert, Hargreaves & North 2014:1) (Figure 3-4). They identified an underlying cognitive mechanism involved where activation is spread by linking the experience with previously associated networks. The outcome is a pleasurable experience with positive affects and is based on the interaction of the various components of the reciprocal-feedback model⁵⁰. These include cultural factors, social factors and musical determinants (Schubert et al. 2014:6). Aspects that may have an influence on the experience of music are the characteristics of the individual, the situation and the music (Schubert et al. 2014:1).

In their study, they found that exposure to and familiarity with certain types of music are the most essential factors in a musical experience. The social context was also found to be influential (Schubert et al. 2014:6) and provides added amounts of activation. This type of setting occurs when music relates to other situations, people or environments. It is possible that when friends in a comfortable environment listen

⁵⁰ The reciprocal-feedback model was created by Hargreaves (2012:544).

to music, they generate empathic behaviours that lead to a type of relationship with the music. This can be explained in terms of the “emotion expressed by the music and the listener’s felt emotion” (Schubert et al. 2014:6).

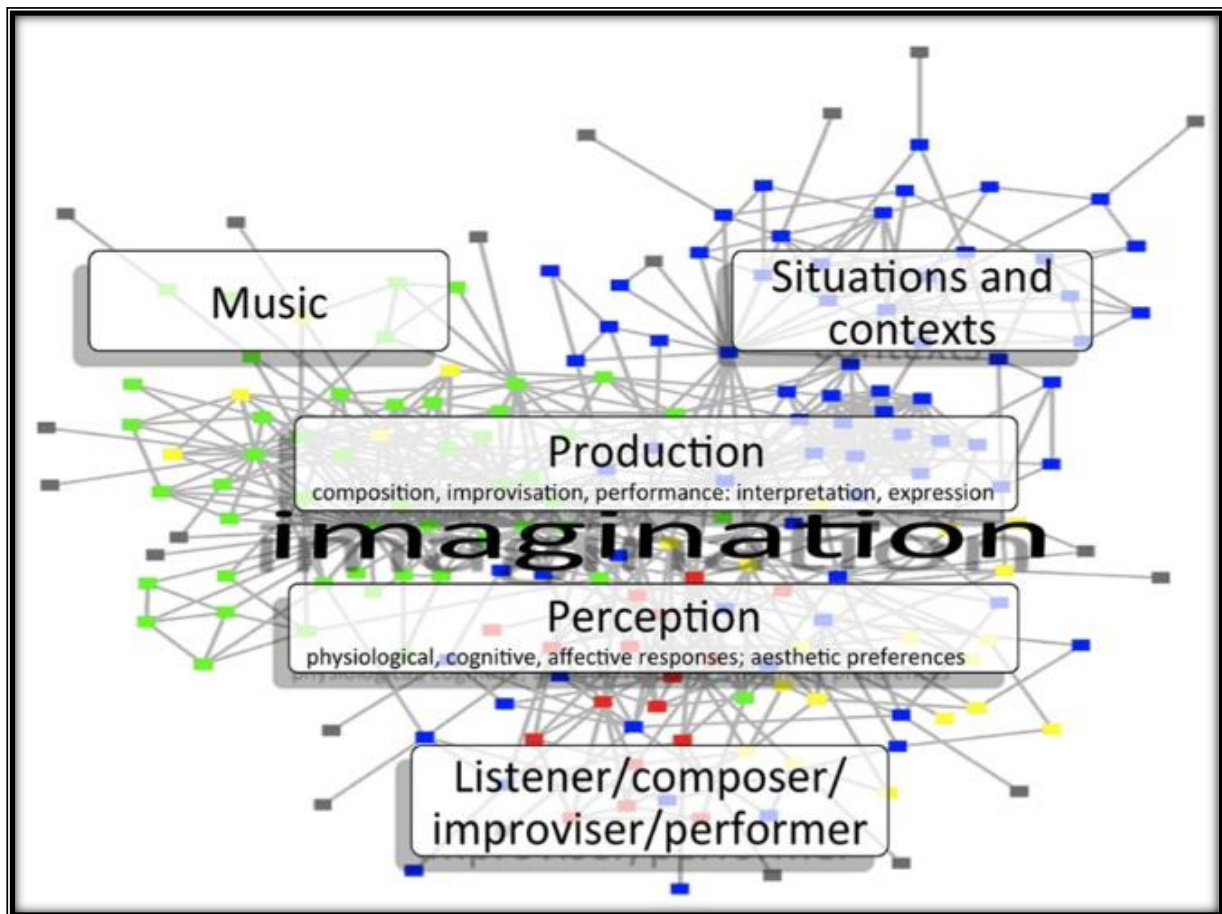


Figure 3-4: A schematic representation of spreading activation through the components of the reciprocal-feedback mode (Schubert, Hargreaves & North 2014:4), adapted from Hargreaves (2012:544).

3.5 MUSIC AND SPIRITUALITY

The research field of music and spirituality is extensive. Scholars like Boyce-Tillman (2007; 2014), Cobussen (2017); Westermeyer (2013), Yob (2010; 2011), and Foley (2015) excel in their research regarding this topic. Conferences like *The International Symposium: Music, Spirituality, Wellbeing and Theology*, held in Winchester in 2019⁵¹

⁵¹Tavener Programme 2019 by University of Winchester (<https://images.app.goo.gl/wcBzt9NHNqSsaUR38>)

by SAME⁵², gives a platform for reporting on new and exciting research in this field. It is therefore not possible to discuss all the different components that make up this fascinating topic of spirituality and music within the scope of this thesis. My idea is mainly to focus attention on the fact that music can have a spiritual connection for the listener and performer. It is important to take this into consideration when looking at the music of the Passion Play of Lady Grey.

3.5.1 Spirituality

Boyce-Tillman (2014:14) articulates that spirituality includes “some sense of the beyond [...] [and is a] potentially transformative encounter”. She believes that spirituality is rather the “process than the product” (Boyce-Tillman 2014:28), and in the same vein Westermeyer (2013:73) thinks that consciousness of spiritual reality goes beyond the “consciousness of the individual”. Van der Merwe and Habron (2015:48) regard spirituality as a broad and inclusive term not to be confused with ethics, morality or religion. Yob (2011:44) states that “religion has shaped and been shaped by the spiritual experience” but does not have exclusive rights to spirituality. The opinion of Potgieter and Lombaard (2015:13) regarding spirituality is, that it is

... the perception, across varying degrees of awareness, of the inclusion of the individual or group in an experience that transcends an encounter beyond the ordinary and largely beyond the ability of descriptive language to lead man to “encounter” something totally concrete, but not touchable, through which man experiences himself as in direct connection with the extraordinary, the superhuman extraordinary, the superhuman, the sublime.

3.5.2 Music as a language for spirituality

Spirituality seems to be something “profound and transcendent that comes to life” with music (Atkins & Schubert 2014:180). Yob (2010:145) proposes that music is a “language of spirituality” and that it can be understood as a distinctive but “contextualized (sic) expression of the spirit”. At the heart of music and spirituality for Christianity lies what is observed as “intangible or immaterial” sounds, which consist of physical vibrations that pulsate through our bodies. [...] it unites the body with spirit” (Westermeyer 2013:73). Sound is often perceived as an “indicator of presence”.

⁵² SAME is the abbreviation for Spirituality and Music Education. “SAME is an international network set up in response to the growing interest in the notion and place of spirituality in music education. Led by the University of Winchester Tavener Centre for Music and Spirituality” (<http://mswinternational.org/spirituality-and-music-education-same/>).

Therefore, music is employed as a “medium of transcendence” and as a language of spirituality (Foley 2015:X).

Spiritual experiences are “embodied” by the musical systems, not only “mediated” by it (Atkins & Schubert 2014:181). They claim that spirituality is the “very nature of music” but also that music is by its “very nature spiritual”. Therefore, spiritual experiences will be “intrinsic” to music (Atkins & Schubert 2014:181). Music is “causally linked” to emotions. Emotion is frequently supported by the same characteristics as spirituality, and correlations between emotion and “spiritual-related elements” are strong and substantial (Atkins & Schubert 2014:188). Just like Atkins and Schubert (2014), Westermeyer (2012:76) believes “that music is close to human emotion and feeling”. Faith is a “matter of both the head and the heart” that guides us into the realm of spirituality (Westermeyer 2013:76). He claims that spirituality involves matters such as “memory, health, emotion, time, silence, and community” (Westermeyer 2013:73). Ruff (2007:4) maintains that music has “communicative, communal, and ritual” character. “If only one of these characteristics was[sic] true, music and spirituality would still be connected; with all three is no wonder that the connection has been so common” (Ruff 2007:4, 5).

3.6 MUSIC AND TRANSFORMATION

Steve Dillon (2007), an Australian musician and educator, believes that music has strong transformative effects on all people and all cultures. Every facet of our lives is infiltrated by created sound. Creating meaningful music assists us to engage with tensions in life and to make sense of all the effects of transformation and identity (Dillon 2009: viii). Brown⁵³ (2012:191) conveys Dillon’s conviction about the ability of music to inspire people when stating that music helps people to “express themselves, to build relationships and find their place in the world”. According to Brown (2012:191), Dillon is attentive to the ability for musical creativity to be meaningful at three contextual layers. The first one is to be able to experience personal meaning through a personal relationship with music. Social meaning with other people in a “wordless connection”

⁵³ Atkins et al. (2012) wrote this article to celebrate the life and work of Steve Dillon (20 March 1953 – 1 April 2012). “It focuses on the most significant pedagogical and philosophical ideas that informed his community music practice and illustrates concepts with examples from his work”.

through music is the second layer and cultural meaning recognised and respected by the community for the “music-making efforts” is the third layer.

3.6.1 Art-based events as part of upliftment initiatives in communities

There is a long tradition examining the effects of arts on society by scholars like Alexander (2003); Rogers and Spooks (2003); Belfiore and Bennett (2006); Curtis, Reid and Ballard (2012); Dillon (2012) and Curtis, Reid and Reeve (2014). Community development, including increased participation, and the building of “social capital” in rural communities, may benefit greatly when aided by art-based events (Rogers & Spooks 2003:1; Curtis 2006:15). According to Rogers and Spooks (2003:1), rural communities are faced by extraordinary challenges “caused by globalisation and economic restructure, community fragmentation as a result of service withdrawal, and increasing distrust in political processes”. They maintain that it is essential to “rekindle creative energies” to ensure that a community “effectively responds in determining their own future” (Rogers & Spooks 2003:1). This has been the outcome in the community project: *Small Towns: Big Picture*, a project to promote “creative, energetic and collaborative” action by five small, rural communities in central Victoria, Australia (Rogers & Spooks 2003:7). Creative activities were done in three areas: a theatrical performance echoing the problems linked by the development of a “community cohesion indicator”; making of prints, photographs and ceramic tiles to reflect the “energy footprint” and impact on the environment; and the developing of an interactive website showing the organisational networks in the communities (Rogers & Spooks 2003:4-5). They conclude that community aspirations and energy were unleashed by the involvement of the arts – it created an environment where “trust, cooperation and motivation are offered in abundance”.

Another project where music played a meaning-making role in the community is the *Plague and the Moonflower*⁵⁴ performed in 2002. The regional community of Armidale in rural New South Wales, Australia, celebrated the environment and thereby connected on an emotional level (Curtis 2006:17; 2010:65). *The Plague and the Moonflower* is an ecological chorale/oratorio written for orchestra, solo guitar, adult

⁵⁴ The moonflower is a rare epiphytic cactus that grows in the Amazon rainforest and only flowers under a full moon for a few hours, emitting a beautiful perfume while it flowers (Curtis 2006:18-19; 2010:65).

choir, children's choir, two dozen dancers and jugglers, indigenous dancers, several actors and a support crew. The cast consisted of over 250 people. *Plague and the Moonflower* explore the dark side of humanity through the character of the Plague. It is described as follows (Curtis, 2006:18-19):

Its theme is the struggle for the survival of our planet in the face of apathy, pollution and greed. It is celebrated when the Plague is transformed through his encounter with the Moonflower and pledges to provide a future for the child (and hence future generations). It is the discovery of the rare moonflower that provides the inspirational aspects of the work.

Armidale has a tradition of arts and maintains a sound music and theatre culture. According to Curtis (2006:19), *Plague and the Moonflower* was the most important theatre event of Armidale for the "past two decades" where amateur actors and spectators are active participants in the meaning-making process (Curtis 2010:65). The performance, incorporating music and dance, had a significant impact on a "deep emotional level" of the people (Curtis 2010:65). Such a community event can build a sense of community by "... the rich emotional response that such an event instils in participants and audience members" (Curtis 2006:21). In the same vein, Curtis (2006:23-24) concludes that the involvement of the arts can "potentially foster an improved climate from which community-based environmental work may more readily emerge". He is also of the opinion that the arts can be utilised to create changes in environmental behaviour in rural areas (Curtis 2006:24).

3.6.2 The role of music in conflict transformation

Music has long been documented to manage conflict transformation and peacebuilding by researchers such as Al-Tae (2002); Ransbotham (2005); Schneck and Berger (2006); Bergh (2007); Bergh and Sloboda (2010); Pruitt (2011); Urbain (2012); Robertson (2013; 2015; 2016); Sandoval (2016) and Wu (2019).

3.6.2.1 The role of music in peacebuilding

Music has the potential to promote communication, remove "direct and indirect" violence, to ignite hope and the will to live, and assists in integrating peace between communities (Wu 2019:138). World peace, he adds, can be established through "mutual understanding and culture exchange". Sandoval (2016:205) postulates that music can destroy borders of "nation states and bind humanity together" (Wu

2019:138). He describes the type of music as “those genres with harmonious melodies, with peaceful purposes and without religious, political objectives” (Wu 2019:138). This is possible because “music speaks to the human body, bypassing cognition” (Wu 2019:139).

Musical activities are included in peace work because of the belief in the positive power of music to bring transformation (Robertson 2013:2). Music can be a beneficial tool in bringing people together, celebrates diversity and handles conflict transformation. From the early 1990s, there has been an escalation in the way music and arts are used in conflict transformation situations (Bergh & Sloboda 2010:2). They argue that musical activities have the potential to alleviate the psycho-social effects, the traumas and other visible effects of war and to build bridges (Al-Tae 2002:53; Bergh & Sloboda 2010:6). Grant (2020:12) claims that “as far back as we can see, where there is war there is also music”. The journalist, Helen Mirren (2005) who published a gripping article about the children in northern Uganda’s bloody civil war, says that a young man was sitting under a mango tree, playing a string instrument. He played his music all day long, too traumatised by the horror he lived through as an LRA⁵⁵ commander. She adds it is the contrast between the beautiful meditative sound and the fear, darkness and violence of his past that is so daunting.

3.6.2.2 The role of music in communication and transformation

According to (Dillon 2007:172), to increase meaning from music experience, it is essential to employ social interaction. He states that music is a measure of “expressive communication in a symbolic form”; the awareness of belonging within a community can be strengthened by social interaction. Wu (2019:138) promotes communication by using music to establish transformation and peace. He states that music can play a role in constructing peace as “music is a language of communication, not only through lyrics but through rhythm and melody as well” as it generates “resonant effects” between people. Music communicates with the body “by speaking the language of

⁵⁵ “Lord’s Resistance Army (LRA) has been one of central Africa’s cruellest and most enduring armed groups over the past 30 years. The LRA has abducted 67 000 youths, including 30 000 children, for use as child soldiers, sex slaves, and porters. They brutalised communities since its inception in 1987. The group draws income from elephant ivory, gold, and diamonds” (Allen & Vlassenroot 2010:1).

physiology” (Schnech & Berger 2006:24). According to Bergey (2019:17), communication through creative arts allows people to see life through a new lens and permits us to understand each other and forms the root for resolution of conflict (Bergey 2019:2). If music is applied to building peace, it can be a powerful instrument to remove the obstructions of “nationality, race, generation, disability, and all types of backgrounds” (Cross 2014:809; Wu 2019:139). In the Lady Grey Passion Play, this is clearly observable as the members of the cast, as well as the audience, come from various backgrounds, race groups and nationalities.

According to Grant (2020:6), whether keeping time or being together in time through the “uniting force” of popular music, the potential of musical communication for “collective identity” cannot be exaggerated. Experiencing the music of the Lady Grey Passion Play draws the people into the whole experience of meaningful cultural experiences and creates a sense of belonging, which is collective identity. Successful music communication is when the partakers’ reactions demonstrate the appropriate responses at the most “meaningful temporal occasions” (Robertson 2016:252). Music augments the levels of communication which words fail to do (Shank & Schirch 2008:235). Keki⁵⁶ (2019:142) states that “Peace will begin with simple people [...]. We should use whatever we have to create peace. If you think you have the body, use the body to bring peace; if you have music, use your music”. Wu (2019:143) summarises that music, as a language of communication, can remove hostility because the music ignites hope and the will to live, and stimulates peaceful integration.

3.6.2.3 An example of conflict transformation

Robertson’s (2016:252-265) research consists of his engagement on an ethnographic and musical level with the choir as a “means of experiencing and expressing tacit cultural understanding”. He states that the purpose of his research was “to investigate

⁵⁶ “Through the unusual combination of music and coffee a successful case of inter-faith and inter-ethnicity resulted in peace in Uganda – Delicious Peace (Peace Kawomera) is a fair-trade coffee cooperative consisting of a group of farmers set up by the founder J.J. Keki. As a witness and survivor of the September 11 incident in 2001, he realised the importance of interfaith peace, and decided to go ahead and establish peace. Many of the coffee farmers are also musicians. The project has been successful in bringing peace and harmony across different religions, and among ethnic groups. Through virtuous interplay between music and coffee, Keki created a harmonic environment with the lyrics of the songs. The music has not only harmonised and stabilised local society but has also brought fame to these farmers and their coffee, improving their economic status” (Wu 2019:138).

how musical engagement affected group behaviour and attitudes [...] how music could reduce intergroup prejudices and conflict while increasing peaceful relations". He concentrated on a peacebuilding strategy to understand the social interactions enclosing a conflict situation. Robertson (2016:265) explains his research on Pontanima, an inter-religious choir which aims to heal emotional scars left by the war in Sarajevo, Bosnia and Herzegovina. He maintains that the members of the choirs and the citizens of Sarajevo suffered horrific conflict. They consist of more or less equal members of the three dominant cultures and religions in the Balkan region and sing mainly liturgical music from their traditions, and also Jewish liturgical music as the fourth main culture and religion – which was destroyed by Hitler during World War II. Robertson explains the uniqueness of the choir in the field of music and conflict transformation:

The choir members' similarities and differences are deeply connected to a collective sense of what it means to be from Sarajevo specifically and, to a large extent, Bosnia generally. [...] Bosnian history is perhaps one of the most complex and least understood in European history.

3.7 THE UNIFYING ROLE OF MUSIC

Stige, Ansdell, Elefant and Pavlicevic (2010:3) maintain that musical activities include social action. Fitch and Popescu (2019:944) posit that all human cultures make music, and the music of the different cultures is "incredibly varied". They quote Henry Longfellow (1835) in the over-used phrase that music is a universal language, and it suggests that "universal cognitive mechanisms exist that can both explain the unity and allow the diversity of the world's musics" (Fitch & Popescu 2019:944). In the same vein Mehr, Singh and Knox et al. (2019:1) state that music itself (with or without words) is universal – it is present in every society and supports certain types of behaviour. According to Stokes (2004:47), music is used as a symbol of "global, social and cultural processes" and creates a long-term relationship within and across cultures.

Tarr, Launay and Dunbar (2014:1096) believe that one of the main functions of music since the earlier years and the reason for its widespread existence throughout all human societies. Music has the ability to enable social bonding. Musicking⁵⁷ and

⁵⁷ "Music is therefore not so much a noun as a verb, 'to music'. To music is to take part in any capacity in a musical performance, and the meaning of musicking lies in the relationships that are established between the participants by the performance" (Small 2006:9).

movement are central to “ritual, courtship, [and] identity”, and cross-cultural human expression (Tarr et al. 2014:1096). Music fulfills a dynamic function in social life and cultural experience, be it for “individual or collective” understanding; political mobilisation; strengthening a group’s cultural identity and transcendence; or for reinforcing boundaries between groups (Lidskog 2016:34-35).

3.7.1 The function of musicking

According to Stige et al. (2010:104-106), the function of musicking is to create a “unified and unifying” experience of time, location and person. They argue that music is an “active” social phenomenon that helps to create “flourishing” communities where the diversity of the difference of the individual is honoured and “support is shared” (Stige et al. 2010:4). They believe that musicking may encourage the transformation of a group. They refer to it as “cultural politics” and formulate it as follows (Stige et al. 2010:290):

This rippling effect of musicking together moves from the individual to the group and opens out toward society, through the rituals of musical performances, rehearsals, and concerts. It ripples inwards too from the public event towards the individual. Identity work resonates with social activism.

The practice of human interaction (to meet and make music), is the most important reason for musicking (Stige et al. 2010:48). In the same vein, Wenger, McDermott and Snyder (2002:52) suggest three essential elements needed for musicking in a community. The first element is that there should be a “domain” of interest, desire and knowledge, which can outline the focus or task. In the second instance, there should be people who nurture the task and can pursue it. Lastly, there should be a “shared practice” which consists of mutual engagement, joint venture and shared repertoire. These three elements are visible in the Lady Grey Passion Play.

When looking at song and dance in particular, authors believe that they can enhance social bonding. According to Bensimon (2009:406), shared singing influences the strengthening of the “intergroup dynamics”. He maintains that the “emotional content and religious or historical” significance of songs determine whether singing in a group setting is enhancing emotional reactions. To Demos, Chaffin and Begosh (2012:49) music moves us physically so people “coordinate their movements” spontaneously

with others. It functions as a kind of social glue as the participants who synchronise with the music feel more connected.

3.7.2 Music holds a mirror to the world

Music holds a mirror to the world, displaying what is going on around us, and “changes society like no other art form” (Atkins 2019:1).⁵⁸ There need not be a message to change society – interactions between races, gender equality and political beliefs have all been influenced, to a lesser or greater extent, by music (Atkins 2019:1). A sense of community and the power of unification in both hope and fear can be created by music (Godfrey 2019:36; Annan 2004:1). Former United Nations Secretary-General. Kofi Annan (2004:1) said:

Music both shapes and reflects society. Dancers follow its beat; protesters use it to find their voice. It can promote ideals – like peace and solidarity – but it can also prepare armies for battle. It is part of almost every important personal and collective moment.

Harwood (2007:1) explains that music can support values and identities, as well as “incite intergroup” rivalry (fanatic chanting among soccer fans). Sousa, Neto and Mullet (2005:312) explain it as follows:

If you like the music produced by some people, you tend to recognize (sic) that you have something in common with these people. In a certain way, you are led, at least partly, to identify yourself emotionally with them.

Harwood (2017:20) continues that music is an “honest form of communication”. The association of music with honesty may lead individuals to conclude that group members are honest with one another (Harwood 2017:20). He adds that “musical collaboration requires psychological coordination, physical coordination, and communicative coordination”.

The generality of music and songs may deliberately be used to enhance cohesion between individuals in a group (Harwood 2017:11). Examples of this type of music are songs for race struggles, freedom, work, sport fans, military, marching, protest, valued identities and anthems. According to Boer (2009:133), “crisis” songs – songs that are

⁵⁸ uDiscoverMusic.com takes an in-depth look at some of the most influential music in the world. It is an essential home for fans of all types of music. The site has a team of respected authors and journalists with decades of experience. uDiscoverMusic.com is operated by *Universal Music Group*, the largest record label in the world (<https://www.udiscovermusic.com/about-us/>).

commonly used in a time of crisis – trigger unifying themes like “nationalism, unity, and group-based emotions” (sorrow and grief). According to Harwood (2017:20), people from different social groups bring “unique skills” and resources to musical collaboration – the collaboration reflects both groups’ musical styles – and participants will emerge with “an enhanced perception of the value of diversity”. Boer (2009:134) maintains that “neutral love songs” are unsuccessful in prompting associations of “collective unity”. Wu (2019:138) and Koelsch (2013:204) state that music is effective in helping construct unity. In the same vein, Harwood (2017:1) expresses the opinion that music can reduce or increase “intergroup hostility”.

3.7.3 Examples of the unifying effect of music

Music is linked with emotional responses and decreased anxiety. Therefore, music could enhance intergroup views and develop increased empathy in groups (Harwood 2017:19-20). He narrates that in the 1950s, while folk music and soul music were growing, black artists experimented with composing music with its “roots in gospel, blues, and jazz”. This became the soul movement, which was in response to the inequalities highlighted during the civil rights era in the United States of America. Henwood (2017:1) explains it as follows: “Artists making these songs helped galvanize (sic) the black side of the civil rights movement, giving activists a new way to express both hope and frustration”. These protest songs were “dubbed freedom songs”.

Kaluza (2018:23) believes that rap music presents reality: the “thug “life” (the brutal reality of “living in a trap”) on the one hand, and the “American Dream”⁵⁹ (the dreamy reality of “full of gold and diamonds”) on the other hand. This double reality of getting out of this “trap” leads to the contemporary development of pop culture – trap⁶⁰ music in the USA (Kaluza 2018:23). In the same vein, he argues that trap music produces a “paradoxical minoritarian universalism, that could, if we understand the universalization (sic) of a dream of individual success as an implicit request for egalitarian society, present certain emancipatory potential” (Kaluza 2018:23).

⁵⁹ The American Dream presents climbing from bottom to top; a chance for success (Kaluza 2018:23).

⁶⁰ Trap music originated as a type of rap music in the south of the USA as a “specific mixture of hedonism and nihilism, darkness and joy” (Kaluza 2018:23).

From trap music, the Chicago drill⁶¹ emerged in 2010 (Mardean 2018:1; Kleinberg & McFarlane 2020:1). They maintain that the Chicago drill depicted the young lives of the unfortunate youth and gang violence. Former gang members fused drill music with gospel music aiming to “rescue youths from violence and drugs” (Kalia 2019:1). The gospel drill grew out of the Chicago drill; Kalia believes that gospel drill is the new hymn of the streets – the lyrics indicate taking “souls into church”, rather than the gang conflict of “traditional drill music”. Unlike the traditional drill genre – featuring “aggressive lyrics and threats” to confrontational rival groups – gospel drill music “mixes messages about God with commentary and a dry sense of humour” (Kalia 2019:1). In her article, *Inside the rise of gospel drill: it proves that music can unify young people*, Butter (2018:1) says that gospel drill music does not ignore violence but is a “counterpoint” to the traditional drill. It tells their generation that there is another way. The gospel drillers are good rappers who choose to empower young people and present an alternative – that proves that music can “unify young people”, but to do that, you must speak their language (Butter 2018:1).

3.8 SOCIAL ENHANCEMENT MODEL OF MUSIC

Music is an “associative enhancer of communication” (Brown 2006:2), resulting in the opinion that music is a reinforcer, that it can link structure, and social meaning, and ultimately that music is a vehicle for persuasion and manipulation. Brown (2006:2) postulates that music has a powerful influence⁶² over human behaviour and explains his view as follows:

Music is a major tool for propagating group ideologies and identities, and as such serves as an important device for reinforcing collective actions and for delineating the lines of inclusion for social groups.

In the next few pages, Brown’s Social Enhancement Model of Music will be discussed, clarifying the rationale of including this as the theoretical framework for my study.

⁶¹ “A macabre style of hip-hop that emerged in the early 2010s and depicted young lives of violent criminality” (Mardean 2018:1).

⁶² According to DeNora (2007:515) intention and deliberation come to mind when talking about influence.

This model was developed by Steven Brown to understand musical communication on group level: "... to develop a socio-musicological⁶³ analysis rooted in the dynamics of communication" (Brown 2006:7). Brown, however, struggled with the questions of unambiguously identifying senders, receivers and messages, encoding and decoding of messages as well as the essence of what is being communicated. He concluded that music is an associative enhancer of social communication. This is in accordance with DeNora (2007:516) who states that music is not the message but the medium.

Before describing the model, I need to linger a moment at the seemingly destructive vocabulary used by Brown. Words like "manipulation", "persuasion", "compliance" and "conformity" may seem evil and malicious. It is not Brown's intent to manipulate listeners. In his own words (as will be discussed at 3.8.3), Brown views music as something in service of persuasion in the positive sense of the word and not as coercion (Brown 2006:20)⁶⁴.

Brown's idea of music as an "associative enhancer" of communication at the group level as well as his mantra that "Music serves principally as a cooperative device within social groups to foster both internal harmony for its own sake and group solidarity" (Brown 2006:3) are the most important aspects of his theory applicable to the current study. I could only find one review of Brown's work, and this is by McGuinness (2008:318-323). He does not criticise the model; on the contrary, he highlights the reinforcing of social identity by stating the following:

He [Brown] argues that music functions mainly to help social groups cohere internally and maintain integrity in the face of inter-group conflict, which he says implies a kind of behavioral [sic] control.

There is, however, an apparent internal conflict in Brown's theory. He is building his theory on certain principles, namely behavioural conformity, persuasion and manipulation, reinforcing social identity, sorting people, coordination/cooperation, emotional expression, conflict resolution, and social play. When looking at these aspects, it can be said that persuasion and manipulation do not quite fit in and that these concepts may have negative connotations in certain people's views.

⁶³ The goal of this study is not to dig into musicological aspects, but rather focus on the application of Brown's model.

⁶⁴ Please see 3.8.3 for a full explanation.

Nevertheless, the fact cannot be ignored that music is part of “normative discourses” and that music has the power to ‘influence our feelings” (McGuinness (2008:22). It is therefore essential to not focus on only one aspect, but rather understand the theory as a whole, with different interlinking parts.

The flow diagram representing the model (See Figure 3-4), consists of four processes, namely the organisational phase, generation of meaning, persuasion and manipulation, leading to the last phase, namely behavioural control (Brown 20015:8).

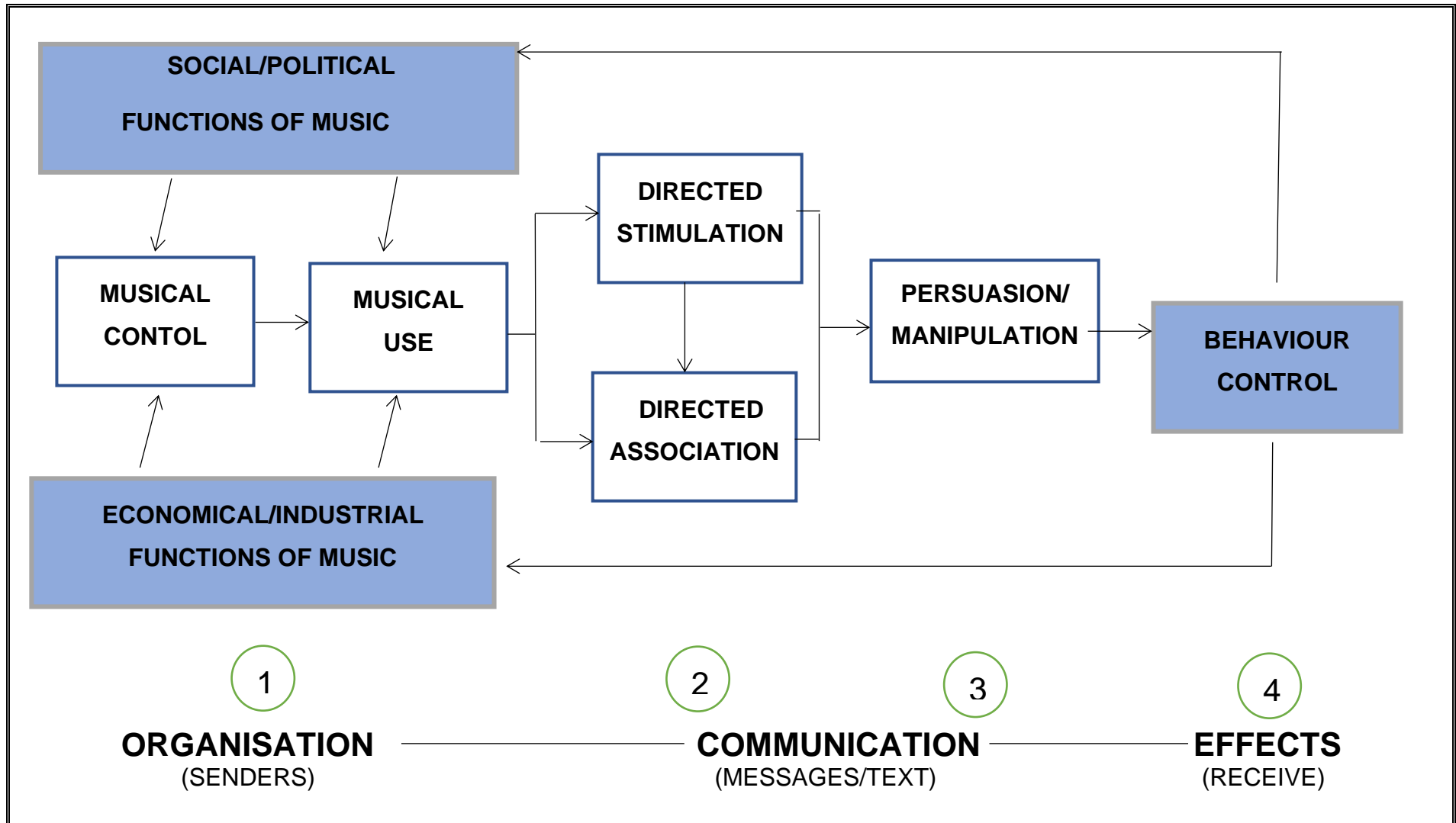


Figure 3-5: Brown's model of social enhancement re-created by author of the thesis (Brown 2006:7).

3.8.1 Phase 1: The organisational phase

This phase focuses on the functions of music that can either be social/political or economic/industrial and the translation thereof into uses and controlling mechanisms. The result of this phase is the selection of musical senders (Brown 2006:8). Part of Phase one is the descriptions of three phases, namely use, function and control. One of Brown's most influential views is that the control and use of music (rather than meaning alone) are motivated and specified by social and economic functions (Brown 2006:10).

Returning to use and function, use refers to the situation or context (how it is employed in the society) and function to the purpose or reasons (Brown 2006:11). In his seminal source, Merriam (1964), mentions ten functions of music in a cross-cultural context:

emotional expression; aesthetic enjoyment; entertainment; communication; symbolic representation; physical response; enforcing conformity to social norms; validation of social institutions and religious rituals; contribution to the continuity and stability of culture; and contribution to the integration of society.

In a conclusory remark after a lengthy discussion of these functions, Brown (2006:12) states that music can "... increase cooperation and affiliation within social groups while at the same time downplaying internal competition and hostility".

Moving on to control. According to Brown (2006:12), its fundamental concern is to regulate aspects of use and is driven by the same social and economic functions as 'use', with the end goal of controlling behaviour. Brown (2006:13) states that the "product of this interplay between function, control, and use is the organization (sic) of musical-performance events (direct transmission) as dictated by social concerns related to behavioral (sic) control". Musical senders are as a result of this created within specific contexts and contents of music (including musicians, musical works, performance styles and arrangements).

3.8.2 Phase 2: Generation of meaning

This phase covers the pragmatic forming of socially meaningful musical messages by senders and decoding by receivers through direct affective stimulation or semiosis. Message generation depends on a process of affective modulation ("stimulation") and coupling of these affective musical sounds to social objects ("association") (Brown 2006:8). There are different uses of music in different types of cultures and contexts.

Brown believes that the difference lies in “the type of transmission which he divides between direct and indirect transmission of music” (also described by Burnett 1996 and McQuail 2000). Direct transmission refers to live performances where the performers are visible, identifiable and sometimes familiar, and indirect to pre-recorded music through speaker systems (Brown 2006:9). The receivers of direct transmission are usually spatially and temporally clustered as they are gathered for a common and specific purpose (Brown 2006:9). The underlying process of communication “begins with the senders’ intentions and ends with the receivers’ responses” (Brown 2006:9).

Directed⁶⁵ stimulation and directed association form part of this phase and encompass the meaning of music and how music is used to express meaning (Brown 2006:16). They are shown as parallel processes in the model because they are “parallel perceptions of musical sound patterns” (Brown 2006:17). More specific, directed stimulation refers to the process where senders use musical devices to produce “immediate effects on attention, arousal, emotion and mood” and where stimulation implies that the “effects on arousal and emotional state cover a large spectrum of responses” (Brown 2006:17). Directed association, on the other hand, is the process “by which the sender uses musical devices to produce symbolic associations between musical structure and cultural objects” (Brown 2006:19). The result is that a high level of meaning is generated.

3.8.3 Phase 3: Persuasion and manipulation

Phase 3 is a description of the effects that lead to persuasion and manipulation, namely beliefs, attitudes and ideologies. Persuasion is the basic concept underlying Brown’s model and the essential way music operates at a social level. As discussed already, Brown (2006:20) sees music as a type of “associative enhancer of communication”, and this stands in service of persuasion (not coercion). It is usually socially positive for both the receiver and the sender (Brown 2006:21). Musical persuasion usually requires association and last-mentioned depends on stimulation. The fact that attitudes, beliefs, ideologies and values form part of the equation differentiates persuasion from simple association (Brown 2006:20). It is important that these aspects and attitudes are maintained and reinforced despite an onslaught of factors.

⁶⁵ The word “directed” is used by Brown (2006:17) to imply communicative intent and the selection of appropriate sound devices to communicate the message.

In Brown's model, persuasion is used for behavioural control and to create "... compliance, conformity, and cooperation to reinforce group affiliations, justify collective actions, swaying purchasing behaviour ..." (Brown 2006:21). Persuasion stands in contrast to manipulation, where it is implied that the sender's intention is selfish and concealed. DeNora (2007:515) sees manipulation as "... a manifestation aimed at influencing a person to act or react in a desired manner". Brown (2006:22) postulates that all music is manipulative because it can alter a person's emotional state.

3.8.4 Phase 4: Behavioural control

The last phase is the outcome of musical communication that feeds back to the initial "social and economic functions underlying music use" (Brown 2015:8). Dynamics are present when looking at groups – there are "within-group", and "between-group" dynamics (Sober and Wilson 1998). Brown (2006:3) believes that internal cooperation is necessary for groups to flourish at both levels and that music can serve as a cooperative device to "foster internal harmony for its own sake and group solidarity in the face of intergroup conflict" (Brown 2000a, 2003). It is possible then that music can be used for behavioural control (Brown 2006:3).

Brown (2006:4) identifies six aspects regarding the role music plays in behavioural control:

1. Music stimulates compliance and brings about conformity within social norms, thereby homogenising social behaviour within groups.
2. Music is a communicative device and serves as a component of persuasion and manipulation and to reinforce group values emotively.
3. Music defines and reinforces social identity that fosters the enculturation of individuals.
4. Music is a basis for sorting people into groups.
5. Music is a device for creating coordination and cooperation.
6. Music is a device for emotional expression, conflict resolution and social play.

Brown (2006:4) feels so strongly about the role of music and dance in the handling of conflict that he states the following: "They are therefore among the most important means for creating cohesion and resolving internal conflicts." This statement is enforced by the belief that "group emotion can be used to promote social harmony" and that each of the six aspects can help to "promote group formation, reduce internal competition,

homogenize (sic) group behaviour (sic), and intensify intergroup differences” (Brown 2015:6).

3.8.5 Last remarks

It is clear from the discussion that Brown’s Social Enhancement Model of Music fits into the study for the following reasons. His main argument is that music can be used as a medium for persuasion and manipulation and to enhance associations of communication with the result of changing behaviour. In the last chapter, this model will be integrated with data collected for this research, showing the relevance and defending the use of music in a creative arts environment to bring along behavioural change within a small community. In doing this, a path is set for other communities to follow suit.

3.9 CONCLUSION

In this chapter, the effect of music in different contexts was described. Not only are the cognitive aspects of importance in understanding the possible unifying effect music may have, but also the affective experience of music, music as a communicative medium and music and spirituality. Music and transformation, as well as the unifying role of music, are aspects that were also described. The chapter culminated in the description of Brown’s model of social enhancement – the cornerstone of this study. It was established that music affects values, beliefs and attitudes, which lead to persuasion and manipulation with the end goal of changing behaviour.

CHAPTER 4: THE PASSION PLAY

4.1 INTRODUCTION

The Passion Play, as we know it today has its roots in the Oberammergau⁶⁶ Passion Play, Germany. The Passion Play in Lady Grey is sometimes called “the Oberammergau” of South Africa (Nieman 2004:6; Clifford 2020:92). The Oberammergau Passion Play runs every ten years and is staged 102 times between May and October for an audience of about 5 000 people (Ohm 200:4) In 2002, Lady Grey hosted its first Passion Play. It is staged annually⁶⁷ as one event over three days for an audience of about 500.

Being an educator and parent at the Lady Grey Academy (from 1997–2006) and involved with the Passion Play since the beginning, I was interested in why a Passion Play developed in Lady Grey. The first chairperson of the Passion Play committee explained that the idea was born as a brainchild of representatives of the school and the Dutch Reformed Church: “ons het ‘n geleentheid gesoek om die hele gemeenskap betrokke te kry”.⁶⁸ A committee was established with members of the community, tourist council, churches and schoolteachers. The first Passion Play was launched in 2011.

⁶⁶ <https://www.passionsspiele-oberammergau.de/en/home>

⁶⁷ Unfortunately, the outbreak of the Covid-19 virus and the consequent lockdown status of South Africa resulted in the cancellation of the Passion Play in 2020.

⁶⁸ “We were looking for an opportunity to get the whole community involved” (telephonic conversation 22 April 2020).

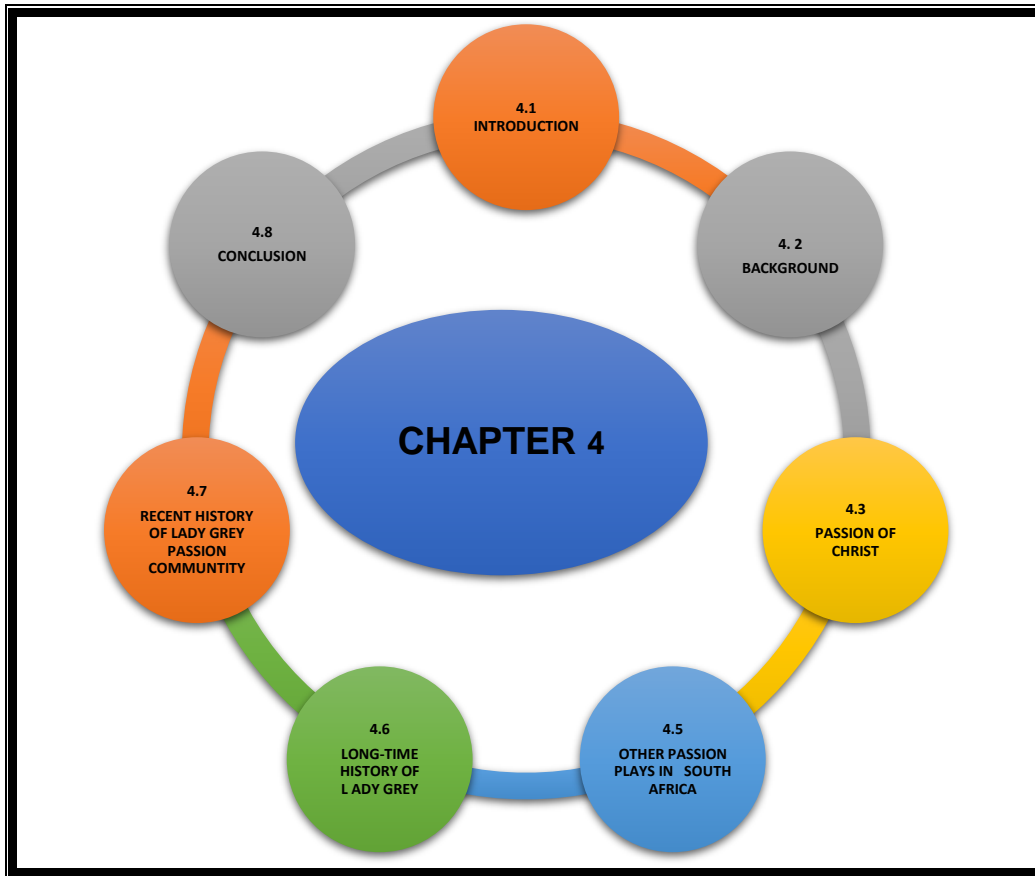


Figure 4-1: Outlay of chapter 4.

4.2 BACKGROUND

The Lady Grey Arts Academy is one of a few schools in Lady Grey, a small town in the Eastern Cape, South Africa. Lady Grey is situated in the Witteberg mountains in the southern part of the Drakensberg Mountain range. It is also called “the tail of the dragon”. The area is known for its rich sandstone, fossil beds and San rock art; the Lady Grey dam (reservoir) or the “Groot Dam” built in 1925, and Joubert’s Pass, built by the Joubert family and other farmers. The town is named after Lady Eliza Lucy Grey, the wife of Sir George Grey, the governor of the old Cape colony from 1854–1861.

In the early days, the farmers in the Lady Grey area attended the church in Aliwal North. In 1856, the farm Waaihoek was bought for the founding of the new Lady Grey congregation. The church, which was completed in 1860, and rebuilt in 1913, is situated on a small hill in the middle of the town – the houses were all built to face the church. The Church of England and the Methodist Church were built in 1906.

Before the Anglo Boer War (1899–1902) there were no poor white people in the town. During the war, black people were paid well to work for the British. After the war, white people moved to Lady Grey to work as labourers. The railway was completed in 1905, and the town became an important trading centre. Many buildings were built and businesses did well since people from Lesotho and Transkei came to do their shopping there.

The first hotel building was destroyed, and in 1865 a school was built on the premises. The building that houses the Lady Grey Arts Academy was built in 1926 and named David Ross School after the Reverend David Ross. Lady Grey became a municipality in 1893 and the Northern Ukhahlamba District Municipality in 1994. According to the census in 2011, Lady Grey has a population of 7 023 people.

During the past few years, Lady Grey has become a sought-after tourist destination and home to artists and people who wish to escape city life. Locals have also become more aware of tourists, and tourist attractions have similar been made more accessible and visitor friendly. Various annual events attract a large number of visitors to Lady Grey.

Following the Lady Grey Art Academy's development of creative arts in the school and community, the idea of a Passion Play, a community project to the one in Oberammergau (Germany), was conceived through interaction between the Academy and community members. This initiating group consists of educators from the Lady Grey Arts Academy, members of the Methodist Church, Dutch Reformed Church and the Anglican Church⁶⁹, local businesspeople, members of the Lady Grey Town Council and the local Tourism Board. The Lady Grey Passion Play was launched in 2002. According to the mission statement as reflected in official programs of the Passion Play from 2002-2015, the initiating group:

identified a need to restore the religious character of the Easter weekend by bringing together as many people from the various church denominations as possible, to relive visually and physically the birth, life, suffering, death and resurrection of Jesus Christ.

⁶⁹ The Church of the Province of South Africa became the Anglican Church in 2006.

At Easter, villagers and students from the Lady Grey Arts Academy stage a three-day Passion Play, during which scenes from the life of Jesus are enacted all over town. The majority of the Play is held inside the Dutch Reformed Church, that is converted into a theatre for the duration of the Passion Play (see Figure 4-2). Scenes like the Crucifixion and Resurrection take place in the church garden, and the scene at the temple, for example, in the quad of the local high school. The area around the Perdedam and the streets of the town are also utilised.

As an educator in the Music Department of the Lady Grey Arts Academy, parent of actors and member of the audience, I have been involved in the activities of the Passion Play since 2002. Encountering participants and audience members during the Passion Play weekends through the years and listening to their stories and experiences, lead me to propose this research. Different communities are involved and have their own unique experiences of the weekend. Examples of communities with presumably different experiences are people⁷⁰ involved in the staging (actors⁷¹, narrators, dancers, soloists, instrumentalists, choir members); the production team (sound crew, stage hands, choreographers, music and drama directors, script writers, accompanists, props, costumes, décor); people of the church communities (publicity, ticket sales, meals, running the market); residents of Lady Grey gaining financially from the Passion Play; broader community (publicity, preparing venues, building décor; grooming the town for the event) and audience members (audiences who attend the Passion Play come from Lady Grey and surrounding areas itself, neighbouring towns, tour groups from all over the country and abroad). Everybody has her/his own experiences of the event and has a story to tell. I will elaborate more on this in the methodology section. The responses of the people during the Passion Play are impressive. I am overwhelmed every year by their stories about what they experienced. In this study I aim to uncover in what way these strong emotional experiences evoked by the music of the Passion Play can be employed to unify the community.

⁷⁰ These people are from all walks of life. They present different cultures, income groups, social standing and opinions. The importance of this will become clear in the section Research problem.

⁷¹ The actors are local inhabitants, learners from the school, as well as Swedish and British exchange students.

4.3 THE PASSION OF CHRIST

The Passion Play is based on The Passion which is a term used for the description of last days in the life of Jesus. It is a dramatic presentation portraying the Passion of Christ. The Passion is what takes place on the final days in the life of Jesus Christ; a central event to Christian faith and beliefs (Zanzig 1999:194). The Passion is the translation of the Greek “πάσχειν”, which means 'to suffer', as found in Matthew 17:12 in the New International Version of the Christian Bible (NIV): “But I tell you, Elijah has already come, and they did not recognise him but have done to him everything they wished. In the same way, the Son of Man is going to suffer at their hands.” The four canonical Gospels (Matthew, Mark, Luke and John), as well as the non-canonical Gospel of Peter account the events known as the Passion and are named Passion narratives.

According to these Gospels, the events of the Passion are:

- The triumphant entry of Jesus into Jerusalem.
- The cleansing of the Temple in Jerusalem.
- The conspiracy against Jesus by the Jewish council.
- The meal a few days before Passover, where Mary Magdalene anointed Jesus' feet.
- The Last Supper shared by Jesus and his disciples, where Jesus gave his final instructions to the disciples and predicted his betrayal.
- The path to Gethsemane after the Last Supper, where Jesus told the disciples what would take place that night.
- The Garden of Gethsemane later the same night, where Judas Iscariot led the soldiers to arrest Jesus.
- The palace of the Caiaphas, the high priest.
- The palace of Pontius Pilate, the Roman governor.
- The courtyard outside the high priest's palace where Peter denied knowing Jesus.
- The governor's palace, early morning, where Pontius Pilate sent Jesus to be crucified.
- Judas, the betrayer, is filled with remorse and hangs himself.
- The crucifixion and death of Jesus on the hill Golgotha, outside Jerusalem.

In *The Latin Passion Play*, Sticca (1970:3) argues that the Passion Play “developed as the continuation and expansion of themes already present in the liturgical rites of Easter week.” “This tradition of staging the events of Christian holy week, culminating in the torture, execution, and resurrection of Jesus, is at least 1 000 years old” (Mork 2004:2).

4.4 THE HISTORY OF THE PASSION PLAY

The Passion Play has its origin in the religious drama of the medieval period. From the fifth to the fifteenth century, the Church was the only stable "government" (Turnbull 2007:1) and was also the medieval institution credited with the rebirth of Western theatre (Wild 2010:1). By 975, the earliest extant drama from the Middle Ages, the "Quem Quaeritis" – a four-line exchange surrounding the resurrection when the three Marys go to Christ's tomb – became a little drama within the service, probably played by altar boys. Sticca (1970:21) describes the religious drama as follows:

The religious drama existed primarily to give religious instruction, establish faith, and encourage piety. In the sixth century [...] the medieval monastery was not only the house of a religious order, but also [...] a center of culture [...] where the priests and the monks acted the liturgical drama.

By 1200, some of these medieval religious plays were staged outdoors. There was a feeling that the action in some of these plays was too violent worldly to be presented within the church. Before 1200, most religious plays were staged inside the church as part of the liturgy. When the dramatic productions moved outdoors, it was not sung in Latin as in the churches but spoken in the language of the people by laymen. Although the dramas were still religious, they were no longer a part of worship (Wild 2010:1; Turnbull 2007:1).

Today's Passion Play also has its roots in the medieval mystery plays of the 14th and 15th centuries. “The church realised the power of theatre as a way to communicate and provoke a response and began to produce the mystery plays” (Etheredge 2013:1). It involved the whole community – the city's guilds and communities joined hands – and were used to further devotion and teaching. These mystery plays also educated the audiences (visitors) from nearby towns under the banner of theatre, about the story of Easter (Etheredge 2013:1). “The plays were a sign of the city's prestige and wealth: the city's guilds were responsible for producing each play, and it was both an act of spiritual

worship and civic glory” (Richardson 1991:23). According to Wild (2010:1), the church supported these dramas and continued to provide the scripts and directorial leadership.

It is documented that the first dramatized Latin Passion Play originated in the early 12th century – a century older than any known western Passion Play. The incomplete text was found at the monastery in Montecassino, Italy (Sticca 1970:47-51; 1967:25). The Passion Play reached its highest development in the period 1400–1515. The oldest German Passion Play, the Frankfurt Passion Play, is from Priest Baldemar von Peterwell (1350–1380). After the fourteenth century, the Passion Play developed swiftly. The second half of the century saw Passion Plays from Vienna, St. Gall, Maestricht and Frankfurt. These four German plays were written in verse and were “the most complete and typical of early German plays” (Sticca 1970:54).

One Passion Play of the earlier eras that survived until today is the well-known Oberammergau Passion Play in the Bavarian village of Oberammergau in Germany (Oberammergau Passion Play 2014:1)⁷². Though this is occasionally referred to as a "medieval" play, it was regularly performed since 1634 (Mork 2004:1) and has been staged every ten years, except in 1870 during the Franco-Prussian War and during World War II. It shifted to decennial years in 1700 (Oberammergau Passion Play 2014:1). In 1633, during the turmoil of the Thirty Years' War (1618–1648) the Black Death plague swept through Germany. “Gripped by the war, poverty and plague, the villagers of Oberammergau, in Bavaria, southern Germany vowed to put on a ‘Passion Play’ every ten years” (Oberammergau Passion Play 2014:1) if they survived the scourge. They survived and performed the first Passion Play in 1634. According to Mork (2004:2), the Oberammergau Passion Play is “prototypical” of all enactments of the Passion of Christ to follow. The villagers continue to maintain their vow, “... their Passion Play was not merely an attractive folk tradition, but a solemn and binding religious obligation” (Mork 2004:2). Although the Bavarian authorities banned all Passion Plays in 1770, Oberammergau persisted in maintaining their Passion Play. The Oberammergau Passion Play developed into major financial significance for the town and the entire region (Mork 2004:2).

⁷² *Oberammergau Passion Play*. 2014.

Public interest in the Passion Play resurrected again at the end of the 19th century, early 20th century, and began to attract large numbers to their plays once again. Re-enactments of the Passion of Christ can now be found in Canada, the United States, the United Kingdom, Australia, Brazil, Spain, Poland, the Netherlands, the Philippines and in Bangkok (Etheredge 2013:1).

4.5 LONG-TIME HISTORY OF THE LADY GREY PASSION PLAY

The Lady Grey Passion Play is presented in English and brings scenes from Christ's birth, life, suffering, death, resurrection and ascension to life. Its unique character is the combination of the various arts disciplines used to tell the story. Drama, music, dance and fine arts are all involved in enhancing the themes and emotion of the play⁷³. The design club (fine arts) of the school plays a large role in the design process, creating the different props used in the Passion Play. In the program notes of 2014, it is explained as follows:

Performance art can sometimes be hard to explain. I like to explain it as a perfect fusion of art, dance, drama and music. I helped to bring the creation scene to life by using shadows, light and moving visual elements. In the Tower of Babel I used the human body as a symbolic representation of the building blocks of the tower and to represent the different nations.

The Lady Grey Passion Play takes place over Easter weekend at various venues and settings in and around the town of Lady Grey (Addendum 6). The production is community-based and engages the entire community in various ways. Anybody can get involved, be it as actors, helping with sales in the market, building the stage, or hauling the crosses during the crucifixion (one of the farmers, trains and provides the donkey every year⁷⁴).

The cast consists of members of the Lady Grey community, including educators, farmers, business people, pensioners, old-scholars and folks from all other walks of life, as well as learners from the Lady Grey Arts Academy. Their ages range from pre-school to matric and choristers are also characters in the play. Although most of the actors are learners from the Lady Grey Arts Academy, several community members act in the same role for

⁷³ Information adapted from the mission statement of the Lady Grey Passion Play (Mission Statement 2002).

⁷⁴ The character of Jesus rides on the donkey for the entry into Jerusalem.

many years (for example the roles of the disciples, Mother Mary, Mary Magdalene and Martha). It is a tradition that the principal of the Arts Academy acts in the role of Nicodemus. Since the start of the Lady Grey Passion Play “seven actors have portrayed the role of Jesus” (Davel 2015:68). In 2014, two brothers were cast in the roles of Jesus and Satan. This casting served as an illustration of the relation between good and evil. This relation characterises life. According to the director, “This year I want to emphasise the fact that God is omnipresent in Jesus. A second truth is the reality is that we will always have Satan’s presence in our lives” (Martin 2014:6).

For the Passion Play of 2019, the cast was close to 130; with 56 dancers; 83 senior choristers (Grades 10–12); 64 in the intermediate choir (Grades 6-9); 30 in the junior choir (Grades 1-5); and 23 learners in the orchestra⁷⁵. The learners of the Lady Grey Arts Academy are a conglomeration of races (White, Coloured, Black, Indian and Chinese). They come from all over South Africa and Lesotho to attend school in Lady Grey⁷⁶.

About 500 visitors attend every year (Clifford 2020:92). This audience follows the actors from one scene to the next. They are invited to become part of the play by dressing up in period costume and participating in songs, responses and symbolic actions during the weekend. Visitors come from all corners of the globe, such as Sweden, Scotland, Ireland and England. Choirs, bands, string ensembles, instrumentalists and soloists from all over South Africa and abroad take part. From 2008 to 2018, Swedish learners from Kulturama, Stockholm, performed as actors, as well as in the singing, dance and drama groups The Swedish Ensemble *Con Amore* visited in 2012. Performers, actors and instrumentalists from London performed in 2013. Meridian Karina High School from Nelspruit visited in 2017.

During the Passion Play of 2011, the *Indomitus* and the string ensemble from Grey College in Bloemfontein performed Cantando@Bloem Choir (2013 & 2019), and the brass band from Pallo Jordan Primary School in Kwezi Naledi in Lady Grey (Black Primary School) in 2013. During the Passion Play of 2019 a composite choir consisting

⁷⁵ According to the Program of the Passion Play 2019.

⁷⁶ The Lady Grey Arts Academy – an elementary and high school since 1996 specialising in arts, music, dance and drama. The art subjects are offered during and after school hours.

of choirs from Cantando@Bloem; Cantando@Algoa; Cantando@Delta; DR Church Choir of Ladybrand North, as well as some ad hoc participants took part. Soloists and groups from the neighbouring town, Aliwal North, also joined in the play in 2018.

The Passion Play (Part One) commences on Good Friday at 14:00 (Addendum 6) in the Dutch Reformed Church building converted into a theatre⁷⁷ (see Floor plan Figure 6-1). Part one consists of the Creation; Tower of Babel; Noah's Ark; Pharaoh and the ten plagues; David slaying Goliath; Announcement of the birth of John the Baptist; Announcement of the birth of Jesus; Mary visiting Elizabeth; the shepherds; men from the East; and the child murders. Friday evening (Part Two) continues in the church: John the Baptist; Jesus is baptised; the temptation; Jesus begins His work in Galilee; the first disciples; wedding in Cana; other miracles; Nicodemus; Mary and Martha; Jesus and the Pharisees; Jesus sends out the twelve disciples; Lazarus; the women who followed Jesus; Jesus in the house of Simon the Pharisee; and the plot to kill Jesus.

Saturday morning at 07:00, the cast in their attire, visitors and community members enjoy a Temple breakfast in the quad of the Lady Grey Arts Academy⁷⁸. Part Three, Sermon on the Mount; five loaves and two fish; Bread of life; Herod perplexed; the adulteress; the Jewish council meets; and Peter's confession, take place at the Perdedam, a small dam on the outskirts of the town, after the breakfast Saturday morning⁷⁹. Jesus rides on the donkey from the Perdedam to the Academy quad – the entry into Jerusalem. The quad changes into the Jewish Temple for the scenes: cleansing of the Temple; the plotting of the Jewish council; delegation to Jesus; and Judas betraying Jesus.

Early Saturday evening Part Four takes place in the church and the crucifixion in the garden of the church: Jesus is anointed; an argument over rank; the Last Supper; Jesus prays in the garden of Gethsemane; Jesus is arrested; Jesus in front of the Jewish Council; Peter's denial; Jesus in front of Pilate; Jesus in front of Herod; Pilate declares Jesus' innocence; a crown of thorns; the journey to Calvary; and Jesus' crucifixion. After the crucifixion, the audience moves back into the church for the Mother and Child scene

⁷⁷ Church converted by building a stage over the pulpit and over the first two pews.

⁷⁸ Tables and chairs are arranged on the porches around the quad, while visitors engage with the cast and take photographs.

⁷⁹ The dam was used in earlier times to supply water to the horses when the farmers came to town.

while the Requiem is sung. Sunday morning, Part Five, brings the audience together at the empty grave after which they follow Jesus and the disciples into the church for the ascension scene.

The sequence of the Passion Play scenes flows into one another. The scenes are linked by music, dance, drama and physical theatre. The music creates anticipation and helps with storytelling. Drama is supplemented by dance and instrumental music, while instrumental music and singing support acting and dancing. Soloists and choirs perform while dancing and drama are taking place and on its own.

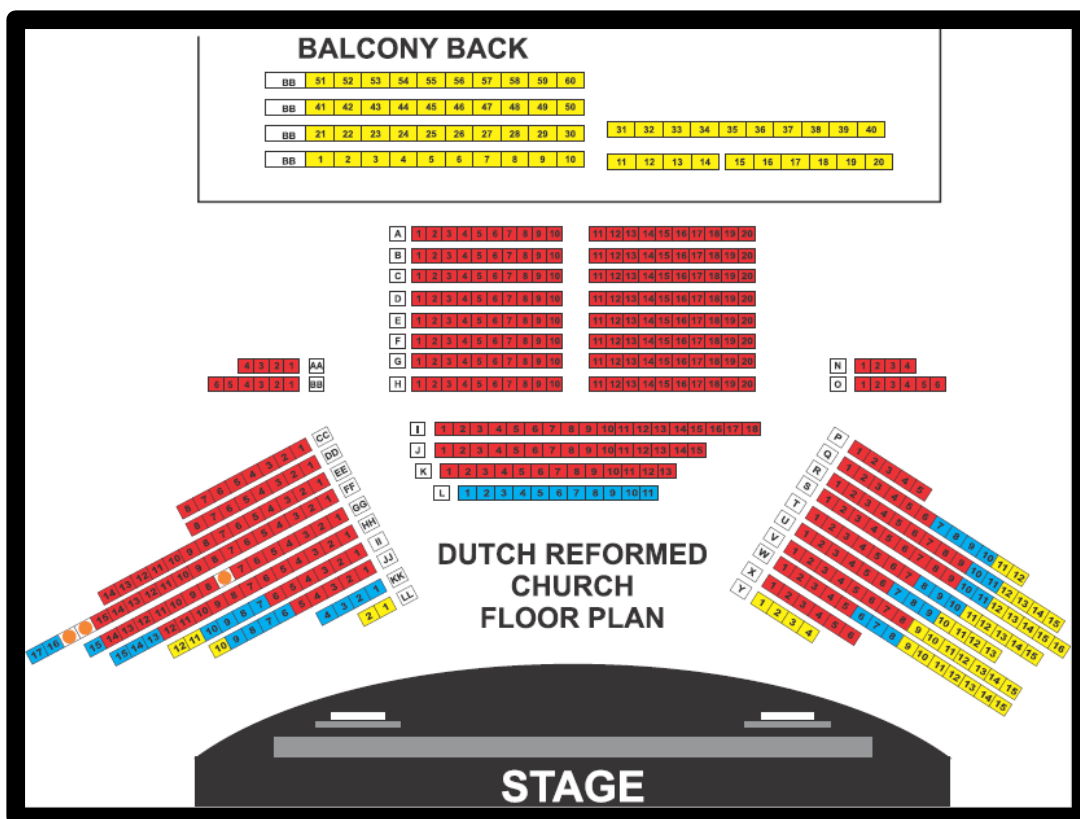


Figure 4-2: Floor plan of the converted Dutch Reformed Church⁸⁰.

During the Passion Play weekend, a large marquee tent is set up in the churchyard. This is used as a market for sit-down lunches and suppers (see Addendum 6); take-away food and drinks; crafts from artists in the community and vicinity; and memorabilia. It is a wonderful opportunity to gather between the scenes and form new and valuable

⁸⁰ Obtained from the chairperson of the Passion Play committee.

friendships. Lady Grey experiences a financial injection during the time of the Passion Play. Visitors stay all over the town in guesthouses; private homes; the hotel and the school's hostel. The shops, restaurants and coffee shops benefit on a great scale. Another activity attended by visitors is the tours offered by community members⁸¹.

Challenges for the Passion Play weekend mostly include logistic problems. The Easter weekend falls at the end of the rain season. As some scenes are performed in the open, rain may become a problem. Load shedding and electric shortages have caused problems in the past. The community is used to it and are prepared for the needs of the quests. In the early years, the sound during the Passion Play was a tremendous challenge. A sound team⁸² from Bloemfontein had been hired since 2006 to manage sound at the different scenes – although the sound at some outdoor scenes is still a challenge for them.

4.6 MUSIC OF THE LADY GREY PASSION PLAY

The music for the Passion Play is chosen by the music director (who is also the choir conductor), in collaboration with the choreographer. There were two music directors during the nineteen years: 2002-2009 and 2010 till recent. The music director wrote in the program notes in 2004 (7): “May the music that we present to you over this Passion ... achieve the highest of all missions; be a bond between nations, races and states, who are strangers to one another in many ways; may it unite what is disunited and bring peace to what is hostile.”

4.6.1 The music directors' roles in the Passion Play

4.6.1.1 Music of the Passion Play from 2002-2009⁸³

The program notes over the years show that it was important to the music director that the choristers should also participate in the other art forms, such as acting and dancing. The number of choirs and soloists vary from year to year, and there is no fixed repertoire. The potential in the voices of the learners and soloists from the community determines the repertoire (Davel 2015:70). An extensive repertoire is selected every year: “From the

⁸¹ Unique plants and scrubs in the vicinity and historical tours around town.

⁸² Two learners of the school started to work with the sound team after school – due to the exposure they had to sound engineering at the Passion Play.

⁸³ See Addendum 7.

treasure of choral music and song [...] were chosen works to highlight the atmosphere and emotion set by the text and dramatic action” (Program notes 2005).

The tradition that the members of the audience may join the final choral work, the Hallelujah Chorus from the Messiah (Händel), to take part in the triumphant ending of the Passion Play was initiated in 2002 and continues today. In the program notes of 2004, the music director states the following regarding this tradition:

Through the gift of melody, through the talents that were bestowed on us, and through the grace of God who granted us the opportunity of a lifetime to be part of an epic production of this nature, we can weave a golden thread of song through the spoken word, through the human movement and finally, joining up with the overall scenery, to capture moments so divine that will speak to our hearts and spirits, yes, to the very core and root of our souls.

Another tradition is still held today. A Requiem or Mass, or part thereof, is sung in the church after the crucifixion at the Mother and Child scene. The repertoire chosen for this purpose between 2002–2009 includes the following: Mass in g minor (Schubert); Coronation Mass in C major (Mozart); Petite Messe Solennelle (Rossini); Messe solennelle de Sainte-Cécile (Gounod); Requiem (Mozart) Missa Criolla (Ramirez) and Mass in D major (Salieri).

4.6.1.2 Music of the Passion Play from 2010–2019

A new music director (choral conductor) took over in 2010 and stated the following regarding the choice of repertoire (Program notes 2011):

As a music team, we have strived to compile a well-balanced program of different music genres and languages for choir, as well as different solo works. These works were not only chosen to prepare the mood of the scenes and help to create anticipation of that which is to follow, but also to honour God with our voices and talents in different ways.

A new angle in the choice of music and the role of the music came with this music director. It became apparent in the program notes of 2013.

The music has been carefully selected in creating in the mood, sculpting the ambiance and setting the atmosphere, thus creating anticipation. It is a combination of different musical genres, languages and emotions – reflecting the complexity of every person’s inner being from the deepest joy, faith and peace, to the darkest, sinful struggle of each human being. In this way, all music serves a very specific purpose to bring honest, true and human element to every character on stage.

The new angle in the choice of music was well received in 2013. In 2014, the music director expanded even more on the purpose of the music chosen.

this is why some musical items, for example the song of Herodias, are so perfect in reflecting the “evil side” of Herodias and Salome’s hearts. And in contrast with this, there are the blissful, angelic sounds to which the angel Gabriel is dancing. The song, “My Immortal”, reflects the absolute raw emotion of a a mother who lost her child so brutally.

In the program notes of 2017, the following was stated regarding the choice of music: “A lot of prayer and time goes into the choosing of the music of the Passion Play. I want to urge our audience to really listen to the words of every song – it wasn’t considered lightly.” The choral work sung at the Mother and Child scene after the crucifixion for the last ten years is one of the following: Messe Solennelle St Cecilia (Gounod); Stabat Mater (Rheinberger); Lacrimosa from Requiem (Mozart); and Ave Verum Corpus (Mozart). Since 2010, African gospels, African American gospel, and traditional gospel music from productions and shows, pop music, light classical and classical music are included.

Musical performances consist of soloists (from Lady Grey, Aliwal North, Bloemfontein, Stockholm and London), singing groups (duets, trios and male quartets from Lady Grey, Aliwal North, Bloemfontein, Stockholm) and choirs. The last mentioned are visiting adult choirs (from Bloemfontein, Aliwal North, Port Elizabeth, Ladybrand, Vereeniging), visiting boys’ choirs (Bloemfontein), local and visiting children choirs (Stockholm, Nelspruit), and the concert choir of the Lady Grey Academy.

4.7 THE CHOREOGRAPHY OF THE PASSION PLAY

According to Davel (2015:70), the Biblical text is used verbatim and is cleverly intertwined in the script of the Passion Play. There were also two choreographers of the Passion Play: from 2002–2005 and 2006 till now. Some years they have a theme within the Passion of Christ’s theme. In the program notes of 2006, the choreographer explains, “We use all forms of performances to carry the message of Jesus forward. The creating of this year’s Passion Play is formed out of different forms [kinds] of witnessing.” He maintains that the Passion Play is continually evolving (2006 program notes), consists of 70 scenes happening in a span of 20 hours and “with an ever-changing cast, an ever-changing community, and an ever-changing audience, you will have an ever-changing play” and small changes are made in the script of the Passion Play.

In 2010 the choreographer brought “four extensive changes” into the Play. Firstly, the emphasis fell on accessibility to all. The choice of music was more of “a popular variety, including a selection of classical pieces which would be recognised by a broader public”. The second change was to experiment with different styles and theatrical elements “to deliver the same message in a different way”. There was a “lighter mood of presentation”. Thirdly, instead of just telling the story to the audience, the narrators “played an integral part in the Passion Play”. In the fourth place, the costumes were changed to a more “musical theatre” style. In the program notes of 2011⁸⁴, the choreographer explains the role of the narrators as *Commedia dell'Arte* characters⁸⁵.

In 2012 and 2019, the choreographer used the choir as a Greek Chorus⁸⁶ to play the role of a “character, representing the audience and reacting like the audience should”. The theme within the Passion Play theme in 2014 was “the symbol of eternity” and was shown throughout the “pilgrim-journey”. The choreographer posits that “both the message and the emotions involved are the most important aspects of this pilgrimage”. In the program notes the choreographer maintains that the message of the Passion Play of 2015, reinforces the belief that “... we all live within the belief of eternal life after death” – the “circle of life”. The theme of 2016’s Passion Play was “to enhance each one’s relationship with his/her Saviour and not to judge others”. The choreographer chose the theme of 2018 as “salvation in the Lord [...] as the ultimate objective”. A change came again in 2019, as the choreographer let the choir stay on stage most of the time. The function of the choir on stage was to comment, asking questions and providing entertainment “...just as the original Greek theatre chorus did”. The choreographer skilfully weaved a recurring question throughout the Passion Play by asking: “Truth? What is truth?”

⁸⁴ Tenth year of the Lady Grey Passion Play.

⁸⁵ The director explains that the *Commedia dell'Arte* characters represent specific characteristics of the human personality, dressed in the medieval costumes of this specific theatre style. They represent every man, meaning every man that walks the face of the earth.

⁸⁶ A practice often found in ancient theatres.

4.8 PASSION PLAYS IN SOUTH AFRICA

There is limited information about other Passion Plays in South Africa, sometimes because of insufficiency of information and in most cases rather a lack of reporting⁸⁷. Information was found on Facebook pages, employing phone calls, emails and newspaper archives. Fifteen Passion Plays were researched. The Lady Grey Passion Play is the only one that runs over three days. The Passion Play staged in Bloemfontein⁸⁸ in 2015 was a community project and was performed only once. According to the choreographer of the Passion Play at Paul Roos Gymnasium, their production was done by the school as a production for the year⁸⁹. Most Passion Plays are initiated by the congregations and were done only once⁹⁰. One Passion Play, also by a congregation, was held between 1985–1990 at Rondebosch, Stellenbosch and George⁹¹.

Hermanus Passion Play (community project) (Kotze 2005; Resandt 2020; Serfontein 2020) ran from 1995 for 24 years but was put on hold due to political problems⁹² and would have resumed in 2020⁹³ (Serfontein 2020:24). From a telephonic conversation with the chairperson, information came forward: the actors are amateurs and are people in the community; their ages vary from toddlers to people of old age. The Passion Play is conducted in Afrikaans. He mentions that the Play takes place on the Friday evening; the audience is asked to bring their picnic basket, blankets and chairs. Resandt (2020:25) explains that “the Passion Play has become synonymous with Hermanus and The Old Harbour during the Easter weekend”. The name of the Passion Play was changed to Hermanus Waterfront Passion Play (Serfontein 2020:24)⁹⁴.

The Darling Passion Play (community project) (Van Ryneveld 2019) ran for 21 years – 1996 to 2017.⁹⁵ According to one of the committee members in a telephonic conversation

⁸⁷ There is a lack of scholarly research on Passion Plays in SA. However, non-accredited and popular literature exists. Examples are Du Toit (1987); Fourie (1998); Fryer (2000); Greeff (1991); Liebenberg (1993) and Van der Merwe (1993).

⁸⁸ Done by the Afrikaanse Taal- en Kultuurvereniging (Volksblad 6 April 2015).

⁸⁹ Paul Roos Gimnasium in Stellenbosch (telephonic conversation 28 November 2019).

⁹⁰ Springs; Rawsonville; Zitapark (Pretoria); Sedgfield and Parys (telephonic conversations 23 November 2019).

⁹¹ Die Vlei congregation (telephonic conversation 24 November 2019).

⁹² Unrest and protests over housing and poor government services hit Hermanus late in 2018.

⁹³ Please see previous comment regarding the Covid-19 pandemic.

⁹⁴ Hermanus Waterfront and Passion Play organisers signed a multi-year sponsorship agreement (Resandt 2020:25).

⁹⁵ Darling (telephonic conversation 24 November 2019).

(2019), the Play came to an end as the actors were all in full-time employment, and it became increasingly challenging to rehearse. The Passion Play was held in the open at *Die Vlei*⁹⁶. Farmers and businessmen took three pavilions from the sports club to *Die Vlei* each year, and the audience brought their chairs. The whole community of Darling (mostly coloured, but also white and black people) took part in the Passion Play as actors, soloists, choirs or members of the audience⁹⁷. Like the Lady Grey Passion Play, the choral conductor assisted in the choice of music and mostly Lent songs were used⁹⁸. The language of the Darling Passion Play was Afrikaans, the script written 28 years ago by Anna M. Louw⁹⁹, as “people will understand even if they don’t understand the language”. The committee member described the Darling Passion Play as follows: “Dit was die een dag van die jaar waar die hele gemeenskap bymekaar gekom het – bruin, wit, swart, arm, ryk, dronk, nugter, Afrikaans, Engels en Xhosa¹⁰⁰.”

Another important Passion Play in South Africa is the Durban Passion Play¹⁰¹. This one is presented by the Durban Catholic Players’ Guild at the Playhouse Drama Theatre. The production has been staged every five years for the last 64 years. The first Durban Passion Play was held in 1952 with special permission of the mayor and community of Oberammergau in Bavaria, Germany, to stage an abridged version of their production. It was enacted to celebrate the centenary of the arrival of the missionary Oblate Priests of Mary Immaculate, who arrived in South Africa in 1852. The cast usually comprises about 150 volunteers who are inter-denominational, inter-faith, multicultural, multi-lingual people who vary in age from toddlers, teenagers, young adults and the more mature – able-bodied and differently-abled. There are also multi-generational family groups, where some of the members have been performing for 40 years.

⁹⁶ *Die Vlei* is a natural marsh between the old white area and the old coloured area of Darling which developed after 1970 when the coloured people were moved from their places.

⁹⁷ The Church choir, mens’ choir, and ladies’ choir of the Uniting Reformed Church.

⁹⁸ Lent is a period of forty days before Easter; music associated with Lent is “very somber” and is “appropriate for music to reflect the penitential austerity of the season” (Pirtle 2010:1).

⁹⁹ South African author of short stories, novels, drama and travelogues (1913-2003).

<http://www.stellenboschwriters.com/louwa> [accessed 25 April 2020].

¹⁰⁰ “It was the one day of the year where the whole community came together – brown, white, black, poor, rich, drunk, sober, Afrikaans, English and Xhosa.”

¹⁰¹ Sutor (2020:1) <https://sosuterbill.com/2020/02/09/15th-durban-passion-play/>

4.9 CONCLUSION

Although various Passion Plays are held throughout South Africa during Easter weekend, and music is included, further information is limited. Except for the Lady Grey Passion Play, all Passion Plays are once-off events. Most Passion Plays are performed by congregations and schools. All Passion Plays use music in the plays.

CHAPTER 5: RESEARCH DESIGN

5.1 INTRODUCTION

This chapter outlines the methodological methods used to conduct this qualitative case study. The researcher describes how essential data and information are processed. Motives and confirmations for the research design, research instruments, data sources, target population, data collection techniques, analytical techniques and ethical considerations are given. This study will employ a single case study approach to assess the unifying effect of the music in the community, in this instance, through the staging of the Passion Play.

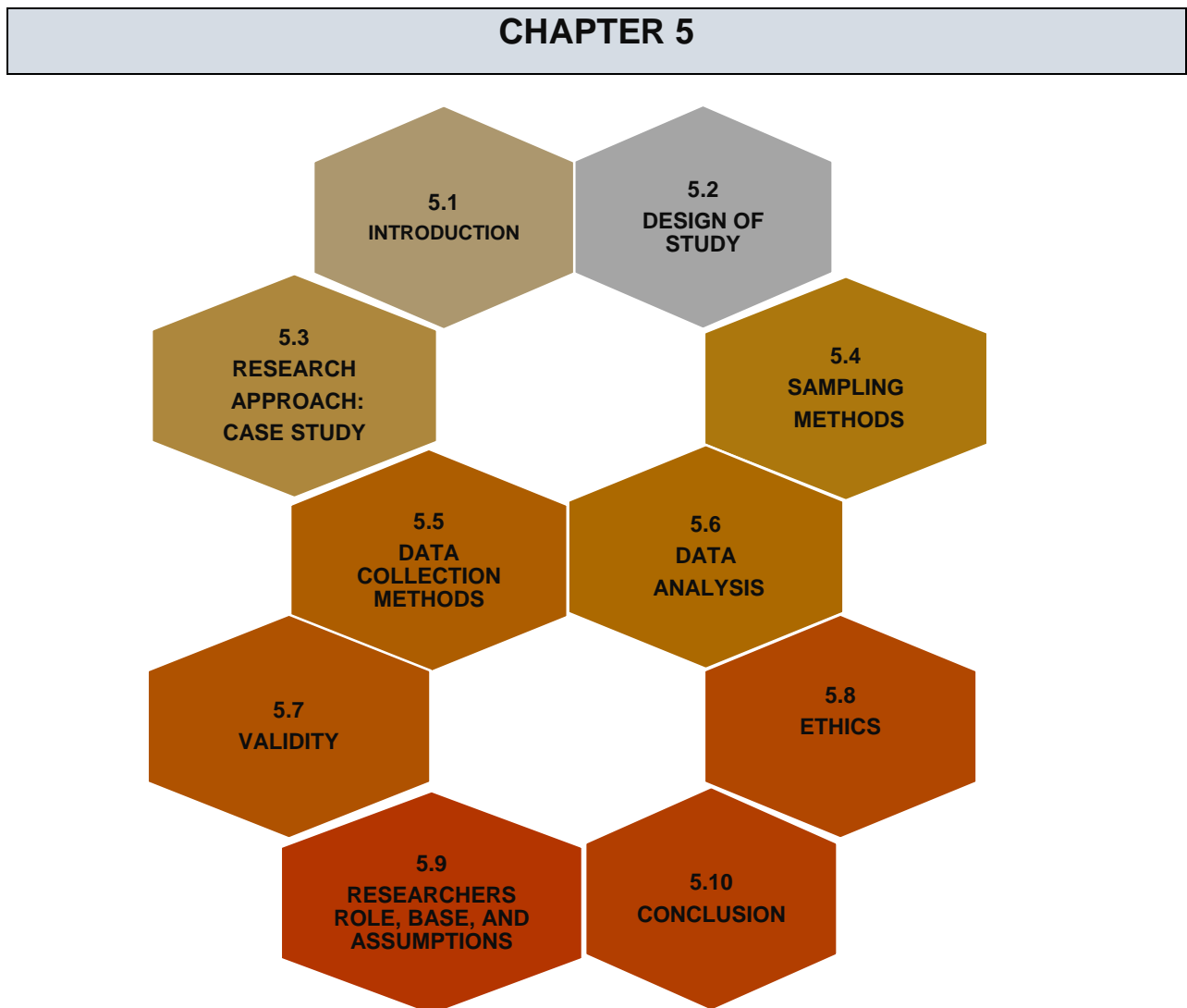


Figure 5-1: Outlay of Chapter 5.

5.2 DESIGN OF STUDY AND PHILOSOPHICAL ASSUMPTIONS

5.2.1 Qualitative study design

The research design of this study is qualitative. Qualitative research is a “naturalistic, interpretative approach” that explores the phenomenon from the interior (London, Ritchie, Lewis, McNaughton & Ormston 2003:3; Flick 2009:65). Therefore, qualitative research is well suited for locating, exploring and understanding the meanings that individuals and groups attach to a phenomenon¹⁰², its processes and structures. The research includes their perceptions, assumptions, pre-judgements, prepositions and how these meanings connect within their social worlds (Creswell 2012:14; Miles & Huberman 1994:10¹⁰³).

Merriam (2009:5, 14, 38) suggests four characteristics of qualitative research which we will apply to the current study: focuses on processes; understanding and meaning; the researcher is the principal instrument to collect and analyse data inductively and comparatively. The research should attain purposeful samples through interviews, observations and documents. The end product is a rich and thick description organised in emerging themes. According to Denzin and Lincoln (2008:14) a qualitative researcher should emphasise the “value-laden nature” of the study, the socially structured character of reality, the close connection between the researcher and the phenomenon, as well as the possible restrictions that affect the study.

5.2.2 Ontological and epistemological research paradigm

The research paradigm alludes to the ontology¹⁰⁴ and epistemology¹⁰⁵ – the assumptions researchers assign when researching “a specific field” and include “specific methodological strategies” (Maxwell 2008:224). Regarding ontology, Creswell (2013:20), Mills et al. (2010:602) and Lichtman (2008:25) point out that characteristically reality is multiple – as seen through many views. Researchers aim to report the multiple realities of individuals participating by studying these individuals holistically, as their experiences differ (Creswell 2013:20; Mills et al. 2010:602). In the current study the experiences of

¹⁰² In this study the phenomenon is the Lady Grey Passion Play.

¹⁰³ I used this older source because it holds examples often cited by authors (for example Creswell 2013; Cohen et al. 2007; Merriam 2009; Yin 2011) and reflects diverse perspectives.

¹⁰⁴ Refers to what is real or the nature of reality and its characteristics (Lichtmann 2008:25; Maxwell 2008:224).

¹⁰⁵ Refers to how we understand the nature of the world (Maxwell 2008:224).

the participants embedded in their multiple realities, will be explored through the semi structured interviews.

In the epistemological assumption, Creswell (2013:20-21) asserts that “conducting a qualitative study means that researchers attempt to get as close as possible to the participants being studied”. As an educator, a parent and a loyal follower of the Lady Grey Passion Play, I am engrossed in the process from the outset until the end. Mills et al. (2010:602) enhance this viewpoint by stating that epistemology is the “relationship of knower to known”, as the researcher and the phenomenon studied influence each other, causing them to be inseparable. Therefore, “knowledge is known through the subjective experiences” of the participants (Creswell 2013: *ibid*).

5.2.3 Interpretative paradigm and descriptive design

An essential element of a qualitative study is the research paradigm in which the study is situated. Qualitative research frequently suggests an interpretative paradigm, that favours qualitative methods of data collection, such as case studies, interviews, and observation “because those methods are better ways of getting at how humans interpret the world around them” (Willis 2007:6). Researchers seek answers by imagining themselves as “part of the object of research” and by understanding and interpreting the “behaviour in the context” (Mills, Durepo & Wiebe 2010:760).

This study is performed within the field of the interpretive paradigm and of a descriptive design. Interpretative researchers claim that actions in the social world are relativist, and the way people construct their actions are fundamentally subjective (Croucher & Cronn-Mills 2015:51). To research how people subjectively perceive meaning in life, interpretivists focus on their meaningful social actions in an authentic or natural setting (a setting of their own social and cultural environment), their individual perceptions, and attitudes (Croucher & Cronn-Mills 2015:51–56; Cohen, Manion & Morrison 2007:21,162; Hesse-Biber 2010:455). In this case, it entails all the people that form part of the Passion Play in the natural setting of Lady Grey.

The interpretive paradigm developed as a response to the expansion of the social scientific inquiry during the nineteenth century. Through the work of scholars like Hegel

(1770–1831), Husserl (1859–1938), Tönnies (1855–1936), Weber (1864–1920) and Simmel (1858–1918) this paradigm – to investigate social actions of people – was developed (Croucher & Cronn-Mills 2015:52). According to Croucher and Cronn-Mills (2015:52), Tönnies expressed the major flaws of social science as that “it did not consider the influences of the community (*Gemeinschaft*) or the society (*Gesellschaft*) on human behaviour”.

To yield insight and understand people’s behaviour, interpretivists aim “to get inside the person and to understand from within” (Cohen et al. 2007:22). Croucher and Cronn-Mills (2015:55) state that “interpretive researchers believe patterns exist in human nature, but the patterns are a result of ever-evolving meaning systems, norms, and conventions people learn through interactions”. On human nature, he points out that it is “embedded in reality and therefore tied to social constructions” (Croucher & Cronn-Mills 2015:55).

It must be stressed that interpretive researchers encourage voluntarism and non-coercion (Croucher & Cronn-Mills 2015:54). They are concerned about the individual and consider the individual’s feelings and decision-making process. It is important to note that it is common practice for interpretive researchers to participate actively and their feelings and identity can often be observed in their writings (Cohen et al. 2007:3; Croucher & Cronn-Mills 2015:55). The interpretive paradigm sanctions researchers “to treat social action and human activity as text” (Berg 2001:238). These texts can be labelled as “a collection of symbols expressing layers of meaning” (Berg 2001:238). This finding was confirmed by Ely, Vinz, Anzul and Downing (2005:79) who describe layering as “bringing together a person’s perspective of a personal past, present, and anticipated future can be useful in characterising a life on an interpretive continuum over time”. They claim that “layered stories are interpretive” (2005:88). “Layering can show the dynamic relation of one person to another or offer different points of view from various perspectives. In these ways, layered stories reflect the diverse ways through which experience is interpreted and constructed” (Ely et al. 2005:80).

In this study the experiences of the participants are gathered by the researcher in a setting of their own social and cultural environment. To uncover these experiences or subjective realities of the participants, a descriptive design will be employed. Studies that

describe the presence and distribution of the characteristics in a situation or group are known as descriptive (Supino & Borer 2012:9; Kothari 2004:2). Supino and Borer (2012:9) claim that descriptive studies “determine who, how, and when they were affected, and the magnitude of these effects” in a single case or larger populations. Tavakoli (2012:160) responds to this and claims that the descriptive design also occupies itself with “what is or what exists (in) preceding events that have influenced or affected a present condition or event”.

The descriptive design “paints a picture of reality” rigorously, factually and accurately (Silva, Healy, Harris & Van der Broek 2015:63) to present and examine a situation in the population being studied (Kothari 2004:2; Leedey & Ormrod 2015:154). Research that is based on a descriptive design involves acquiring information about the cultural, historical and social surroundings and location, people’s experiences, their attitudes, the existing living conditions of a community, individuals, group or institutions, the terms of relationships that exist, on-going processes and developing trends (Tavakoli 2012:160; Denscombe 2014:83). A descriptive design includes previous experiences and describes people’s attitudes, beliefs, point of view and the opinions they hold towards the phenomenon by asking questions and formulating the answers (Leedy & Ormrod 2015:159; Tavakoli 2012:160). Supino and Borer (2012:9) state that “modes of data collection for descriptive studies are primarily observational and include survey methods, objective assessments of physiological measures, and review of historical methods”.

A further explanation of a descriptive design is given by Merriam (2009:39). She states that it provides substantial and rich detail about the process of learning, and the product is richly descriptive. This descriptive design can generate ideas to improve learning while interpreting the entities and experiences established by the phenomenon of inquiry but does not make predictions or causal assumptions (Tavakoli 2012:160; Van der Stoep & Johnston 2009:36). Descriptive research attempts to acquire basic information and determine the status of the phenomenon under investigation, to uncover information about the participants. A descriptive design technique suggested by Van der Stoep and Johnston (2009:36) is the “naturalistic observation”. While experimental research controls the site where the participants are observed, naturalistic observation implies that the data should be collected where the participants are typically found (Van der Stoep & Johnston

2009:36). The participants in this study were invited to describe their experiences while attending the Lady Grey Passion Play during Easter weekend.

5.2.4 Conceptual framework

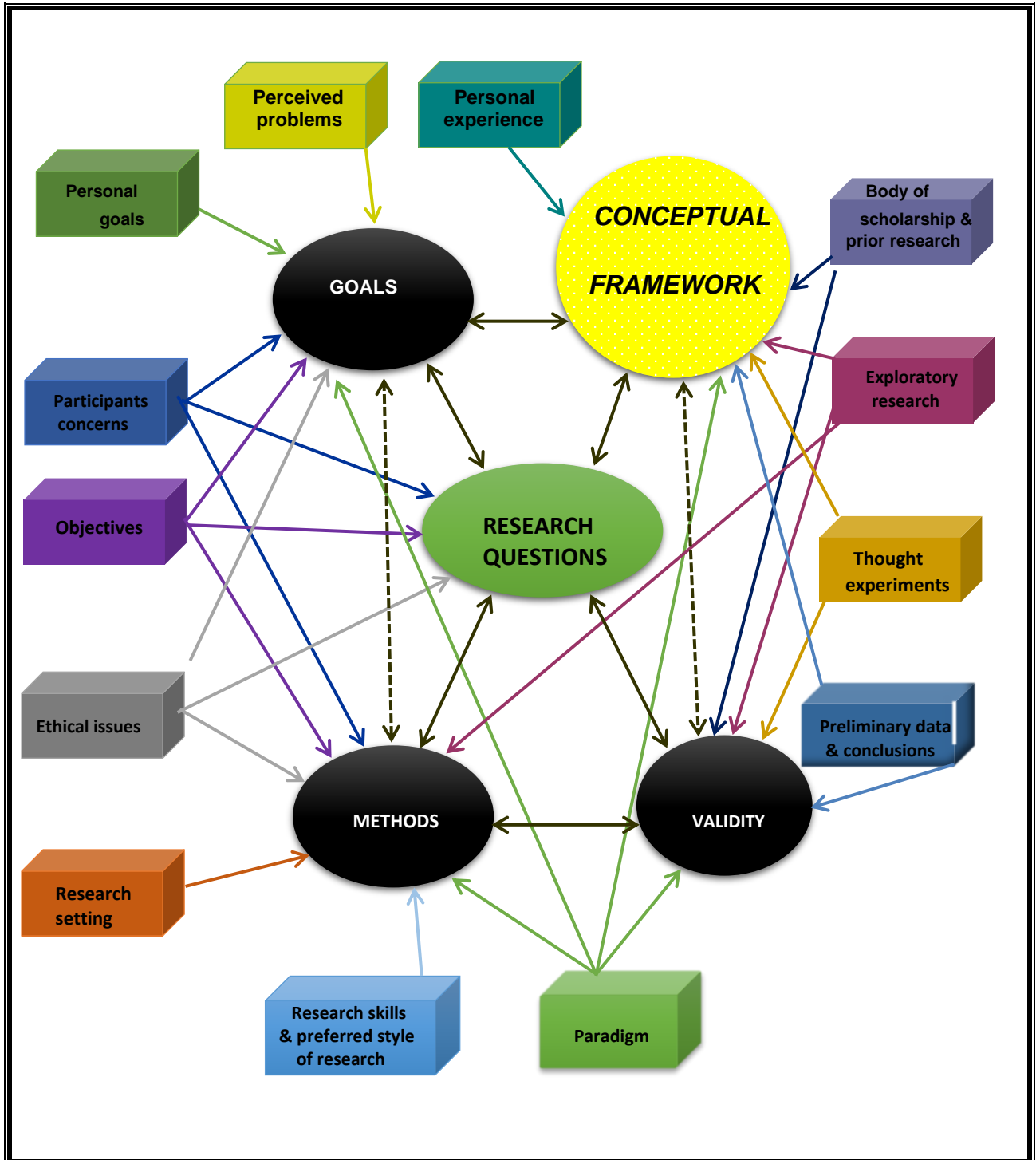


Figure 5-2: Powers which affect the conceptual framework and research design of the study (Adapted by the author of the thesis from Maxwell 2008:218).

The conceptual framework of the study (see Figure 5-2) establishes the theoretical foundation, sets the focus and boundaries of the research and guides the research (Miles, Huberman & Saldaña 2014:31). It is constructed from the body of existing scholarship, whereas the composition, “the overall coherence ... is built ... not ready-made” (Maxwell 2008:224). Maxwell 2008:224 adds heuristic experience, exploratory research, theories, pilot studies, investigative thoughts, unpublished works, own experiences and communication with other researchers to the conceptual framework. The review of the body of scholarship will provide the researcher with a basis for developing a conceptual framework of understanding, scientifically and academically, to study the unifying effect of music in a community project (Figure 5-2).

Researchers should hold a clear-cut sense of objectives to direct design choices and to justify the study (Maxwell 2008: passim). The objectives of the research study mould the descriptions, categories, themes, and theories. Objectives establish significant resources to employ in planning, conducting, and justifying research, as well as possible threats to and perceived problems with the validity of the research study (Maxwell 2008:17). To answer my research questions as stated in Chapter 1 to the best of my ability, my aim was to do research regarding existing studies on Passion Plays, the role a community project, in general, can have on a community, the unifying role of music in general, the role music plays in the unification of a community and the application of Brown’s Social Enhancement Model of Music (Brown 2006:6).

Studies have been done on the influence of music on the experiences of people, and most researchers agree that music can evoke a broad range of emotions in listeners, audience members and artists (Liljeström 2011:9). Since ninety percent of the Passion Play is accompanied by music (soloists, instrumental music, choir), my purpose was to investigate whether the interaction between the music, the listener and the situation used in the Passion Play have a unifying effect on a community. According to Gabrielsson (2001:434), evidence exists that when musical emotions are evoked, they can be self-reported by the listeners, and Juslin and Västfjäll (2008:612) argue that the interaction between the listener, the music and situation is of importance.

I also wanted to focus on research done by community psychologists regarding whether a change in a community can be cultivated from a culture of growth to a culture of respect and reciprocity. To investigate the unpleasant, disadvantageous, or problematic circumstances in a community can also give ways to uncover methods to make progress in unifying the community. Community psychology tasks itself to understand and modify the complex social forces that influence individual and community well-being (Morris 1966:1).

5.2.5 Hermeneutics

The methodology of interpretation of this qualitative study is hermeneutical. According to Mills et al. (2010:254) it reflects on understanding the meaning the participants attribute to their activities. As a methodological discipline, hermeneutics suggests a “toolbox for efficiently treating problems of the interpretation of human actions, texts and other meaningful material” (Mantzavinos 2016:1). Hermeneutics is concerned with questions that develop when the researcher deals with meaningful activities and the outcomes of the activities, as well as the texts (Mantzavinos 2016:1; Yin 2009:14). Moustakas (1994:9) suggests that hermeneutics involves the art and science of reading and interpreting a text or experiences in such a way that the “intention and meaning behind appearances are understood”, as well as the cultural and social influences. Meaning in hermeneutics is “not final and stable but is continuously open to new insight and interpretation” (Friesen, Hendriksson & Saevi 2012:1).

5.3 RESEARCH APPROACH: A CASE STUDY

A case study is concerned with the study of a social phenomenon which takes place in the boundaries of a social system, the case, where the phenomenon in its natural context occurs (Mills et al. 2010:13). Case studies require the researcher to identify a problem; formulates the initial outcome and collect data tapping from multiple sources such as in-depth interviews, observations and documents collected during a period (Creswell 2013:97,105,120; Creswell 2014:14 & Merriam 2009:40; Mills et al. 2010:13). Various data collection techniques assist researchers in revealing and understanding the phenomenon through “a variety of lenses” (Creswell 2013:97; Baxter & Jack 2008:544). After that, the theory should be revised with an in-depth description of the case and analysis of the case into themes and in other words to tell the story (Martin & Hanington

2012:25; Creswell 2013:105). Thus, a case study presents the ability to focus on people, the events, their experiences, and their social interactions, and to develop the meaning, the participants attach to the phenomenon (Mills et al. 2010:16).

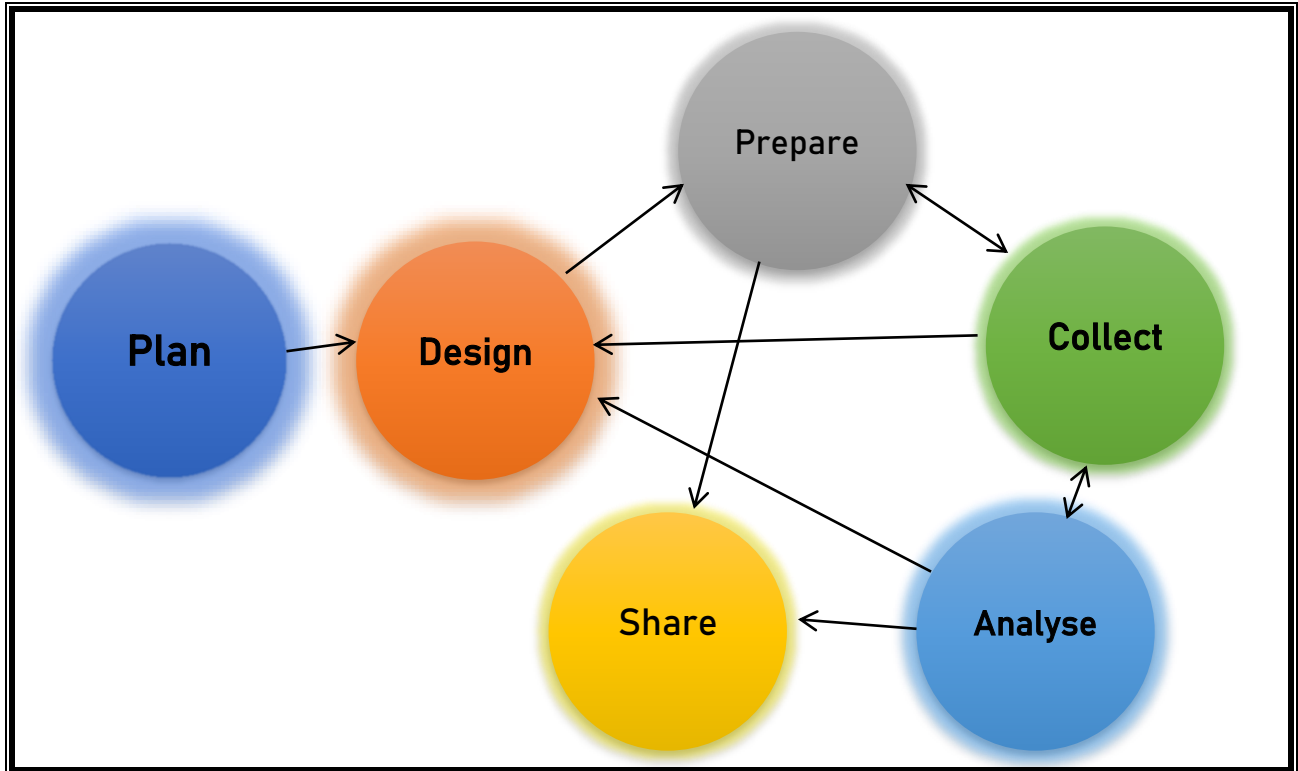


Figure 5-3: Processes in case study research – a linear but iterative process (Yin 2009:1)

According to Yin (2009:2), as well as Baxter and Jack (2008:545), a case study should be considered when “how” and “why” questions are the focus of the research. Also, when the researcher has little control and cannot influence the participants involved; when the researcher wants to involve contextual conditions in the contemporary phenomenon within a real-life background and when the boundaries are not well-defined between the phenomenon and the background.

According to Mills et al. (2010:69) the case study approach involves “cornerstones” of research, that include the researcher’s role in the context, connecting the existing scholarship, using various methods to increase reliability to ensure committed and skillful analysis. The case study approach is all-inclusive and inducing “inductive – moving from the general to the specific” (Mills et al.: passim). It can also be regarded as idiographic, as it aims to describe and understand the phenomenon under study in its own unique

circumstances (Mills et al. 2010:69). Furthermore, to allow researchers to understand case studies effectively, the approach involves a systematically detailed examination of the case, be it an individual in his social setting or specific situations, a group or an entire community (Berg 2001:12, 225; Bogdan & Biklen 2007:59). The processes involved in a case study approach are illustrated in Figure 5-2.

5.3.1 Definitions

A case study, as stated by Merriam (2009:41) is “a unit of human activity embedded in the real world; which can only be studied or understood in context; which exists in the here and now and merges in with its context so that precise boundaries are difficult to draw”. Mills et al. (2010:22) reiterates this definition and adds that it is done during a specific period.

Merriam (2009:40), as well as Miles and Huberman (1994:25), defines a case study as “an in-depth description and analysis of a phenomenon in the bounded system”. Cohen et al. (2007:254) also emphasise a bounded system when saying that a case study is “a unique example of real people in real situations” as a bounded system within a specific time and setting. For Heigham and Croker (2009:68) this principle of boundedness is fundamental to a case study and describes it as “incorporating the contextual features” that explain the relationship between an institution/individual and the social settings where research is done.

5.3.2 The aims of the case study

A case study aims to understand the influencing factors of a social unit and the relationship between these factors and the unit (Gillham 2000:1). According to Van der Stoep and Johnson (2009:209), case studies aim to understand the characteristics that describe events or processes. This is also the aim in the description of the different facets of the Lady Grey Passion Play. Denscombe (2010:53) holds the same position when he states that a case study aims to analyse the processes and relationships in social settings and that they are inclined to be interconnected and interrelated. Cohen, Manion and Morrison (2007:254) state that case studies have the potential to “establish cause and effect”. They argue that this is one of the strengths of case studies since it follows the effects in its unique and dynamic real contexts.

5.3.3 Features of the case study

Gerring (2007:49) expresses that one of the basic features of a case study is the depth of analysis it presents. Researchers aim to investigate an event, activity, a process, one or more individuals or organisations within a “real-life, contemporary context or setting” and “supports the deconstruction and the subsequent reconstruction of various phenomena” (Creswell 2003:15; Creswell 2013:97; Baxter & Jack 2008:544; Yin 2009:73). Characteristically, the number of the social unit studied is small; it is studied intensely and methodically (Phondej, Kittisarn & Neck 2010:125).

Once the researcher has decided what the case is, he should make an effort to place boundaries on the case to make sure that the study remains in scope and to indicate the depth of the study (Creswell 2013:97, Baxter & Jack 2008:545, 547). These boundaries include time, place, activity, definition and context. As soon as the researcher has decided that a qualitative case study will be the best research method and the research question and the boundaries are set, he should decide which type of case study to employ.

One of the features of the Lady Grey Passion Play case study is the possibility of the depth of analysis. Other features include the fact that the event and activities surrounding the whole weekend, as well as the individuals in different roles can be researched in a real-life setting. The boundaries of this case include the fact that the Passion Play is performed every Easter Weekend from Friday to Sunday, throughout the town. The boundaries further encompass the same activities every year

5.3.4 Types of case studies

To determine the type of case study, the researcher will be directed by the purpose of the qualitative study. Merriam (2009:48), Stake (1995:3, 2003:136-8), as well as Hancock and Algozzine (2006:24) categorise case studies into intrinsic, instrumental, and collective (multiple) case studies. The decision to choose one of these depends on the “size of the bounded case, whether the case includes one or several individuals, a group, an entire program or an activity” (Creswell 2013:99).

The purpose of the intrinsic type of case study “is not to understand some abstract construct or generic phenomenon... [nor] theory building. This study is undertaken because of an intrinsic interest (Stake 1994:445). The intrinsic case study is undertaken to gain a deep understanding of the merit of the case itself (Tavakoli 2012:46; Mills, Durepo & Wiebe 2010:214; Cohen 2007:225).

In an instrumental case study, the case is examined as a particular case to obtain insight into a phenomenon in one bounded system (Creswell 2013:99; Cohen 2007:224). The case chosen is researched in-depth but is secondary to the interpretation of the phenomenon (Stake 2000:437; Mills et al. 2010:473). Tavakoli (2012:46-7) adds that the instrumental case study “provide(s) insights into a wider issue while the actual case is of secondary interest; it facilitates understanding of something else”. The type of case study I applied is the last mentioned, namely the instrumental case study.

5.4 SAMPLING METHODS

Sampling is the course of action taken to select a representative group of people from the population under study to make claims about that population (Croucher & Cronn-Mills 2015:103). The concept of sampling is central in research as De Vos, Strydom, Fouché and Delport (2005:192) state that it is “imperative that we understand it clearly before selecting a sampling plan and conducting the pilot study and main research”.

To determine a sampling strategy, Merriam (2009:77-78) classifies two basic types of sampling, namely probability (random) or non-probability (purposive/ purposeful/ non-random) sample. Cohen, Manion and Morrison (2007:99) explain the difference between the two types:

in a probability sample the chances of the members of the wider population being selected for the sample are known, whereas in a non-probability sample the chances of members of a wider population being selected for the sample are unknown.

Types of probability sampling are simple random sampling¹⁰⁶, systematic sampling¹⁰⁷, stratified sampling¹⁰⁸, cluster sampling¹⁰⁹, stage sampling¹¹⁰ and multi-phase sampling¹¹¹ (Cohen et al. 2007:99-102; Somekh & Lewin 2005:217-220). Merriam (2009:77) thinks that probability sampling “allows the investigator to generalize [sic] results of the study from the sample to the population from which it was drawn”. Generalisation as a statistical viewpoint is not an objective of qualitative research. Therefore, probability sampling is not necessary and even justifiable in qualitative cases (Merriam 2009:77). Cohen et al. (2000:99; 2007:99) say that each member of the broader population experiencing the phenomenon has an equal opportunity to be added in the sample. This is echoed by Bhattacharjee (2012:67) stating that probability sampling shares two aspects: every unit in a population maintains a known non-zero chance of being considered and the procedure comprises random selection.

On the opposite side, a researcher may opt for a non-probability sample where information is gained from a particular group intentionally selected by the researcher. Denscombe (2010:34-35) calls it “...hand-picked, small numbers of participants, selected on purpose for their attributes”. He augments that the participants are chosen with a specific purpose in mind – their relevance to the phenomenon investigated. In accordance, Cohen et al. (2007:119) state that the “selectivity which is built into a non-probability sample” stems from the researcher aiming for a specific group that represents itself. In other words, every member of the broader population does not have an equal chance of being included (Cohen et al. 2007:99). Non-probability sampling is popular in qualitative studies and involves determining decisive factors that distinguish and select sites and participants (Creswell 2013:157; Merriam 2009:266).

¹⁰⁶ All possible groups have an equal probability of being selected.

¹⁰⁷ Selecting participants systematically from a population list and not randomly (Cohen et al. 2007:99–102; Somekh & Lewin 2005:217–220).

¹⁰⁸ The population is divided into correlative groups sharing similar characteristics (Cohen et al. 2007:99–102; Somekh & Lewin 2005:217–220).

¹⁰⁹ If a population is large and widespread, researchers select subgroups (Cohen et al. 2007:99–102; Somekh & Lewin 2005:217–220).

¹¹⁰ When more than one level of grouping is used it affects sampling in stages – taking samples from samples (Cohen et al. 2007:99–102; Somekh & Lewin 2005:217–220).

¹¹¹ In each phase of the sample the population will change (Cohen et al. 2007:99–102; Somekh & Lewin 2005:217–220).

The different types of non-probability sampling are convenience, quota, purposive and snowball sampling (Cohen et al. 2010:119; Somekh & Lewin 2005:210). In convenience sampling (also known as opportunity sampling) (Somekh & Lewin 2005:210), the researcher has easy access to selecting participants. In quota sampling participants are chosen to fill quotas for people with specific characteristics. Purposive sampling means participants are chosen for a specific purpose, while in snowball sampling participants are suggested by existing participants in the study (Somekh & Lewin 2005:210-219). In this study, a purposive convenience sampling method was used.

5.5 DATA COLLECTION METHODS

Conducting research requires data collected and analysed in a systematic way (Creswell 2013:45). According to Creswell (2013:163) the data collection process is part of a “larger sequence of research”. Merriam (2009:4, 5, 38) suggests four characteristics of data collection: it focuses on processes, understanding and meaning; the researcher is the principal instrument to collect and analyse data; the researcher should attain data through interviews, observations and documents; the end product is a rich and thick description organised in the emerging themes. Through multiple sources of data collection, perspectives, and diverse views of the phenomenon of interest, different views may surface (Creswell 2013:45-47; Willis 2007:192,203).

The principal methods of data collection in qualitative research are direct participant observation; in-depth, open-ended interviews and conversations; documents and field notes, as well as notes and memos (Patton 2002:4-5; Cohen et al. 2007:170; Merriam 2013:85; Croucher & Cronn-Mills 2015:90). In this study, I was the principal instrument to collect and analyse the data. To ensure a broad perspective I employed multiple methods of data, namely in-depth, open-end semi-structured interviews, observation of the people attending the Passion Play and documents. The last-mentioned include articles from local and national newspapers and magazines; letters and minutes; email conversations; comments on Facebook pages; websites, as well as audio and video recordings of previous Passions Plays.

5.5.1 Interviews

An interview is a course of action in which a researcher and participant take part in a conversation concentrated on questions connected to a research study: an “exchange of views between two persons, conversing about a subject of mutual interest” (Brinkmann 2013:4). Qualitative interviewing is significant in understanding the essential characteristics of the everyday world and the qualities of experiences, interactions and conversations (Brinkmann 2013:4). The questions usually probe the participants to share their thoughts, opinions, perceptions, or descriptions of specific experiences (DeMarrais & Lapan 2004:54). Consequently, the interview is not only collecting data about the interviewee’s life, but it forms “part of life itself, its human embeddedness is inescapable” (Cohen 2007:349). Three rationales of interviews as research techniques are noted by Patton (2002:4-5): the key process to collect information; evaluating or recommending new hypotheses or as helpful means to identify variables and connections and applied in combination with other research methods.

Interviewing has three traditional approaches: structured; unstructured and semi-structured (Croucher & Cronn-Mills 2015:157; Walliman 2006:99; Creswell 2013:160; Given 2008:186). Although easy to quantify and especially suitable for quantitative studies, structured interviews in qualitative studies are generally employed to obtain demographic data. The wording and the order of the questions are predetermined and standardised, and the researcher should not digress from the set interview schedule. The interviews are set on structured and close-ended questions. Structured interviews are perceived as a verbal form of a written survey (Walliman 2006:99; Merriam 2003:98; Croucher & Cronn-Mills (2015:83).

In contrast, unstructured interviews – also known as in-depth interviews or open interviews – are focused, conversational, more flexible and investigative, and allow the researcher and the interviewee to delve into a phenomenon (De Vos et al. 2005:292; Merriam 2003:89). Unstructured interviews can be done without using prior views, information, or opinions in a specific field by the researcher.

Researchers combine the methods of structured and unstructured interviews to perform semi-structured interviews with standardised, less structured and open-ended questions

(Croucher & Cronn-Mills 2015:158; Given 2008:907; Walliman 2006:214; Merriam 2003:89). De Vos et al. (2005:292-296) states that semi-structured interviews are particularly suitable where researchers are interested in the “complexity or process” while Fontana and Frey (2000:645) mention that semi-structured interviews are “one of the most powerful ways in which we try to understand our fellow human beings”. Kvale and Brinkmann (2008:3) add that a semi-structured interview is “an interview with the purpose of obtaining descriptions of the life world of the interviewee in order to interpret the meaning of the described phenomena”. Semi-structured interviews are arranged “around areas of particular interest, while still allowing considerable flexibility in scope and depth”. De Vos et al. (2005:292-296) assert that semi-structured interviews provide researchers and participants more flexibility than which is the case with structured interviews. Semi-structured interviews were done during the Passion Play weekend in 2018 in Lady Grey. The 14 interviews were recorded.

Brinkmann (2013:21, 22) highlights four keywords in semi-structured interviews:

- Purpose – to generate knowledge.
- Descriptions – how do the interviewees experience the world?
- Life world – the life world as experienced phenomenon.
- Interpretation of meaning – interpretation of people’s experiences and actions, allowing multiple readings and interpretations even contradictory at times.

The interview schedule of semi-structured interviews has a predetermined set of questions. All questions are flexible, and the interview will be directed by the schedule rather than be controlled by it. Participants are recognised as “expert(s) on the subject and should be allowed maximum opportunity to tell [their] story” (De Vos et al. 2005:292-296). Participants can steer the course of the interview and propose information the researcher did not consider. Cohen (2012:357) maintains that open-ended questions “can result in unexpected or unanticipated answers which may suggest hitherto unthought-of relationships or hypotheses”. He also compares open-ended questions with a “funnel” – opening with general questions and then narrowing down to specific ones. In the current study, data were obtained by interviewing 15 participants who were selected from 8 different communities attending the Passion Play (see table 5-2).

I conducted semi-structured personal interviews with 11 non-leading open-ended questions. These interviews were conducted at the Passion Play in 2018, or later in person via telephone or Skype. The data was audio and video recorded electronically for analysis purposes. Transcripts were made and stored on my computer in password-protected files. The interview protocol (see Addendum 2) states the interview questions, based on the review of the body of existing scholarship.

Table 5-1: Participants belonging to different groups of the community.

<i>Type of community</i>	<i>Number of participants belonging to this group</i>
Passion Play Committee: founders, committee.	4
Staging: actors, narrators, dancers, soloist, instrumentalists, choir members.	6
Production team: sound crew, stagehands, choreographers, music and drama directors, scriptwriters, costumes, décor.	5
Church community: publicity, tickets sales, meals, running the market.	4
Gaining financially: people of Lady Grey gaining financially from the Passion Play.	4
Broader community: publicity, preparing venues, building décor, grooming the town for the event.	6
Audience: audience who attend the Passion Play – from Lady Grey and surrounding areas itself, neighbouring towns, tour groups from all over the country and abroad.	10
Ex-scholars	2

5.5.2 Interview questions

Interview questions are fundamental to any research study (DeMarrais & Lapan 2004:61; Creswell 2013:164). In constructing the interview questions, the researcher should decide how to engage participants in the conversation. Patton (2002:356-359), Tracy (2013:144), DeMarrais & Lapan (2004:62), Van der Stoep and Johnston (2009:228) and Creswell (2013:164) state that formulating the questions is of the highest importance. Short and precise questions that inquire about one issue at a time, and lead to comprehensive responses from participants are ideal. “Questions that ask participants to recall specific events or experiences in detail encourage fuller narratives” (DeMarrais &

Lapan 2004:62). The authors elaborate by stating that three basic rules guide the development of the interview questions: the questions should be open-ended (opposing a long series of close-ended questions), single-issue and should avoid the word “why?”. According to Van der Stoep and Johnston (2008:230) interview questions should be clear.

For my study, the following interview protocol was followed (see Table 5-3). The questions were divided into three sections, namely music, emotional involvement and questions regarding the Lady Grey Passion Play.

Table 5-2: Interview protocol.

	QUESTION	TYPE OF QUESTIONS
SECTION A: MUSIC		
1.	What type of music do you prefer to listen to?	<i>Opinion and value,</i>
2.	What is your experience when listening to music in general?	<i>Sensory, experience and feeling</i>
3.	Express your opinion on the influence that the music performed during the Passion Play has on you?	<i>Opinion and value</i>
4.	Music can be seen as a communication device ¹¹² . Do you regard the music of the Passion Play as a means to enhance social transformation ¹¹³ and in what sense do you agree or disagree?	<i>Opinion and value, knowledge</i>
5.	What functions, in your opinion, does the music of the Passion Play serve?	<i>Opinion and value</i>
SECTION B: EMOTIONAL INVOLVEMENT		
6.	What types of emotions are evoked by listening to the music in the Passion Play?	<i>Sensory, experience and behaviour</i>
7.	Explain what happens to you physically when you experience intense emotions while listening to the music in the Passion Play.	<i>Sensory, feeling</i>
8.	How can the emotions evoked ¹¹⁴ through a musical event like the Passion Play have a positive influence on the breaking down of barriers between different social and cultural groups ¹¹⁵ ?	<i>Feeling, experience and behaviour</i>
SECTION C: THE PASSION PLAY		

¹¹² This question may be deemed leading, but it is a known fact that music is a communicative device (MacDonald 2005, Inskip, MacFarlane & Rafferty 2008, Lipscomb & Tolchinsky 2005).

¹¹³ See the work of Kagan and Kirchberg (2016), Bergh and Sloboda (2010) and Kreutz (2014).

¹¹⁴ The same applies here. Music evokes emotions, once again a fact established by researchers (Juslin & Laukka 2003, Juslin 2000, Juslin et al. 2010).

¹¹⁵ It is not a fact that the participants think emotions have a positive influence at all. However, researchers like Powell (2019), Goodwin (2007) and Yamron et al., (2017) found that music can break down barriers in certain circumstances.

9.	Express your opinion on how community events may stimulate group forming and cohesiveness.	<i>Experience, behaviour, knowledge, opinion, value</i>
10.	How can the creative arts be employed in building communities?	<i>Opinion and value, knowledge</i>
11.	In which manner does the Passion Play affect different aspects of a small town like Lady Grey?	<i>Opinion and value, demographic</i>

5.5.3 Observation

Observation is a significant source of data in qualitative research, case studies and particularly applicable for descriptive studies where people and their activities are researched (Gillham 2000:28). It is a technique to gather data about events and activities that can be observed first-hand in the natural setting and allows for a holistic analysis of a phenomenon (Merriam 2015:136-7; 2009:136; Willis 2007:211; Creswell 2012:166; Creswell 2013:166; Walliman 2011:100).

Denscombe (2010:206) states that observation examines phenomena in “relation to their context ... and scores highly in terms of the validity of the data”. Creswell (2013:166; 2014:171) distinguishes the act of observation in four categories: “complete participant; participant as an observer; nonparticipant/observer as a participant, and complete observer”. Denscombe (2010:179) focuses more on the situation when he categorises observation as direct observation, fieldwork in real-life settings and the issue of perception.

Merriam (2015:119) and Patton (2002:4-5) describe the participant-observer as a person who “sees things first-hand and uses his or her knowledge and expertise in interpreting what is observed rather than relying on once-removed accounts from interviews”. The benefits of participant observation as referred to by Denscombe (2010:213) are that the researcher is the basic instrument of observation and there is a better possibility that participant observation can happen with non-interference in a natural setting. Rich insights can be gained from the social processes in the community; data gathered from observing participants can be environmentally well-founded and the context sensitive to the setting; participant observation offers holistic accounts of the interactions between the participants, and in participant observation, the subjects’ point of view is more unobstructed.

As a previous educator in the Music Department of the Lady Grey Arts Academy, parent of participating actors and member of the audience, I engaged personally as a participant-observer in the events and activities of the Passion Play since 2002. It was, therefore, possible for me to record the behaviour of the participants, as well as audience members attending the Passion Play, and listening to their intense emotional experiences and perceptions of the Passion Play. I wrote field notes, descriptions, direct quotations and observer comments, observed the people, encountered participants and audience members.

5.5.4 Documents

The interpretative paradigm documents, which are readily available in natural settings, are vital sources of data and provide significant information of what happens in communities and what members ascribe as experiences and perspectives (Drew, Raymond & Weinberg 2006:79). Documents, according to Flick (2009:262), are instructive for understanding social realities. According to Denscombe (2010:217), newspapers and magazines have valuable information for research purposes, because they supply recent, up-to-date information provided by an expert journalist in a specialised publication. These records should paint a “systematic picture of the things that have happened ... and should be publicly available” (Denscombe 2010:218). Private correspondence – memos and personal letters – “fills in the bits” with personal views and should be regarded as such. Documents give access to data; it is cost-effective and has the permanence of data which is open for research. Before using the data from documents, Denscombe (2010:234) suggests a checklist: Are the documents authentic; is the source accessible; have the websites been evaluated for accuracy and updates; has possible bias been considered, are full details of sources and images used and have copyright laws been adhered to.

Documents are observed as “conduits of communication ... that contain meaningful messages” (Given 2008:230). Document analysis, according to Given (2008:230) considers first and foremost what is contained within, and to “establish the meaning of the document and its contribution” to the research without questioning people through interviews or observations (Bowen 2009:3, 33). An effective approach to understanding “the reality of the researched” is to evaluate the documents in relation to the research

being proposed, while analysis of documents can bring to light a great deal about the people who composed it and the social structure from which it emerged (O’Leary 2004:178).

To ensure reliable results from document analysis, O’Leary (2004:178-9) outlines a planning progression: the researcher should create a list and gather all texts he plans to explore; consider the credibility and ethical issues; consider all linguistic and cultural difficulties; probe its “witting and unwitting evidence”; admit and address all biases and know what data is essential for the study. O’Leary (2004: passim) adds that in order to extract data, the researcher should “interview” the documents, note occurrences and contexts of occurrences, particular words and phrases. Since document analysis explores written documents for content and themes, the content needs to be indexed and thematically coded in a focused and unbiased manner (Bowen 2009:32; Prior 2003:163).

5.5.5 Biographical questionnaires

Denscombe (2014:155-6) states that questionnaires gather the information that can be used as data for analysis by requesting people-written questions. Thoroughly planned questions in a biographic questionnaire provide a means of collecting qualitative data about topics the researcher is interested in. Everybody has to answer an identical set of questions. It is appropriate to use questionnaires when the researcher needs standardised data from straightforward information of a large number of people. The “social climate” should be open, and the respondents should be able to read and understand the questions (Denscombe 2014:156).

Biographical questionnaires were distributed among the audience members attending the Passion Play in 2018. I needed information regarding opinions and experiences relating to spiritual and/or religious experiences; the dances; music; script; venues; market and how much money was spent over the Passion Play weekend. The demographic information needed included age, gender, marital status, religious denomination, music preference and training. Pertinent personal history with the phenomenon, the Passion Play is an important component of the background information of the participants who completed the questionnaire. The factual information includes the different cultures, groups and involvement in the phenomenon (See Addendum 2).

5.6 DATA ANALYSIS

Merriam (2009:171), Lichtman (2010:193), Leedy and Ormrod (2015:310), as well as Baxter and Jack (2008:554), state that data analysis is an iterative process, not linear and the researcher should go back and forth between data collection, analysis and interpretation. Merriam (2009:171) augments that the “preferred way to analyse data in a qualitative study is to do it simultaneously with data collection”, otherwise the data could be “unfocused, repetitious, and overwhelming in the sheer volume of material that needs to be processed”. Ritchie and Lewis (2003:213) state that when the researcher is faced by the “mass of unwieldy, tangled data”, his first goal should be to sort and condense the data in order to generate themes. Through systematic data analysis and interpretation, the researcher ensures that large amounts of data without meaning is cohered to make sense and attempt to bring order, as well as understand and answer the research questions of the study (Merriam 2009:175-176; Baxter & Jack 2008:555; Lichtman 2013:246, 248).

In the current study it was decided to analyse the interview questions individually by comparing the data obtained from the 14 participants. The reason being that the questions were designed in such a way to gather the opinions of the participants on specific issues and aspects. This was in order to be able to answer the research questions. This kind of analysis is permissible. In the words of Yin (2018:215): “You are searching for patterns, insights, or concepts that seem promising. These may emerge as you manipulate the data, for instance by juxtaposing the data from two different interviewees”.

Ritchie and Lewis (2003:213) propose that the initial phase of data analysis entails management, sorting, and synthesising. Merriam (2009:194) classifies data management into preparation, identification and manipulation. She explains that data preparation involves capturing notes, transcribing interviews, and introducing the data gathered by the researcher. Data identification is done by assembling significant data systematically into meaningful concepts or themes (Merriam 2009:194). Through data manipulation, these concepts may be coded, “searched for, sorted, retrieved, and rearranged” (Merriam 2009:194). Leedy and Ormrod (2015:387) advocate inductive analysis that includes that the researcher sets the reasoning process off with numerous explicit observations about

the phenomenon and follows up with broader explanations of the phenomenon. An inductive analysis approach will ensure that the “systematic approach to analysis and interpretations brings order and understanding” of the phenomenon (Lichtman 2013:246).

Data analysis in this case study was based on the suggestions made by Lichtman (2013) and Saldaña (2009). Lichtman (2013:254) suggests organising, categorising, and analysing the interviews and coding the primary data through the classification of concepts or themes. Saldaña (2009:12) advocates an essential process, known as a “streamlined codes-to-theory model” (Figure 5-4).

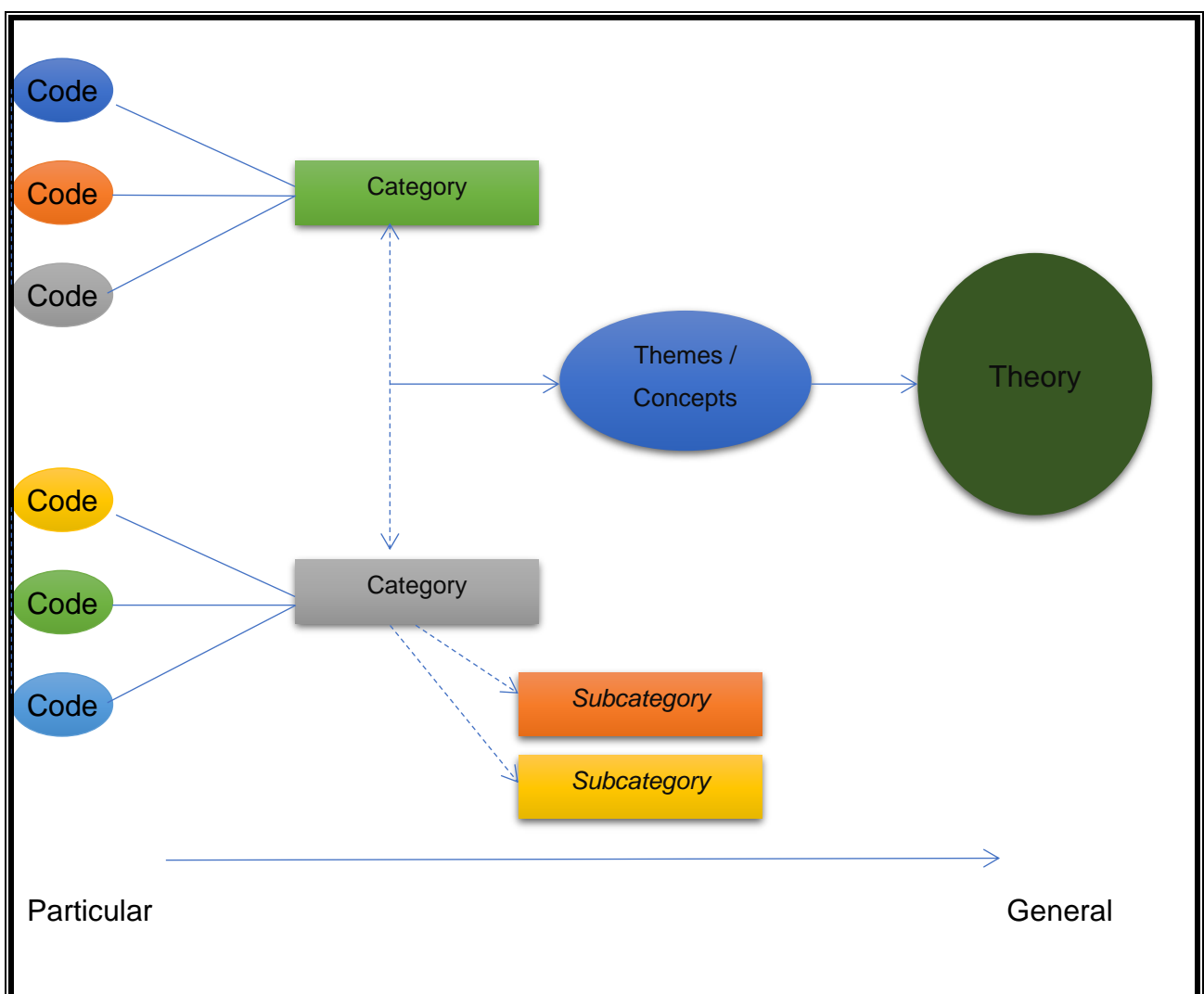


Figure 5-4: A streamlined codes-to-theory model for qualitative inquiry (Saldaña 2009:12).

He (Saldaña 2009:29) advocates that creativity and the “ability to think visually, to think in metaphors, and to think of as many ways possible to approach a problem” is vital in

qualitative research data collection and analysis, and even in the final written report. Saldaña (2009:29) also encourages “researchers (to) remain close to and deeply rooted in their data”. The final stage of qualitative data analysis is “to describe the thematic relationships and patterns” that come to light from the coding process. Creswell (2013:183) illustrates a data analysis spiral that suggests how qualitative data analysis could proceed logically (see figure 5-5).

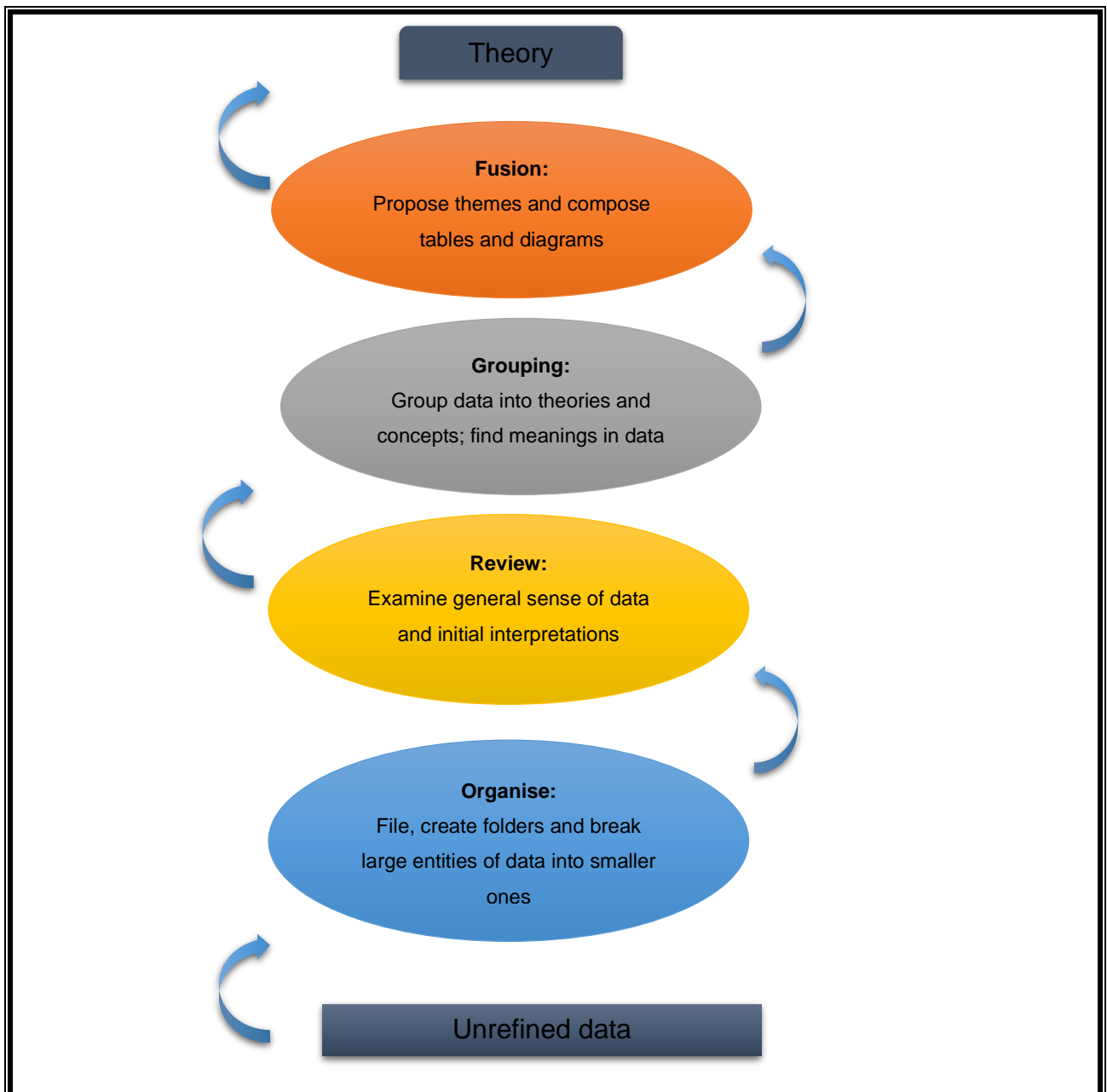


Figure 5-5: Data analysis spiral adapted by the author of the thesis (Creswell 2013:183).

Other ways of analysing are suggested by Ryan and Bernard (2000:769) (two categories of data analysis, namely keywords or phrases) and Friese (2014:159) (codes that come to light should be supplied with a collective label). Leedy and Ormrod (2015:310–311, 313–315) maintain that data will be located without difficulty if it is arranged in a “preliminary, superficial way” (Leedy & Ormrod 2015:310). Sharing characteristics (e.g., topics, attributes, actions, processes, emotions, beliefs, values and evaluations) will be helpful in coding data and composing the final codes and subcodes. While qualitative data analysis is an iterative process and researchers should go back and forth between data collection, analysis and interpretation, researchers should also move forward, allotting more time on later data analysis (Leedy & Ormrod 2015:315).

5.7 VALIDITY

Validation in qualitative research is a distinctive asset that emphasises the process to support the validity (trustworthiness) of the findings and evaluates its worth (Creswell 2013:250; Leedy & Ormrod 2015:103; Cohen & Crabtree 2006:1). It depends on the reality of both the researcher and the participants (Merriam 2009:234; Cohen et al. 2007:318; Mertens & Ginsburg 2009:186). Creswell (2013:249–250) summarises validation as “an attempt to assess the accuracy of the findings”. Yin (2011:78) asserts that “a reliable study is one in which the data has been properly collected and interpreted so that its findings portray an accurate reflection of the real world”. Strategies to increase the validity of the study should be conducted in accordance with Creswell’s (2013:243–249) suggestions which aim to increase the credibility, transferability, dependability, and conformability. The trustworthiness of qualitative research is therefore subject to the credibility of the researcher, the ethical procedures followed and the judging of credibility by the participant (Merriam 2009:234; Lichtman 2008:299). (See Figure 5-6)¹¹⁶.

¹¹⁶ Figure adapted and integrated using the following sources: Merriam (2009:229-234); Miles and Huberman (1994:277); Cohen and Crabtree (2006:1) Leedy and Ormrod (2015:106); Baxter and Jack (2008:555–556); Sousa (2013:211) and Trochim (2006:1).

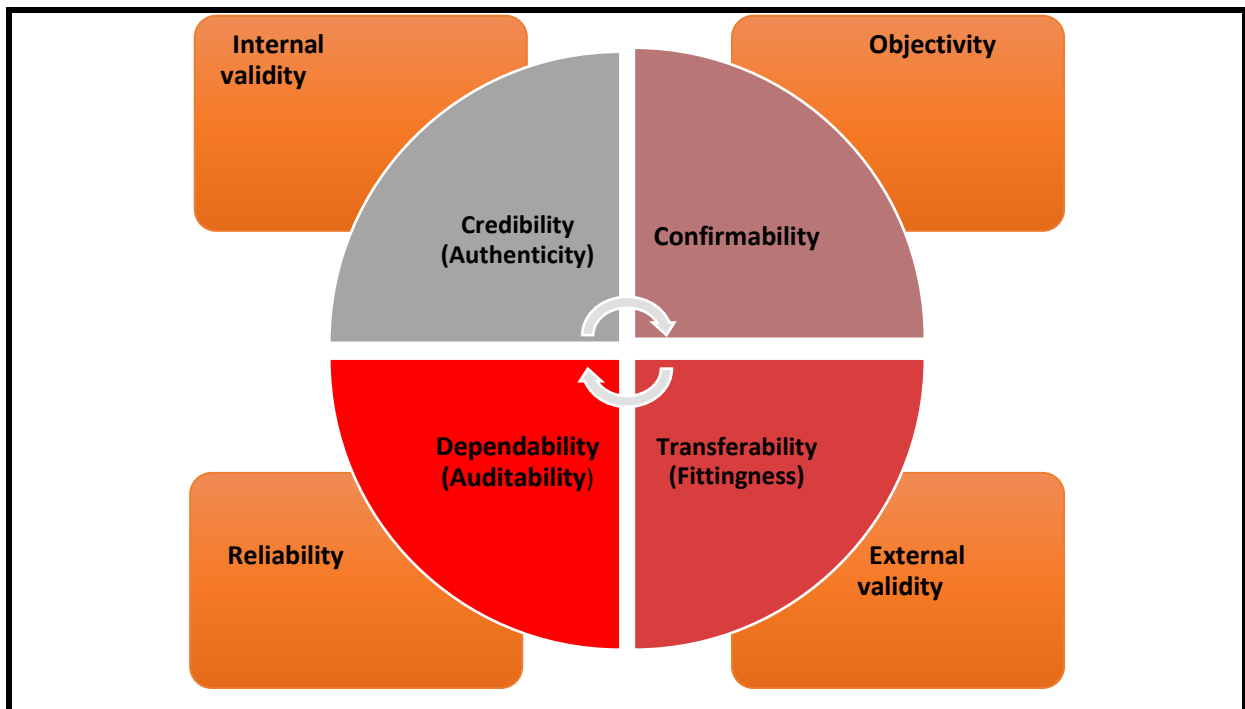


Figure 5-6: Criteria and validation strategies.

5.7.1 Credibility

Credibility refers to determining confidence in the truth and the interpretations of the findings (Lincoln & Guba 2011:104; Cohen & Crabtree 2006:1). According to Baxter and Jack (2008:554–556) case study research lends itself to include numerous validation strategies to strengthen data credibility or “truth credibility to the value”. However, Trochim (2006:1) states that “the participants are the only ones who can legitimately judge the credibility of the results”. The credibility of a study involves reaching data saturation where no new information is forthcoming (Merriam 2009:80). Lincoln and Guba (2011:177,504) allude that the modus operandi for securing credibility is prolonged engagement, on-going observations, triangulation, peer review, negative case assessment, referential competence, and member checking. Patton (2002:552) characterises three components to ensure credibility, namely: “the credibility of the researcher along with rigorous methods and a fundamental appreciation of qualitative inquiry”.

5.7.2 Transferability

Findings of a qualitative study could be transferred/transferred to another setting, in the sense that “something [that] has happened in one place ... may also happen elsewhere”

(Ekiz 2006:73). Merriam (2009:234) states that rich and thick descriptions facilitate transferability. Lincoln & Guba (2013:104–105) refer to thick description as “the detailed account of field experiences. Transferability enables the findings to be applicable for other contexts” (Merriam 2009:234; Cohen & Crabtree 2006:1). Miles and Huberman (1994:279) add that case-to-case transferability creates generalisations from one case to another similar case. Describing transferability, Ekiz (2006:73) postulates that a phenomenon which takes place in one place may also happen somewhere else.

5.7.3 Reliability

A third validation strategy, reliability or “external audit(s)” examines whether the assumptions and the research design are corresponding with the research questions, research method and research approach (Creswell 2013:250–252; Merriam 2009:234). Aspects of reliability are enriched by clarifying “the assumptions and theory underlying the study”, by leaving an “audit trail” and by “describing in detail how the study was conducted, and findings derived” from coding and linking data logically (Merriam 2009:234). By leaving an “audit trail” and “describing in detail how the study was conducted, and findings derived, the findings and validity of the study is enhanced” (Merriam 2009:234). Through external auditing, Cohen and Crabtree (2006:1) agree, significant feedback can guide additional data being gathered, and stronger, clear findings developed to strengthen legitimacy.

5.7.4 Confirmability

Confirmability intends to establish the truth, accuracy, the genuineness of a study and examines the degree to which results could be corroborated or confirmed by others (Lichtman 2013:299). Cohen and Crabtree (2006:1) allude to confirmability as:

a measure of the objectivity used in evaluating the results describes how well the research findings are supported by the actual data collected when examined by other researchers.

In my study, validity was ensured in the following ways. I was able to observe the phenomenon under study first-hand and was familiar with the unit of analysis. Participants received the interview transcripts and had the opportunity to check and confirm the accuracy. According to Creswell (2014:251), the analysis and findings must also be sent to the participants. Transferability is made possible by rich and thick

descriptions, hereby making it possible to transfer and apply the findings to other community projects. Reliability is ensured by a detailed description of the methodology and linking of data from the coding. Confirmability is established by generating, coding, representing, categorising and interpreting the data transparently and logically, by providing a chain of evidence of all documentation that could be confirmed or corroborated by others.

5.8 ETHICS

Lichtman (2013:51-52) provides a general definition of ethical behaviour by stating that “ethical behaviour represents a set of moral principles, rules or standards governing a person or a profession”. Lichtman (2013:52) states that to be ethical is “to do good and avoid evil” and considers this to be the major principle of ethical behaviour associated with qualitative research because it involves human subjects. According to Saldaña (2009:29), Merriam (2009:234–235), Lichtman (2013:2–53) and Cohen et al. (2007:318–319), a researcher should do no harm, be rigorously ethical with data and with analysis and treat participants with respect, while maintaining a sense of scholarly integrity, and should not ignore or delete any seemingly problematic passages in the text. Merriam (2009:235) describes the emerging ethical concerns as “the burden of producing a study that has been conducted and disseminated in an ethical manner [by] the individual investigator”. Merriam (2009: passim) also states that it is the safest for the researcher to be aware of the emerging ethical issues and to scrutinise his personal “philosophical orientations vis-a-vis these issues”. Merriam (2009:235) encourages researchers to maintain a sense of “scholarly integrity” and to work towards the conclusions.

Cohen et al. (2007:318) augment that the involvement of potential participants should be entirely voluntary. Researching participants’ perceptions, assumptions, prejudgements, prepositions and how these meanings connect within their social worlds will always be an intrusion into their lives in terms of the time it took to do the interview, the sensitivity of the questions or the potential invasion of privacy (Cohen et al. 2007:317). Participants do not only present passive data but are instrumental in understanding and interpreting the data collected.

All ethical aspects are accounted for in this research study (see Addenda X–Y for all the ethical clearance documents). I endeavoured to protect the privacy, anonymity, and confidentiality of the participants, and they knew that they would not receive remuneration for their participation. They were requested to read the participant information sheet, sign participation and informed consent forms. Consent was also acquired from the Department of Education, as well as the principal of the school. I observed the Code of Ethics of the University of the Free State and obtained an ethics clearance certificate with clearance number UFS-HSD2017/0232. I acted with candour and decorum, at the same time keeping the purpose of my research study in mind while responding to the participants, both vocally and in the script.

5.9 RESEARCHER'S ROLE, BIAS, AND ASSUMPTIONS

In qualitative studies, the role of the researcher is fundamental. The researcher is considered as a human instrument in achieving the desired descriptions in data collection (Merriam 2009:15; Lincoln & Guba 2013:68). In addition, Lichtman (2013:25) states that “The researcher is the conduit through which information is gathered and filtered”. The researcher needs to define significant aspects of self, including any biases and assumptions, any probabilities and experiences to be suitable to conduct the research (Greenbank 2003:791). Simon (2011:1) suggests that a “qualitative researcher asks probing questions, listens, and asks more probing questions to get to deeper levels of the conversation”.

It is imperative in qualitative research to guard against interviewer bias and favouring information or analytical perspective. Therefore, Pyett (2003:1171; 1999:293) and Merriam (2009:15) caution that instead of striving to eliminate the biases, continuous reflexivity and self-scrutiny are needed. The researcher should set his experiences aside in order to take a fresh perspective in researching the phenomenon (Creswell 2013:80).

Since researchers decide to investigate a specific phenomenon, they have their views on the phenomenon. However, these human instruments have shortcomings and biases that may impact the study and distort the data obtained (Leedy & Ormrod 2015:186). Merriam (2009:15) suggests that researchers should not try to eliminate the biases, but to identify and monitor their own subjectivities and its influence in the collection of the data and the

analysis thereof. Bias is a preference in qualitative research that hinders impartial judgement – it should be set aside by the researcher in to have an objective character and a fresh perspective “as if for the first time” (Moustakas¹¹⁷ 1994:34; Creswell 2013:80; Lichtman 2013:21).

The probable influences of the researcher’s expectations, values and overall beliefs which can affect whether to study particular elements or not, or draw particular conclusions or not, should not be overlooked, although “no human being can be completely objective” (Leedy & Ormrod 2015:188). Merriam (2009:25) and Moustakas (1994:33) describe the epoche¹¹⁸ process as that “the everyday understandings, judgements, and knowings are set aside, and the phenomena are revisited”. In addition, they allude that the prejudices and assumptions should be set aside (bracketed) to investigate “consciousness itself” and caution qualitative researchers to be aware of their biases and assumptions vis-à-vis the phenomenon under study before embarking on the research of the phenomenon.

5.10 CONCLUSION

In this chapter, the researcher offered a detailed explanation of the design of the study, the research method, research approach and procedures of the study. The conceptual and theoretical frameworks have been elucidated. Qualitative research design and individual interviews were conducted to collect the data. The succeeding chapter presents the findings from the data brought together.

¹¹⁷ This book is a seminal source since it reflects classic diverse research perspectives often cited by authors.

¹¹⁸ A Greek word which means to refrain from judgement (Merriam 2009:25).

CHAPTER 6: RESULTS/FINDINGS

6.1 INTRODUCTION

This chapter portrays a reflection on the data gathered from fourteen participants. To understand the meaning the participants constructed about the topic, the researcher re-read the participants' responses several times and listened to the recorded interviews as suggested by Denzin (2001:24) and explained in Chapter 5. This was done to understand the reflection of each participant in to answer the research questions of the study. The recorded data was then analysed and grouped in themes and sub-themes.

The themes and sub-themes that emerged from data obtained from the interview transcripts will now be discussed. Questions build on each other and from time to time, answers overlap. At the beginning of each question, a visual representation illustrating the correlation between the themes is given.

6.2 WHAT TYPE OF MUSIC DO YOU PREFER TO LISTEN TO?

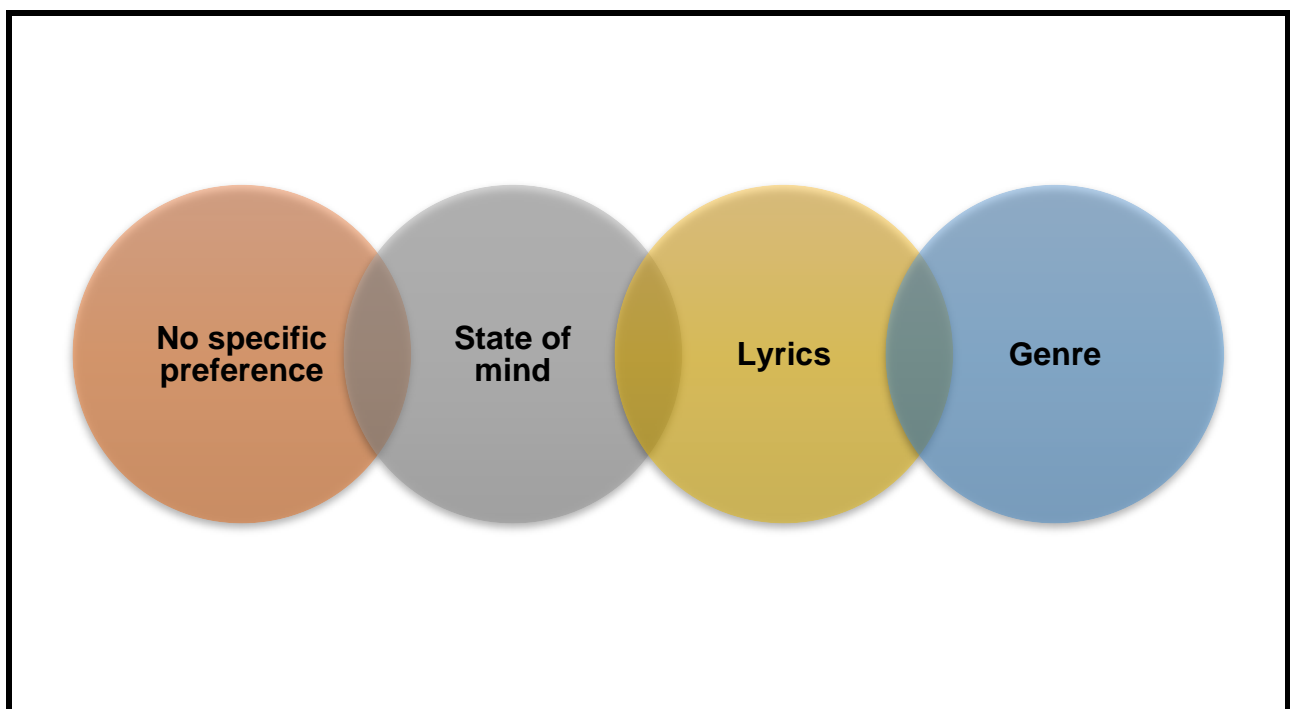


Figure 6-1: Music preferences.

Within the interviews and reflections, there is sufficient evidence indicative of music preferences and experiences of the participants. From data gleaned from the interviews,

four themes emerged: participants have no specific preference when listening to music; their music preference depends on their state of mind; some participants attach a particular value to the lyrics, and respondents' exposure to different genres determines their preferences. These four themes are closely related and are dependent on each other.

Responding to the question, two participants (KR, AK) reported that they listen to "any music", while LT has a "versatile" predilection for music. Furthermore, respondents added that they have a broad interest in music (HL); listen to a full variety of music (LT, AA, OS) and listen "pretty" (sic) wide (NS). Subsequently, two participants agreed but expressed their favourite type of music differently: no preference (AK) and "ek het nie voorkeure, spesifieke genre of 'n spesifieke styl nie" (HL)¹¹⁹.

A second theme developed as the same participants (AK, HL) elucidated that their preference depends on the settings, surroundings, and their mind-set. In the third theme, participants LT and OS attach a particular value to the lyrics of the music. For LT the message that the music conveys is focal. Both LT and OS indicated that the music should speak to them.

The fourth theme deals with respondents' exposure to genres that determines their preferences stretching all over the music spectrum, from classical choral music and gospel to heavy metal music. They also mentioned that they prefer to listen to a wide range of music. KR attributed "ek is sommer net lief vir musiek"¹²⁰. A large group of respondents (10) frequently listen to classical and light classical music. Five interviewees prefer opera (in fact AO and GN are skilled opera singers); music theatre and classical crossover¹²¹ music. Reactions from the participants indicate a dislike in "moderne doefdoef"¹²² music (3); house¹²³ and jazz music (2) and serious classical music (2). However, HL and SE enjoy listening to jazz music, while SE also has an affinity for African music.

¹¹⁹I don't have preferences, specific genre or style.

¹²⁰I just love music.

¹²¹"Classical crossover music is a genre that hovers between classical and popular music – usually pursued by enthusiasts of both genres" (Participant GN).

¹²²Modern thump-thump music.

¹²³"A type of electronic dance music with a heavy, regular beat" (<https://www.merriam-webster.com/dictionary>).

One participant (AO) takes pleasure in listening to R&B¹²⁴ and Afro-Pop¹²⁵ music. Two participants (AA, AO) appreciate Boeremusiek¹²⁶, Country and Sixties music. Some participants commented that they favour Celtic and metal music (NK); heavy metal music (NS) and rock music (HL).

6.3 WHAT DO YOU EXPERIENCE WHEN YOU LISTEN TO MUSIC?

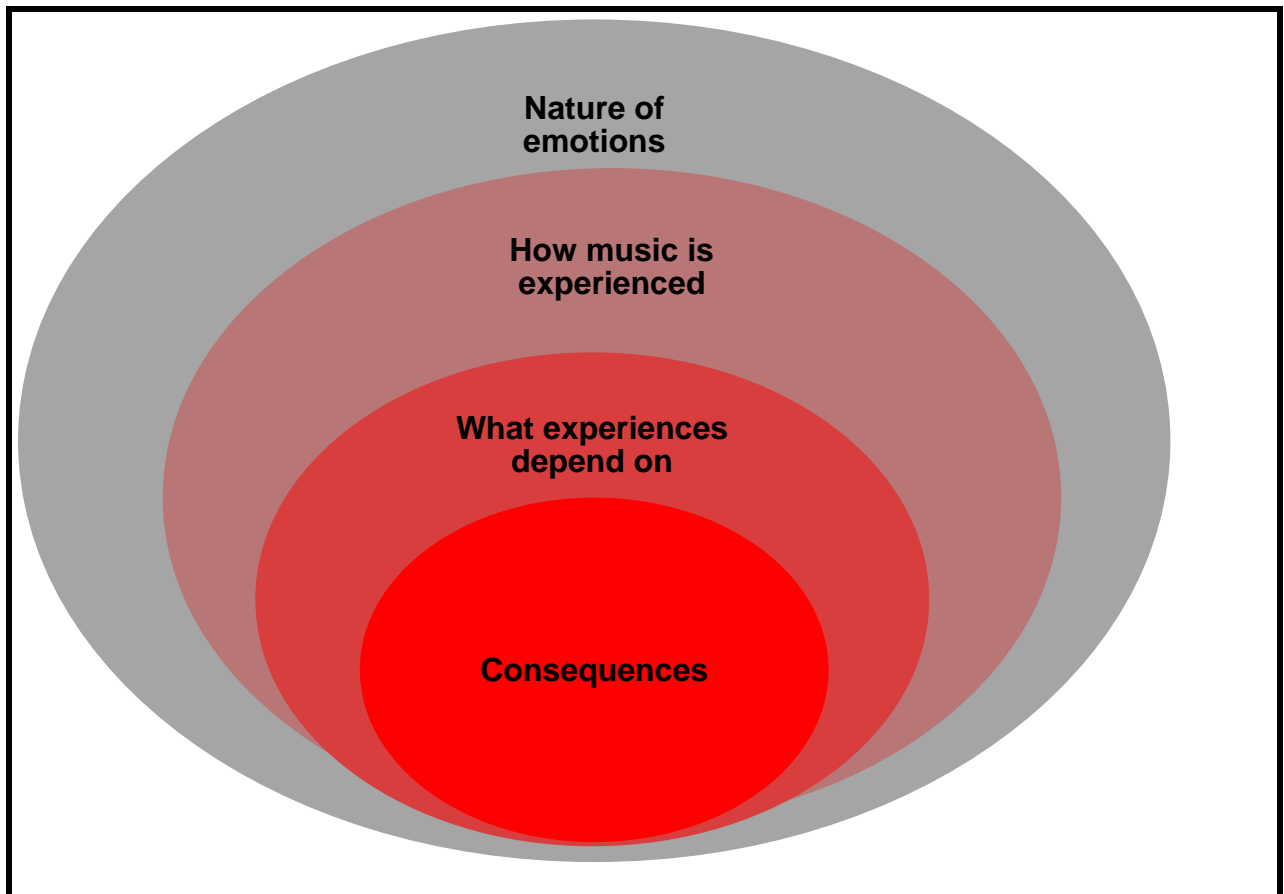


Figure 6-2: Experiences when listening to music.

In this question, four themes emerged, namely, the nature of emotions participants experience when they listen to the music of the Passion Play; how music is experienced; what the experiences depend on, and the consequences the participants ascribe by listening to the music.

¹²⁴ “Popular music typically includes elements of blues and African American folk music and is marked by a strong beat and simple chord structure” (<https://www.merriam-webster.com/dictionary>).

¹²⁵ Afro-Pop is a catch-all term encompassing the rich variety of contemporary African music styles – typically urban, electronic dance music (<https://www.allmusic.com/style/afro-pop-ma>).

¹²⁶ Boeremusiek is a type of South African folk music, intended to be an accompaniment to social dancing at parties and festivals (<https://findwords.info/term/boeremusiek>).

Six of the eight participants who were reminiscing about what they experience when listening to music, explained it as relaxing; tranquil; calming and de-stressing. Others experienced warmth (AK); pleasantness (NN); a positive effect (LT); a good experience (OS) and escaping from reality (NK). The responses of two participants perhaps reflect the overall feeling the best when stating: “ek ervaar musiek geweldig”¹²⁷ (AA) and “dit oorspoel na alle vlakke van menswees”¹²⁸ (GN). However, the reaction of YN was “I have rarely been in the situation where the music itself moved me emotionally”.

The second theme deals with the way the participants observe music. GN describes that experiencing music is a personal activity – “music is an integral part of my life”. Some of the participants described that they internalise the music – feel the music in their bodies, encounter music with different senses. AA experiences music intensely “... die musiek gaan deur my tot in my voete, dan dans ek; ek ervaar musiek baie intens diep binne-in my”¹²⁹, and so does SE who said, “I always want to feel the music; because I want to understand the rhythm I want to understand, so I can be able to interpret that”.

Another theme that emerged was the factors influencing the experience of music. It became clear that last-mentioned depends on circumstances (HL, YN, OS); situations and conditions (HL, YN); surroundings (NK); as well as associations and connotations (LT, HL). Both HL and YN described that the music genre¹³⁰ has an influence on their experiences, and YN specifically said: “ek is teësinnig teen moderne doef-doeft musiek en swaar klassieke musiek hou ek nie van nie”¹³¹.

Participants were also aware of the consequences of listening to music have on them (theme 4). They explained their experiences as follows: escape from reality (NK); aware of a message in the music (LT); focus better while listening to music (EN) and experiencing music brings remembering (HL, LT).

¹²⁷ I experience music powerfully.

¹²⁸ Music flows to all levels of humankind.

¹²⁹ The music goes through me to my feet, then I dance; I experience music very intense deep inside me.

¹³⁰ In Question 1, participants also said that the genre influences their choice in music.

¹³¹ I am reluctant to listen to modern upbeat music, and I do not like serious classical music.

6.4 WHAT EFFECT DOES THE MUSIC OF THE PASSION PLAY HAVE ON YOU?

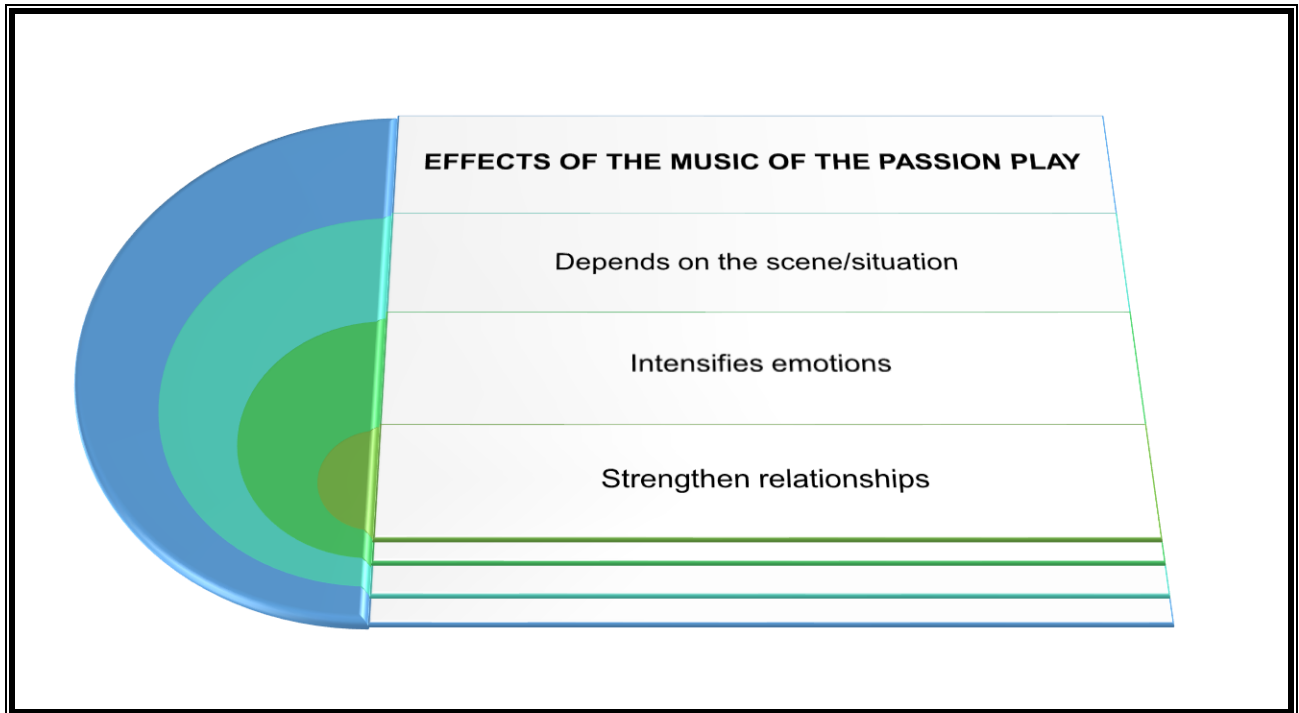


Figure 6-3: Results of listening to music.

Analysing the question, three themes emerged. Participants revealed that the effect the music of the Passion Play has on them depends on the scene or situation (theme 1); their emotions intensify (theme 2), and the music aids to strengthen relationships (theme 3).

Participants agree on the fact that the effect the music of the Passion Play has on them depends a great deal on the specific scene or situation and creation of anticipation (OS; NS, YN). The music encourages the forming of pictures and affects emotions as LT stated, “by die kindermoord raak my gees onrustig ... jy word regtig ontsteld as die musiek dit van jou verwag”¹³², and as HL added, “jy word regtig bang, dis die regte emosie wat ontlok word”¹³³. NS added that if the music is taken away, the effect would not be as striking. NS declared that music adds to heighten the effects more than the spoken word alone will do.

The second theme deals with the fact that participants experienced that the music activities lead to the intensification of their emotions. HL describes the effect of the music

¹³² At the scene, The Killing of the Babies, I feel troubled ... you feel uneasy when the music demands it.

¹³³ I am alarmed when it is asked for; it is an authentic emotion.

as “dit gee my ’n knop in my keel”¹³⁴. NS also emphasised that the music strengthens the experience of the Passion Play, at the same time strengthening emotions. GN expressed it similarly – music contributes to the emotional experience of the Passion Play as a whole.

When we discussed what they experience while listening to the musical activities, participants (5) reacted that the music enhanced the emotional experiences of the Passion Play. LT expressed the ability to feel the music with the body and stated that music “spreek bewustelik en onbewustelik tot ’n ou se emosie en jou dieper denke of jy dit nou wil weet of nie”¹³⁵.

Apart from the music intensifying the effects of emotions, participants also experienced that the effect of the music of the Passion Play brings people together and leads to the strengthening of relationships between the different groups attending (EN, NK). Two of the actors credited the effect of the music as “die afstand tussen die akteurs is skielik nie meer daar nie ... dit versterk die band tussen die akteurs onder mekaar en met die gehoor”¹³⁶ (HL, OS). One of the participants stated that the effect of the music is that it creates an experience of caring between each other (HL). Participants agreed that the music touches a diversity of people from the community, the actors, singers, and the audience.

¹³⁴ It gives me a lump in my throat.

¹³⁵ Music speaks to emotions and greater beliefs consciously and unconsciously.

¹³⁶ The reserve between the actors is all of a sudden no longer there ... music strengthens the relationships between the actors, as well as with the audience.

6.5 DO YOU SEE THE MUSIC OF THE PASSION PLAY AS A MEANS TO ENHANCE SOCIAL TRANSFORMATION?

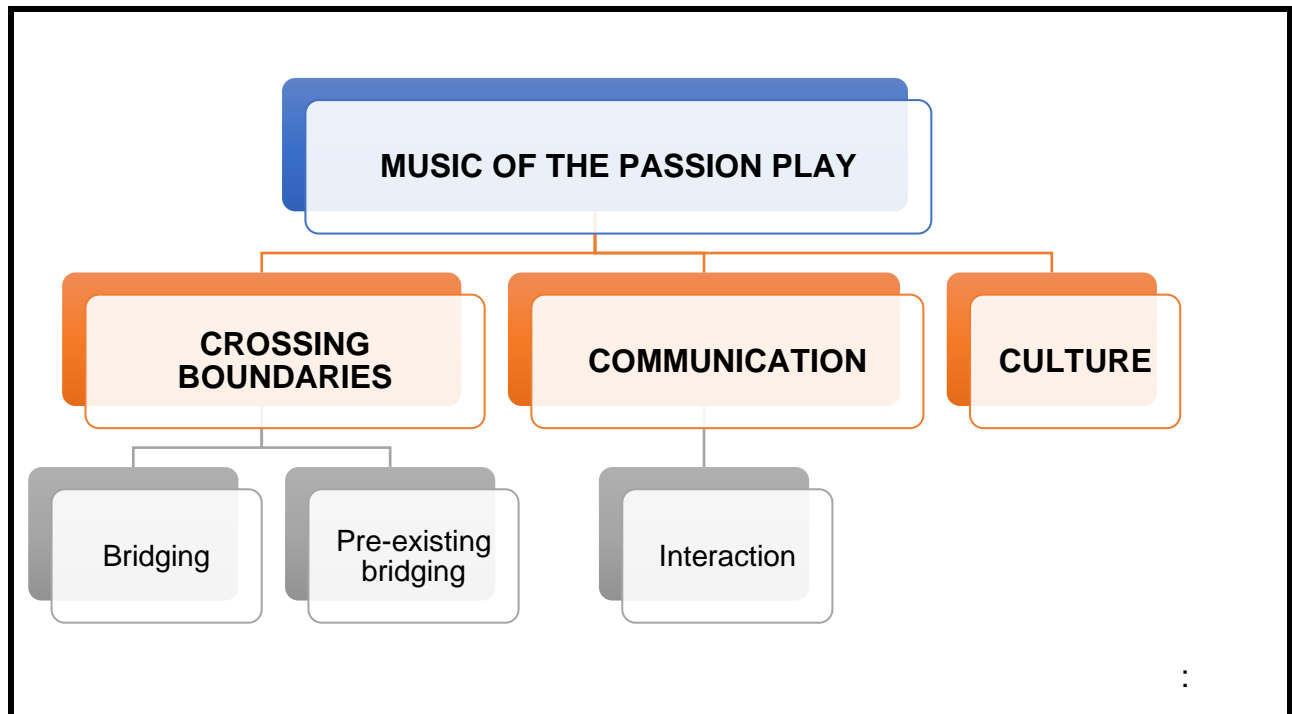


Figure 6-4: Impact of music on social transformation.

The following theme and sub-themes are devoted to the participants' experiences of the music of the Passion Play to enhance social transformation and is illustrated by figure 6-4. Three themes emerged – crossing boundaries, with sub-themes, bridging and pre-existing bridging, communication, with sub-theme interaction, and the third theme, culture.

KR said that music is part of the message of the Passion Play, it eases the different groups to accommodate each other. AA and HL are of the opinion that music binds people. LT credits music, and everything that goes with it, with the ability to bridge boundaries in the same way as sport does. GN and OS had the impression that the audience and the actors, being children or adults, felt close to each other and influenced the crossing of boundaries. An example of crossing boundaries between the different races was observed by AA, “ouer blanke mense ... waardeer en geniet die swart kinders wat optree in die Passiespel en neem tot foto's saam”¹³⁷. The statement was made that

¹³⁷ Older white people ... appreciate and enjoy the black children acting in the Passion Play and love to take pictures afterwards.

the audience experienced the music universally, even though cultures may differ, because everybody shared the same emotions (NS).

Music enhances pre-existing bridging. EN and NS believe to a great extent that the music in the Passion Play brings people together. According to NS, music brings people closer together in difficult times. NN, who has been a resident of the town for quite a while, stated that music is an incredibly unifying factor within the community of Lady Grey. Another participant (LT) is of the opinion that, due to music activities, bridging between the different groups in Lady Grey has already taken place. In rehearsals before the Passion Play, actors felt that the performance of the music brought them closer to each other and created bonds of social transformation (OS).

Six participants mentioned communication. According to LT, sharing the music of the Passion Play is a crucial way of communication between people and bringing people closer together. GN added that because people share emotions and feelings as they listen to the same music, the different groups can communicate their experiences and feelings. AA and EN added that through music, people understand each other and learn from one another. Communication through music sometimes becomes more than just preaching (NN). It causes a gentle way to interact, because the interaction is different, outside a normal situation (EN). The audience also participates by singing along, and it forces them to communicate in other ways (YN, JK).

Two participants (AA, LT) commented that music has an ability to weaken cultural dissimilarities. LT said that although our cultures may differ, we all love music. Music can be a universal medium that binds people together; it bridges all social statuses and social levels. The singers and actors come from totally different cultural backgrounds, but their combination works perfectly – a good example where one can overcome all boundaries with music and work towards a point. HL mentioned that the actors on stage are of all races and cultures, but they do not see race or gender, just a sense of unity. Parents from all races are attending the Passion Play (AA). AO observed that “everybody does not always know the type of music used in the Passion Play, but afterwards most of the children will be singing those songs and that brings the feeling that they still love the message of the music that was playing or was sung”.

Music should have a distinctive effect on the people who listen (NN) to it. It was fascinating when traditional music was brought in, it brings us all together (AA). LT is of the opinion that through the music of the Passion Play the community was educated to appreciate all genres of music and learn each other's traditions.

6.6 WHAT FUNCTIONS, IN YOUR OPINION, DOES THE MUSIC OF THE PASSION PLAY SERVE?

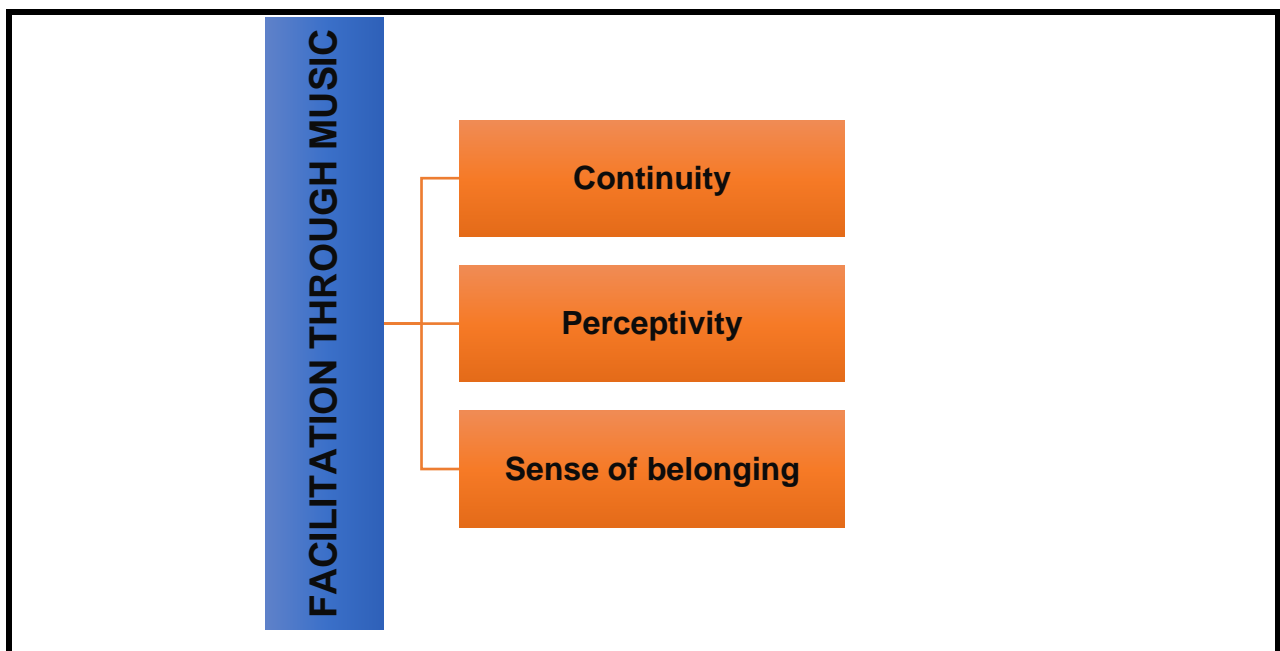


Figure 6-5: Functions of music in the Passion Play.

Three themes developed from the results of the question, *What functions, in your opinion, does the music of the Passion Play serve?* The themes are continuity, perceptivity, and a sense of belonging.

Participants mentioned that music facilitates continuity of the Passion Play – creates flow, binds everything together (HL); ties one scene to the other like a golden thread (LT); and “is the glue that binds everything together” (GN). One participant (GN) commented that the music enables the choreographer to employ multiple dimensions on the stage and to give everyone a chance to appear on stage. AA adds that the music and dance make the whole Passion Play. When the participants gave their opinion about the functions of the music in the Passion Play, they disclosed that the music supports to pay attention and to

focus (AA); the music brings depth and strengthens moments (LT); creates emotion, atmosphere; anticipation and dramatic effect (HL & NN).

Evidently, the participants experienced that music gave them a sense of perceptivity – caused people to surrender (NK). NS believed music is a “striking effect” to transfer and strengthen the whole message. NS continued that people do not always remember the words being spoken, but remember the music, and remember the experience, the feeling they got when the music played. EN stated that when the music commenced, it has the potential to alter emotions, touching a level that is not reached inevitably without music, while AK and GN experienced that the music spoke to them, to their spirit and soul.

Sense of belonging figured in the responses of five participants. GN believes that the music of the Passion Play causes people to be drawn to the whole experience, to create a sense of belonging. GN and NN both experienced that the music groups people together without much effort. AO explained that the music of the Passion Play “does not accommodate only one genre; there is that diversity, that is where it serves different people and different backgrounds”. Although the audience does not always understand the traditional songs and dances (the span of cultures makes it a little more complicated), listening to the music includes everyone (AK) and adds to the sense of acceptance and belonging. Exposing the audience to music with which they are unfamiliar and not necessarily something they like, is meaningful cultural exposure and creates a sense of belonging (LT, GN).

6.7 WHAT TYPE OF EMOTIONS IS EVOKED BY LISTENING TO THE MUSIC OF THE PASSION PLAY?

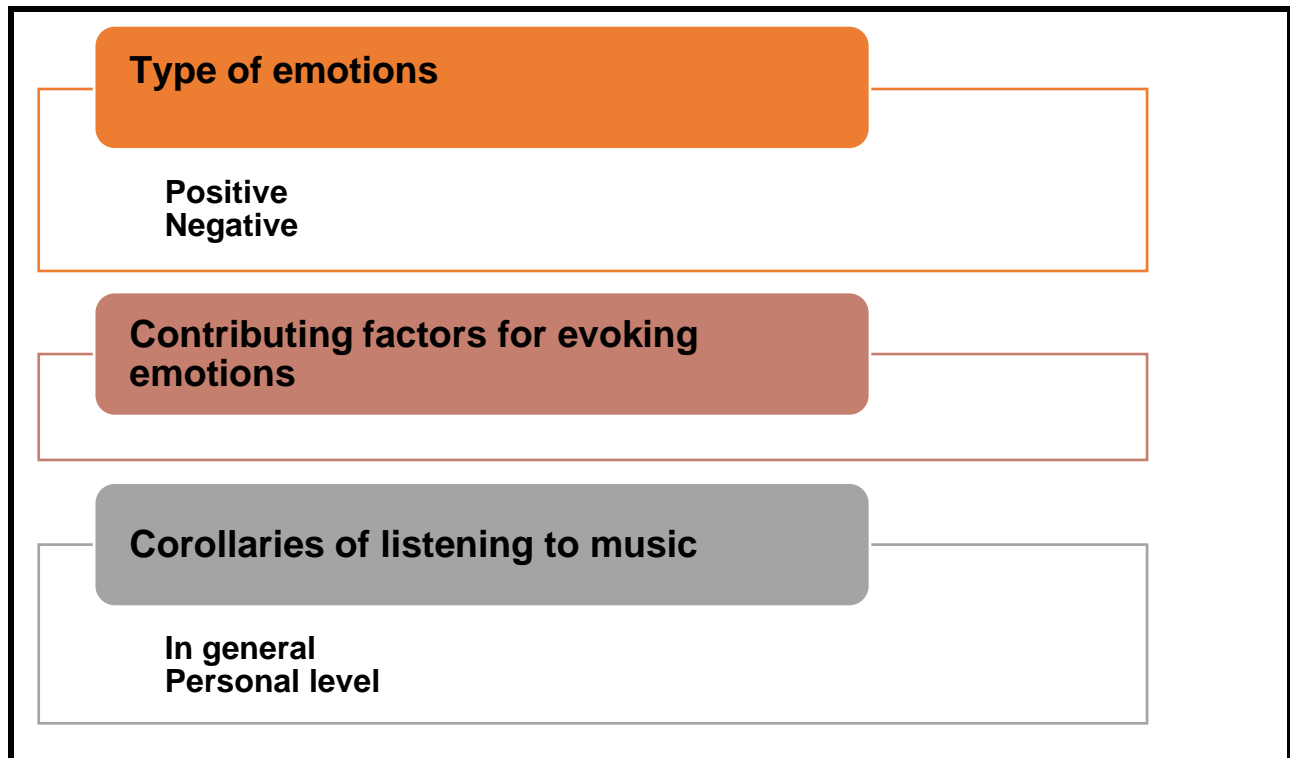


Figure 6-6: The effect of listening to music.

From the findings of the experiences of the participants in this study, the following three themes and four sub-themes, as illustrated in figure 6-6, emerged. Even though the question was about the type of emotions (these key concepts are captured in theme one), other interesting themes arose. Two sub-themes – negative and positive emotions – crystallised from theme one. In the next theme, participants describe the factors that contribute to evoke emotions. From the third theme – corollaries of listening to music – two sub-themes came to light: the general effect of listening to the music that the participants experienced and the effect of listening to music on a personal level.

Generally, participants (6) feel that music contributes immensely to express and reinforce emotions and accentuates contexts of life experiences. They revealed that different types of emotions – negative or positive -- were evoked by the music of the Passion Play. Thirteen participants experienced negative emotions such as sadness and sorrow; overwhelming elation; yearning and tears, “but not sad tears” (NS). Emotions mentioned are sympathy, empathy, nostalgia (LT, AK), peace (LT, NK, EN) and joy (HI and YN

described the sensation as touching). Participants also experienced specific positive emotions which are reflected onto other people, like appreciation (EN) and admiration (LT, YN, NN). Furthermore, they describe metamorphosis such as acceptance (LT, NS), and healing (LT) as positive emotions.

Theme 2 deals with contributing factors. Three relevant circumstances contribute to evoke emotions while listening to the music of the Passion Play – the place (scene) (1), the music genre (5) and the emotional state of the participant at that point (5). The response from one participant (AO) perhaps reflects the responses of six of the other participants: “music adds to the emotions of the scene”. With regards to the music genre, participant HL experienced “different genres – different emotions” and is supported by another three participants. In their comments, five interviewees stated that the emotions evoked by the music of the Passion Play depended on their emotional state at that moment.

Apart from the types of emotions and the factors that contribute to evoke emotions, participants experienced more corollaries of listening to music. Sub-themes, in this third theme, convey the general effects of music and the effect music has on a personal level for the participants.

One participant stated that the general effect music has on people is that the emotions evoked assist in forging new ties and bringing people together. “R & B wasn’t my style, but people listened – it looked as if the older ladies enjoyed it” (GN). Furthermore, NN complies with the fact that the music manages to capture the atmosphere of the Passion Play. Nevertheless, it is also pertinent to establish that participants experience frisson¹³⁸ because of the emotions evoked by the music (AA, AO). Participants YN, NN and KR experienced Händel’s “Hallelujah” as music that brings people together and described it as a highlight in the Passion Play. LT and AA stated that they got swept away by the music. HL believes that music gets people intensely emotionally involved. The emotions come back when NK listens to the same music later. The emotions assist OS to change moods, while LT adds “feeling so calm for the first time in my life”.

¹³⁸ Goosebumps.

Additionally, the response of participant GN indicated that the music moves the individual to get involved; communication through music takes place and reinforces the emotion. Another confident participant voiced the perspective of other participants (GN, HL, KR, AA, OS, NS), namely that music contributes immensely to expressing emotions and accentuates the context of the experience (HL). On a personal level, participants reiterated the emotions evoked by the music awakening memories (LT, AK).

6.8 EXPLAIN WHAT HAPPENS TO YOU PHYSICALLY WHEN YOU EXPERIENCE INTENSE EMOTIONS WHILE LISTENING TO THE MUSIC OF THE PASSION PLAY

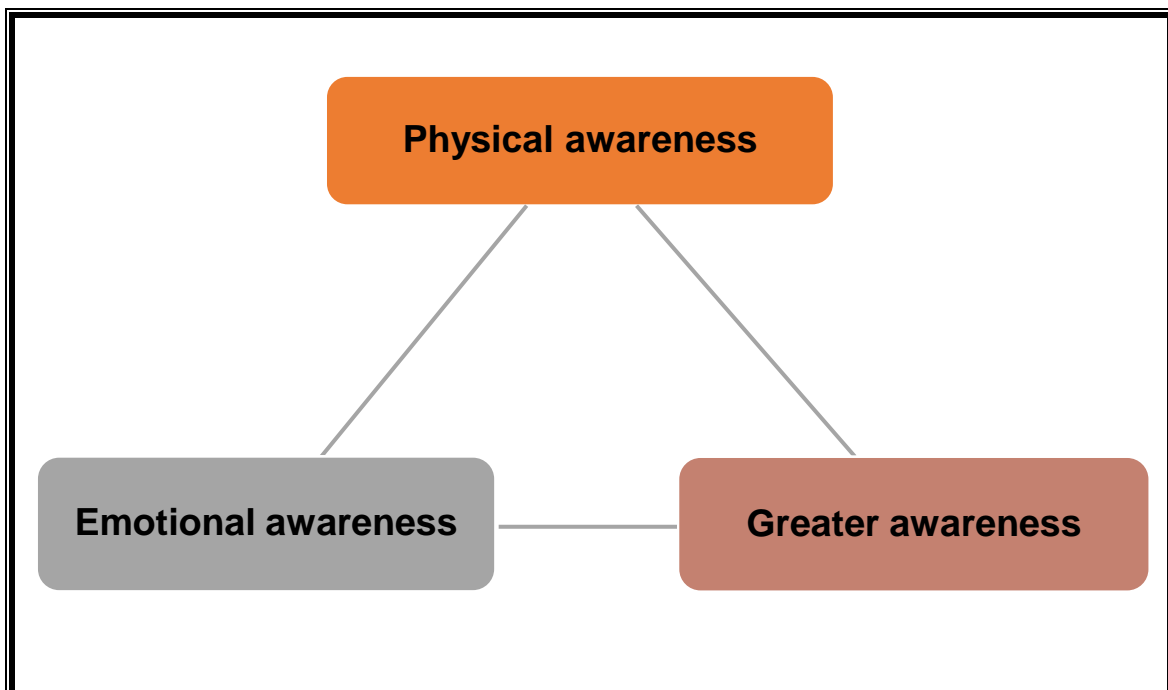


Figure 6-7: Physical experiences.

Three themes emerged pertaining to the question: *Explain what happens to you physically when you experience intense emotions while listening to the music of the Passion Play*. They are physical awareness, emotional awareness and greater awareness.

Participants expressed that there is a physical awareness when they listen to the music – seven interviewees conveyed that they experienced goosebumps. Participant SE explained physical awareness as follows: “In the beginning, I started shaking. The

moment I get goosebumps, my body starts moving. Even if I am sitting, I am elevated. I need to create something; I need to move; I am a dancer.” HL echoed this response by indicating an adrenalin rush and intense consciousness of rhythm and music. AA states it as follows: “You want to throw your hands in the air and yell yes, amen!”

Leading to the second theme, participants (LT, GN, AA) indicated that they experience emotional awareness while listening to the music of the Passion Play. They explain that music adds to the emotions of the scenes and draws the listeners into it. The emotions of nine participants fluctuate from pain, remorse, sadness, struggling to talk and breaking down in tears. GN adds that the intense emotions experienced defuse and soothe listeners. According to AA, cheerful music brings happiness.

Another theme is revealed through the interviews. Participants experience a greater awareness when they go through intense emotions while listening to the music of the Passion Play. These more significant emotions appeal to the higher emotions of the participants as echoed by four participants as a deep integral awareness of something that stirs you more profound than what you hear – it happens during the silences as well. AK describes the deeper awareness as “a feeling like something inside me should just be quiet” while OS asserts that the emotions “soften my heart – I let the rest go”. Listening to music creates a specific atmosphere (YN) and anticipation (HL). One participant stressed that anticipating the Hallelujah Chorus is a powerful emotion (NN).

6.9 HOW CAN THE EMOTIONS EVOKED THROUGH A MUSICAL EVENT LIKE THE PASSION PLAY, HAVE A POSITIVE INFLUENCE ON THE BREAKING DOWN OF BARRIERS BETWEEN DIFFERENT SOCIAL AND CULTURAL GROUPS?

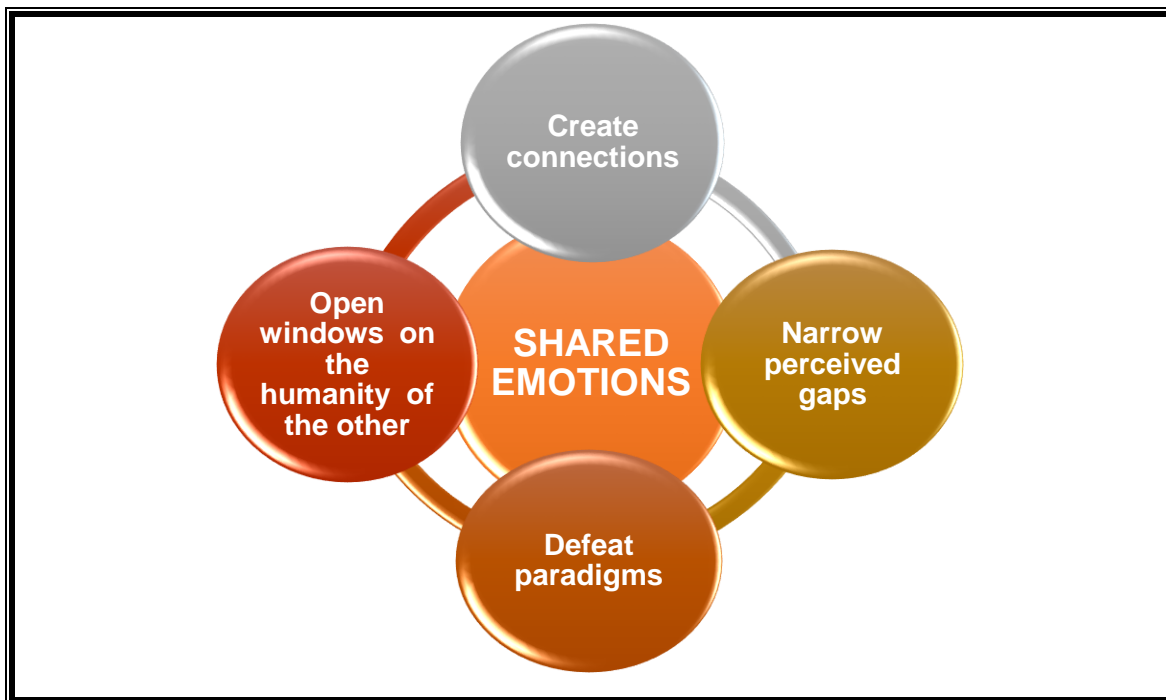


Figure 6-8: Functions of shared emotions.

Answers to the question “*How can the emotions evoked through a musical event like the Passion Play, have a positive influence on the breaking down of barriers between different social and cultural groups?*” resulted in a theme (shared emotions) and four sub-themes. From the theme of shared emotions, the following sub-themes emerged: create connections; narrow the perceived gaps between groups; open windows on the humanity of each other and defeat paradigms.

Building the first sub-theme, seven participants commented that shared emotions create connections. HL states that connections are created when the audience and actors sense that the person next to them experiences the same emotions. NK adds that experiencing the same emotions creates unity. Better relationships and understanding of others create new connections, and GN asserts “dit is omdat ons almal iets gedeel het wat jy nêrens anders kry nie”.¹³⁹

¹³⁹ This is because we all shared something you never get anywhere else.

The second sub-theme is organised around the response of eight participants who declared that emotions shared assisted in narrowing the gaps between the different groups in the audience. According to the experiences of GN and YN, the worlds of the different cultural groups sharing each other's presence and space, are broadened through the music they share. Since the gap between the groups is narrowed, positive community building can take place. According to GN, the mere fact that so many different cultures sit together in one church and listen to different music, their differences diminished, and the gap narrows. GN adds that the variety of cultures on the stage and in the audience lead to narrowing the disparity between the groups.

Concerning the third sub-theme, three participants (LT, AA, GN) concluded that the emotions evoked by the music of the Passion Play open windows on the humanity of the people involved. GN noted that everybody enjoyed the music and shared the same emotions, and LT added that a person feels connected to the other people who listen to the same music in the Passion Play. One participant (GN) best reflects the responses: “Ek was verbaas, ek het dit nie verwag nie – ek het ‘n konserwatiewe tipe Passiespel verwag, in Afrikaans, toe *bow!* hulle my uit met hierdie inter-, multikulturele tipe opvoering en uitvoering”¹⁴⁰.

A fourth sub-theme shows that the emotions evoked by the music of the Passion Play defeat prevailing paradigms. Closely related to the theme of barriers being broken down between different social and cultural groups, AO strongly reacted that “the barriers are being slightly broken between the white community and the black community. It is happening at a prolonged rate, but it is getting there, and the Passion Play is the only reason why it is happening”. Another participant (KR) agreed that established paradigms shifted through the last few years.

NN and LT experienced that paradigms are moving by the fact that cultural groups are in each other's presence and space and share the same emotions for the duration of the Passion Play. For one of the actors (HL), barriers do not exist when actors of all cultures perform together. People become close and are still friends today (HL).

¹⁴⁰ I was surprised, I didn't expect it – I expected a conservative type of Passion Play, in Afrikaans, when they came out with this inter-, multicultural type of performance.

6.10 EXPRESS YOUR OPINION ON HOW COMMUNITY EVENTS MAY STIMULATE GROUP FORMING AND COHESIVENESS.

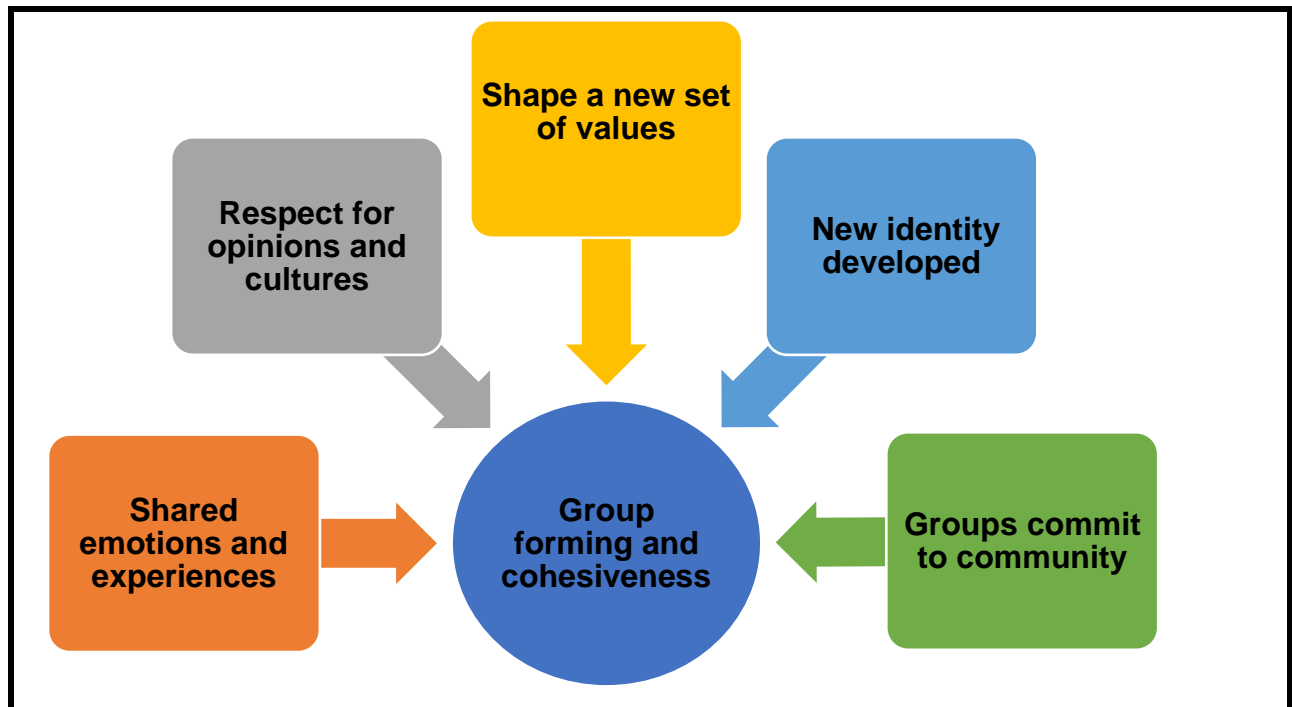


Figure 6-9: Foundations for group forming and cohesiveness through a community event.

Findings from the interviews confirm that participating in a community event promotes group forming and cohesiveness as the coming together of people from diverse communities cultivates understanding, respect and acceptance of each other's opinions and cultures. LT expressed it as follows, "Somewhere we meet each other halfway – in the audience, we are the same because individuals experience cohesion". NK adds that relationships are being built and that more participation generates respect for each other, relationships go to another level which would not necessarily happen at other places. Subsequently, LT believes that a community event "can be a platform to bring about reconciliation".

From reflections of participants regarding how community events stimulate group forming and cohesiveness, five themes (that build on each other) emerged. According to the first theme identified, group forming, and cohesiveness are built on people sharing emotions and experiences, while the second theme deals with respecting each other's opinions and cultures. As a result, a new set of values emerges (theme 3), and the community develops a new identity (theme 4). The last theme relates to the different groups in the

community committing to work together to create cohesiveness and ensure a successful community event.

Regarding the first theme, shared emotions and experiences, participant YN suggested that a community event should not be a synthetic event – there must be a shared interest. This is confirmed by NK stating that the community of Lady Grey experience a shared history. The shared emotions and experiences of people bring them together and encourage them to go back to Lady Grey and take part in other community activities (HL, NN, NS). When questioned, NK commented on communication saying that the “Passiespel maak ’n lyn oop vir kommunikasie tussen mense omdat hulle saamgewerk het in die Passiespel”¹⁴¹. Responding to this question, HL stated that the community takes part, and everyone works for one purpose – the Passion Play. NN and OS stated that hosting a community event has certain limitations, but it does fantastic (sic) work contributing to community building where individuals from different backgrounds “beleef iets van ’n samehorigheid” (OS)¹⁴². When asked a participant’s (NK) opinion, the reaction was that a community event ensures that everybody attending experiences face-to-face communication.

The second theme deals with respect for opinions and cultures can stimulate group forming and cohesiveness. Three participants, NK, OS and LT, commented on the issue at hand. When the different groups participate in the Passion Play, people begin to know one another and to respect each other (NK). One participant (OS) conveyed that groups of people with different cultures experience cohesiveness together; they respect the different opinions and cultures. According to LT, the different groups meet each other halfway and accommodate the other persons’ opinions and cultures; thus, they experience cohesiveness.

The third theme deals with the shaping of a new set of values. NK said that sharing deeper values of forgiveness brings reconciliation – built on a new value system. One participant (SE) indicated that “Everybody should be part of the performances, so that the community feels important, and give support where needed”. NK agrees and states that

¹⁴¹ Passion Play opens a line for communication between people because they worked together.

¹⁴² ... experience something of unity.

a community event like the Passion Play is a communal thing (sic) that gathers as many people of all races as possible, everyone may enter the church (as the venue) – it touches the whole community. NK also believes that this form (a community event) of interaction reaches much more and has a positive impact in stimulating group forming and cohesiveness. Both HL and NK shared the view that because it is a team effort to put a community event together, “laat dit almal voel asof hulle deel is van iets groots”¹⁴³. Responding to this question: GN related that the Passion Play event contributes to the shaping of a new set of values “there is a sense of cohesion in this community that I have not seen in another place – directly the result of such a community project – it breaks down barriers”. Both NK and LT shared this point of view by stating that individuals who come from different communities come in contact face to face and share values to the extent that a new set of values is shaped – there is reconciliation with such a community production.

The responses to this question also led to a fourth theme. Participants experienced that the Passion Play as a community event stimulates the development of a new identity for that community. Findings revealed the participants’ perspectives on the significance and advantages of a community event. Notably, the opinions of nine participants indicate that they particularly agree that a community develops a new identity after a community event. NN claimed that the Passion Play as a community event gave the town a new identity, while SE averred “it doesn’t matter where you come from, you are part of the event”. Many people are exposed to Lady Grey because of the Passion Play, and they form their own groups who are associated with Lady Grey (NN). Subsequently, LT maintained that: “we can just stay here and expose more people; we don’t have to go to Oberammergau”. As a result of the Passion Play as community event “gebeur daar ‘n dinamika in die dorp; daar moet iets anders wees as in ander klein dorpies”¹⁴⁴ which leaves a positive footprint in the village that can further ensure integration (GN). A new identity ensures that diverse cultures get together in a traditional white church with strict rules and church councils – a new identity developed in a South African small town (GN). Although the nine participants agree that a new identity developed in Lady Grey, another participant (SE),

¹⁴³ ... it makes everyone feel as if they are part of something great.

¹⁴⁴ There is a dynamic in the town; there must be something different than in other small towns.

who attends the Passion Play every year, is concerned that “people from Kwezi Naledi¹⁴⁵ and Transwilger¹⁴⁶, which are part of the Lady Grey community, are not adequately engaged”¹⁴⁷.

The last theme relates to the different groups in the community committing and working together to assure a successful community event and create cohesiveness in the town. Both AO and NK agree that the community event “does not belong to one person or one institution in town; it belongs to the community; there is a shared purpose”. For HL the Passion Play as a community event has a long-term effect on the community – everyone joins hands and works together to make the event a success. A quotation from LT agrees that a community event creates cohesiveness: “dis absoluut ’n wonderlike medium om ’n groot diverse gemeenskap bymekaar te bring”¹⁴⁸. GN agreed that it stands out that spontaneous integration takes place in Lady Grey. OS found it noteworthy that individuals who did not want to join in the community event at first, eventually committed to the group and the community.

The Lady Grey Passion Play is a community effort. Slowly but surely, this community event contributes to cohesiveness in the Lady Grey community. According to OS, there is a commitment to the community; the event is more than the differences and pettiness, there is a bond between the different groups – the school, churches, local administration, and community work together. Subsequently, AO thinks that the Passion Play community event “was the most brilliant idea because all the people, each and everyone in the community do not serve one certain group”.

Responding to the question, AK states that because parents come from far to enjoy the event with children, group commitment and cohesion formed between the parents, the school and community. AA maintains that young individuals are involved and committed in planning the event, while their parents are involved as the new group formed because their children participate. Concurring with the previous responses, OS maintains that children and adults come close together, which encourages the guests to feel part of the

¹⁴⁵ Township – predominantly black community.

¹⁴⁶ Township – predominantly coloured community.

¹⁴⁷ Everybody in Lady Grey, including the townships Kwezi Naledi and Transwilger, is invited to the Passion Play. The cast is integrated.

¹⁴⁸ Absolutely a wonderful medium to bring a diverse community together.

community spontaneously. NK expresses that the newly established groups are committed to the community, and once the planning for the next year's Passion Play commences the groups are in place.

6.11 HOW CAN THE CREATIVE ARTS BE EMPLOYED IN BUILDING COMMUNITIES?

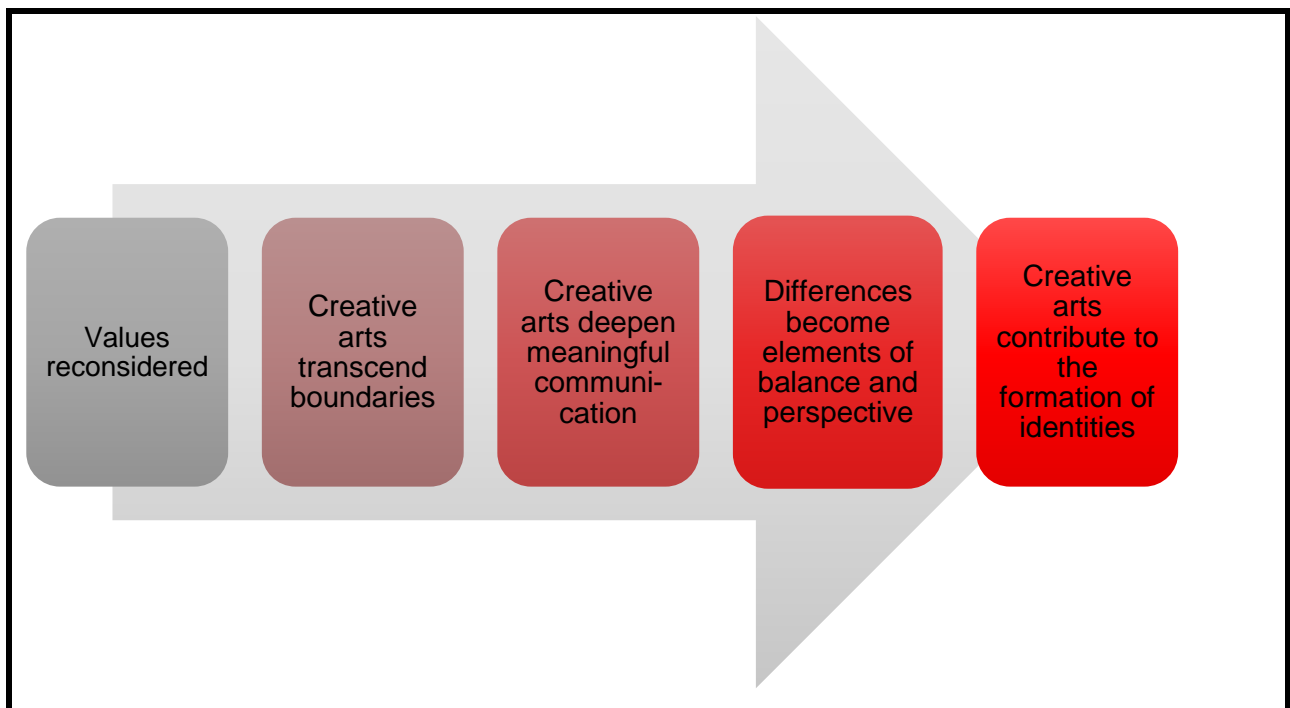


Figure 6-10: The role of creative arts in building communities.

The ability to employ and expand the creative arts to create a thriving community event reflected in the responses of the participants to the given question. Five themes emerged from the participants' replies: set values reconsidered; creative arts transcend boundaries; it deepens meaningful communication; differences become elements of balance and perspective, and it contributes to the formation of identities.

The first theme relates to responses of participants stating that set values are reconsidered during a community event like the Passion Play. The new set of values is the benchmark against which people are judged and reviewed. Subsequently, HL remarked: "You see someone else's interest, and cultivate appreciation; you respect their way of doing". AA added that the older people at the Passion Play begin to see the youth and especially the black youth who participate in the event through new eyes.

Closely related to the theme, GN specifies that people, who attended the community event, go back to their families and friends with a different mindset and new set of values. Concurrently, GN theorised that “art is to a large extent part of the solution of our country – when communities develop the arts, defences will be broken down, and new friendships and relationships will be formed”. SE elaborated that if the youth in the communities is involved in the arts, values will be reconsidered. Through employing creative arts, drug use decreases – therefore art contributes to changes in a community (SE).

The second theme, which builds on the experience of participants, is: creative arts transcend boundaries. As stated by NN “It is incredibly positive that there are cultural differences in the Passion Play, which is what creative arts do”. According to GN, “arts transcend culture, starting with cohesion, and allow individuals to overlook colour and politics”. One participant (AA), who is a resident of Lady Grey, commented on transcendence as follows: “Inwoners en oud-inwoners woon opvoerings by, hulle sien nie kleur nie, raak net weggevoer oor die kuns. Ons beweeg oor grense en ons aanvaar mekaar, ons oordeel nie meer nie”¹⁴⁹.

Participants involved in this study reported (theme three) that creative arts deepen meaningful communication as “arts are a universal language, no matter who and what you are, you can understand it, and it can speak to you (NS)”. NS adds that creative arts are ways to communicate with each other – a way to share emotions.

As a result of the creative arts being employed in the Passion Play, participants are of the opinion that the differences between individuals and cultures become elements of balance and perspective (theme four). One of the participants, HL, explained: “Jy sien iemand anders se belangstellings en kweek waardering; jy respekteer hulle manier van doen”¹⁵⁰.

¹⁴⁹ Residents and former residents attend performances; they do not see colour; just get carried away about the art. We are moving across borders, and we accept each other, we do not judge anymore.

¹⁵⁰ You see someone else’s interests, and it promotes appreciation; you respect their way of doing. At the Passion Play, older individuals start to see the children, the youth and the black youth through other eyes.

In diversity, individuals find a place in the bigger picture. LT experienced the Passion Play as a community event as a “diverse production with so many diverse forms of culture”. The participant (LT) reasons that a healthy community is built up through art and sport. Concurring with the responses mentioned above, YB stressed that integration through the arts is crucial. Both NN and AA reasoned that partakers in the Passion Play carry the influence of the performing arts to their workplaces and their schools; individuals are no longer afraid of people of other cultures.

Constructing theme five, GN reflects that any art, visual or performing, has the potential to contribute to forming identities in a community, and has a definite opinion:

Kuns is tot 'n groot mate deel van die oplossing van ons land – as gemeenskappe daarmee begin, sal skanse afgebreek word, vriendskappe en verhoudings sal gevorm word. Mense gaan terug na hulle families toe met 'n ander mindset (sic). Die kunste is 'n integrale deel van ons land se oplossing.¹⁵¹

Creative arts contribute to the forming of the children’s identities (AK). Participant KR proudly declares that ex-learners excel – it causes the community pride and forms a new identity for the town. Another participant (AA) concurred that creative arts bring forth different types of children who no longer fear other cultural groups – creative arts contribute to the formation of new identities. Participants reported that the arts are a great platform to solve South Africa’s problems – it assists children to find their own identity (LT); arts allow everyone to perform, and it must be used as a vehicle to make a difference (GN); creative arts contribute to the forming of identities and everything gets more comfortable in the town (and in South Africa) because of the children being exposed to creative arts (AA).

Furthermore, AA felt that through the arts communities are built, “mense vergeet van hul gebrokenheid en is bereid om uit hulleself te kom, kreatief te wees en ander te akkomodeer”¹⁵². KR reacted that “as mense saam aan kunsaktiwiteite deelneem en dit bywoon, bind dit hulle saam”¹⁵³. AA believed that there is more harmony between the white and black people because of the creative arts. The Passion Play as community

¹⁵¹ Art is to a large extent part of the solution of our country – if communities start with it, boundaries will be broken down, friendships and relationships will be formed. People go back to their families with another mind-set. The arts are an integral part of our country’s solution.

¹⁵² People forget about their brokenness and are willing to come out and be creative.

¹⁵³ When individuals join in and participate in art activities, they connect.

event was a life-altering experience for HL. “Die oomblik wat jy ’n musiekstuk beleef saam met die persoon langs jou, dan vergeet julle wat aangaan – ons kweek ’n waardering vir mekaar se emosies en belewenisse”¹⁵⁴. One of the participants, HL, explained: “Jy sien iemand anders se belangstellings en kweek waardering; jy respekteer hulle manier van doen”.

6.12 IN WHICH MANNER DOES THE PASSION PLAY AFFECT DIFFERENT ASPECTS OF A SMALL TOWN LIKE LADY GREY?

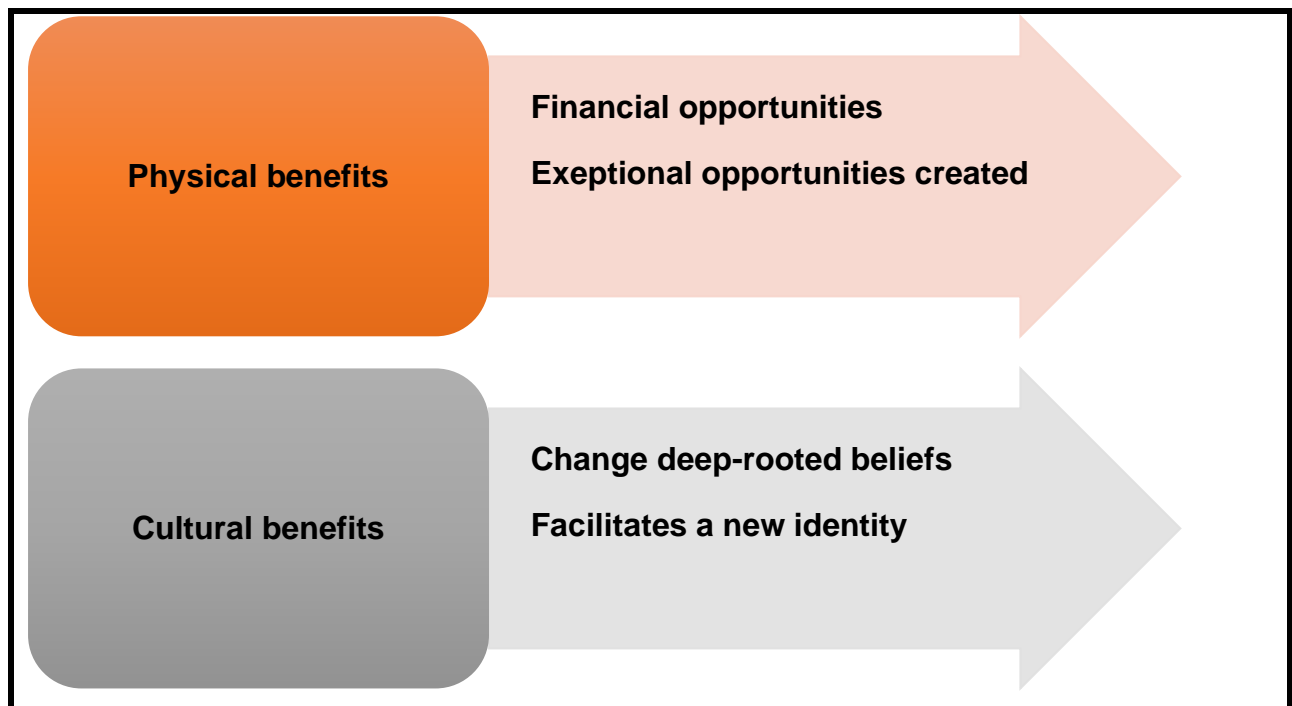


Figure 6-11: Advantages of a community event.

From the question mentioned above, two themes emerged namely physical and cultural benefits. Under physical benefits, the sub-themes financial opportunities and exceptional opportunities were identified. Two sub-themes derived from the theme of cultural benefits are that community events change deep-rooted beliefs, and community events facilitate new identities.

Against the background of the physical benefits of a community event, responses of four participants disclosed that the people who attend the Passion Play spend a great deal of

¹⁵⁴ The moment you experience a piece of music with the person next to you, you forget what is going on – we cultivate an appreciation for each other’s emotions and experiences.

money that brings financial gain to the town because of the Passion Play. Participants AA and NS also indicated that shops obtain new stock and extend working hours. Residents lease private houses, while guesthouses, the hotel and the school's hostel provide accommodation, and the restaurants experience a financial boom (NN & NS). Subsequently, HL adds that "for the people involved year after year it (the Passion Play) contributes to the functioning of the town". Concurring with responses of the participants, AA, NS and AO reported that visitors, who attend the Passion Play, get to know the town and afterwards buy or build houses there.

In their reaction to this question, two participants (AK, NN) indicated that the Passion Play as a community event creates exceptional opportunities for participants, as well as the community. As participant AK stated, "Kinders in stede het nie dieselfde geleentede as wat kinders in Lady Grey het nie"¹⁵⁵. Another three participants (NS, NN, SE) believe that there is excellent potential in the community and that "people support the Passion Play because they want to be part of it" (NS).

When looking at the second theme, namely cultural benefits, concurring responses of participants (NK, AK, KR) revealed that the Passion Play as a community event changes deep-rooted beliefs. Both participants HL and KR concluded that the event provides a common purpose for a part of a year. Because people work together for a mutual purpose, they collaborate more comfortably with each other, at the same time changing old deep-rooted beliefs. Afterwards, everyone goes back to their day jobs and functions within their new beliefs. Concurring with the responses of participants, EN states that "dis die eerste keer dat ek in 'n klein dorpie so iets beleef, ek het dit nog nooit gesien nie, maar regtig, daardie diversiteit van akteurs en die crowd (sic) ..." ¹⁵⁶

Seven participants share the opinion that new identities are facilitated by the Passion Play event (KR, AK, NK, GN). They responded that the Passion Play as community event "verander denkprosesse; dit breek nog nie al die skanse af nie, maar begin krakies veroorsaak en op die ou einde breek die damwal – dit kan fantastiese integrasie wees"

¹⁵⁵ Children in cities do not have the same opportunities as children in Lady Grey.

¹⁵⁶ It is the first time I have experienced something like this in a small town, I have never seen it, but really, the diversity of actors and the crowd ...

(NS)¹⁵⁷. KR added that the event brings forth an element of a social coalition; something everybody can share. A third participant, HL states that the event “skep trots, skep samehorigheid – ons kan dit doen”¹⁵⁸.

The ability for a small town to develop a new identity because of a community event is conveyed by participants and forms the second sub-theme of cultural benefits. The character of Lady Grey has changed since the Passion Play commenced in 2002 (GN). Participants NN and AK reason that people become aware of the existence of the town because of the Passion Play. Even though people do not know exactly where it is, many people know about the town. Because scenes from the Passion Play take place in nature, Lady Grey develops a new identity, which adds value to the town (NN, AK). This new identity, according to AK, is strengthened because “gasvryheid by gastehuse veroorsaak dat vreemde mense hulle verblyf geniet”¹⁵⁹. Responses to the question mentioned above reveal that participants are convinced that involvement and cooperation are keys to a thriving community event in a small town like Lady Grey. According to participants KR, NK and AK, the Passion Play brings many people together (who would otherwise not have cooperated) who learn to accommodate each other. “Sodra mense betrokke raak en sien wat rondom hulle gebeur, is dit baie waardevol” (AK)¹⁶⁰. Subsequently, OS states that strangers become friends after visiting Lady Grey, and GN affirms that they “vind Lady Grey ’n omgedorp”¹⁶¹. Participant KR observed that “conflict between different groups in the community influences the functioning of the Lady Grey community, it can affect the Passion Play”. However, NN emphasises that the Passion Play was not affected by the conflict between individual groups in the town.

Participant OS assertively concluded that during the time of the Passion Play, service delivery by the local municipality improved. OS also adds that the mayor attended the event and was involved in the experience. The following assessment is also from the same participant as he puts across that if it were not for the Passion Play, the

¹⁵⁷ ... change thought processes; does not break down all the walls, but it starts to disintegrate and in the end the dam wall breaks – it can be fantastic.

¹⁵⁸ Generate pride, generate cohesion – we can do it.

¹⁵⁹ Hospitality at guest houses has a positive effect on visitors to enjoy their stay.

¹⁶⁰ Once people get involved and see what is happening around them, it is exceptional.

¹⁶¹ They find Lady Grey a caring town.

Lammergeyer¹⁶² and the Skyrun¹⁶³ “there would have been no development and progress in Lady Grey.”

6.13 SUMMARY

This chapter outlined the findings of the study, which was designed to determine the extent to which a musical community project can be used to unify a community. The core experience for the participants was how they feel a musical event can contribute to bringing a community together.

¹⁶² This is a marathon held in Lady Grey.

¹⁶³ This is another marathon held in Lady Grey.

CHAPTER 7: DISCUSSION, CONCLUSION AND RECOMMENDATIONS

I embarked on this journey because of my interest in the emotional experiences of the attendees and cast of the Lady Grey Passion Play. It developed into research regarding the unifying effect of music in a community, branching out into descriptions of communities, a passion play, the effect of music, as well as conducting interviews with role players.

In this last chapter, I will give an overview of the study thereafter different aspects of Brown's mode of Social Enhancement will be related to the responses of the participants, as well as applicable information from the literature study. By doing this, I hope to integrate the myriad of information of the thesis to culminate into recommendations for anyone who wants to establish a community project either for reconciliation, resolution of conflict or building a sense of community with music as a vehicle to reach the destination.

7.1 OVERVIEW OF STUDY

My research aimed to investigate whether the interaction between the music, the listener and the situation used in the Passion Play have a unifying effect on a community and whether change in a community has been cultivated from a culture of growth to a culture of respect and reciprocity. This culminated in my main research question: To what extent can music (as an integrated part of a community project such as the Lady Grey Passion Play) be utilised as a unifying factor in the community?

I followed a qualitative research design with a single instrumental case study as a method of choice and an interpretative phenomenological research approach. Data collection consisted of an in-depth literature review and open-ended interviews (with non-leading questions) with the different role players, such as the directors, members of the cast and audience. They were selected through purposive sampling and the data inductively analysed.

The literature review consisted of discussions of aspects of a community, such as community psychology, cognitive dissonance, personality preferences, group dynamics and models of change. This was necessary to understand what the dynamics in a

community are. The Passion Play was discussed in terms of the history and description thereof in general, as well as focusing on the Lady Grey Passion Play.

The key aspect of the study is the influence of music. To do that, different aspects of music applicable to the current research field needed to be investigated. It was decided to focus on cognitive, affective, and communicative aspects of music and just touch on music and spirituality since the case study is a Passion Play. The role of music in transformation and the unifying role of music received more attention.

The theoretical framework is based on Brown’s Social Enhancement model of music. His model is summarised in his own words when he says that music can link social meaning and structure, can be used as a tool for persuasion and manipulation and that human behaviour can be influenced by music. This point of view fits into the proposal that through the music of the Lady Grey Passion Play, community members became more tolerant of each other and lines of race and conflict became blurred.

7.2 INTEGRATION OF DATA WITH BROWN’S SOCIAL ENHANCEMENT MODEL OF MUSIC

Brown’s model was discussed in detail in Chapter 3 (see figure 3:92). What follows is an integration of key aspects of the model with the responses of the participants (left column) and confirmation (or contradictions) from the literature (right column)¹⁶⁴. It was decided that reporting on the integration of the literature and the different aspects of Brown’s model will be easier and less confusing, than in the more traditional way of a narrative.

7.2.1 Musical control

Table 7-1: Musical control

Musical communication	
It is clear from the interviews that the participants regard music as a way of communication that results in shared emotions. These emotions lead to better understanding and interaction, as well	This sentiment is echoed by Hargreaves (2005) stating that music is a channel of communication sharing emotions, intentions, and meanings.

¹⁶⁴ It was decided that reporting on the integration of the literature and the different aspects of Brown’s model in this way, will be easier and less confusing, than discussing the findings in the more traditional way of a narrative.

<p>as learning from one another. A participant adds that because people share emotions and feelings as they listen to the same music, the different groups can communicate their experiences and feelings. It is said that music strengthens the relationships between the actors, as well as with the audience. It heightens the effects of the performance. "If the music is taken away, the effect would not be as striking."</p>	<p>Schulkin (2013) states that music has a communicative ability.</p>
<p>Musical senders are hereby created within specific contexts and contents of music (including musicians, musical works, performance styles and arrangements)</p>	
<p>The cast (musical senders) are of diverse backgrounds and represent different races and cultures (white, black, coloured, Indian and Chinese), thereby influencing the crossing of boundaries in the community. As one of the participants observed: "Music can make boundaries disappear." These actors do not see race or gender, just a sense of unity. "Music is seen as a carrier of unity, where race and gender disappear." The audience and the actors also feel close to each other. "Older white people ... appreciate and enjoy the black children acting in the Passion Play and love to take pictures afterwards."</p>	<p>Atkins (2019) says there needs to be a message to change society. Tolerance between races, gender equality and political beliefs have been influenced by music.</p>
<p>Control regulate aspects of use</p>	
<p>Some scenes of the PP are done in the open. The reason being that specific situations (for example at the dam) influence the way the music affects the audience.</p>	<p>Juslin (2019) and North & Hargreaves (2008) say that responses to music take place in intricate interactions between the music, listener, and the situation.</p>
<p>Direct transmission refers to live performances where the performers are visible, identifiable and sometimes familiar</p>	
<p>The people from the town of Lady Grey, as well as the learners and educators from the school are familiar with each</p>	<p>Curtis (2010) mentions that the performance, incorporating music and dance, had a large impact on a "deep</p>

<p>other. Occasionally visiting choirs and soloists are known to each other for having participated more than once. Actors, soloists and choirs perform live with a combination of backtracks and live music. Nothing is pre-recorded, and no mimic is used. Vocalists are always visible on the stage as participants in the scenes.</p>	<p>emotional level” of the people. In the Passion Play program notes of 2014, it is stated that the art of performance is a fusion of art, dance, drama, and music.</p>
<p>The receivers of direct transmission are usually spatially and temporally clustered as they are gathered for a common and specific purpose</p>	
<p>The audience comes specifically for the weekend to attend the passion Play. Many have been coming for years, returning every year for spiritual growth. They attend all the scenes, moving from one location to another, thus being spatially clustered. Wearing clothes that resemble Bible times, forms cohesion among the audience.</p>	<p>Hamilton and Lynd (2016) talk about an effect on the audience that is characterised by introversion, anxiety, culture, and age. The receivers of direct transmission can develop group cohesion (Forsyth (2019:105) enhanced by the intensity of emotions and compassion of the members (Smith 2018). Individuals may experience more complicated feelings in a group (Zajonc 1965).</p>

7.2.2 Musical use

Brown (2006:12) states that music can “... increase cooperation and affiliation within social groups while at the same time downplaying internal competition and hostility”. As seen in Chapter 3, he based this section of musical use on Merriam’s (1964) ten functions of music.

Table 7-2: Musical use

<p>Symbolic representation</p>	
<p>It is a tradition that a certain genre/type of music is linked to certain scenes. The music symbolises an emotion such as sadness or pain. An example is that a section of a Requiem is sung after the crucifixion at the Mother and Child scene. Another example of symbolic representation was created by casting two brothers in the roles of Jesus and Satan (relation between</p>	<p>Gray (2015) states that some of the music of black and white South Africans reflects the socio-political circumstances in South Africa.</p>

<p>good and bad), characterising real life as well as the omnipresence of God and Satan which will always be in our lives.</p>	
<p>Emotional expression</p>	
<p>Music strengthens, contributes to, and enhances the emotional experience and awareness of the Passion Play. The intense emotions experienced defuse and soothe listeners: "I feel troubled; uneasy when the music demands it."</p>	<p>In the literature, it is found that several "psychological mechanisms at various brain levels" assist in arousing emotions (Hulth 2019). He suggests eight psychological mechanisms that explain the listener's reactions to music (BRECHEMA). We listen to music to experience emotion (Ahtisaari 2015). Music is, according to Koelsch and Jäncke (2015), a powerful stimulus to evoke and modulate emotions as well as moods.</p>
<p>Aesthetic enjoyment</p>	
<p>The audience experience Händel's "Hallelujah" as music that brings people together and describe it as a highlight of the Passion Play. They stated that they "got swept away by the music". One participant stressed that anticipating the Hallelujah Chorus is a powerful emotion. The Afrikaans song, "Die Houtkruis", together with "Via Dolorosa" and "Abide with me", which is sung the Saturday evening at the Crucifixion, "moved me, I became part of it. This is deep music. Also, the Ascension music is really beautiful".</p>	<p>Aesthetics is a series of principles that have to do with the nature and appreciation of beauty – the area of philosophy which deals with beauty and artistic judgements (Perlovsky 2014). Justin (2019:5) notes that music is a source of aesthetic pleasure; it impacts on well-being; it is an effective form of communication and a creative form of self-expression.</p>
<p>Entertainment</p>	
<p>The choir on stage is commenting (sometimes humorously); asking questions and providing entertainment. One of the participants explains the way he enjoys the music of the Passion play: "The music goes through me to my feet ... I experience music very intense deep inside me." After an R&B song at the sermon on the mount,</p>	<p>Boer (2009) also mentions entertainment and enjoyment as part of his holistic picture of the seven functions of music. He categorises it as part of the function of diversion.</p>

<p>one participant said that although this type of music is not his style, “it looked as if the older ladies enjoyed it”. It was noted that all the participants enjoyed the music of the weekend.</p>	
<p>Physical response</p>	
<p>It was said that music flows to all levels of humankind. Participants undergo powerful physical responses listening to music, such as tears, a lump in the throat, overwhelming elation, yearning and escaping from reality. One participant summarised it as follows: “In the beginning, I start shaking, my body starts moving. Even if I am sitting, I am elevated. I need to create something; I need to move; I am a dancer”.</p>	<p>The brainstem reflex is a tendency to involuntarily respond to certain sounds, such as high volume and faster tempi (Kantor-Martynuska 2015; Gabriellson 2011). Our internal rhythms, such as heart rate, synchronise and become one with the music (Juslin 2019; Merker, Madison & Eckerdal 2009; Thaut, McIntosh & Hoemberg 2015).</p>
<p>Enforcing conformity to social norms</p>	
<p>Music can be a universal medium that binds people together; it bridges all social statuses and social levels. People begin to see the youth and especially the black youth who participate in the event through new eyes. Individuals are no longer afraid of people of other cultures.</p> <p>One participant articulated it as follows: “The barriers are slightly being broken down to soften cultural dissimilarities between the white community and the black community. It is happening at a prolonged rate, but it is getting there, and the Passion Play is the only reason why it is happening.”</p> <p>Performance of music brings people closer to each other. It creates special bonds of social transformation and social coalition. The Passion Play event facilitates new identities: “Although our cultures may differ – we all love music.”</p>	<p>Afrikaner songs are seen as part of the South African heritage and a significant tool for reconciliation (Gray 2015). During the later stages of Apartheid the question arose what it is to be an Afrikaner – music was the vehicle for this protest (Grundlingh 2004). Ballantine (1993:9) writes that music “was alchemy, helping, in its way, to corrode the old social order and to liberate the new” and Schuman (2008:32) affirms that “Music now sought to advance political change and to construct an alternative political reality in South Africa.”</p>

Validation of social institutions and religious ritual	
<p>The music should be reflecting the complexity of every person's inner being from the deepest joy, faith and peace, to the darkest, struggle against sin of each human being. The music team strives to compile a well-balanced program: different music genres and different languages for the choir as well as for the soloists; employ music to prepare the mood of the scenes, setting the atmosphere; music that creates anticipation of what is to follow; music that is sculpting the ambiance and music to honour God.</p>	<p>Religious rituals and social institutions were not part of the scope of the research and therefore, not included in the literature study.</p>
Contribution to the continuity and stability of culture	
<p>It was fascinating when traditional music was brought in because exposing the audience to the music, they are unfamiliar with and not necessarily something they like is meaningful cultural exposure and creates a sense of belonging. Although the audience does not always understand the traditional songs and dances, listening to the music includes everyone. It adds to the sense of acceptance and belonging. Through the music of the Passion Play the community was educated to appreciate all genres of music and learn each other's traditions.</p>	<p>The stability of culture is confirmed by authors stating that music has always been a central part of human culture (Salimpoor, Benovoy, Longo, Cooperstock & Zatorre 2009; Garrido, MacRitchie, Breaden & Stevens 2019; Levitin 2010). Musical taste is regarded as an important socio-cultural concept that could influence social cognition, perception and intergroup behaviour (Lonsdale 2009).</p>
Contribution to the integration of society	
<p>Participants agree that the music of the Passion Play touches a diversity of people; the community, the actors, singers, and the audience – people who come from totally different cultural backgrounds. The music creates an experience of caring between each other. Sharing the music of the Passion Play is a crucial way of communication between people and bringing people closer together.</p>	<p>The opinion of Curtis (2006:21) fits well into this category when he states that a community event can build a sense of community by “the rich emotional response that such an event instils in participants and audience members”.</p>

7.2.3 DIRECTED STIMULATION

Table 7-3: Directed stimulation

Affective stimulation or semiosis	
<p>Participants convey that they experience goose bumps. One explains his physical awareness as follows: “In the beginning, I start shaking”. Motions experienced by the people fluctuate from pain; remorse; sadness; struggling to talk and breaking down in tears. More sensations experienced are an escape from reality; aware of a message in the music; better focus and remembering.</p>	<p>The statement of Juslin (2019:3) summarises the affective aspects of music: “Wherever there are human beings, there is music; and wherever there is music, there is emotion.” Other authors (Gabrielsson & Wik 2003; Nagel et al. 2008) also say that listening to music is often accompanied by emotions. Sometimes it can manifest as frisson (Colver & El-Alayli 2016).</p>
By which the sender uses musical devices to produce symbolic associations between musical structure and cultural objects	
<p>One participant stressed that anticipating the Hallelujah Chorus is a powerful emotion. The Hallelujah Chorus “brings people together”. It is also described as a highlight in the Passion Play. People get swept away by the music. One participant experienced sadness while listening to the Hallelujah chorus “because then I realized that the Passion Play was over”.</p>	<p>Application in the literature is Elliott’s (2005) words, namely musical sounds can be causing concurrent dimensions of meaning for listeners’ understanding and enjoyment.</p>

7.2.4 PERSUASION/MANIPULATION

Table 7-4: Persuasion/manipulation

Description of the effects that lead to persuasion and manipulation namely beliefs, attitudes and ideologies	
<p>The music in the Passion Play is one of the factors that bring together people who do the same thing and share a history and a commonality. Groups are formed and cohesiveness built. Shared emotions create connections, although their culture</p>	<p>All responses to music take place in intricate interactions between the music, the listener, and the situation (Juslin 2019; North & Hargreaves 2008; Kantor-Martynuska 2015; Hallam, Cross & Thaut 2011:134).</p>

<p>may differ. As a result, a new set of values emerges, and the community develops a new identity and a new value system of forgiveness and reconciliation</p>	
<p>Delineating the lines of inclusion for social groups</p>	
<p>The music of the Passion Play open windows on the humanity of the people involved. Connections are created when the audience and actors sense that the persons next to them experience the same emotions. Since the gap between the groups is narrowed, positive community building takes place. Disparity between the groups narrows because of the variety of cultures on the stage and in the audience.</p>	<p>The aspect of delineating is confirmed by Boer (2009) stating that music can cross borders and unify people.</p>
<p>Stimulation implies that the effects on arousal and emotional state cover a large spectrum of responses</p>	
<p>Some scenes elicit the same responses from the audience members and others not. This is because of the differences in age and race and preferences of settings, surroundings, and mindset. Some of the participants describe that they internalise the music – feel the music in their bodies, encounter music with different senses. Another one describes that experiencing music is a personal activity – “music is an integral part of my life”.</p>	<p>When looking at responses, Juslin (2019) states that emotional responses to music are fundamentally social and musical. Scherer (2009:3460) postulates that emotion is a “cultural and psycho-biological adaptation mechanism that allows each individual to react flexibly and dynamically to environmental contingencies”.</p>

7.2.5 BEHAVIOURAL CONTROL

Table 7-5: Behavioural control

<p>Reinforcing collective actions</p>	
<p>The Passion Play does not belong to one person or one institution in town. It belongs to the community, and there is</p>	<p>Stige et al. (2010:290) believe that musicking may encourage the transformation of a group, and Brown</p>

<p>a shared purpose. It is a medium that accepts all people and binds them together regardless of race, colour or sexual orientation; it bridges all social statuses and social levels. The singers and actors come from different cultural backgrounds, but their combination works perfectly – a good example where one can overcome all boundaries with music and work towards a point. The shared emotions and experiences of people bring them together and encourage them to return to Lady Grey and take part in other community activities.</p>	<p>(2006) is of the opinion that human behaviour is influenced by music.</p>
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These aspects and attitudes are maintained and reinforced despite an onslaught of factors.

<p>The event contributes to the shaping of a new set of values. “There is a sense of cohesion in this community that I have not seen in another place.” Individuals from different communities have face to face contact and share values to the extent that a new set of values is shaped. Older people at the Passion Play begin to see the youth and especially the black youth who participate in the event, through new eyes – there is reconciliation with such a community production. They go back to their families and friends with a different mindset and new set of values. Lasting effects are cohesion; tolerance for tourists in town; disparities disappear; growth of the school. Afterwards, the children will be singing the songs of the Passion Play, and that brings the feeling that they still love the message of the music that was played or was sung.</p>	<p>Curtis’s (2006) point of view fits nicely with Brown’s comment when he says that the arts can be utilised to create changes in environmental behaviour in rural areas and may foster an improved climate from which community-based environmental work may more readily emerge.</p>
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Within-group and between-group dynamics

<p>Different groups of people with different cultures experience cohesiveness; they respect different opinions and cultures. This community event creates exceptional opportunities for</p>	<p>Bergh and Sloboda (2010:4) say that change can be generated by the arts because it affects both individuals and the community. Forsyth (2019:28) confirms that group dynamics include</p>
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<p>participants and the community. Participants observed that conflict between different groups in the community could affect the Passion Play. However, they emphasise that this was not the case. The Passion Play community consists of different groups with different positive within-group and between-group dynamics. These are the cast, audience members (consisting of parents, tour groups, performers, and audience members from aboard) and people who prepare food for the weekend.</p>	<p>compliance, social control, respect for group powers, and leadership.</p>
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7.2.6 Overarching aspects of Brown’s model

Brown (2006:3) is of the opinion that music can serve as a cooperative device to “foster internal harmony for its own sake and group solidarity in the face of intergroup conflict”. Internal cooperation is necessary for groups to flourish at both economical/industrial and social/political levels. Residents and former residents of Lady Grey attend performances. They do not see race or gender; they just get carried away by the art. In the words of one of the participants: “We are moving across borders, and we accept each other, we do not judge anymore.”

7.2.6.1 *Economical/industrial functions of music*

People who attend the Passion Play spend a great deal of money that profits the town financially. The shops obtain new stock and extend their working hours. Residents lease private houses, while guesthouses, the hotel and the school’s hostel provide accommodation rooms. Restaurants and coffee shops experience a financial boom. It also occurs that enthusiastic visitors obtain real estate after visiting the tranquil little town of Lady Grey.

7.2.6.2 *Social/political function of music*

During the interviews, it became apparent that most of the participants felt that the recurring event of the Passion Play changed thought processes and deep-rooted beliefs among the community members. It is stated that walls start to disintegrate: “Afterwards, everyone goes back to their day jobs and functions within their new beliefs.” The preparation for the event causes a common purpose for the community members:

“Because people work together for a mutual purpose, they collaborate more comfortably with each other.” During the time of the Passion Play service delivery by the local municipality also improves.

7.3 ANSWERING THE RESEARCH QUESTIONS

The research questions will be answered by stating the relevant interview questions as well as applicable literature. The main research question of this study is: *To what extent can music (as an integrated part of a community project such as the Lady Grey Passion Play) be utilised as a unifying factor in the community?* I think the answering of the sub-questions, as well as the literature review and responses of the participants, culminates into a convinced, positive answer to this: Music can be utilised as a unifying factor in the community through the hosting of a recurring community event like the Lady grey Passion Play. This statement will be elucidated in the following paragraphs. The main question was explicitly answered in 2.2.6¹⁶⁵ and 3.7¹⁶⁶. Regarding the interview questions, insights were obtained from the answers to question 6.10¹⁶⁷ and 6.11¹⁶⁸.

The first sub-question, namely, *What is the level of social transformation that is possible through hosting a community project?* was illuminated by means of answering question 6.5¹⁶⁹ and the description of the literature in 3.6.1¹⁷⁰ and 3.6.2¹⁷¹. Aspects of a community are described in 2.2¹⁷², 2.4¹⁷³ and 2.6¹⁷⁴ to better understand what the level of social transformation can be. A specific quote to confirm that a high level of transformation is possible through a community project is that of Schuman (2008:32): “Music now sought to advance political change and to construct an alternative political reality in South Africa.”

¹⁶⁵ Influence of music on a community project.

¹⁶⁶ The unifying role of music.

¹⁶⁷ Express your opinion on how community events may stimulate group forming and cohesiveness.

¹⁶⁸ How can the creative arts be employed in building communities?

¹⁶⁹ Do you see the music of the Passion Play as a means to enhance social transformation?

¹⁷⁰ Art-based events as part of upliftment initiatives in communities.

¹⁷¹ The role of music in conflict transformation.

¹⁷² Community.

¹⁷³ Background of communities in South Africa.

¹⁷⁴ Music and Community projects in South Africa.

How does the music of the Passion Play serve as an emotive reward enhancer? is the second sub-question. This was answered in 3.3¹⁷⁵ 4.6¹⁷⁶ and questions 6.3¹⁷⁷, 6.7¹⁷⁸, 6.9¹⁷⁹. The fact that the music of the Passion Play serves as an emotive enhancer is confirmed by the participants and articulated by one person in particular: “I feel troubled; uneasy when the music demands it.” In the literature, one specific reference by Juslin (2019:3) states it beautifully: “Wherever there are human beings, there is music; and wherever there is music, there is emotion.”

The third sub-question, *In what way is the music of the Passion Play a helpful tool for persuasion and manipulation?* was answered through questions 6.4¹⁸⁰, 6.6¹⁸¹, 6.12¹⁸². Brown’s Social Enhancement model of music crystallises into the main idea that music can be used as a tool for persuasion and manipulation and that human behaviour can be influenced by music. This is confirmed by other authors stating that there are intricate interactions between the music, the listener and the situation where powerful responses to music take place (Juslin 2019; North & Hargreaves 2008; Kantor-Martynuska 2015; Hallam, Cross & Thaut 2011:134). The fact that the music of the Passion Play can be used as a means of persuasion and manipulation is confirmed by Bergh and Sloboda (2010:4). They state that the arts can generate change because it affects both individuals and the community.

7.4 RECOMMENDATIONS

To achieve similar results in other communities through a community project, the following recommendations may help. These recommendations are based on the literature discussed in the literature review chapters. They are grouped into three sections, namely aspects part of a community project, advantages of a community project, and the rationale of including music.

¹⁷⁵ Affective experience of music.

¹⁷⁶ Music of the Lady Grey Passion Play.

¹⁷⁷ What effect does the music of the Passion Play have on you?

¹⁷⁸ What type of emotions is evoked by listening to the music of the Passion Play?

¹⁷⁹ How can the emotions evoked through a musical event such as the Passion Play have a positive influence on the breaking down of barriers between different social and cultural groups?

¹⁸⁰ What effect does the music of the Passion Play have on you?

¹⁸¹ What functions, in your opinion, does the music of the Passion play serve?

¹⁸² In which manner does the Passion Play affect different aspects of a small town like Lady Grey?

7.4.1 Aspects part of a community project

General aspects

- A production is community-based and engages the entire community.
- The people of the community should be involved as much as possible, as involvement and cooperation are keys to a thriving community event.
- The community should buy into the idea – a group would not survive without commitment and common goals.
- It should include people of all ages, diverse cultures, sexual orientation, and backgrounds.
- Create a diverse production with diverse cultures.
- Projects are the take-off for cross-racial interaction and relationships and should ensure opportunities for crossing boundaries beyond the occasion or cause.

The performance

- Music has to be part of the project.
- Music of all interest groups and different genres should be included.
- Three elements – a domain of interest, desire, and knowledge; people who nurture the task and pursue it; and a shared practice of mutual agreement, joint venture, and shared repertoire – are essential for musicking in a community.
- It is good to create traditions such as the use of the same music: actors in full attire/costume having meals with the audience; families who play certain roles; the chairperson/school principal who always plays a specific role.
- Let the audience take part in the event to create cohesion by singing together, dressing up in costumes or taking part in rituals.
- Get other art forms onboard.
- Performances should be live.
- The project needs to be repeated because consequences are not seen immediately – paradigms shift over time.
- Scenes should flow after each other.

Preparation

- Plenty of time, at least 3-4 months, should be allowed for preparation of the event.
- Actors should be chosen well in advance.

- Participants from all ages, cultures and communities in town should be included.
- Auditions are done by the directors of drama, dance, and music.
- The choreographer and the directors must work together and meet regularly.
- The script should be evolving continuously: subtle changes or new angles must be incorporated.
- Advertise regularly and in advance in printed and social media.
- A program must be printed that includes the locations of the venues.
- Explain each scene clearly and in detail in the program.
- Invite reporters.
- Arrange with visitors to report to their local newspapers; it serves as marketing and involving a broader community.

Logistics

- All logistical arrangements should be in place.
- Task interaction should be a group effort.
- Planning for the project, strategies, goals and responsibilities should be done and must involve all groups and communities.
- Tickets must be affordable.
- It is crucial for the event committee to reflect on the project as soon as possible after the event.

Location

- The location of the event is important. It should be accessible for everybody – all races, groups, disadvantaged and handicapped people, as well as people who rely on public transport.
- It is recommended that the venues are in different places around town.
- People walk around in town, and through it the town develops a new identity.
- The cast should be always visible, so outdoor venues should be staged as such.
- Make seating arrangements with what is available in town: pavilions, stands, hay, blankets, and loose chairs.
- Provide a central place where people can gather to eat and socialise.

7.4.2 Advantages of a community project

Social bonding

- When communities develop the arts, defences may be broken down, new friendships and relationships may be formed, and appreciation for differences may develop.
- Experiencing song and dance can enhance social bonding.
- Differences between individuals and cultures become elements of balance and perspective because of the creative arts in the Passion Play.
- Experiencing someone else's interests promotes appreciation.
- It is an opportunity to involve everybody in the community.

Group dynamics

- Group dynamics is stimulated in a community event.
- Group development, cohesion and transformation are facilitated.
- Collaboration between people enhances group commitment.
- Relationship between groups and individual wellbeing is valuable for communities.

Unifying effect

- A community event can be a platform to bring about reconciliation.
- The event brings forth an element of a social coalition.
- People who would otherwise not cooperate, learn to accommodate each other.
- Different generations attending the event begin to see people of other ages as valued.
- The barriers are broken down between white, coloured, and black communities
- The people meet each other halfway – they experience cohesion.
- Since the gap between the groups is narrowed, positive community building takes place.
- The variety of cultures on the stage and in the audience narrows the disparity between the groups.
- Actors are of all races and cultures.
- Cohesion brings improved performance, and the performances enhance cohesion.

- Community projects are fruitful and bring cohesion when people work together, within and across boundaries, without coercion or purely self-interest motivation.
- A community project is something everybody can share and partake in.
- Individuals experience a lessening of their fear of people of other cultures.
- Skills to handle conflict are developed.

Emotions

- Experiencing the same emotions creates unity.
- Shared emotions create connections and unity, narrowing the gaps between the different groups.
- The fact that cultural groups are in each other's presence and space and share the same emotions for the duration of the Passion Play accelerates the shifting of paradigms.
- Cohesiveness develops when people share emotions and experiences.

Financial aspects

- There are financial opportunities for entrepreneurs and the local shops that hold positive financial consequences.
- The town in general profits financially.

Upliftment

- This is an exceptional opportunity to develop all aspects of well-being and quality of life for all people.
- Change facilitates improvement in social conditions for individuals, group organisations, and communities.

The possibility of positive change

- Through the variety of music used during the Passion Play, the community is educated to appreciate all genres of music.
- The event cultivates understanding, respect and acceptance of each other's cultures and traditions.
- Community events change deep-rooted beliefs and facilitate new identities.
- Relationships are built and respect for each other developed.

- Deeper relationships and friendships grow from the event.
- The event creates exceptional opportunities for participants and the community – it assists children to find their own identity.

Long term consequences

- Barriers do not exist when actors of all cultures perform together. People become close and are still friends afterwards.
- The new set of values is protection against people who are judged and reviewed.
- Afterwards, everyone goes back to their friends, family and day jobs and functions within a new set of values.

7.4.3 The rationale for including music transformation

General aspects

- Music has strong transformative effects on all people and cultures.
- Music as a medium of communication, creates a sense of belonging and involvement in community bonding and supports cultural transformation.
- Music is a major tool for propagating group identities.
- Music is part of the message of the community event and plays a role in transforming the different groups to accommodate each other.
- Music serves as an important device for reinforcing collective actions.

Breaking down of barriers

- Creative arts contribute to the forming of new identities.
- Art allows everyone to perform and is used as a vehicle to make a difference.
- Music is a vehicle for persuasion.
- Human behaviour is influenced by music.
- Music has an impact to soften cultural dissimilarities.
- Pre-existing bridging is enhanced through music.
- Music stimulates compliance and brings conformity within social norms, thereby homogenising social behaviour within groups.
- Boundaries between nations and states can be removed through music.

- If music is applied to building peace, it can be a powerful instrument to remove the obstructions of nationality, race, generation, disability, and all types of backgrounds.
- Music links structure and social meaning and binds humanity together.

The unifying effects

- Music is the glue that binds everything together and enhances social bonding.
- It binds people and brings them closer together in difficult times.
- A community event employing music brings people who do the same thing and share a history and a commonality.
- Music can be a beneficial tool for celebrating diversity.
- The power within people to create and strengthen social bonds among interacting group members is brought to the foreground by music.
- The practice of human interaction to meet and make music is the most important reason for musicking.
- A well-known Afrikaans South African poet, Antjie Krog, voiced the role of music in the reconciliation process in South Africa.
- Music can be a bridge between the past and reconciliation, as the effect and meaning through music derived from the social, historical, and cultural context in which the music is situated.

Managing conflict

- Music has long been documented to manage conflict and construct peace.
- Brown (2006) feels strongly about the role of music and dance in the handling of conflict.
- Music forms part of the make-up of human interconnections.
- The way music connects to social relations, expectations and beliefs shows the power of its support.
- Music has a role in cultural practices.
- The shared practice of music is identified as the active ingredient for well-being.
- Music serves principally as a cooperative device within social groups to foster both internal harmonies for its own sake and group solidarity in the face of intergroup conflict.

Personal experiences

- People intuitively turn to music to construct their personal, social, and spiritual lives.
- Music speaks to the human body, sometimes even bypassing cognition.
- In addition, music helps to support, establish, and develop identity and individuality.
- Music has a powerful influence on human behaviour.
- Reactions to social challenges can be shaped through music.
- Furthermore, music is essential for health and personal well-being.
- Standing in a crowd and listening to music helps individuals to block out everything tiring and experiencing pleasure.
- Aesthetic pleasure can be brought forward through music.
- Music is an effective form of communication and a creative form of self-expression.
- People do not always remember all spoken words, but they remember the music, the experience, and the feeling they experienced when the music played.

Emotional reactions

- People experience positive emotions that reflect on other people when they listen to music.
- Different music genres evoke different emotions.
- Music can communicate emotion; communication through music reinforces the emotions.
- Musical activities lead to the intensification of emotions and enhance the emotional experiences.
- Affective reactions and cherishing emotional experiences can be created through music.
- Music helps to heighten the effects more than the spoken word alone will do.
- Music accentuates contexts of life experiences.

Medium of communication

- Music is a universal form of communication and can defeat linguistic, physical, mental, and cognitive barriers.

- People can communicate emotions, intentions, and meanings as music is a fundamental channel of communication.
- Music is an associative enhancer of social communication.
- Through music, anticipation is created. Music also assists with storytelling.

Positive interaction

- Music is socially positive for receiver and sender.
- Musicking brings people closer to each other and creates bonds of social transformation by enhancing within-group and between-group dynamics.
- Caring between people and the strengthening of relationships are created through music.
- Another positive effect of music is that it supports attention and focus; depth; strengthening moments; creating emotion and atmosphere; anticipation and dramatic effects.

7.5 LIMITATIONS

The aim of discussing the limitations of a study implies that there may be factors that could contribute to possible shortcomings in the research or some aspects that could have been handled better. Some limitations of the current study include the fact that the reaction on the biographical questionnaires was disappointing. These questionnaires were placed inside the program and distributed at the doors. Although valuable feedback was collected, only a few people from the audience completed them.

I find the number of respondents sufficient. However, one interesting obstacle I experienced was that the ex-scholars were not anxious to be interviewed. Some of them acted in the Passion Play for twelve years, as well as the greater Passion Play community. Thus, the interviewees were 28 years and above.

Language issues arose. The home languages of the participants were English, Afrikaans and IsiXhosa. I conducted the interviews in English and Afrikaans and encouraged the participants to answer in whatever language they felt comfortable with. Some of the respondents had difficulty understanding the questions and to express themselves. A

high level of trust and respect between the interviewees and myself manifested. Great care was taken, and I am positive that the essence of the interviews is well summarised.

A limitation which implied a time constraint is that my ethical clearance application took a long time to go through all the formal processes. It delayed my research for quite a while. Another limitation is the lack of valid data pertaining to scholarly research on Passion Plays in South Africa. This suggests that this topic may not have received due scholarly attention in the past.

7.6 FURTHER STUDY

There are several gaps in the knowledge around the unifying effect of music in community projects in South Africa that follow from the findings in this study, which would benefit from further research. Questions arose whether a community project would have the same outcome if it is not a Passion Play with strong spiritual meaning/undertone. More in-depth research into whether the same results would emerge if a different project is done every year can also be interesting. In the same vein, a future study on what else can be done to bring people together, especially in the small towns all over South Africa can be undertaken. Future studies about the rationale of why people attend, and organisers shape an event annually, have merit. More profound research can also be done about the financial implications of hosting a community project in a typical small town with diverse cultural groups.

7.7 CONCLUSION

The effect of music on beliefs, ideologies, and attitudes lead to persuasions and manipulation with the end goal of behaviour control. It is possible that music can be used for behavioural control. Examining the literature and through data collection, it was seen that through establishing a community event such as the Passion Play, there is a possibility that unity can be promoted in a community; boundaries can recede; more tolerance can ensue, and conflict between communities can be reduced.

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Addenda

Addendum 1: BIOGRAPHICAL QUESTIONNAIRE

BIOGRAPHICAL QUESTIONNAIRE AND EVALUATION OF THE LADY GREY PASSION PLAY

1. Home language: _____ Home town: _____

2. Age:

18 & younger	19-25	26-40	41- 60	61-70	71-80	81+

3. Personal information: M/F _____ Occupation: _____ Race (optional): _____

4. Denomination: _____

5. Do you have any musical training? _____ If yes, which instrument? _____

6. To what type of music do you listen to? _____

7. Why do you attend the Passion Play? _____

8. How many times have you attended the Passion Play? _____

If more than once, why do you come again? _____

9. Were you/your child/ren a learner at the Lady Grey Arts Academy? _____

If yes, during which years? _____

10. Where did you learn about the Passion Play? If "other", please specify.

Family	Friends	Written media	Social media	Church	Arts Academy	Other (please specify)

11. Where do you stay during the Passion Play weekend? If "other", please specify.

Guest house	Hotel	Caravan park	Family	Friends	Private	Other (please specify)

12. In what capacity are you involved in the Passion Play? You may tick more than one box. If "other", please specify.

PASSION PLAY COMMITTEE:	Y/N	MEMBER OF THE AUDIENCE	Y/N
-------------------------	-----	------------------------	-----

CAST	Actor	Narrator	Dancer	Soloist	Chorister	Instrumentalist	Other (please specify)

PRODUCTION TEAM	Sound	Stage	Script	Music/drama/dance	Choreographer	Décor	Costume	Other (please specify)

COMMUNITY MEMBER	Publicity	Ticker sales	Meals	Running the market	Other (please specify)

PEOPLE OF LADY GREY GAINING FINANCIALLY FROM THE PASSION PLAY	Guest house	Hotel	Restaurant	Other (please specify)

BROADER COMMUNITY	Publicity	Preparing venues	Building décor	Grooming the town	Other (please specify)

13. Give you experience about the Passion Play regarding:

Spiritual and/or religious experiences: _____

Dances: _____

Script: _____

Venues: _____

Market: _____

Organisation (e.g. tickets, program, etc.) _____

More or less how much have you spent over the Passion Play weekend? _____

- ❖ Do you give permission that this data may be used in research?
- ❖ The title of the research is: **The unifying effect of music in a community project – a case study of the Lady Grey Passion Play.**
- ❖ The aim of this study is to research the possibility that music (as an integrated part of a community project), can be utilized as a unifying factor in the community. It also investigates the possibility that sharing of emotion through a community event can have a positive influence on the breaking down of fences between different social and cultural groups.

YES		NO	
-----	--	----	--

Name: _____ Signature: _____

Cell number: _____ E-mail: _____

Researcher: Irma Davel

E-mail: irmadavel@nokwi.co.za

BIOGRAFIESE VRAELYS EN EVALUASIE VAN DIE THE LADY GREY PASSIESPEL

1. Huistaal: _____ Tuisdorp: _____

2. Ouderdom:

18 & jonger	19-25	26-40	41- 60	61-70	71-80	81+

3. Persoonlike inligting: M/V Beroep: _____ Ras (optioneel): _____

4. Denominasie: _____

5. Het jy enige musiekopleiding? _____ Indien ja, watter instrument? _____

6. Na watter musiek luister jy graag? _____

7. Waarom woon jy die Passiespel by? _____

8. Hoeveel keer het jy al die Passiespel bygewoon? _____

Indien meer as een keer, waarom woon jy dit weer by? _____

9. Is jy of jou kind/ers 'n oudleerder van die Lady Grey Kunste-akademie? _____

Indien ja, watter jare? _____

10. Waar het jy van die Passiespel gehoor? Indien "ander", spesifiseer, asseblief.

Familie	Vriende	Gedrukte media	Sosiale media	Kerk	Kunste-Akademie	Ander (spesifiseer, asb.)

11. Waar bly jy gedurende die Passiespel? Indien "ander", spesifiseer, asseblief.

Gastehuis	Hotel	Karavaanpark	Familie	Vriende	Privaat	Ander (spesifiseer, asb.)

12. In watter hoedanigheid is jy by die Passiespel betrokke?

Jy mag meer as een blokkie merk. Indien "ander", spesifiseer, asseblief.

PASSIESPEL KOMITEE:	J/N	LID VAN DIE GEHOOR	J/N

ROL-VERDELING	Akteur	Verteller	Danser	Solis	Koorlid	Instrumentalies	Ander (spesifiseer, asb.)

PRODUKSIE-SPAN	Klank	Verhoog	Draaiboek	Musiek/drama/dans	Choreografie	Décor	Kostuums	Ander (spesifiseer, asb.)

GEMEENSKAP-LEDE	Publiteit	Kaartjie verkope	Etes	Stalletjies	Ander (spesifiseer, asb.)
INWONERS VAN LADY GREY WAT 'n INKOMSTE UIT DIE PASSIESPEL VERKRY	Gastehuis	Hotel	Restaurant	Ander (spesifiseer, asb.)	

BREËR GEMEENSKAP	Publisiteit	Lokale gereed maak	Décor bou	Dorp netjies kry	Ander (spesifiseer, asb.)

13. Gee jou mening of ondervinding (positief of negatief) van die Passiespel oor/van die volgende:

Spirituele en/of geestelike ervarings: _____

Dans: _____

Draaiboek: _____

Venues: _____

Mark: _____

Organisasie (bv. kaartjies, program, ens.): _____

Naastenby hoeveel geld spandeer jy gedurende die Passiespelaweek? _____

- ❖ Gee jy jou toestemming dat hierdie inligting vir navorsing gebruik mag word?
- ❖ Die onderwerp van die navorsing is: **The unifying effect of music in a community project – a case study of the Lady Grey Passion Play.**
- ❖ Die doel van die studie is om te bepaal of musiek (as integrale deel van 'n gemeenskapsprojek) gebruik kan word om 'n gemeenskap saam te bind. Die studie word ook gebruik om te bepaal of die belewing van emosies deur middel van 'n musikale gebeurtenis 'n positiewe invloed kan hê om die grense tussen verskillende sosiale en kultuurgroepe af te breek.

JA		NEE	
----	--	-----	--

Naam: _____ Handtekening: _____

Selno: _____ E-pos: _____

Navorser: Irma Davel

E-pos: irmadavel@nokwi.co.za

SECTION A: MUSIC

1. What type of music do you prefer to listen to?
Wat is jou voorkeur tipe musiek waarna jy gewoonlik luister?
2. What is your experience when listening to music in general?
Wat ervaar jy as jy oor die algemeen na musiek luister?
3. Express your opinion on the influence that the music performed during the Passion Play has on you?
Gee jou mening oor die invloed wat die musiek van die Passiespel op jou het.
4. Music can be seen as a communication device. Do you see the music of the Passion Play as a means to enhance social transformation and in what sense do you agree or disagree.
Musiek kan as 'n kommunikasiemedium gesien word. Sien jy die musiek van die Passiespel as 'n middel om sosiale transformasie te bevorder? In hoe 'n mate stem jy saam of verskil jy?
5. What functions in your opinion, does the music of the PP serve?
Wat dink jy is die rol van die musiek in die Passiespel?

SECTION B: EMOTIONAL INVOLVEMENT

1. What type of emotions are evoked by listening to the music in the Passion Play?
Watter tipe emosies word ontlok wanneer na die musiek van die Passiespel geluister word?
2. Explain what happens to you physically when you experience intense emotions while listening to the music in the Passion Play.
Verduidelik wat fisies met jou gebeur as jy die intense emosies beleef terwyl jy na die musiek van die Passiespel luister.
3. How can the emotions evoked through a musical event like the Passion Play, have a positive influence on the breaking down of barriers between different social and cultural groups?
Hoe kan die emosies wat verwek word deur 'n musikale aktiwiteit soos die Passiespel 'n positiewe uitwerking hê, op die afbreek van verskille tussen verskillende sosiale en kulturele groepe?

SECTION C: THE PASSION PLAY

1. Express your opinion on how community events may stimulate group forming and cohesiveness.
Gee jou mening oor hoe gemeenskapsaktiwiteite groeppvorming en samehorigheid kan bevorder.
1. How can the creative arts be employed in building communities?
In watter mate kan die kreatiewe kunste gebruik word om gemeenskappe op te bou?
2. In which manner does the Passion Play affect different aspects of a small town like Lady Grey?
Hoe beïnvloed die Passiespel die funksionering van 'n klein dorpie soos Lady Grey?

Addendum 3: PARTICIPANT INFORMATION SHEET

27 March 2018

Project title

The unifying effect of music in a community project – a case study of the Lady Grey Passion Play

Dear Prospective Participant

My name is Irma Davel and I am doing research with Dr. Frelet De Villiers, lecturer at the Odeion School of Music towards a PhD (Music) at the University of the Free State. We are inviting you to participate in a study entitled *The unifying effect of music in a community project – a case study of the Lady Grey Passion Play*.

WHAT IS THE AIM/PURPOSE OF THE STUDY?

The aim of this study is to investigate how creative arts can be employed in building communities. I am conducting this research to find out whether the sharing of emotion through a musical event can have a positive influence on the breaking down of fences between different social and cultural groups.

WHY ARE YOU BEING INVITED TO PARTICIPATE?

I would like you to participate in this research because you are part of the Lady Grey Passion Play in one way or the other. I obtained your name and contact details from Mr. Bekker, chairperson of the Passion Play Organising Committee of the Passion Play. I chose a number of 20 participants. You are regarded as a key informant based on your first-hand experience of the central phenomenon.

WHAT IS THE NATURE OF MY PARTICIPATION IN THIS STUDY / WHAT DOES THE RESEARCH INVOLVE?

Participation in this research would require you to participate in an interview discussing your experiences of the Lady Grey Passion Play. This interview is expected to take 45 minutes. The study involves semi-structured interviews where open-ended questions will be posed to you. This interview will be recorded on a digital voice recorder and video recorder, for the sole purpose of transcribing everything. I am the only person who will have access to the recording and transcript. Once the interview has been transcribed, you will be asked to read through it to make sure that it accurately reflects the contents of the interview. This should not take more than 20 to 30 minutes of your time.

CAN I WITHDRAW FROM THIS STUDY?

Being in this study is voluntary and you are under no obligation to consent to participation. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a written consent form. Once you have submitted your questionnaire and we have done the interview, you may still withdraw if you decide to.

WHAT ARE THE POTENTIAL BENEFITS OF TAKING PART IN THIS STUDY?

There are no potential benefits in taking part in the study.

WHAT IS THE ANTICIPATED INCONVENIENCE OF TAKING PART IN THIS STUDY?

Participating in this research project will not affect your physical or psychological wellbeing in any way. Your participation in this research project is totally voluntary and you will not be penalized in any way for choosing not to take part. The only inconvenience is for you to take time to complete the questionnaire, interview and read through the transcript once that is done.

WILL WHAT I SAY BE KEPT CONFIDENTIAL?

I am the only person who will have access to the recording and transcript. Your name will not be recorded anywhere and no one will be able to connect you to the answers you give. Your answers will be given a fictitious code number or a pseudonym and you will be referred to in this way in the data, any publications, or other research reporting methods such as conference proceedings. Since the community of Lady Grey is a close knit group and the people know each other, there is a possibility that they will recognise each other's opinions when they read the thesis. I will not include direct quotations or references to participants. You may still withdraw if you decide to. As another precaution I can also ask special permission that the thesis will not be made available electronically, but rather write articles about my results and share the outcome with the public.

Your answers may be reviewed by people responsible for making sure that research is done properly, including the supervisors, and members of the Research Ethics Committee. Otherwise, records that identify you will be available only to people working on the study, unless you give permission for other people to see the records. Your anonymous data may be used for other purposes, e.g. research report, journal articles, conference presentation. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report. I will not include direct quotations or references to participants.

HOW WILL INFORMATION BE STORED AND ULTIMATELY DESTROYED?

Hard copies of your answers will be stored by the researcher for a period of five years in a locked safe in my house for future research or academic purposes; electronic information will be stored on a password-protected computer. Future use of the stored data will be subject to further Research Ethics Review and approval if applicable. Information will be ultimately be destroyed by shredding hard copies and electronic information deleted.

WILL I RECEIVE PAYMENT OR ANY INCENTIVES FOR PARTICIPATING IN THIS STUDY?

There is no payment or rewards for participating in this study.

HAS THE STUDY RECEIVED ETHICAL APPROVAL?

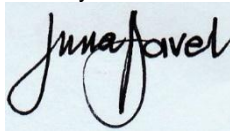
This study has received written approval from the Research Ethics Committee of the Faculty of the Humanities, University of the Free State.

HOW WILL I BE INFORMED OF THE FINDINGS/RESULTS?

If you would like to be informed of the final research findings, please contact Irma Davel on 082 927 8640 or email at irmadavel@nokwi.co.za. The findings are accessible from 18 to 22 April 2019 during the Lady Grey Passion Play 2019. Should you require any further information or want to contact the researcher about any aspect of this study, please contact Irma Davel on 082 927 8640 or email at irmadavel@nokwi.co.za. Should you have concerns about the way in which the research has been conducted, you may contact Dr. Frelet De Villiers, Lecturer: Odeion School of Music, Faculty: The Humanities, University of the Free State, Tel: 051 4013151, fax: 051 444 5830, email: DeVilliersAMF@ufs.ac.za.

Thank you for taking time to read this information sheet and for participating in this study.

Thank you.

A handwritten signature in black ink on a light blue background. The signature is cursive and reads "Irma Davel".

Addendum 4: INFORMED CONSENT

Project title

The unifying effect of music in a community project – a case study of the Lady Grey Passion Play

Principal Investigator: Irma Davel (PhD [Music] student)
Phone number: 082 927 8640

INFORMED CONSENT:

Dear Participant

I would like to invite you to participate in a study that I will be conducting. The title of the research is *The unifying effect of music in a community project – a case study of the Lady Grey Passion Play*.

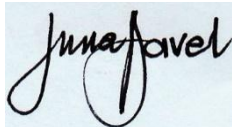
The aim of the study is to research the possibility that music (as an integrated part of a community project), can be utilised as a unifying factor in the community. I also want to investigate the possibility that sharing of emotion through a musical event can have a positive influence on the breaking down of fences between different social and cultural groups.

You are regarded as a key informant based on your first-hand experience of the central phenomenon. You will therefore be able to purposefully inform an understanding of the research problem of the study. All steps will be taken to uphold confidentiality during this study.

Interviews will be approximately 45 min in duration, utilising prepared open-ended questions. The interviews will be conducted at a mutually agreed venue where you as potential participant will feel safe and secure.

Your participation is entirely voluntary and you are under no obligation to participate in this study. You will not suffer any consequences or loss for choosing not to participate. Since the community of Lady Grey is a close-knit group and the people know each other, there is a possibility that you will recognise each other's opinions when you read the thesis. I will not include direct quotations or references to participants. You may still withdraw if you decide to. As another precaution I can also ask special permission that the thesis will not be made available electronically, but rather write articles about my results and share the outcome with the public. I will not include direct quotations or references to participants. Participants will not be rewarded for participating.

Yours sincerely



Please fill in and return this page. Keep the letter above for future reference.

Researcher:

- I hereby give free and informed consent to participate in the above mentioned research study.
- I understand what the study is about, why I am participating and that I can withdraw from the study at any time.
- I give the researcher permission to make use of the data gathered from my participation.

Signature: _____ Date: _____

Addendum 5: CONSENT TO PARTICIPATE IN THIS STUDY

I, _____ confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

It has been explained to me and I understood the study as explained in the information sheet. I have had sufficient opportunity to ask questions and am prepared to participate in the study. I understand that my participation is voluntary. I am aware that the findings of this study will be anonymously processed into a research report, journal publications and/or conference proceedings.

I agree to the recording of the interview.

I have received a signed copy of the informed consent agreement.

Full name of Participant: _____

Signature of Participant: _____

Date: _____

Full nName of Researcher: Irma Davel

Signature of Researcher:



Date: 3 April 2018

LADY GREY ARTS ACADEMY, DUTCH REFORMED CHURCH & COMMUNITY
PRESENT:

The Lady Grey Passion Play



PROGRAMME

18, 19, 20 APRIL 2014



SEQUENCE OF EVENTS

Friday, 14 April 2017

14:00 – PART ONE

Dutch Reformed Church (interior)
The genealogy of Jesus: Matt. 1:2-16
'In the beginning...': John 1:1-18
Creation: Genesis 1-4
Tower of Babel: Gen 11: 1-9
Noah's Ark: Genesis 6-9
Pharaoh and the Ten plagues: Genesis 7-11
David and Goliath: 1 Samuel 17
The announcement of the birth of John the Baptist: Luke 1:5-25
The announcement of the birth of Jesus: Luke 1:26-38
Mary visits Elizabeth: Luke 1:39-56
Rumours of a new king
The shepherds: Luke 2:8-20
Men from the East: Matt. 2:1-12
The child murders: Matt. 2:13-18

19:00 – PART TWO

Dutch Reformed Church (interior)

John the Baptist: Matt. 3:1-12; Mark 1:2-8; Luke 3:1-18; John 1:19-28
Jesus is baptized: Matt. 3:13-17; Mark 1:9-11; Luke 3:21-22
The temptation: Matt. 3:1-11; Mark 1:12-13; Luke 4:1-13
The first disciples: John 1:35-52
Wedding in Cana: John 2:1-11
Other miracles: Nicodemus: John 2:12-13 & 3:1-21
Mary and Martha: Luke 10:38-42
The twelve apostles: Matt. 10:1-4; Mark 3:13-19; Luke 6: 12-16
Jesus sends out the twelve: Matt. 10:1-42; Mark 6:6-13; Luke 9:1-6
The death of John the Baptist: Matt. 14:3-12
Lazarus: John 11:1-16
Jesus and the Pharisees: Matt. 12:22-37 & 43-45; Mark 3:22-30; Luke 11:14-26
Plot to kill Jesus: John 11: 45 – 57

Saturday, 15 April 2017

7:00 – Temple Breakfast with cast | Lady Grey Arts Academy (quad)

09:30 – PART THREE

Perdedam

Sermon on the mount: Matt. 5-7; Luke 6:17-49
Five loaves and two fish: Matt. 14:13-21; Mark 6:32-44; Luke 9:10-17; John 6:1-15
The bread of life: John 6:26-59
Herod perplexed: Luke 9:7-9
The adulteress: John 7:53-8:11
The Jewish council meets: John 7:40-52
Peter's confession: Matt. 16:13-20; Mark 8:27-30; Luke 12:1

From Perdedam to Academy (quad)

Entry into Jerusalem: Matt. 21:1-11; Mark 11:1-11; Luke 19:28-44; John 12:12-19

Lady Grey Arts Academy (quad)

Cleansing of the temple: Matt. 21:10-17; Mark 11:15-19; Luke 19:45-48; John 2:13-25

Thirty virtues of Life: Proverbs 22

The plotting of the Jewish council: Matt. 26:1-5; Mark 14:1-2; Luke 22:1-2

Judas betrays Jesus: Matt. 26:14-16; Mark 14:10-11; Luke 22:3-6

14:00 - "Dissipel van die Nag"

David Ross Hall, Lady Grey Arts Academy

Die man wat sy eie nag moes beleef om die Lig in sy lewe raak te sien
Hierdie eenmansvertoning deur Carel van Heerden, geïnspireer deur Cules Hamman se boek
"Dissipel van die nag", vertel die verhaal van Nikodemus, die Fariseër, wat na 'n intense geestelike
stryd, Jesus ontdek het en 'n volgeling van Hom geword het.

18:00 – PART FOUR

Dutch Reformed Church (interior)

The Last Supper:

Matt. 26:21-30; Mark 14:18-26;

Luke 22:15-30; John 13:1-35 & John 14, 15, 16, 17:1-26 & 18:1

Jesus prays in the garden of Gethsemane: Matt. 26:31-35; Mark 14:27-31;

Luke 22:31-28; John 13: 36-38

Jesus is arrested: Matt. 26:47-56; Mark 14:43-52; Luke 22:47-53; John 18:2-12

Jesus in front of the Jewish council: Matt. 26:57-68; Mark 14:53-65; Luke 22:63-71

Peter's denial: Matt. 26:69-75; Mark 14:66-72; Luke 22:54-62; John 18:15-18 & 25-27

Jesus in front of Pilate: Matt. 27:2, 11-14; Mark 15:2-5; Luke 23:1-5; John 18:28-38

Jesus in front of Herod: Luke 23:6-12

Pilate declares Jesus' innocence: Luke 23:13-16 & John 19:8-16

A crown of thorns: Matt. 27:26-30; Mark 15:15-19; John 19:1-7

The journey to Calvary: Matt. 27:31-32; Mark 15:20-21; Luke 23:26-32; John 19:17

Dutch Reformed Church (exterior)

Jesus is crucified: Matt. 27:33-37; Mark 15:22-26; Luke 23:33-34; John 19:18-27

Dutch Reformed Church (interior)

Mother and Child

Sunday, 16 April 2017

09:00 – PART FIVE

Dutch Reformed Church (exterior)

The empty grave: Matt. 28:1-15; Mark 16:1-11; Luke 24:1-12; John 20:1-18

Dutch Reformed Church (interior)

Jesus and His disciples: Mark 16:14; Luke 24:36-48; John 20: 19-29

The ascension: Mark 16:19; Luke 24:48-52; Acts 1:4-12

The Market Place

Visit the Market Place for a cup of coffee/tea and an assortment of cakes, pancakes and other snacks. A Tuck Shop will also be available during the weekend for snacks, pies and cold drinks.
The following meals will be available during the weekend:

~ MENU ~

Friday 22 April:

BREAKFAST [R40]

Fruit Juice; Cereal; Cheese Sausage; Scrambled Egg; Bread Roll/Butter/Jam; Fruit in season.

LUNCH [R45]

Bobotie, Vegetables, Salads & Home made bread

SUPPER [R45]

Potato and Fish dish, Roasted Vegetables, Salads & Home made bread

Saturday 23 April:

07:30 Breakfast [R40]

Street Breakfast (Botha Street)

LUNCH [R45]

Hot meat dish with assortment of Vegetables, Salads & Home made bread

SUPPER [R45]

Chicken thighs with mushroom, Vegetables, Salads & Home made bread

Sunday 24 April:

BREAKFAST [R40]

Fruit Juice; Cereal; Bacon & Egg; Baked Beans; Bread/Butter/Jam.

LUNCH [R60]

Braaivleis, Potato bake, Salads & Home made bread, Dessert

SUPPER [R40]

Beef Burgers, cheese and Salads

Monday 25 April:

Take Away Breakfast [R35]

MUSIC OF THE PASSION PLAY

Friday afternoon

Let there be light | J. Haydn
Conquest of paradise | Vangelis
All things bright and beautiful | J. Rutter
You'll never walk alone (From "Carousel") | Hammerstein & Rodgers
River Lullaby (from "Prince of Egypt") | S. Schwartz
It must be you (Moses) (from "The Story") | N. Nordeman & B. Herms
Through heaven's eyes (from "Prince of Egypt") | S. Schwartz
Moses' Farewell (from "Holy Moses!") | C. Hazell
Your heart (David) (from "The Story") | C. Tomlin
When a child is born | F. Jay & C. Dammicco
Breath of heaven (Mary's Song) | A. Grant & C. Eaton
Joseph's Love Declaration
Pie Jesu (from Requiem) | A. L. Webber
Silent Night | J. Mohr & F. Gruber
O Holy Night (Cantique de Noel) | J. S. Dwight & A. Adam
Ek sal nie bang wees nie? (from The Musical Esther) | J. Niemand
Fly | J. Goldman & P. E. Galdston

LADY GREY PASSION PLAY

Friday evening

Our God is an awesome God | R. Mullins
The river | Jordan Feliz
O Happy day (from "Sister Act II") | E. Hawkins
Amazing Grace | J. Newton
May it be (from "Lord of the Rings") | Enya & R. Ryan
Hallelujah (from "The Messiah") | G. F. Handel
Write your story | F. Battistelli, D. A. Garcia & B. Glover
Who am I? | C. W. Bolooki, C. E. Gilbert, I. R. Grushka, S. L. Klein & J. I. Pundik
If we've ever needed you | B. Herms & J. M. Hall
I'll walk with God (from "The Student Prince") | P. F. Webster & N. Brodzsky
On Eagle's Wings | M. Joncas
The Prayer | D. Foster, C.B. Sager, A. Testa, & T. Renis
Baba Yetu (from "Civilization IV") | C. Kiagiri & C. Tin
Jesus friend of sinners | M. West & M. Hall
It is well | K. DiMarco
This Jesus must die (from "Jesus Christ Superstar") | T. Rice & A. L. Webber

Saturday morning (Perdedam)

The Lord's Prayer | J. Lees
God help the outcasts (from "Hunchback of Notredam") | S. Schwartz & A. Menken

Saturday morning (Temple)

Schakles | E. Atkins, T. Atkins & W. Campbell
After the end of the world (from "The Walking Dead") | TryHardNinja
Love changes everything (from "Aspects of Love") | D. Black, C. Hart, A. L. Webber
God and God alone | P. McHugh

Saturday evening

Dona Nobis Pacem | I. Roux
Beautiful beautiful | I. A. Eskelin, F. Battistelli, & A. Fromm
Children will listen (from "Into the woods") | S. Sondheim
Nagmaalslied | W. Joubert
Panis Angelicus | C. Franck
Getsemane | R. & M. Hoffman
Via dolorosa | B. Sprague & N. Borop
East to west | M. Hall & B. Herms
Pilate's Dream (from "Jesus Christ Superstar") | A. Lloyd Webber
Die Houtkruis | D. Botha
This Blood is for you | Carman
Abide with me | W. H. Monk
Stabat Mater Rheinberger | J. G. Rheinberger

Sunday morning

Easter Chant | G. Young
Alive | A. Hammonds & N. Grant
Loof God | A. Troskie & G. M. Vail
I Believe | E. Drake, I. Graham, J. Shirl & A. Stillman
Agnus Dei | M. W. Smith
Hallelujah (from "The Messiah") | G. F. Handel

LADY GREY PASSION PLAY

Addendum 7: MUSIC OF THE PASSION PLAY 2013-2019

THE MUSIC OF PASSION PLAY 2019

Friday Afternoon

The Creation	W. Richter
Oh Lord, my God / O Heer, my God	C. Boberg
Good (Adam and Eve)	from <i>The Story</i> (M. West)
O Fortuna	from <i>Carmina Burana</i> (Carl Orff)
God and God alone	Phil McHugh
Deliver us	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
River lullaby	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
Go down, Moses	Traditional Negro Spiritual
When you believe	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
Your heart (David)	from <i>The Story</i> (N. Nordeman & B. Herms)
When a child is born	C. Dammico & F. Jay
Breath of Heaven	Amy Grant
I will follow Him	from <i>Sister Act</i> (N. Gimbel, A. Altman, J.W. Stole)
Looking for your face (<i>Inspired by the Love Poems of Rumi</i>)	T. Lewis & J. Harris
Pie Jesu	G. Faure
O Holy night	A. Adam
Joseph's song	Michael Card
To where you are	R. Marx, L. Thompson & A. Menken

Friday Evening

Wade in the water	Traditional African-American Spiritual
Let the river run	Carly Simon
Down in the river	. Traditional Negro Spiritual Prayer
The Prayer	D. Foster, C.B. Sager, A. Testa, & T. Renis
You raise me up	R. Lovland
Man in the Mirror	from <i>Joyful Noise</i> (S. Garrett & G. Ballard)
My Confessions	R.J. Page
Non Nobis Domine	P. Doyle
I'm letting go	F. Battistelli, I. Eskelin, & T. Wood
I'll walk with God	from <i>Student Prince</i> (N. Brodsky)
I look to You	R. Kelly
We are not alone	P. Choplin
Stand	D. McClurkin
Four days late	A. Wilburn
I know where I've been	from <i>Hairspray</i> (M. Shaiman)
This Jesus must die	from <i>Jesus Christ Superstar</i> (Andrew L. Webber & T. Rice)

Saturday Morning (Sermon on the Mount) Perdedam

The Lord's Prayer	J. Lees
Amazing Grace	J. Newton

Saturday Morning (Temple scenes)

Hosanna in the Highest	C. Tuttle
All we ask	D. McClurkin
The voice of truth	M. Hall & S.C. Chapman
Love can build a bridge	J.B. Jarvis, N.E. Judd & P. Overstreet
Gloryland	Traditional Song

Saturday Evening

Festival Sanctus	J. Leavitt
You say	J. Ingram, P. Mabury & L. Daigle
Hallelujah, God bless the children	R.J. "Mutt" Lange & S. Twain
Nagmaalslied	W. Joubert

Panis Angelicus	C. Franck
Mary, did you know?	M. Lowry & R. Emerson
Via Dolorosa	S. Patti
Ambrosiaanse Lofgesang	E. Gebhardt
Please forgive me	E. Himmel
Pilate's dream	from <i>Jesus Christ Superstar</i> (Andrew L. Webber)
Houtkruis	D. Botha
Per Crucem	Taize (J. Berthier)
Toccata in d	J.S. Bach
Kyrie, Sanctus & Benedictus	from <i>Messe Solemnelle</i> (C.Gounod)

Sunday Morning

Take me to the King	K. Franklin
In the arms of an angel (words changed by M. Pitout)	S. McLachlan
Jesus is alive	R. Kenoly
Gloria in Excelsis Deo	from <i>Gloria</i> (A. Vivaldi)
Blessed Assurance/Ek weet verseker	P. Knapp
Hierdie Kind	J. de Wet
Agnus Dei	M. W. Smith
Hallelujah	from <i>Messiah</i> (G.F. Handel)

THE MUSIC OF PASSION PLAY 2018

Friday Afternoon

And there was light	from <i>The Creation</i> (F. Haydn)
Flower Duet	from <i>Lakme</i> (L. Delibes)
Good (Adam and Eve)	from <i>The Story</i> (M. West)
O Fortuna	from <i>Carmina Burana</i> (Carl Orff)
Noah's ark song	Carol Boyd Leon
Deliver us	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
River lullaby	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
Through heaven's eyes	from: <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
El Shaddai	M. Card & J. Thompson
The Lord is my Shepherd	Arrangement of Psalm 23 (Michael Card)
Angel's Carol	J. Rutter
Be born in me	Francesca Battistelli
Hail Holy Queen	from <i>Sister Act</i> (M. Shaiman)
Pie Jesu	from <i>Requiem</i> (Andrew L. Webber)
O Holy night	A. Adam
Joseph's song	Michael Card
Heaven	B. Knowles & J. "Boots" Asher

Friday Evening

Our God is an awesome God	R. Mullins
Down to the river pray	Traditional Arr: M. Noia
Lift up your voices	from <i>Judas Maccabaeus</i> (G.F. Handel)
Hallelujah	from <i>Messiah</i> (G.F. Handel)
Broken Things	M. West
My Confessions	R.J. Page
Because we believe (Ama Credi E Vai)	D. Foster
I look to You	R. Kelly
I'll walk with God	from <i>The Student Prince</i> (N. Brodzsky & P.F. Webster)
I choose Jesus	M. Peters
The Prayer	D. Foster, C.B. Sager, A. Testa, & T. Renis
You will never walk alone	from <i>Carousel</i> (Rodgers and Hammerstein)

I will follow Him
Stars

from Sister Act. N. Gimbel, A. Altman, J.W. Stole
from *Les Miserables* (H. Kretzmer, A. Boublil & C. Schonberg)

Saturday Morning (Sermon on the Mount) Perdedam

Waiting Shaun Phiti
The Lord's prayer J. Lees
How can it be? L. Daigle

Saturday Morning (Temple Scenes)

Holy City M. Maybrick
U Woord is 'n lamp L. Brittz
Gloryland Traditional Song
Love changes everything from *Aspects of Love* (Andrew L. Webber)
Bawo, Thixo Somandla Traditional Xhosa Arr. A. Briz

Saturday Evening

Lean on me B. Withers
God I look to You J. Johnson & I. McIntosh
A Child's Prayer J. Kapp Perry
Nagmaalslied W. Joubert
Panis Angelicus C. Franck
Mary, did you know? M. Lowry & R. Emerson
Via Dolorosa S. Patti
You raise me up R. Lovland
Pilate's dream from *Jesus Christ Superstar* (Andrew L. Webber)
Houtkruis D. Botha
Abide with me H.F. Lyte & W.J. Monk
Stabat Mater J. G. Rheinberger

Sunday Morning

In the arms of an angel (words changed by M. Pitout) S. McLachlan
Risen I. Houghton
Soli Deo W. Joubert
Alive N. Grant & A. Hammonds
One pair of hands C. Roberson
Agnus Dei M. W. Smith
Hallelujah from *Messiah* (G.F. Handel)

THE MUSIC OF PASSION PLAY 2017

Friday Afternoon

Let there be light from *Messiah* (G.F. Handel)
Conquest of paradise J. Rutter
All thing bright and beautiful Anglican Hymn
You will never walk alone from *Carousel* (Rodgers and Hammerstein)
River lullaby from *Prince of Egypt* (K. "Babyface" Edmonds & Stephen Schwartz)
It must be you, Moses from: *The Story* (N. Nordeman & B. Herms)
Through heaven's eyes from *Prince of Egypt* (K. "Babyface" Edmonds & Stephen Schwartz)
Moses' Farewell from *Holy Moses!* (C.Hazel)
Your heart (David) from *The Story* (N. Nordeman & B. Herms)
When a child is born C. D'amico & F.Jay
Breath of Heaven Amy Grant
Joseph's Love Declaration Unknown
Pie Jesu from *Requiem* (Andrew L. Webber)
Silent Night F. Gruber
Ek sal nie bang wees nie from *The Musical Esther* (J. Niemand)

Fly

J. Goldman & P. E. Galdston

Friday Evening

Our God is an awesome God R. Mullins
The river Jordan Feliz
O Happy day from *Sister Act II* (E. Hawkins)
Amazing Grace J. Newton
May it be from *Lord of the Rings* (Enya & R. Ryan)
Hallelujah from *Messiah* (G.F. Handel)
Write your story F Battistelli, D. A. Garcia & B. Glover
Who am I? C. W. Bolooki, C. E. Gilbert, I. R. Grushka, S. L. Klein & J. I. Pundik
If we've ever needed you B. Herms & J.M. Hall
I'll walk with God from *Student Prince* (N. Brodsky)
On eagle's wings M. Joncas
The Prayer D. Foster, C.B. Sager, A. Testa, & T. Renis
Baba Yethu Swahili adaptation of *The Lord's Prayer* by C. Kiagiri (C. Tin)
Jesus friend of sinners M. West & M. Hall
It is well K. DiMarco
This Jesus must die from *Jesus Christ Superstar* (Andrew L. Webber)

Saturday Morning (Sermon on the Mount) Perdedam

The Lord's Prayer J. Lees
God help the outcasts from: *Hunchback of Notre dam*

Saturday Morning (Temple scenes)

Shackles E. Atkins, T. Atkins & W. Campbell
After the end of the world from *The Walking Dead* (TryHardNinja)
Love changes everything from *Aspects of Love* (Andrew L. Webber)
God and God alone Phil McHugh

Saturday Evening

Dona Nobis Pacem I. Roux
Beautiful beautiful I.A. Eskelin, F. Battistelli, & A. Fromm
Children will listen from *Into the woods* (S. Sondheim)
Nagmaalslied W. Joubert
Panis Angelicus C. Franck
Getsemane R. & M. Hoffman
Via Dolorosa S. Patti
East to west M. Hall
Pilate's dream from *Jesus Christ Superstar* (Andrew L. Webber)
Houtkruis D. Botha
This blood is for you Carman
Abide with me H.F. Lyte & W.J. Monk
Stabat Mater J. G. Rheinberger

Sunday Morning

Easter Chant G. Young
Alive N. Grant & A. Hammonds
Loof God G.M. Vail
I Believe E. Drake, I. Graham, J. Shirl & A. Stillman
Agnus Dei M. W. Smith
Hallelujah from *Messiah* (G.F. Handel)

Friday Afternoon

There is a God	Carman
How great Thou art	Stuart K Hine
Good	from <i>Adam and Eve</i> (Philip Boyle)
O Fortuna	from <i>Carmina Burana</i> (Carl Orff)
As the deer	M. Nystrom
Deliver us	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
River lullaby	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
When you believe	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
Go down, Moses	Traditional Negro Spiritual
Goliath	J. P. Williams & J. M. Martin
Be born in me	Francesca Battistelli
Silent Night	F. Gruber
O Holy night	A. Adam
Go tell it on the mountain	Traditional Spiritual
Pie Jesu	from <i>Requiem</i> (Andrew L. Webber)
Adagio	T. Giovanni, Albinoni, R. Giazotto

Friday Evening

Joyful, joyful	from <i>Sister Act</i>
Wade in the water	Traditional African-American Spiritual
Let the river run	Carly Simon
Flashlight	Sia, S. Smith
Hallelujah	from <i>Messiah</i> (G.F. Handel)
Write your story	F Battistelli, D. A. Garcia & B. Glover
You raise me up	R. Lovland
Until the whole world hears	Casting Crowns
I Believe	E. Drake, I. Graham, J. Shirl & A. Stillman
I'll walk with God	from <i>Student Prince</i> (N. Brodsky)
Slave's chorus	From <i>Nabucco</i> (G. Verdi)
Baba Yethu	Swahili adaptation of <i>The Lord's Prayer</i> by C. Kiagiri (C. Tin)
I will follow Him	from <i>Sister Act</i> N. Gimbel, A. Altman, J.W. Stole
Jesus friend of sinners	M. West & M. Hall
Arm arm ye brave	from <i>Judas Maccabaeus</i> (G.F. Handel)

Saturday Morning (Sermon on the Mount) Perdedam

The Lord's prayer	J. Lees
Gospel Medley	Destiny's Child

Saturday Morning (Temple Scenes)

From a distance	J. Gold
The Prayer	D. Foster, C.B. Sager, A. Testa, & T. Renis
Gloryland	Traditional Song

Saturday Evening

Gloria	W. T. Warren
I look to You	R. Kelly
The greatest love	L. Creed & M. Masser
Lord, I hunger for holiness	Carman
Panis Angelicus	C. Franck
Via Dolorosa	S. Patti
East to west	M. Hall
Pilate's dream	from <i>Jesus Christ Superstar</i> (Andrew L. Webber)
Houtkruis	D. Botha
Amazing love	G. Kendrick
Solennelle	from <i>Messe Solennelle St Cecilia</i> (C. Gounod)

Sunday Morning

Hallelujah	A. van Rooyen
Soli Deo	Music by W. Joubert
Above all	P. Baloché & L. Leblanc
Agnus Dei	M. W. Smith
Hallelujah	from <i>Messiah</i> (G.F. Handel)

THE MUSIC OF PASSION PLAY 2015**Friday Afternoon**

There is a God	Carman
How great Thou art	Stuart K Hine
Good	from <i>Adam and Eve</i> (Philip Boyle)
O Fortuna	from <i>Carmina Burana</i> (Carl Orff)
Who built the ark?	Raffi
Deliver us	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
River lullaby	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
When you believe	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
Go down, Moses	Traditional Negro Spiritual
The Lord is my Shepherd	Arrangement of Psalm 23 (Michael Card)
A message from Archangel Gabriel	Unknown
Be born in me	Francesca Battistelli
Heaven in my arms	C. Haggkvist & E. Hillestad
Journey of angels	R. Ryan, E. Ni Bhraonain & N. Ryan
The little drummer boy	K.K. Davis, H. Onorati & H. Simeone
Keep us safe	Carrie Underwood
To where you are	R. Marx, L. Thompson & A. Menken

Friday Evening

Days of Elijah	R. Mark
Wade in the water	Traditional African-American Spiritual
We will serve the Lord (<i>words changed by M.Pitout</i>)	Carman
Write your story	I. Ashley Eskelin & F. Battistelli
I know where I've been	from <i>Hairspray</i> (M. Shaiman)
My Confession	J. Groban
Because we believe	A. Bocelli & A. Foster-Gillies
Vader	Marie du Toit
I'll walk with God	from <i>The Student Prince</i> (N. Brodzsky & P.F. Webster)
Slave's chorus	From <i>Nabucco</i> (G. Verdi)
Dance of the seven veils	from <i>New Passage</i> (Herodias)
Hallelujah	L. Cohen
Stars	from <i>Les Miserables</i> (H. Kretzmer, A. Boublil & C. Schonberg)
I will follow Him	From <i>Sister Act</i> (N. Gimbel, A. Altman, J.W. Stole)
Jesus friend of sinners	M. West & J. Mark Hall
Stars	from <i>Les Miserables</i> (H. Kretzmer, A. Boublil & C. Schonberg)

Saturday Morning (Sermon on the Mount) Perdedam

Lord's Prayer	J. Lees
Beautiful, beautiful	I. Ashley Eskelin, F. Battistelli & A. Fromm

Saturday Morning (Temple scenes)

Baba Yethu	Swahili adaptation of <i>The Lord's Prayer</i> by C. Kiagiri (C. Tin)
I Believe	Y. Eric Cassar & E. Levisalles
Gloryland	Traditional Song

Saturday Evening

Gloria in Excelsis Deo	from <i>Gloria</i> (A. Vivaldi)
I look to You	R. Kelly
Let the children come	Hillsong Worship
Lord, I hunger for holiness	Carman
Panis Angelicus	C. Franck
Via Dolorosa	S. Patti
East to west	M. Hall
Pilate's dream	from <i>Jesus Christ Superstar</i> (Andrew L. Webber)
This blood is for you	Carman
Nearer my God to Thee	Sir A. Sullivan & L. Mason
Abide with me	H.F. Lyte & W.J. Monk
Lacrimosa	from <i>Requiem</i> KV 626 (W.A. Mozart)
Ave Verum Corpus KV 618	W.A. Mozart

Sunday Morning

Keep holding on	L. Gottwald & A. Lavigne
Time to come home	From <i>Fighting Temptations</i> (J. Jam, B. Knowles, T. Lewis & J. Wright)
Soli Deo	Music by W. Joubert
My Tribute (To God be the glory)	A. Crouch
Son of God	M.W. Smith, T. Wood & D. Hamilton
Hallelujah	from <i>Messiah</i> (G.F. Handel)

THE MUSIC OF PASSION PLAY 2014

Friday Afternoon

There is a God	Carman
How great Thou art	Stuart K Hine
Good	from <i>Adam and Eve</i> (Philip Boyle)
Noah's ark song	Carol Boyd Leon
Deliver us	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
River lullaby	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
When you believe	from <i>Prince of Egypt</i> (K. "Babyface" Edmonds & Stephen Schwartz)
The Lord is my Shepherd	Arrangement of Psalm 23 (Michael Card)
A message from Archangel Gabriel	Unknown
Breath of Heaven	Amy Grant
Heaven in my arms	C. Haggkvist & E. Hillestad
O Holy night	A. Adam
The little drummer boy	K.K. Davis, H. Onorati & H. Simeone
In the arms of an angel (words changed by M. Pitout)	S. McLachlan
My Immortal	Evanescence

Friday Evening

Better than a hallelujah	C. Hartford & S. Hart
Wade in the water	Traditional African-American Spiritual
We will serve the Lord (<i>words changed by M.Pitout</i>)	Carman
Joyful, joyful	from <i>Sister Act</i>
God and God alone	Phil McHugh
I know where I've been	from <i>Hairspray</i> (M. Shaiman)
My Confession	J. Groban
Because we believe	A. Bocelli & A. Foster-Gillies
Staan op en sing	W. Joubert
You will never walk alone	from <i>Carousel</i> (Rodgers and Hammerstein)
I'll walk with God	from <i>The Student Prince</i> (N. Brodzsky & P.F. Webster)
Slave's chorus	From <i>Nabucco</i> (G. Verdi)
Dance of the seven veils	from <i>New Passage</i> (Herodias)
Stars	from <i>Les Miserables</i> (H. Kretzmer, A. Boublil & C. Schonberg)

Saturday Morning (Sermon on the Mount) Perdedam

Shackles W. Campbell & E. Campbell
 The Lord's prayer J. Lees

Saturday Morning (Temple scenes)

Habanera from *Carmen* (G. Bizet)
 The Temple from *Jesus Christ Superstar* (Andrew L. Webber)
 Instrument of peace S. Moccio, M. Jordan & A. Sky
 Gloryland Traditional Song

Saturday Evening

Gloria in Excelsis Deo from *Gloria* (A. Vivaldi)
 I look to You R. Kelly
 Children will listen Barbara Streisand
 Nagmaalslied W. Joubert
 Panis Angelicus C. Franck
 Do you hear the people sing from *Les Miserables* (H. Kretzmer, A. Boublil & C. Schonberg)
 Via Dolorosa S. Patti
 Pilate's dream from *Jesus Christ Superstar* (Andrew L. Webber)
 O Fortuna from *Carmina Burana* (Carl Orff)
 The blood is for you Carman
 Abide with me H.F. Lyte & W.J. Monk
 Lacrimosa from *Requiem* KV 626 (W.A. Mozart)
 Ave Verum Corpus KV 618 W.A. Mozart
 Per Crucem Taize J. Berthier

Sunday Morning

Great is the Lord M. W. Smith
 Shalom Chaverim Traditional Jewish Song
 El Shaddai M. Card & J. Thompson
 Son of God M.W. Smith, T. Wood & D. Hamilton
 Hallelujah from *Messiah* (G.F. Handel)

THE MUSIC OF PASSION PLAY 2013**Friday Afternoon**

In the beginning from *The Creation* (F. Haydn)
 In native worth and honour clad from *The Creation* (F. Haydn)
 Soave Sia Il Vento from *Cosi Fantutte* (W. A. Mozart)
 Deliver us from *The Prince of Egypt*
 When you believe from *Prince of Egypt* (K. "Babyface" Edmonds & Stephen Schwartz)
 Mon Coeur s'ouvre a ta Voix from *Samson and Delilah* (C. Saint-Saëns)
 God be in my head Sir Henry Walford-Davies
 Breath of Heaven Amy Grant
 Gesu Bambino Pietro Yon
 We three kings of orient are John Henry Hopkins (Jnr)
 Joseph's song Michael Card
 My Immortal Evanescence

Friday Evening

Down to the river pray Traditional Arr: M. Noia
 Let the river run Carly Simon
 Bridge over troubled water Simon and Garfunkel
 Joyful, joyful from *Sister Act*
 God and God alone Phil McHugh
 You will never walk alone from *Carousel* (Rodgers and Hammerstein)

I will follow Him	from <i>Sister Act</i> (N. Gimbel, A. Altman, J.W. Stole)
I believe in you	Ill Divo and Celine Dion
Papa can you hear me	from <i>Yentl</i>
Blessed be the name of the Lord	Clarens Eggleton
For unto us a child is born	from <i>Messiah</i> (G.F.Handel)
I'll walk with God	from <i>The Student Prince</i> (N. Brodzsky & P.F. Webster)
All thing bright and beautiful	Anglican Hymn
I dreamed a dream of time gone by	from <i>Les Miserables</i> (H. Kretzmer, A. Boublil & C. Schonberg)
Grief and sorrow	Naruto
Anvil Chorus	from <i>Aida</i> (Verdi)

Saturday Morning (Sermon on the Mount) Perdedam

The Lord's prayer	Traditional
We are family	The Soil
Ukhusele Ubomi Bham	Traditional African Song

Saturday Morning (Temple scenes)

Habanera	from <i>Carmen</i> (G. Bizet)
The Temple	from <i>Jesus Christ Superstar</i> (Andrew L. Webber)
Instrument of peace	S. Moccio, M. Jordan & A. Sky
Gloryland	Traditional Song

Saturday Evening

Regina Coeli in B KV 127	W. A. Mozart
Children will listen	Barbara Streisand
Let's break bread together	African American Spiritual
Panis Angelicus	C. Franck
Hear my prayer	F. Mendelssohn
Via Dolorosa	S. Patti
Pilate's dream	from <i>Jesus Christ Superstar</i> (Andrew L. Webber)
O Fortuna	from <i>Carmina Burana</i> (Carl Orff)
Above all power	Michael W. Smith
Per Crucem	Jacques Berthier
Pie Jesu	from Requiem (Andrew L. Webber)
Kyrie and Sanctus	from <i>Messe Solennelle</i> (C.Gounod)
Abide with me	H.F. Lyte & W.J. Monk

Sunday Morning

Easter Chant	G. Young
Dit was 'n nuwe dag	Carl J. Nygard & Marianne Raath
And the glory of the Lord	from <i>Messiah</i> (G.F. Handel)
Agnus Dei	M. W. Smith
Hallelujah	from <i>Messiah</i> (G.F. Handel)

THE MUSIC OF PASSION PLAY 2009

Friday Afternoon

San Gloria	Péter Louis van Dijk
Sankta Lucia	Sweedse Volkslied
Regina Coeli	W. A. Mozart
Laudate Dominum	W. A. Mozart
Rise up Shepherd and follow	English traditional
Away in a manger	Christmas Carol
O Holy Night	Adolphe Adam
A Babe is born	William Mathias
Unto us is born a Son	Piae Cantiones
Let the river run	Hymn Tune

Hear my Prayer

F Mendelssohn

Friday Evening

Havah Nagilah

Popular Hebrew song

Gloria

A Vivaldi

Saturday Evening

Behold darkness shall cover the earth

from *Messiah* (G.F. Handel)

The people that walked in darkness

from *Messiah* (G.F. Handel)

Pie Jesu

from *Requiem* (Andrew L. Webber)

The Holy City

Stephan Adams

Tuba Mirum

W. A. Mozart

Misa Criolla

A Ramirez

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Sunday Morning

Feel the Spirit

J. Rutter

Recordare

W. A. Mozart

Benedictus

from *Mass in G* (F. Schubert)

Laudate Dominum

W. A. Mozart

Amazing Grace

Hymn Tune

Lied 203

Gereformeerde Liedboek

Easter Hymn

Mascagni

Hallelujah

from *Messiah* (G.F. Handel)

When the saints go marching in

Hymn tune

Alternative music between 2001-2008

Amazing Love

G. Kendrick

At the river

Hymn Tune / Aaron Copland

Cantate Domino

E. Tittel

Kyrie & Gloria

from *Mass in D* (A Salieri)

Mass in G

F. Schubert

Kyrie, Sanctus & Gloria

from *Messe Solennelle St Cecilia* (C. Gounod)

Coronation Mass in C

W.A. Mozart

Lacrimosa & Dies Irae

from *Requiem* (W.A. Mozart)

And the glory of the Lord

from *Messiah* (G.F. Handel) (arr. W.A. Mozart)

My Lord what a mornin'

Negro Spiritual

Were you there

Negro Spiritual

Shalom Aleichem / Milk and Honey

Jewish Trad

Gradual

A. Bruckner

The Coventry Carol

Trad English

Die herders van Betlehem

P. de Villiers

Panis Angelicus

C. Franck

The Exodus Song

E. Gold

Magaliesburgse Aandlied

Trad SA

Christ the Lord is risen again

J. Rutter

The Lord's Prayer

Various arrangements

Petite Messe Solennelle

G. Rossini

The Crucifixion

John Strainer

Addendum 8: TRANSCRIPTION OF INTERVIEWS

AA, AK, AO, EN, GN, HL, KR, LT, NK, NN, NS, OS, SE, YN¹⁸³.

Interviewee: AA

- Int: AA...
- AA: Okay.
- Int: My studie gaan spesifiek maar oor die Passiespele, en, of so community project, soos die Passiespele. Umm, deur die musiek wat gespeel word, en deur 'n Passiespele 'n gemeenskap bymekaar kan trek. Al is dit dan maar net vir die rukkie, of miskien aanhoudend. So dit is nou wat ek wil toets, want dit sal nou 'n studie, 'n case study wees, umm, wat ander dorpe ook kan doen, om die gemeenskap om die gemeenskap by mekaar te hou. Wat is jou tipe voorkeur musiek wat jy luister?
- AA: Oe, ek het 'n baie weie keuse, maar ek is mos maar uit die jare 60's, so ek is maar 'n 60's liefhebber, en dan luister, van die Afrikaans is ook 'n bietjie nogals nice mos, musiek. Soos ou Theuns Jordaan se musiek en bietjie soo aan. Maar ek is maar 'n, en ek like natuurlik country musiek.
- Int: Goed.
- AA: Maar ek luister soos na die drie tenore ook... en sulke dinge en..., en ja.
- Int: Ja, alles.
- AA: Nana Mouskouri, Speel vir haar elke dag daarso, en,
- Int: Ja.
- AA: Baie baie wye musiek smaak eintlik. Maar net nie, net nie hierdie wilde goed nie, en ek hou nie van Jazz en sulke goed nie. Dis maar so.
- Int: Ja. Wat ervaar jy as jy na jou musiek luister?
- AA: Ek? Oh, ek is die tipe wat my musiek baie hard luister, tot my bure hoor dit. So, gevolglik, gaan die musiek deur my, en omdat ek so lief is vir dans, ek sê mos dans..., mos dans in my voete. Kyk, ek dans nou nog in die huis soos 'n mal ding rond.
- Int: Alleen.
- AA: Koos is nie meer daar nie, nou moet ek maar alleen dans. So ek ervaar musiek geweldig. Maar, ek hou van musiek wat 'n beat het, en as ek dans ook. Ek kan nie, dan sing ouens, dan kan ek glad nie met daai musiek dans nie, want daar is nie 'n ritme nie, daar is nie 'n beat nie, jy weet. So ja, ek ervaar musiek baie intens, baie binne in my in. Ek, ek hou van musiek, dit moet so deur my gaan.
- Int: Ja. Die musiek van die Passiespele, wat is die, wat is jou mening oor die invloed van die musiek van die Passiespele, op jou... op ander mense?
- AA: Uhh... well... Ek sal sê... Ek sal sê dis net van die beste, dis bekende goed, wat hulle sing. Ons was nou in die quad vandag gewees. Jy wil net oor en oor luister, want dit is, jy ken die musiek. Dis, dis nie lekker om na musiek te luister, veral, as dit bietjie... ek sê mos altyd [REDACTED] se musiek is daai heavy musiek, en dis in 'n ander taal, en jy verstaan dit nie. Maar as hulle dit plein Afrikaans sing soos [REDACTED] en [REDACTED] vandag gesing het, dan kan jy dit net waardeer. Tot [REDACTED] sê, jis ma, maar daai twee kan darem sing né. Pragtig, ja. Ek dink dit is goeie musiek, as jy net so iets 'n bietjie ken van dit.
- Int: Ja, so dis vir jou goed as dit 'n bietjie bekende musiek is.
- AA: Bekende musiek...
- Int: Ja, en as [REDACTED] byvoorbeeld nuwe musiek insit...
- AA: Raak dit bekend, al verstaan jy nou niks nie soos Pie Jesu.
- Int: Pie Jesu ja.
- AA: En daai goeters wat hulle so sing is pragtig.
- Int: Ja, ja. Dis beautiful.

¹⁸³ Any reference to a name is blocked out.

AA: Ek meen, ek luister vir, vir umm... vir, vir, ag man, wat is sy naam nou? Uh, daai ou van Duitsland wat so lekker sing...

Int: Helmut Lotti...

AA: Uh, ja. En jy verstaan nie ō woord wat hy sing nie, maar die musiek is ongelooflik. Jy kan, jy kan saam sing, al weet jy nie ō woord wat hy sing nie, maar dit raak vir jou bekend, en dan is dit vir jou mooi.

Int: Umm... Baie mense sê musiek is ō kommunikasie medium, umm, sien jy die musik van die Passiespele, as ō medium om transformasie te bring in die gemeenskap, of met die ouers wat hierna toe kom, of die kinders tussen mekaar?

AA: Ek dink tog so, dit was nou weer lekker indrukwekkend met die... Daar in die, in die, in die vierkant vanoggend, toe daai kinders op die einde, daai, daai tradisionele musiek ingebring het, en so pragtog gesing het. Jy weet. En wat vir my interressant is, ek merk mos nou op dat al die swart ma's kom al meer en meer Passiespele toe. Waar die ouers aan die begin, glad nie gekom het nie. Hulle kom en hulle is trots op hulle kinders. Dat hulle begin ō trots te kweek op my kind wat in die Passiespele is, en daai ma kom nou Passiespele toe. So ja, ek dink die feit dat hulle die tradisionele musiek inbring, en so, uhh... Dink ek bring ons by mekaar, want hier is nou baie swart mense wat hierna toe kom. So waar ons die ma's nooit sien en die ouers nie, kom hulle nou baie meer hierna toe. So ek dink tog, ja, daar kan bietjie...

Int: So daar het definitief vir jou ō draai gekom met die mense wat Passiespele toe kom, en dit het ook te doen met hulle musiek.

AA: Dis so. En om... Wat natuurlik interressant is, ek meen ons gehoor is blanke, ouerigge mense, en ons kinders is almal swart. En nog nooit het ek iemand hoor moan daaroor nie. Nie ō woord nie, hulle waardeer dat hulle gaan na daai mense, kinders toe, en hulle, hulle vertel hulle, hulle is so mooi en hulle dans en hulle... Jy kan sien... Al, al is hulle hierdie ouer geslag... Waardeer hulle hierdie swart kinders, want hulle is so ongelooflik. So ek dink tog, daar kom, daar kom daai..., soos jy sê daai transformasie. En daai tipe ouer mense is nie van daai wat maklik vrede maak met die swart kinders en mense nie. En nou doen hulle dit maklik, dan gaan staan en neem fotos daar saam met hulle. Ongelooflik, pragtig.

Int: Ja. Definitief. Umm... Wat dink jy nou is die rol in die, van die musiek in die Passiespele?

AA: Wel, die rol van die musiek, ek sê die musiek en die dans maak die hele Passiespele, soos wat [REDACTED] sê, jy kan vir hoeveel mense sê, maar jy sal dit nooit verstaan voor jy dit nie gesien het nie. Want niemand kan hulle voorstel, jy kan drie dae lank Passiespele hou. Jy sit nie in, in ō saal, en jy kyk op ō verhoog na ō toneel stuk nie. Hulle verstaan dit net nie. En ek dink net hierdie musiek, en die dans maak hierdie hele Passiespele. Wat mense sit, en die tyd gaan verby, en voor jy sien is dit om, en jy, jy kan nie ophou kyk nie. Net ongelooflik. Ek meen, ons het daar gestaan met die twee kleintjies, daai twee kleintjies, en daai [REDACTED] het tjoep-stil net gekyk, en gekyk, en gekyk. Ek meen hy is nou in grad 3.

Int: Hoe oud is hy? Ja.

AA: Graad drie. [REDACTED] het moeg geraak, sy het so rukkie op [REDACTED] het gesit met haar, en toe hulle weer begin sing, toe is sy dadellik op. Jy weet. Die praterij het sy nou nie lekker nie.

Int: Ja, ja.

AA: Vir [REDACTED] was die praterij, die mense wat beweeg en als, maar vir haar was dit te veel. Maar die oomblik as die musiek kom, dan is sy wakker. Dan kyk sy, en sy klap handjies, jy weet. So, so klein as wat sy was... het... Was sy nie ō nuisance daar nie. Sy wou nie huistoe gaan of niks nie. So, tot sy, het dit waardeer, en die dans natuurlik, want sy neem nou dans. So, oe, sussie wil net dans, en toe... daai klomp nou dans, kyk, toe gooi sy ook daai lyfie hierso van die kant af. Want sy voel sy moet gaan saam dans.

Int: Ja, sy moet...

AA: Ja... Ek dink hierdie musiek en dans maak hierdie hele Passiespele...

Int: Mmmm... Ek het nog twee afdelings, hierdie een gaan oor jou, oor jou eie emosionele betrokkenheid. Watter tipe emosies word ontlok by jou wanneer jy na die musiek van die Passiespele luister?

AA: Ja... Ek is nou nie een wat vreeslik sielkundig emosies en goed kan uitdruk nie. Ek is mos ō harde mens, en blah, blah, blah'erig. so dis vir my moeilik om die emosies te sê, maar... Ja, diert gee maar vir jou hoendervleis, dit laat jou dink..., dit..., dit maak dat jy... umm, bietjie weggevoer raak en besef..., ja... Hierdie musiek is iets wat vir jou wys wat het gebeur en..., en ja, jy is maar emosioneel. Ek meen, ek het altyd gesê, ek het hoeveel kruisigings gesien, en elke keer huil ek. Jy kan nie, as jy sien dat voel jy hoe loop die trane net. Jy raak so emosioneel betrokke.

Int: So dis die kruisiging scene dink jy, of watter scene dink jy pas die musiek baie goed aan, dat jy dit kan voel dan?

AA: Ja, ek... Okay, die kruiseging toneel het nie nou so baie musiek nie. Maar, umm... uh... Dis vir my n bietjie moeilik om te sê, want ek kyk nie so gereeld die Passiespele nie, ek het hom twee jaar gelede weer gekyk, en so aan. Maar... ja, ek dink die musiek is daar, umm... Ek onthou, destyds het daai meisietjie [REDACTED] daai uh, umm...

Int: [REDACTED]

AA: Uh, I love him, I love him... And where he goes I follow... Ah, ek het hoendervleis gekry, daai ding was vir my absoluut... Ja... dis..., en hierdie outjie wat vanoggend daar by die perdedam gesing het. Dit was goed, daai musiek van hom was net n belewenis, jy wil jou hande in die lig opgooi en jy wil, ja net amen skree. Jy weet, dit was, dit was n groot belewenis vanoggend. Hy het hart en siel in daai musiek was daai outjie in... so...

Int: Verduidelik wat..., wat met jou gebeur, fisies met jou gebeur, as jy nou daai intense emosies beleef terwyl jy na die musiek luister.

AA: Dis maar gewoonlik hartseer. Dit voel mos maar jy raak bietjie hartseer, emosioneel, huimwee, verlange na daai iemand wat jy nie weet wie jy nou eintlik verlang na nie. Jy weet, soos daai dinge, en as die musiek dan nou bietjie meer dinges is, dan voel jy dat daar weer daai vrolikheid in jou..., jis die lewe is goed, die lewe is mooi. Jy weet. Dit beur jou so bietjie lekker op weer... So... En waardeer, as daai [REDACTED] sing, dan dink, ah... Die Here het van haar n nagtegal gemaak. Ek onthou, my suster [REDACTED] het mos gesê, umm..., sy glo die Here het vir [REDACTED] soos n engel aarde toe gestuur om daai koor so afterig. Dit was vir haar verstommend dat daai man daai koor so, met dit kan reg kry, jy weet. En ek dink dit is wat dit is, [REDACTED] het daai lieflike stem, en die feit dat sy haar so uit leef in die dinge in, umm... Maak dat mens net verstaan hoe wonderlik is dit, jy weet. So mens kan...

Int: Stem saam met jou..., ja. Dan is daar nog net so drie vrae. Gee vir my jou mening oor hoe, oor hoe n gemeenskapsaktiwiteit soos die Passiespele nou groepvorming en samehorigheid kan bevorder in n gemeenskap.

AA: Ah, uh, ontvangklik was daar geweldige goeie samehorigheid en kommunikasie in die gemeenskap. Maar ek is nou op hierdie stadium, okay, ons gemeenskap nou. Van hierdie kerk se opbreek en dinge, het hulle die jong mense baie afgesonder. Verlede Passiespele was almal in [REDACTED] gewees. Ons kon nie eers gekyk het om te kom help het hierso nie. En het [REDACTED] wat gedoen, sy het n klompie jonges gevat wat nou nie daai deel van die rigting van die kerk is nie. Maar ek glo, ontvangklik aan die begin... Begin van die Passiespele het oud en jonk en engels en afrikaans en almal het geweldig saamgewerk. Almal het kom help, hulle het hier gestaan en pannekoek bak met die kleintjies in die prams en alles. Maar daar het nou so bietjie n skeur gewees... Ek glo dit kan, as dit nie vir...

Int: Dink jy dit is besig om te draai?

AA: Ek dink hier is n bietjie van n draai weer aan die gang, ek sien die manne staan weer lekker daar buite bietjie en braai, hierdie jong geslag wat opkom. En hulle het, ek meen [REDACTED] en [REDACTED] het die troue van volgende naweek, twee weke voor die troue gesê hulle kan nie meer kom nie, hulle kan, hier is nie genoeg mense wat help hier in Lady Grey nie. Ek meen hierdie [REDACTED] se verantwoordelikheid met die ete van haar, sy sou dit gedoen het en hier gewees het ja. Hierso staan ek en ek moes help. En hulle het so ver gegaan as om die troue op haas te... Ek meen dit is nie goeie ding om te doen nie, en net laat sê daar is nie n manier nie... Hulle kan net, daar's niemand wat kan oorneem by hulle nie. Dis vir my eintlik sleg, kyk hier is [REDACTED] nogsteeds die hele dag, en [REDACTED] ook al die hele dag. Daai verandwoordelikheid sin wat in hulle is van ek kan nie my gemeenskap drop nie.

Int: Dis n ongelooflike ding vir die jonges né, wat nou gebeur.

AA: Daar staan daai twee seuns en vleis braai daar buite. Ek dink dit is daar, ek dink dit kan die gemeenskap geweldig saambring. Maar op die oomblik, nie in ons gemeenskap so lekker nie. Maar die, hierdie wiel is besig om te draai. Hier gebeur dinge, hier het n paar mense terug gekom al kerk toe. Prys die Here daarvoor, selfs... Oe, ek moet dit nou nie hier sê nie. Maar in elkgeval op ons vorige voorsitter, ek meen, hy het my kwalik geneem oor ek mos nou hom... bietjie verklaar het. En al die dinge en so aan, en hy was nie happy met my nie, en nou groet ons, en nou praat ons weer, en hy is nou weer terug in die kerk. So ja... die wiel is besig om te draai. Mens moet net aanhou bid. Jt weet, ek meen, die Here doen sy ding. Jy moet net sê Here laat jou wil geskied. En...

Int: Nee, dis baie waar AA.

AA: Dit is so.

Int: In watter mate kan die kreatiewe kunste gebruik word om n gemeenskapp op bou? Jy sal nou baie daarvan kan sê.

- AA: Ah, ja, natuurlik. Ek meen, die, die mense, oud en jonk, as hulle hierdie kinders sien, al die performances in Lady Grey, ek meen [REDACTED], daar's Antoinette, sy mis nie... Want dis, hulle maak, jy sien nie kleur nie, jy sien daai kinders perform, daai kinders. Soos [REDACTED] sê daai meisie wat so pragtig gesing het daar bo by die dam, die een wat daar by Jesus gesing het, en so aan. Dis net, jy sien nie kleur nie, jy is net weggevoer oor daai stem wat so mooi is, en dis so gemaklik. Ek dink alles raak gemakliker, veral in hierdie land van ons, met hierdie swart en wit probleme van ons, en die kinders. En ek dink hierdie, hierdie... (*Interruption*) Ek dink hierdie kunste het n, het al, het, het iets groots in Lady Grey al gedoen. Selfs die gemeenskap wat nie elke dag met die, en selfs van ons boeregemeenskap...
- Int: Ja.
- AA: Jy weet, destyds toe hierdie skool swart geword het né, was dit erg. Hierdie boere het hier in gestap, net een oggend, en al die goed wat boerig was, daar was n ossewa, daar was die ou vlae... wapens in die biblioteek. Hulle het ingestap en dit gevat, en gesê dit hoort nie in n swart skool nie, en met dit by die deur uit geloop. En, en, en daai ou wat dit eintlik gedoen het, se vrou was by ons in die skool, en sy het bedank, want sy hou nie in n swart skool, skool nie. En paar jaar later, toe die armoede bietjie druk met die droogtes, toe gaan hou sy by [REDACTED] skool. Toe is sy terug by die swart mense, toe hou sy vir hulle skool. So iewers maak daar mense se oë bietjie oop. Ek dink mense in Lady Grey se oë het al baie oopgegaan, en ook hierdie kinders ook van ons... Dis n ander tipe kind, hulle is besig om baie te verander. Ek het n goeie... Ek het n goeie geloof in ons toekoms met die kinders wat ons nou grootmaak, hierdie geslag. Hulle oë gaan oop, hulle wat so leer onder ons wit mense se onderrig is...
- Int: Mmm, sambreel...
- AA: Ja... Hulle is baie anderste. [REDACTED] kan nie glo hoe klop hulle aan die deur en kom haal water. Sy sê, ma daars twee oulikke swart kinders hier, hulle soek vir mamma. toe sê sy, haai ma dis oulike kinders, hulle groet so ordentlik jy weet en praat sommer met [REDACTED] net daar. Dit is n ander tipe kind, wat nie meer daai vrees het vir blankes nie. Want dit het ons ook ervaar in die skole. En ons het nie meer daai eng-geid nie.
- Int: Ja, teenoor hulle nie.
- AA: Ek dink daars net, baie meer uh..., harmonie, tussen swart en wit en mense se oë wat oopgaan. Dis die kunste. Dit gee, as die kinders net ge akademie het, sou dit nooit gebeur het nie. Die mense weet nie wat in die skool aangaan nie. Hulle sien dit net in performances, en watse performances sou ons gehad het, ek meen.
- Int: Ja, dis dit.
- AA: Nee, ek dink hierdie kunste, en (inaudible) met hierdie Passiespele, weereens soos ek sê, hierdie ouer mense, wat hierdie kinders begin, en hierdie jeug, en die swart jeug in n ander lig sien. Ek dink dis ongelooflik dat jy hierdie, hierdie nader, hierdie dek, hierdie dek... (inaudible)
- Int: Hoe beïnvloed die Passiespel die funksionering van 'n klein dorpie soos Lady Grey? Die umm... Die gebeure van die Passiespel self, hoe, in, hierdie naweek, die dorpie...
- AA: Ek dink dat, vir die dorp, ek meen, die munisipaliteit het ingespring en strate skoon gemaak, hulle het die verspoelde strate... Die besighede het uitgepak, en die winkeltjies, soos daai nuwe winkeltjies heel naweek oop, en hulle is oop vir die gemeen, vir die mense wat kom, jy weet, toeriste en besoekers en so aan. Ek dink dit het n groot invloed op n klein dorpie soos Lady Grey. Hierdie dorp is geweldig geseënd. [REDACTED] het een dag, lank terug, toe sê sy mamma, weet mamma wat... Die Here het n doel met Lady Grey. Ek sê wat bedoel jy, sy sê mamma kan sien. Die Here het n doel met Lady Grey, toe hierdie Passiespele ook so begin het. En ek kon nie eintlik verstaan nie, nou vanmiddag toe wys ek vir [REDACTED], kyk hoe bou hulle, hier oorkant. Kyk hoe gaan dit aan in Lady Grey. Dis die een huis na die ander.
- Int: Ja.
- AA: Die Here werk in hierdie dorpie, dan gaan ry jy in [REDACTED]... uh, [REDACTED], dan sien jy wat gebeur. Dan sê ek vir die jong mense, julle moet hierdie dorps instand hou, kyk hoe lyk die ander dorpe. As dit nie vir [REDACTED], Passiespele, [REDACTED], hierdie goed wat ons moes doen nie, sou die dorp nie nou so gelyk het nie. So ek dink die Passiespele het n geweldigge invloed op hierdie gemeenskap en hierdie dorp. En dit is so weid, daars so baie plekke, mense wat. Ek sit in die bidkamer, by die dokter, die spesialis, Lady Grey, oh, daar waar hulle die Passiespele aanbied. Toe sê ek, het julle al kom kyk, nee, dan sê ek, julle beter kom, dan praat ons Passiespele. So, ja... ek dink dit het n baie groot invloed op ons gemeenskap. En soos ek sê, die samewerking... en dinge. En veral hierdie jaar wat die, wat die, wat die umm, oue, die gemeenskap, mense het weer betrokke geraak. Dit was in die begin en toe het hulle bietjie weer... Maar dit het nou weer, [REDACTED] het hulle nou weer bietjie lekker bymekaar gebring.
- Int: Eks bly... Mens sien dit raak, sien dit raak. AA dit is alles, is daar iets wat jy wil byvoeg?

AA: Nee, wil vir jou sê, dankie, voorspoed.
Int: Dankie AA dit was 'n ongelooflike onderhoud gewees hoor.
AA: Ek staan eendag met hierdie [REDACTED] vrou.
Int: Ja, ja. [REDACTED].
AA: Sy was, sy was [REDACTED] se standerd 3 juffrou. [REDACTED]. hulle sin....

Interviewee: AK

Int: Nou dankie A dat jy kans sien om met my te praat.
AK: Jy doen jou dinge reg.
Int: Ja.
AK: Sal hopellik saam...
Int: My studie is om te kyk umm, of 'n aktiwiteit soos die Passiespele 'n dorp bymekaar kan bring. Maar spesifiek of die kunste, en die musiek daarin 'n rol gaan speel. Dis hoekom ek dink jy en jou kuns is goeie...
AK: Kom ons probeer.
Int: Goed, my eerste vragie. Wat is jou voorkeur tipe musiek? Waarna luister jy graag?
AK: Ek dink dit hang af van die tyd, of waar ek is. As ek byvoorbeeld 'n [REDACTED]... Verkies ek met 'n bus vol mense, om rustige sagte agtergrond musiek te hê. So ons maak ons eie stokkies met musiek. En dan het jy Engels en Afrikaans en almal geniet die musiek, en jy kry altyd goeie terugvoering. En dan somer net by myself, umm... ek's somer net lief vir musiek. So, het nie spesifiek voorkeur net vir dit of dat nie. As die regte ding opkom, dan geniet ek hom.
Int: Ja. Okay. Wat ervaar jy as jy na musiek oor die algemeen luister? Wat is jou ervaring?
AK: Oe dit gee vir my 'n warmte, dit gee vir my... dadelik kan ek dink aan die kunstenaar se talent, en die talent wat van die Here af kom, en dat hy dit weet, en dat hy dit met ons deel. So ek geniet regtigwaar... Verkieslik dan een wat... Hy doe sy werk reg, hy geniet wat hy doen, en dan, dan gee dit vir jou 'n rustigheid in terme, dan sing jy somer...
Albei: Saam.
Int: Ja, ja. Umm, die mense sê altyd, musiek is 'n kommunikasie medium... Sien jy dan die musiek van die Passiespele 'n kommunikasie medium is?
AK: Ja definitief. Ek dink met die Passiespele, ons gaan terug en kyk. En... Want ek het daar ervaar, daar was meer, umm, bietjie meer moderne musiek by gewees. Maar dit was vir my lekker want, want, kom ons wees eerlik, ons jeug is vir ons baie belangrik. En dis belangrik dat hulle kom, kan voel... Wow. Uh, dis nie prim en proper nie, dit is, dit is somer net openhartig.
Int: Vir almal.
AK: Vir almal, absoluut.
Int: Ja, ja. Umm... En dink jy dan nou, die musiek is 'n middel om transformasie te bring? Die musiek van die Passiespele.
AK: Ek, ek wil, ek wil regtig so dink. Ek wil regtigwaar. En as, as ek regtig net kyk na die talente... Die geleenthede wat vir hierdie kinders gestel word... En dan is, kom daar nou nog so Afrikaanse liedjie ook so nou en dan in. En ek dink dis reg. Uh, dit is... Jy kry amper die gevoel, hier's meer Afrikaanse mense, ek het met 'n bus vol Afrikaners gekom, gebeur nie altyd nie. En, en, en die Passiespele in Engels, en kan ek eerlik wees... My kinders lees graag die Engelse Bybel, as ek hom lees, verstaan ek nie altyd alles nie. Moet ek, die Bybel is net anderste. Maar met die musiek, kan jy niks mis nie, jy volg alles, jy weet presies wat gebeur, en dit maak dit baie spesiaal.
Int: Ek stem. Goed. Wat is die rol van die musiek in die Passiespele? Volgens jou.
AK: Ja, weet jy. Ek wil sê... Umm... Die rol van die musiek in die Passiespele. Wil ek amper as ek hom, as ek hom moet uh, umm... Sê veertig, vyftig, sestig... wil ek hom amper sê 75%. Want die musiek umm, die danse kan jy altyd alles verstaan nie, die kultuur daarvan maak dit bietjie meer ingewikkeld, waar met die musiek, praat die musiek met jou.
Int: Dit is, nee dis waar. Nou het ek 'n afdeling B wat gaan oor die emosionele betrokkenheid. Watter tipe emosies ontlok as jy na die musiek van die Passiespele luister? Emosies.
AK: Ek wil sê... Tog... uh, verlede jaar het ek gevind, 'n man wat sy vrou verloor het 'n jaar, ses jaar gelede, wat 'n introvert is, wat na my toe kom, en vir my kom staan en sê... AK, daai lied wat hulle gesing het, wat die vrou gesing het, het hom dadelik aan sy vrou ge-laai dink, wat 'n, wat 'n umm... opera sangeres was. So... dat hy hier is, het hy soveel meer gekry, daar het 'n tikkie heimwee gekom. Maar 'n heimwee wat tog mooi verwerk kon word. So, en ek, as ek kyk voor my het drie dames nou gesit, en die een... Haar hele gesig blom, die musiek kom met... met keur en geur na

ons toe, en so aan. En hier sit iemand, ek ken hierdie liedjie, ons ken hom nie, maar... sing lekker saam. So dit, nee, dit maak dit, dit gee net daai ander atmosfeer. Maar dit bring tog... umm... dit spreek tot jou, omdat, uit die, uit die, tog uit die geskiedenis van Jesus kom, spreek dit met jou. En dit maak dat jy tog by tye bietjie huimwee ervaar.

Int: Dit is, dit is. Is daar 'n liedjie wat by 'n scene is wat jou spesifiek tref?

AK: Wat nou sommer net by my kop... gekom het is "*I will follow Him*", en dan wil ek sommer saamsing, en dis die lekker daarvan. Daars 'n paar umm, as ek aan my dogter dink in haar skooljare, dan het hulle... ander dinge gesing. Dan sê sy, mamma, dis nie heeltemal gepas nie, en ek weet hulle het dit hier ook gesing, en ek het net gedink... Wow... Dit was spesiaal, want dit, dit is vrolik. Die hartseer, die kruisiging is eintlik hartseer. (Inaudible) En dan kom die opstanding, en dan dink jy, wow. Dis great, en dan vergeet jy dat Jesus gesterf het, maar vir die aanloop en vir die feite uh... Voel ek, daai musiek gee net vir jou daai afronding, doen net vir jou daai ietsie spesiaal.

Int: Verduidelik wat fisies met jou gebeur as jy die intense emosies beleef terwyl jy na die musiek van die Passiespele luister. Fisies, soos hoendervleis off...

AK: Ja, weet jy, hoendervleis, en ek wil vir jou sê. As iemand, terwyl dit besig is en mense begin sommer gesels, dan wil ek opstaan en sê *Shhhhh*... Jy mis wat werklik gebeur. So ek, ek het gistraand nogal vir myself gesê, weet jy, ek gaan volgende jaar vir my 'n plekkie daar vêr alleen kry, waar ek niemand ken nie, wat nie met my kan praat nie. Want... as jy in stilte alles kan inneem, dan besef jy die waarde daarvan, en die emosie. Nou kry ek sommer hoendervleis...

Int: Mooi, mooi.

AK: Nee, regtigwaar. As ek sien... Die geleentheid wat (inaudible) so te kan oefen, moet vir ons land. Vir ons is hulle die wonderlikste ambassadeurs, glo ek met my hele hart. Uh, en, en daai wat gaan, wil jy, as jy so luister... jy moet net stil raak, en dis of iets binne in jou... Dit word so stil, maar ek wil vir jou sê... Dis nie altyd wat jy voel die Here is hier by jou nie, maar hierso, sê ek altyd... Miskien soek ek hom, en ek weet net. Jy kan kyk na die maan en sê, dankie Here daars 'n man en sterre vannaand waar (inaudible). En jy kan... As jy na die weer kyk, dan weet jy, dis nogsteeds, die Here is so (inaudible). Persoonlik, my ondervinding, vyf jaar, is dat Lady Grey is vir die Here baie, baie spesiaal.

Int: Hoe kan die emosies wat verwek word deur 'n musikale aktiwiteit soos die Lady Grey Passiespele 'n positiewe uitwerking hê, op die afbreek van verskillende sosiale, umm, die mure... (unrelated interruption) ... die mure wat tussen groepe bestaan, hoe kan die musiek van die Passiespele dit afbreek?

AK: Weet jy, dis, dit is vir my 'n gevoel van, daar wil ek sê geloof. Uh, as jy nie die Here ken nie... of jy weet van die Here, en jy lees die woord, en jy gaan kerk toe. Maar jy kom by die Passiespele, dan word die woord vir jou lewend. Jy't altyd gelees en, jy kan nie regtig vir jou 'n prentjie skilder van, van... Hy is as 'n babatjie gebore, uit Maria, en hy't groot geword, en dit wat hy, hoe hy gesond gemaak het. Sy liefde wat hy gegee het..., dit ervaar jy, en skielik word die woord. Ek kan net uit my ondervinding praat en sê, die woord het vir my lewend geword. So as ek moet bemark, kan ek nie, ek kan al die wonderlikste toere hê, en dit bemark. Maar die Passiespele, sê, hierdie is my passie. So kom ek deel dit met julle, ek het nie 'n probleem om te sê, deel my dagstuk nie met jou nie. Maar die Passiespele deel ek graag met almal.

Int: Ja.

AK: En ek sorg dat ek iets saamvat wat mense kan sê, en soveel sê, maar hulle weet nie van die Passiespele nie. Is dit nie Suid Afrika se Oberammergau nie.

Int: Ja, dit is.

AK: Jy moet dit kan weet. So ek dink daai... Dit het regtig as ware, en as jy praat van... Wat vir my wonderlik was, die kinders het in Engels gesing, almal van hulle, maar 'n paar in hulle eie taal, wat sê, dis nie net vir wit of geel of pienk of pers nie... dis vir almal. Die woord is vir almal, en die liefde... gaan tussen almaldeur. So vir daai, het hy soveel meer waarde, veral, as jy praat van mure en afskeiding, daai... afskortings.

Int: Nog net ou drie vragies...

AK: Mmm, dis reg.

Int: ... en dit gaan nou oor die Passiespele self. Gee jou mening oor hoe gemeenskapsaktiwiteite soos die Passiespele groeppvorming en samehorigheid in 'n dorp soos Lady Grey bevorder. Of dink jy dit kan gebeur?

AK: Het dit nie klaar gebeur nie? Ek wil eerlik sê... umm, as ek dink oor die tydperk wat, wat uh... Dit 'n kunste skool geword het, en daai blootstelling... uh... jy kan musiek leer, jy kan dans, jy het soveel by jou skoolwerk ook. Wil ek sê, dit is, daar is eintlik nie grense nie.

Int: Ja.

AK: Dit moet regtigwaar, umm... Ek het gistraand het ek met umm... Judas gepraat en gesê, van waar is julle? Hy en sy broer, hulle het 'n stukkie grond gekoop. En wat ek, mense sê, die plekkie gaan dood, toe sê ek nee, die Here bring nie visie hienatoe, en die skool word 'n, 'n musiek skool, of 'n kunste skool, en dan gaan dit tot niet nie. En ek wil dink, baie, baie gesien van die talentvolle... afrigting wat hulle kry, en dit spreek vir my baie.

Int: Ja, ja. En dit, umm, die mense sien dit raak...

AK: Ja.

Int: En hulle, umm, reageer net. Sonder om te dink.

AK: Ja. Nee, daar is, daar is net daai samehoriheid. So, weereens nou in die kerk. So drie rye voor my, het die uhh... pa en die ma met die twee kleintjies gesien. Aah, en ek kon sien, sy hele liggaam, het vir jou gesê hoe geniet hy dit. Besluit ek na die tyd, ek ken hom van geen kant af nie, maar ek het gesê, is jou dogter of jou seun, het jy kinders hier in hierdie skool? Ja mevrou. En ons kon gesels, en, daai trots, en... Ek meen dan sê ons dankie vir mekaar, dankie vir die reënboog... nasie wat... mekaar kan (inaudible)

Int: Ja.

AK: Maar daai pa het soveel trots in sy gesig gehad, en, ek dink dit wat die lekker daarvan. En ek kan sien ook, dat daar kom al meer van die ouers. En ek dink, dit is vir Lady Grey baie belangrik.

Int: Baie.

AK: Sit ek my kind in 'n koshuis en ek het geen betrokkenheid nie. Die Passiespele met die musiek, en my kind tree op, bring die ouers ook hiernatoe.

Int: Dis definitief so.

AK: Wonderlik.

Int: Want voor my sit ouers van [REDACTED], en ek ervaar presies dieselfde.

AK: Ja.

Int: In watter mate kan die kreatiewe kunste gebruik word om gemeenskappe op te bou?

AK: Sjo, dis nogal 'n umm... As jy sê om dit op te bou, kan 'n kind, heel, seker ook umm... Bydra, bydra tot, tot wat hy leer, en wat hy ervaar. So as hy kan deur, as hy daai opening het, hy kan deel en sê... umm... wat van dit. Kan ons dalk dit ook doen. So as hy 'n bydrae kan lewer uit wat hy in die skool leer, kan dit kreatief wees.

Int: Nee, beslis.

AK: So dit kan werklikwaar, uh... ek dink dit kan vir die regisseur dalk 'n klein hoofbrekie gee, want hy moet inwerk. Maar ek dink dit is vir hulle lekker as daar, daai (inaudible), oop, oop is. En iemand kan nog sê, oh, maar wat van die of dat... En dan kom die ervaring wat, wat hy ervaar, kan uitkom, en dan... Op die ou einde van die dag is dit 'n klomp mense wat daar uit kan wen.

Int: Ja. Nee ek stem saam. Hoe beïnvloed die Passiespel die funksionering van 'n klein dorpie soos Lady Grey? Wat dink jy, hoe funksioneer die dorp oor hierdie naweek, wat gebeur in die dorp?

AK: Ek kan weer net sê, wat ek ervaar. Ons bly in vier gastehuse. As ek sien wat die dames, die dame... Ons bly by Isabel se gastehuis, en daar is koffie en tee en beskuit, en geselskap, en ek ken haar hartseer nou dat sy, ag kom saam man, ons slip jou in by die kerk. Kom net saam. Maar selfs by, umm, [REDACTED] se gastehuis. Daar is so warmte, 'n lekker klomp goed, en dan kom my kliënte en hulle sê vir my, ah, ons bly so lekker, kom vannaand laat en sê, kom, ag drink net 'n glasie sherry saam, of kry 'n koppie koffie... Wil net kuier. Ek, ek, ek kry, ek kry tog die umm... gevoel van, dis lekker om nuwe mense, wat in die dorp kom gesels saam. En hulle sal as jy uitkom van 'n produksie, hoe was dit gewees, vertel. Sê ek, nee man, julle moet saamkom, julle moet ook kom ervaar. So, umm... Ek wil, umm... Ek wil, ek kan amper nie glo, as iemand op die dorp bly, dat hy nie self die Passiespele aanvaar nie. Want, jy moet, jy kan nie net een bedryf, of net die opstanding doen nie. As jy die hele ding doen, het dit vir jou soveel waarde.

Int: Waarde.

AK: Maar ek vind 'n omgee in die dorp. Dit is 'n kleiner, 'n klein dorpie, ons kom nou uit die groot plekke wat... moeilik is. Maar vir 'n klein dorpie, kan ek regtig die omgee sien. En, en dit is vir my lekker, jy gesels... sommer met hier enetjie of met daar... En, die kinders is... daar's 'n warmte. Daar's, as ek kyk na hierdie, die vooreg wat hy het om uh, gedissiplineerd te wees. Dissipline en goeie maniere, dit is lekker soos jy aankom en sê, ah, môre mevrou. En groet net daai bietjie, en wat sê julle, en ag. Van ons kant af wil ek amper vir my mense, vir die kliënte sê, weet jy wat, sê vir daai kinders hoe goed hulle is. Gee net daai, of (inaudible) gee sommer net 'n...

Albei: Drukkie.

AK: Ja, jy weet, ek, ek sê altyd, ek wil sommer vir Jesus ook 'n drukkie gee. Maar dan dink ek, maar... Jy dink aan hom as Jesus en, jy weet, maar... Dit, dis 'n gawe wat die Here gegee het. Ek, ek persoonlik dink die dorpie is baie geseënd. Uh, die, die voorreg wat die kinders het, en die talente wat gebruik word. Is ek seker, het hulle, baie respek vir hulle afrigters. Ek kon nou sien met die

sang ook, en ek kyk, wat gaan, wat gaan die juffrou doen, wat gaan die meneer doen. En... dis jou tyd, dis jou noot, en hulle is daar vir dit.

Int: Ja.

AK: So, dit is, dit is baie belangrik, en daai respek is definitief daar. So jy vind, wat ek vind hier, met hierdie... mense by Lady Grey, is iets wat met hartseer kan sê, wat ons nie... in Centurion, of in Pretoria, of in Gauteng, of enige ander plek, want, hulle kom van oralste af. Maar hulle het nie daai geleentheid wat hierdie kinders het nie.

Int: Nee, dit is so.

AK: Dit is 'n baie groot blessing.

Int: Oe, jitte, wonderlik. Dit is nou al my vragies. Is daar iets wat jy nou, intussen aan gedink het, wat jy kan sê.

AK: Weet jy, as ek, as ek iets kan sê.

Int: Ja.

AK: Elke jaar is baie spesiaal. Wat vir my wonderlik is, is die doek op die verhoog, met die agtergrond, uh, ek kon maklik sien, in die verlede, hier kom kinders met boompies verby, en ek kan vir myself sê, die tuin van Eden. Of hier word bokse bymekaar gesit, en dit is die toring van Babel. Nou kry jy die agtergrond uit die Bybel se tyd, en dan gaan speel hierdie toneelspel af. So hy, hy het definitief, 'n groter impak, vir die een wat nie kon, wat nie kan konsentreer nie, of dalk verdwaal. Kan jy daar ook sien, maar kyk waar is ons, kyk wat gebeur. So dit het, en die feit dat dit die hele spele deur gebeur het, was, was 'n bonus. En dan ook hier en daar waar, wat hulle sing, en die woorde kom op die bord... Wow... Al sing jy net in jou hart saam, en ek is seker... al sou jy... sommer 'n bietjie harder gesing het, sou, dan steek dit aan, en di word een groot... groot... Almal is deel van dit. So dit het, dit het regtig daai impak, dat almal is deel van dit.

Int: Ja.

AK: By die Perdedam was ek opgewonde oor die wonderlike weer en die Perdedam wat water het. Ek sou net daarvan gehou het, waar ons gesit het op die stellasio, Jesus en, was dit Paulus wat saam met hom... Petrus... Wat saam met hom kom, hulle moes daar uitgeklim het, jy voel jy wil hardloop, jy wil ook help. En daar's al die dissiepels, hulle is daar, hulle kan almal hom daar uit die boot uit kry. So almal kon hom gehelp het, en dan, waar Jesus op die donkie klim, laat dit hier gebeur waar die man die laaste lied nog sing, uh, dat almal dit kan sien, anders loop party weg, en hierdie man sing sy hart uit van dit wat hy geskryf het, en die ouens loop weg. So vir daai wat, umm, wat jy net vir die, die ouens moet deel wees. Want hierdie bergrede, en die saam stap in die straat, Jesus op die donkie... Dis, dis 'n, dis werklik, hy het met die donkie wat so spesiale, umm, figuur in die woord ook is. Wil ek sê, as ons net daai stukkie daar kan bysit, dan is... Die wenner gaan altyd 'n wenner wees. Hierdie Passiespele is 'n wenner, en ons, en ons vra regtig die seën van die Here op al hierdie werke en op al die onderwysers, die regisseur, die skoolhoof, almal. En dis 'n voorreg om hier te kan wees.

Int: Ja. Baie, baie dankie AK, ek waardeer dit. Jy's 'n lekker onderhoud mens...

AK: Dis 'n groot plesier.

Interviewee: AO

Int: AO, it's just a few questions that I'm going to ask you. What type of music do you prefer listening too?

AO: Uhm, I'm a very classical person, I love high classical music off course, but uhm, I also love R&B, and uh, also some Afro-pop song as well, so ya. Those are the kind of things that I listen to.

Int: Okay, AO this line is very bad, I'm going to phone you on my other phone, cause I can't hear you very you very well, okay.

AO: Okay, bye.
Phone rings.

AO: Ja Mevrou.

Int: Ja, that's much better.

AO: Oh, it sounds better now

Int: Ja, much better, I can hear you. Uh, AO, what are your experiences when you listen to music in the, in general?

AO: The experiences.

Int: Mmm, what do you experience?

AO: Uhm, when I listen to music mam, you know, it's, I think most of the things, most of what it does for me is, you distress. Yes, that's the major thing that it has on me. You know, when I'm, when I'm, the most difficult moments, then I listen to, especially to my classical music. I, I, ya, it gets me to calm down.

Int: Uhm, please express what experience did you have, when the music of the Passion Play played.

AO: Ya, the experience I have with the music of the Passion Play. Oh. Passion Play (inaudible), it's a religious production and, you know, I will just say, the incorporation of everything that is happening in the Passion Play. Honestly speaking, I, I'm, I'm I'm, I haven't gone any church for some time now. But because of Passion Play, it made me understand the bible. I think, you know, on its own, the Passion Play to me, can take me to, back to, uhm, a, a, to understanding exactly what, what, what, what suffering, what the bible is all about. What Jesus went through and all that, so with that, the music also plays a major role, uhm, for me to understand what the importance of the religion is on its own, the Christian religion. Ya, it really makes, ya.

Int: Ja. People say that music can be seen as a communication device, né.

AO: Yeah, true.

Int: Do you see the music of the Passion Play as a means to enhance social transformation? And in what sense do you have to agree?

AO: Definitely. Definitely I do mam, I do, I do. And your question was, in what sense?

Int: Uhm, do you see the music of the Passion Play as a means to enhance social transformation?

AO: Yes, uhm, ya, uhm, I would say so, reason being uhm... I' I'm sur a lot of people, you know, people from different denominations are, have, have their ways of, of, of of, uhm, transforming (inaudible), but uhm, the way of, of, of, ah, what's the word? Of translating the bible, of translating what the bible is all about, but with, with the Passion Play and the way taht, I think it accommodates all people from all different uhm, denominations, because, that's where people get to understand exactly what the bible's all about and in a very, in a live uhm, platform. So, definitely, I think, yes. It does mam.

Int: And the music helps with that...

AO: A lot, because, I mean, why I'm saying so, some people, with the story line going on, but some people get (inaudible), so, there the, their presence there more, because of the music, so, it definitively does mam. It plays, ya.

Int: Ja. And it crosses uhm, lines né, it crosses lines from all the communities that are there.

AO: Yes. You know, for instance, if I, if I just quickly refer to this year's Passion Play for instance. Many, many, I would say uhm, people from the black community, I think there were, they are still not more inclined uhm, with what the Passion Play is all about. Some people just think it's just a story, or it's just a production for the school. But, a couple of people are, are, I've spoken to (inaudible). I, I got to understand. In fact it is getting into them now, to understand what exactly uhm, the Passion Play is all about, and what a big role it plays in one's, one's life. All about the religion, about the Bible and stuff. And so, definitively does that.

Int: What functions, in your opinion, does the music of the Passion Play serve?

AO: What functions?

Int: Ja. Does the music of the Passion Play serve...

AO: Well, well, let me just say, in terms of the genres. The genre, because Passion Play doesn't accommodate only one genre or one preference of what type of music you love.

Int: Ja.

AO: So, in, in, in terms, it's very diverse in terms of the genre, so I think it plays different role, roles in terms of that. Where if somebody prefers to listen to this kind of music, then they get it from Passion Play. That, ja. Because of that diversity, I think that's where it serves different people and different backgrounds, yes.

Int: Ja. Now section B is your emotional involvement.

AO: Okay.

Int: What types of emotion are evoked by listening to the music of the Passion Play?

AO: Uh, yes see, that's the most important, that's kind of difficult, because... I would say, if I would put my personal uhm, (inaudible). My personal opinion about the emotions, I, I, because, maybe also. Uhm, most of the time, I'm, I'm on stage, now I'm talking personally, I would say, uhm, performing.

Int: Ja, ja.

AO: But you know, being on stage and looking at people's eyes and faces, their reactions, it just gets me to really, really understand what the talent uhm, uhm, God has provided me with, because, people reacting different ways. Their emotions, I can see through sometimes, some people, like having to feel exactly, uhm, the message, uh, God has, you know, put into, pass through to the

people. So, it, then it reflects to me to understand exactly, and feel what, what important the music of the Passion Play plays, and the talent that we have been provided, how lucky we are as, as, that, performing at Passion Play here.

Int: Ja, ja, ja. Uhm, what happens physically to you, when you experience the emotions while you are listening to the music of the Passion Play? Like goose bumps or tears or do you want to cry?

AO: My first, ya, I would say, you know, because, maybe it, only because it was my first experience, my first Passion Play, but, if I look back at my first performance at Passion Play. , myself, you know, I broke into tears. Because of the reaction, because of all this experience I was brought into and... Ya, but now throughout the years maybe just the normal things. Well, I still feel that, but I'm, I'm, I'm a bit stronger than I was in my first experience, yes.

Int: Are there specific scenes that you are more emotional?

AO: Yes definitely, because, the crucifixion scene... Is my, is my, it's very touching, I, I don't, it's, every year it's like I'm experiencing this for the first time. The crucifixion scene is my highlight, and, I also, I also love uhm..., the dance piece where the, watcha call it? Sorry, uhm, I will remember just now... The, the, the, the, the temptation piece, I, I also love. That's one part I can't miss in the Passion Play, uhm, ja. Yes, it brings those goosebumps, (inaudible) a lot of what has really, Jesus experienced... in his life.

Int: The music adds to the emotions of the scene.

AO: Yes, yes. The music, sorry, maybe I didn't get that one, was it a question or...

Int: Ja, I'm asking. So the music helps the scene?

AO: Yes, oh yes, definitely yes. The music helps the scenes, but also with the crucifixion, uhm, well it starts, it starts with, with, you know when you walk out... from the inside, some people, I think some people get to miss that, for some reason, I don't know, maybe we should encourage more people, because, I've seen for instance, this year that... uhm, about 30% of people, when they walk out from, from, from the church to, to, to the crucifixion, they don't go through the gate to see. Uhm, you know, that is also very illusional and it touches a lot of people, where uhm, where Judas... hung himself. Yes. That is also a highlight, but getting back to the crucifixion, uhm. Because we, we, we all grew up, if you're reading the bible or you've been a person who has gone to church. We, we, I mean we all, because we've all seen or heard about the, his last seven words. So, you know, really, the way he speaks, the way you see now that, after all that he went through, and being there, the way they, you know the pain that he is going through, but still, he is not this person that has got the hate, and all that he is still forgiving. Ya, it's , it's really emotional uhm, uhm, uhm, moment there, for me. Ya, also with the music, uhm, the song, *Die houtkruis* the Afrikaans song, I remember, I was at the gate, still fixing stuff uhm, you know, some of the crew people, uhm, and when that song started, I had run, I said, ah guys, I'm leaving. (Inaudible)

Int: No, it's true, ja. AO, do you think that the Passion Play breaks down barriers between the social and cultural groups?

AO: Mam, that's a definite yes, it's a definite yes. Because, ya. And one thing, one thing I, I can really, I felt very content about. You know, now, I'm referring to the black community. People from the black community. As I said before, that some of ah, some of them are still not inclined with what is happening with the Passion Play. But, the moment one person gets there, and you definitely know that next year they will come back, and they will bring more people. So... Eventually, eventually, you know. It's happening on a very slow, uhm, rate, but, I think it is getting there, and, because the only reason why it happens, is because of Passion Play. And now, yes, the barriers are slightly being broken between, between the white community and black community, because, that's where people get to, uhm, rejoice and have one, one, one, uhm, understanding and one word of saying, thanks to the Lord, yes. So, ja, ja. Definite, it's a definite yes mam.

Int: Good, oh. Now my last three questions.

AO: Okay.

Int: Do you know what is cohesiveness AO?

AO: What's that?

Int: Cohesiveness. People working together, ja. Express you opinion on how a community event like the Passion Play, can stimulate group forming and pe, the, the cohesiveness between people. The bonding between people.

AO: Okay. How can it, how can it uhm...

Int: Ja, a community event. Bind people together.

AO: Okay, uh. You know the, the initial, the initial idea of the Passion Play, that... It, it doesn't belong to one person, or one institution in, in town, but it, it was a decision that it belongs to the community. I think that was the most brilliant, brilliant idea, because, what I like about it, is that all people, each and everyone in the community of Lady Grey, understands that Passion Play doesn't

just serve a certain uhm. For instance, if people were, were being told that it's a school thing. I don't think people will be taking part as much as they do. You know, uhm, the contribution you see around town. People making, uh, putting up the wood, people that are lifting the crosses, and, and all other things that people are playing part in. I mean, it's not just about the kids that you see, which are obviously a majority on stage, but every little thing a person... The community really does take part. Yes.

Int: Ja.

AO: So, ja. With that initial idea was, was brilliant for me. Was just the most brilliant for me.

Int: Wow, ja. AO, do you think that the creative arts, like the school has, uhm, helps to build the community?

AO: The creative arts. Uhm, the creative arts, does, but maybe... I would say there's a, maybe there's, there needs to be a, a, a, uhm, uh, what's the word now? Now it's in the morning, my brain is a little bit shut. Uhm, if maybe, just a little bit here and there of, of some changes to be implemented... Because, somehow, I feel like, uhm, there's still a drift. Uhm, and, and maybe the kids don't really understand, you know. We, with, with us, with a school like the arts academy, for instance, it is pretty much well, because, I mean, there was, there's a way of making them focus on part of the creative arts, but creative art, for me, I believe, it's not just music, not just dance, not about drama. Do you know, it's, it's a holistic thing. But, the way it's being, the curriculum is been (inaudible) a lot. Somehow I just feel so, it, it lacks a bit, because there's not much creativity into making the creative arts become the creative arts that it supposedly... Should be, ja.

Int: Ja, ja.

AO: Ja, uhm, so, so, a bit of, uhm, you know, being uh, planning there and there, just putting up more stuff, uhm... More ideas into it, would, would help a little bit. Ja.

Int: Now the last one AO. Uhm, what do you think, how do you think, does the Passion Play, uhm, affect different aspects of a small town like Lady Grey? What happens with the town? Around the Passion Play, and later, during the year?

AO: Ja, oh definitely, economy, economy wise, I think, Passion Play, it brings, uhm... Remuneration, it brings uh, profit, into, into, into the town. Uhm, also, I think, uh, it's maybe a couple of people, not even, it might not be a lot, but a couple of people got to know the Lady Grey itself, because of, or through Passion Play. Uhm, ja, the, the, the centre of attraction also being, it is uhm, the Passion Play, because some people just get to Lady Grey, just because they want to come to Passion Play. Ja, so that, that's a part of, role that it, I believe (inaudible).

Int: Ja. AO, that's all my questions, do you have something to add?

AO: Okay.

Int: Can you think of something you want to, you want to add?

AO: Uhm, not, not really mam. You know, I, I wish i could have thought about it, maybe beforehand, so that, maybe I could have added something. But I'm, I'm, I really appreciate, maybe, the, the, your call, and, you know, wanting to ask me all these questions.

Int: Ja. No, I trust your instincts, that's why. AO, thank you very much.

Interviewee: EN

EN: Hello.

Int: Hello EN, het jy nou tyd vir my?

EN: Ja, ek het tyd. Ek is maar besig om te skryf, so dis reg.

Int: EN, ek so nege, tien vrae wat ek jou wil vra. My tema is The unifying effect of music in a community project, a case study of the Lady Grey Passion Play. Ek wil bepaal of die emosies wat mense ervaar, as hulle na die musiek luister, 'n positiewe invloed kan hê om die grense tussen die uhm, sosiale en kultuurgroepe af te breek.

EN: Dis reg. Ek het die email gekry, dankie. Ek sal dit...

Int: Baie dankie.

EN: Ja, ja, dis 'n proses.

Int: Ek het so drie afdelings, die een gaan oor die, oor musiek. Afdeling B gaan oor emosionele betrokkenheid, en dan afdeling C oor die Passiespel self. Goed, wat is jou voorkeur tipe musiek, wat jy na luister?

EN: Uh, dis maar klassieke musiek. Uhm, eintlik enige iets, sodra dit goed is, maar meestal klassieke musiek.

Int: Ja, ja. Wat ervaar jy oor die algemeen as jy na musiek luister?

EN: Sorry uh, herhaal gou die vraag.

Int: Wat ervaar jy as jy weet, oor die algemeen, wat ervaar jy as, as jy na musiek luister?

EN: Uhm, wel as dit meer rustige musiek is, dan, uhm, ja, dan is dit maar net n, seker n kalmte, net n... Ek doen dit baie met my studies so, maar net om te fokus en so.

Int: Gee jou mening oor die invloed wat die musiek van die Passiespele op jou gehad het.

EN: Uh, so die musiek self, uhm... Ek dink dit n.... (inaudible)... ek dink dit is mooi, so dit raak n mens aan. Uhm, Ja, dit gee mens maar net, dink dit raak n mens aan, en dit is n... Veral ook in die omgewing waar n mens is en... Dinge, en die diversiteit, dink ek dit was nogals n aan, ja. Aanrakende ervaring.

Int: Ervaring gewees. Mense se mos, musiek is n kommunikasie medium. Sien jy die musiek van die Passiespel, as n middel om sosiale transformasie te bevorder? Watter mate?

EN: Uhm, ek dink dis n redelike groot mate, omdat dit n, n manier is wat half amper buitengewoon, buite die normale is, en mense se interaksies, en mens se, die forme waarmee mens interaksie met mekaar het, is anders. So ek dink dit uhm... Dit, dit, in n gentle manier, forseer n mens om op ander maniere te kommunikeer, en uhm, interaksie te he, en op, sodoende mens uhm, ander maniere wat mens mekaar leer ken verstaan, nagevolg daarvan, dink ek is n... Tot n sterk mate iets wat mens baie beter by mekaar kan bring, en, half mens kan... It's something we share, history, commonality, en wat mens doe, so, ja.

Int: Sjo, wat is die rol van die musiek in die Passiespel?

EN: Uhm, ja, ek dink musiek is altyd iets wat uh, partykeer, emosionally, mens kan manupileer, so ek dink dis n, uh, so ek dink dit is half, iets wat, as musiek inkom, dan verander dit ook half n mens se emosies en hoe mens oor goed voel. So ek dink dit, dit, as ek van manupilasie se, dan bedoel ek dit in n positiewe manier, maar dit is n manier om n mens half aan te raak op n vlak wat, mens nie noodwendig netso kry sonder al die musiek nie.

Int: Ja, dit is. Afdeling B gaan oor die emosionele betrokkenheid. Watter tipe emosies, uhm, word ontlok wanneer jy na die musiek van die Passiespel luister?

EN: Uh, emosies, seker, afhange van watse tye, maar dalk..., hartseer, en uhm, wat is, maar joy, en dalk vrede, uhm, en ja, seker op tye as dit, sekere goeters kan dit. Hoewel die musiek in die Passiespele was nie noodwendig iets wat (inaudible) groot kwaad of so ontlok het nie, maar dalk op sekere tye, ontstellendheid van wat gebeur het, uhm, so dis maar n verskeidenheid van sulke tipe...

Int: Ja, is daar spesifieke liedjies in n spesifieke scene wat jou geraak het?

EN: Uhm... Ek dink nogal, ek het ongelukkig nie Vrydag aand nie, ek hoor dit was n goeie show gewees, maar, uhm, dink byvoorbeeld, Saterdag in die, in die mark, uhm, veral toe die ou gesing het, wat (inadible) gesing het. Wat dan opera geswot het.

Int: Glory land, Glory land.

EN: Ja, ek dink toe hy gesing het, uhm, en..., moet mooi dink. Uhm... (inaudible) van die liedjies wat redelik gedoen gehad het met wat gebeur het in daai oomblik... Uhm... Ek kry nie spesifiek aan die liedjies dink nie.maar soos die storie vertel ook.

Int: Ja, ja. Kry jy hoendervleis of trane, of knop in die keel partykeer... As jy na die musiek van die Passiespel luister

EN: Ja, seker, uh, seker maar hoendervleis of n bietjie meer n emosionele gevoel. So ja, seker maar die knop in die keel, so dit is maar...

Int: Kan die emosies wat nou so verwek soos by die Passiespele, uhm, of n musiekale aktiwiteit, n positiewe uitwerking he op die afbreek van die verskille tussen groepe en sosiale, kultuurgroepe?

EN: Ja.

Int: Uhm, en dan die Passiespel self, uhm. Gee jou mening oor hoe gemeenskapsaktiwiteite groepvorming en samehorigheid kan bevorder.

EN: Uhm, ja, ek dink dis weereens, as ek nou, veral, van my perspektief... oor hoe belangrik verhoudinge is,verskil. As n mens so iets het, veral as mens van verskillende plekke af kom, dan is dit die tipe goed wat n mens, mens het meer kommunikasie, so daar's meer face to face met mekaar. Uhm, daar's ook, weereens, dan, begin n mens iets saam te deel, wat, as jy se, nou maar die Passiespel is, wat ook dan, ek dink die, die tipe waardes wat iets soos Jesus en die gospel is, is ook...n dieper waarde van, van virgifnis, van reconciliation, so waarop dit gebou is, is ook, uhm, dit, dit deel ook weer n soort waarde stelsel. Wat mens dan half kan aanvaar as meeste mense, ek het die, glo in een vorm of ander. Uhm, en, en dan dink ek ook, dan het dit ook daai shared history, shared purpose. Die meer face to face kommunikasie. Uhm, en ook die meer participation, respek vir mekaar, en ek dink, en, en daai, so dit half bring hierdie goed by mekaar, en dit bring die verhoudinge op ander vlakke by mekaar wat, wat mens nie noodwendig sou nie. En dan

weereens het mens daai ander, uhm, vorme van interaksie, wat ek dink uhm, baie meer breek en n baie positiewe impak het.

Int: Ja. Uhm, dink jy die kreatiewe kunste kan gebruik word om gemeenskappe te bou? op te bou?

EN: Ja, ek dink so.

Int: Hoe beïnvloed die Passiespel die funksioneering van n klein dorpie soos Lady Grey?

EN: Hoe beïnvloed dit die funksioneering, uhm, dit lyk, dat gesien het wat nou daar aangegaan het, uhm, as of dit, meer n bindende manier was. Om mense by mekaar te bring, uhm... En dis die eerste keer in n klein dorpie, of ek het nie verwag om, ek het nog nooit dit gesien nie, nie eers, altyd. Mens dit half bietjie meer in die stad, maar rerig, daai diversiteit, uhm, nie net van die mense wat in dit speel nie, maar ook van die crowd self, wat daar gesit het, ... uhm, so dit lyk soos iets om mense by mekaar, so die effek, soos half meer n, ek weet nou nie, n mens kan sê n social collision nie, maar at least bring dit n element van collision saam, om iets wat almal dan deel.

Int: Ja, ja. Dis nou al my vragies, is daar iets wat jy wil byvoeg?

EN: Nee, ek dink dit is alles.

Int: Jy het in n neutedop vir my alles gevat baie dankie!

Interviewee: GN

Int: GN, my studie gaan oor die Unifying effect of music in a community project, a case study of the Lady Grey Passion Play. Uhm, ek wil bepaal of die beleving van emosies wat met so musikale gebeurtenis saamgaan, n positiewe invloed kan hê, om die grense tussen sosiale en kultuurgroepe af te breek. Soos wat n mens nou maar daar gesien het. Ek het so twaalf vrae. Uhm, die eerste afdeling gaan oor die musiek van die Passiespele, en die tweede afdeling oor jou emosionele betrokkenheid, en dan die derde, uhm, afdeling gaan oor die Passiespel self. Jy moet nou onthou, alles wat jy vir [REDACTED] gesê het né. Goed, wat is, wat is jou...

GN: Wat het ek als vir [REDACTED] gesê?

Int: Ek weet nie, ek het net besef, daai goed wil ek hê op band. Maak nie saak nie, soos dit kom in jou kop is dit reg. Wat is jou voorkeur tipe musiek?

GN: Wel, ek het [REDACTED] gestudeer, so uit die aard van die saak meer klassieke, musical theatre, crossover tipe musiek.

Int: Goed. Wat ervaar jy as jy oor die algemeen na musiek luister?

GN: Jong, musiek is vir my baie belangrik, want dit is wat ek swot, dit is wat ek doen in n groot mate, so musiek, uhm, is nie net emosioneel nie, dit het oorspoel na alle vlakke van mens, van my mens wees, persoonlik. Ek sal musiek hoor en dan dadellik aan n plek dink waar ek dit gehoor het, dit maak assosiasies. Musiek is integraal deel van my wese... Ek weet nie of dit die vraag antwoord nie...

Int: Ja ja. Perfek. Gee jou mening oor die invloed van die, wat die musiek van die Passiespel op jou gehad het.

GN: Ek dink die musiek het bygedra tot die emosionele ervaring van die Passiespel as geheel. Dit sou baie meer een dimensioneel gewees het as dit net van die tonele afgehang het. Maar omdat hulle slim musiek, en n verskeidenheid soort musiek ingebring het, het dit versillende vlakke, en dimensies, uhm, mens aangeraak. So ek dink dit was absoluut bydraend tot die ervaring va die Passiespel, en daar sonder sou dit nie die selfde trefkrag gehad het nie.

Int: Ja.. Uhm, die mense sê mos musiek is n kommunikasie medium. Sien jy die musiek van die Passiespel as n middel om sosiale transformasie te bevorder?

GN: Ek dink tog so. Ek het, omdat ek ook self, jy weet, in daai lyn werk. Met integrasie moet werk, takke en goed, en mens graag wil sien, so ek sê dat. Uhm, ek het almal dop gehou, veral die sondag was vir my interessant, sodra hulle te veel, kom ons sê nou, wit musiek speel, afrikaans of n tipe, het die swart mense half verveeld geraak, en op hulle, net gaan sit op hulle bene met hulle koppe af. En toe, toe die, toe die, toe die swart ouens weer begin sing en daar bietjie n ander ritme inkom, toe is hulle dadelik weer ge... So ek, ek dink die uitdaging lé juis daarin om, om die musiek so te kies, en ek dink dis wat hulle redelik goed reggekry het. Uhm, om almal wat hulle voor cater daar, se aandag te behou. So, so, wat was die vraag nou weer? Nou net my lyn....

Int: Daardie musiek né, wat jy nou so beskryf, is dit n middel om sosiale transformasie te bevorder?

GN: Ja, dit is, maar. Ek dink dit is, maar ja, dis my punt, as dit reg gekies word, en reg geimplimenteer word, dit kan ook n teendeel wees, dit kan dalk net een groep bevorder en die ander ouens uitsluit, so, so, dit kan absoluut bydra, maar dan moet dit reg uitgevoer word. Wat ek dink in die Passiespel se geval redelik spot on was.

Int: Ja, wat is die rol van die musiek in die Passiespel dink jy?

GN: Ja, hulle het dit gebruik uit teater perspektief uit om tonele aan mekaar te bind, om tonele te verdiep sou ek sê. Uhm, om, om almal n kans te gee, want nou het jy sangers, jy het dansers, om almal n kans te gee om op die verhoog iets te doen. Uhm om meer dimensies op die verhoog te sit, en om die emosionele ervaring van die gehoor te verhoog, en te intensifiseer, sou ek sê. So dis half die gom wat alles aanmekaar bind. Sou ek sê, dit is wat die musiek se werk is.

Int: Ja, uhm... Die volgende vrae gaan oor emosies. Watter tipe emosies word by jou ontlok wanneer jy na die musiek van die Passiespel luister?

GN: Well, met tye, natuurlik, n oorweldigende emosie van, weet nie wat nie, maar wat hartseer ontlok. Uhm, veral soos by die kruisiging en so aan, daai accapella ensemble stuk. Terwyl hy, en so aan... Houtkruis... Dit het vir seker bygedra, dat mens ook, dit kon, nie net kyk nie, maar jy't als, jy's bietjie in getrek, jy't deel geword en jy het ook n emosionele belwenis begin ervaar. So ek dink reg deur het die musiek dit gedoen. Dit het mens, ja...

Int: Is daar spesifieke liedjies, wat by spesifieke scenes wat jou meer getref het as ander scenes? Of ander musiek?

GN: Ja, vir seker, soos daai liedjie by die kruisiging, ek dink die lied, ek kan nie onthou, toe die opstanding, maar in daai opstanding se toneel was baie mooi. Byvoorbeeld daai Pilates ding uit Jesus Christ Superstar, het vir my vir my fantasties uitgestaan. Dit was regtig vir my mooi. En partykeer sou ek gesê het, ek het, ek het keuses van musiek bietjie betwyfel, en nie mooi geweet hoe dit inpas nie. Maar dan besef ek ook, hulle wil die ouens n kans gee. Uhm, soos *Halleluja* van Leonard Cohen. Dit voel vir my, dit het nie plek daar nie, of *You raise me up*. Wat Pilates sing, uit n karakter perspektief, weet ek nie hoekom hy daarso sing nie, maar dit het my nie noodwendig erg gepla nie, dit is net, ja. So ek, maar ja. Daar het virseker, daar is, partykeer instrumentale goed wat hulle gespeel het, met die danse, wat ook regtig net so goed gekies is, dat dit regtig met jou gees en jou siel gepraat het.

Int: Ja, nee, ek stem daarmee saam...

GN: En die *Agnus dei* aan die einde was ook baie mooi, ek dink dit was n goeie hoogtepunt om mee af te sluit.

Int: Ja, ja. [REDACTED], ja. Uhm, kry jy hoendervleis as jy na musiek luister?

GN: As ek na mooi musiek luister, vir seker. Musiek wat my aanraak ja, en trane in die oë ook.

Int: Trane in die oë, ja. Dis n baie interessante... daai hoendervleis wat n mens kry. Of jou knop in die keel, ja, of daai rilling wat deur jou lyf gaan. Dis interessant.

GN: Maar wat, wat is dit? Dit moet n baie diep, integrale bewus...wording wees, van iets wat jou dieper roer as wat jy hoor. Is dit emosie, dit ontfont... emosies en ervarings en goed by jou, wat, wat dit konnekteer, dis hoekom sekere musiek... Sekere mense iets beteken.

Int: Ja, ja. Ek het altyd gesê, daai, uhm, *Gloryland*, by die quad scene, daar kom vir my die draaipunt, van die, uhm, na hy, as, terwyl hy speel, voel ek hoe raak die mense ernstig, en as jy rondkyk, sien jy hulle is hartseer, en hulle hou hulle hande op. En dan is daar vir my so stilte.

GN: Dit is waar, en, maar okay, [REDACTED] sing dit ook baie goed. Want die liedjie voor hom, wat n meisie gesing het, oh, *Jerusalem*. Dit was weer n bietjie te moeilik vir haar, want toe het hulle my bietjie verloor, maar toe hy kom, net daarna met dit... Ek stem saam, toe het hy my ook, heeltemal in getrek. So dit gaan, so, so, so, op daai punt kan n mens ook sê, dit gaan nie net, noodwendig nie net oor die lied nie, maar ook oor die uitvoering daarvan.

Int: Ja, dis waar. Partykeer, ja. Goed, het jy hierdie emosies ervaar by die musiek van die Passiespel, jy het nou gepraat van [REDACTED]. Maar by ander tonele ook, né.

GN: Ja, ja, ja, ja, vir seker. Daar by die kruisiging, en die opstanding was regtig vir my mooi... daai, jy weet, dans en alles, was vir my baie goed. Ag, nie die opstanding nie, die Hemelvaart. Die hemelvaart, ja, daar waar hulle hom oor die verhoog gestoot het, en daai hele toneel daar, met die cracker goed wat uitgekome het en alles.

Int: Ja. Hulle sê, dis interessant, eweskielik klap ons, die gehoor hande. Waar ons so in die begin in stilte gesit het, en dis definitief die invloed van die Afrika pappas en mammass wat daar is. Hulle klap maklik hande as hulle emosies in die kerk beleef. Dit was nooit, handeklap daar nie.

GN: Oh, was mense bedees en stil in die kerk.

Int: Ja, dit is vir my baie interessant.

GN: En dis vir my interessant, met daai ander ouens by die bergpredikasie gesing het, gesê het n ou student is, is actually toe glad nou nie my tipe styl musiek, R&B, Rap, maar die mense het geluister, en dit het gelyk of die ou tannies dit geniet het. So, ek dink die mense ingetrek by die hele ervaring, dat, dat alles verloop, regtig mooi daar. En werk ja. Al is dit nie noodwendig iets waarvan hulle hou nie, dis hoekom ek dink, dis goeie, kulturele. So nou kan jy vir n swart ou ook dalk nou meer

- klassieke ding speel... En hulle kan ook daarvan begin hou. En dis hoekom mens ook mekaar se uhm...kulture... tipe musiek aan mekaar bekend stel. Op 'n veilige, in 'n veilige omgewing.
- Int: Ja, omgewing, en selfs daardie lied in die quad, daai, uhm, Xhosa lied, onthou jy hom? Wat hulle hier teen die...
- GN: Ja, ja, ja...
- Int: Hoeveel, die mense sê, dis so mooi, dis interessant né, dis wit mense wat gesê het dis so mooi en gepas.
- GN: Dit is, dit het, niks in die quad was vir my uit plek uit nie, ek moet sê. Alles het daar gewerk.
- Int: Ja. Nee, ek stem saam. Hierdie vragie moet ek vir jou lees. Hoe kan die emosies wat verwek word deur 'n musikale aktiwiteit soos byvoorbeeld die Passiespel, 'n positiewe uitwerking hê op die afbreek van verskille tussen sosiale en, of kulturele groepe?
- GN: Ek dink die blote feit dat daar soveel verskillende kulture en so aan, in een kerk sit, in een quad sit, of waar ookal, by 'n dam rondstaan, en na verskillende musiek en so aan luister, breek klaar die grense af. Ek dink die blote feit dat daars so verkeidenheid op die verhoog is, en dit trek die verskeiding uit die gehoor, en die mense kyk saam na die goed, uhm, stap saam met Jesus op die donkie, en al daai goed, en ervaar dit saam. Breek klaar die grense af, en dan dat daar ruimte gemaak word vir almal se style, van R&B tot klassiek en alles tussen in. En elkeen het 'n plekkie, daar waar in Xhosa gesing word, selfs in Afrikaans gesing. Uhm, almal word geag, dit breek verder die, almal word in ag geneem en dit breek verder aan die skanse af sou ek sê.
- Int: Ja, dis vir my 'n wonderlike ding wat daar gebeur né.
- GN: Ja, nee, ek was baie verbaas. Ek weet nie, ek het mos nou nie, ek het mos vir [REDACTED] gesê, ek het dit nie verwag nie.
- Int: Ja, ja. Nee, mens weet...
- GN: Mens verwag eintlik 'n geekte, konserwatiewe tipe Passiespel, en ek het nog gedink dis in Afrikaans ook, en daar bowl hulle my uit met hierdie inter, multi-kulturele tipe opvoering en uitvoering.
- Int: Ja, en skielik besef 'n mens hoe beleef die ander ouens dit ook, né.
- GN: Ja, en dat ons almal dit geniet, dat almal maar net mens is, op die ou einde van die dag.
- Int: Ja, op die ou einde. My laaste drie vrae. Oh, dit gaan oor die Passiespel. Gee vir my jou mening oor hoe so gemeenskaps aktiwiteit groeppvorming en samehorigheid kan bevorder.
- GN: Wel, ek is self betrokke by baie gemeenskapsprojekte, uhm, dis in my hart in 'n groot mate. Maar wat vir my uitgestaan het by hierdie projek, dis baie moeilik, soos, sê nou maar ons doen die Passiespele in [REDACTED]. Jy trek hoofsaaklik 'n wit geskelskap.
- Int: Ouer mense, ja.
- GN: En so aan. Dis baie moeilik, die ouens van [REDACTED] en so aan kan nie kom nie, hulle het nie geld, mense het nie geld om transport te betaal op hierdie stadium nie. So, so jy integreer nie honderd persent soos jy wil nie, maar daar gebeur dit spontaan, lyk dit vir my. Wat die, uit die aard van die skool, die kunste akademie en so aan, en die kinders wat daar is en die ouers wat dit bywoon, en die dorp wat betrokke raak. Uhm, vra net gou weer die vraag. (inaudible)
- Int: Ja, so gemeenskapsaktiwiteit, hoe kan dit nou help om groeppvorming en samehorigheid te bevorder.
- GN: Ek dink die, volgens my, in my objektiewe opinie van die naweek is, die blote feit dat, dat 'n verskeidenheid mense in 'n tradisionele wit kerk sit, met eng reëls en 'n moeilike kerkraad en so aan, wat sekerlik nogsteeds so is. Maar uhm, dit, dit breek die skanse af. Ek dink, die ouens wat agter bly, die ouens wat deelgeneem het, die burgermeester wat iets moes kom sê het, almal word betrokke gemaak. Uhm, dit, dit los 'n positiewe voetspoor in die dorp agter wat intergrasie verder kan verseker, ek meen, ons almal gaan weg en het dit geniet. Maar, maar in die dorp is daar dinamika wat gebeur, wat ek, wat ek, ek wens mens kon bepaal het. Ek dink as mens dit moes vergelyk met ander plattelandse dorpie, uhm, moet daar iets anders wees. Daars 'n samehorigheids gevoel wat ek nog nie op 'n ander plek gesien het nie, en dit, ek dink dis alles direk, as gevolg van so gemeenskaps projek. Want dit breek die skanse af.
- Int: Ja, absoluut, ek stem saam. Nou, in watter mate kan die kreatiewe kunste gebruik word om gemeenskappe op te bou?
- GN: Wel, ek dink enige kuns, of dit uitvoerend of visueel is, uhm, het die potensiaal om gemeenskap, kappe op te bou, want dit, dit praat nie op 'n politieke vlak nie, dit praat nie op 'n kulturele vlak nie, jy kry verskillende kulture se kuns en drama, en wat ookal, ja. Maar die blote feit dat mens almal iets begin doen waarvan jy hou, en goed begin saam doen. Then you transcend culture, you transcend al daai, daai tipe goeters, en jy begin met 'n samehorigheid wat uhm, waar mense vergeet van kleur, en waar mense vergeet van politiek en so aan. So ek dink kuns, uh, is in 'n groot mate deel van die oplossing van ons land. As, as ons civil society, ek weet nooit wat die regte afrikaanse, woerd daarvan nie, maar civil society begin met sulke goed en, en die skanse afbreek

deur iets onskuldig soos kuns, en teater, en drama en wat ookal. Dan uhm, gaan daar baie genesing kan plaasvind, want in daai hele opset vorm daar vriendskappe, daar vorm verhoudings tussen geselskapslede, ek praat nie eers van die gehoor nie. Uhm, en, en hulle breek die skanse af, en hulle gaan weer uit met 'n ander mindset, na hulle families en vriende toe, en dan kan die skanse. So ek, ek dink dit het 'n integrale deel van ons land se oplossing lê in dit.

Int: Ja.

GN: Politiek en sisteme, en daai kultuur goeitjies het nie die oplossing nie. Ek dink eerder dit lê in kunste. Mens moet dit gebruik as 'n voertuig om veskil te bring. Ja, soos nou daar, waar 'n groot gedeelte van die dorp almal deelneem, en deel is. Maar dit, mens het 'n, 'n, 'n bron nodig, en dit is die kunste akademie wat dit dryf. Mens het so iets nodig, anders gaan dit nooit gebeur nie.

Int: Ja, nee, jy moet 'n sterk dryf hê.

GN: Dis nodig dat die, presies, en dit moet ouens in die gemeenskap wees. As iemand van buite af kom gaan, ek glo, gaan hulle nie dieselfde sukses hê as, 'n ou met die hart van binne af, begin om iets te doen nie.

Int: Ja, ja. Laaste vraag. Hoe beïnvloed die Passiespel die funksionering van 'n klein dorpie soos Lady Grey?

GN: Ag, al die logiese goed is daar... Dit is 'n toerisme en 'n ekonomiese inspuitingkie vir die dorp, want, al die gastehuise is uit geboek, al die restaurante maak geld, daar word meer petrol ingegooi, en so kan mens nou die ding laat uitkring. Maar, ek dink, belangriker ding vir die dorp, die blote feit dat hulle dit al van 2002 dit al kan doen, dit, dit doen iets aan die dorp se karakter. Uhm, dit skep 'n trots, dit skep 'n samehorigheid, as ek weer die woord mag gebruik, binne in die dorp, van, ons kan dit doen. Mens trek mense van vêr af wat kom kyk, en ek, ek dink dit... Binne in die dorp, verander dit die denk prosesse van mense, dit breek nog nie al die skanse af nie, maar dit begin krakies veroorsaak wat, op die ou einde, die damwal kan breek. Daar regtig fantastiese intergrasie kan wees.

Int: Kan gebeur, ja. Sover sê ek baie dankie, is daar enige iets wat jy gedink het, jy wil byvoeg?

GN: Nee, nee, ek praat te veel.

Int: Nee, jy't baie mooi gepraat hoor. GN, dis nou al my vrae. Ek gaan nou net vir jou 'n toestemmingsvorm stuur, want ek mag nie gebruik as jy nie gesê ek mag dit gebruik nie. So ek gaan dit vir jou stuur, e-pos, as jy net vir my sal stuur, en dan wil ek graag vir jou 'n biografiese vraelys ook stuur. Uhm, om vir my in te vul.

GN: Ja, ja, ek onthou.

Int: As julle hom net vir my invul en terug stuur, ek gaan sommer vir jou een e-mail.

GN: Okay.

Int: Is dit reg so?

GN: Ja, dis doodreg.

Int: Ag, ek waardeer jou moeite, hoor. Baie, baie, dankie.

Interviewee: HL

Int. HL, baie dankie dat jy deelneem aan die studie en dat jy hierdie biografiese vraelys voltooi het. Hierdie meningsopname vorm deel van die studie is *The unifying effect of music in a community project. A case study of the Lady Grey Passion Play*. Die doel hiermee is om te bepaal hoe die skeppende kunste ingespan kan word om gemeenskappe op te bou. Ek doen hierdie navorsing om te bepaal of die belewing van emosies deur middel van 'n musikale gebeurtenis 'n invloed kan hê om die grense tussen verskillende sosiale en kultuurgroepe af te breek. 'n *Gemeenskap* word in dié studie beskou as 'n geografiese eenheid binne 'n groot gemeenskap. So 'n gemeenskap is klein genoeg om 'n kulturele of 'n subkulturele eenheid te vorm, interaksies en verhoudinge te bou en 'n sosiale karakter te hê. Ek het hierdie studie gekies as gevolg van my betrokkenheid by die Lady Grey Passiespel en omdat jy eerstehandse ondervinding van die Passiespel het, wil ek jou graag as een van die sleuteldeelnemers van die studie gebruik. Hierdie onderhoud sal digital en met video-kamera opgeneem word, vir die uitsluitlike doel om dit volledig te transkribeer. Jou identiteit sal beskerm word. Die Universiteit van die Vrystaat het skriftelik toestemming gegee vir hierdie studie. Vertroulikheid om die deelnemers te beskerm word vereis vir die etiese toestemming. Ek sal hierdie onderhoud transkribeer en as jy dit verkies kan jy die inhoud kontroleer. Die finale bevinding sal in 2019 beskikbaar wees en jy is welkom om dit te lees. Daar is geen vergoeding betrokke vir deelname aan die studie nie. Beantwoord asseblief al die vrae en

- jy is welkom om dit in Afrikaans of Engels te beantwoord. Weereens baie dankie dat jy bereid is om aan die studie deel te neem.
- HL: Dit is 'n voorreg.
- Int.: Sou jy die studie nadat ek die onderhoud getranskribeer het, sal jy dit graag wil lees?
- HL: Nee wat, dis nie nodig nie. Ek dink ek vertrou, eh... wat julle doen daarmee.
- Int.: Baie dankie, nou gaan ons begin met die vrae. Ek het drie afdelings, ses vrae oor musiek van die Passiespel, vyf vrae oor emosionele betrokkenheid by die musiek en die derde afdeling, drie vrae. Goed. Wat is jou voorkeur tipe musiek waarna jy gewoonweg luister?
- HL: Ek het nie 'n voorkeur tipe musiek nie, ek dink dit hang af van 'n mens se ingesteldheid en se... umm... *mood* waarin jy is... Ja dit wissel maar, dit hang ook af van die omstandighede waarin ek myself vind (sic!), met tye is ek baie lief vir klassieke musiek, ander tye is ek baie lief vir jazz musiek, ek het maar my rockmusiek, dis is ook vir my lekker, so ek het 'n groot, wat is die woord, wye belangstelling in musiek. So ek het nie 'n spesifieke styl, spesifieke genre waarvoor ek lief is nie. Dit ... verskil maar, van dag tot dag en die omstandighede, ja.
- Int.: Dankie. Watervaar jy as jy oor die algemeen na die musiek luister?
- HL: Dit hang af wat die situasie is. Ek dink, die musiek waarna ek luister, waarvoor ek lief is, het gewoonlik 'n emosionele konnektasie, of emosionele emosie wat dit ontwikkel, ek weet nie wat die regte woord is nie, maar so as mens in 'n omgewing is of in 'n omstandigheid is wat dit iets ontlok, dan is dit hoekom ek dan daarna luister. Umm, ja, dit is moeilik om te sê, dit verskil maar van die verskillende style.
- Int.: Gee vir my jou mening oor die invloed wat die musiek van die Passiespele op jou het.
- HL: Jo, ek dink die musiek van die Passiespele, dit...umm... omdat ek 'n akteur in die Passiespele is, is dit baie... vir die meeste van die tyd is dit maar net deel van die produksie, so jy hoor dit maar en jy gaan maar aan...so met die oefening en goed het dit nie rerig sou ek sê 'n impak op my of 'n invloed of kweek dit 'n ervaring by my nie, maar tog in die Passiespele self waar ek nou, met optrede, dan is dit interessant hoe die... alles wat saamkom, hoe die musiek dan, 'n emosie umm, kan ek sê, kweek. Ek kan net 'n voorbeeld noem, maar dit het ek al baie gesê, is, byvoorbeeld daar is soos een stuk in die Passiespele, die musiek wissel in elk geval elke jaar, maar een herinnering van 'n spesifieke lied wat my altyd raak is waar die klein kindertjies om Jesus sit en waar een van die akteurs, of een van die sangers dan sing, uhh dat ek dink, wat is die ding se naam, "Children will listen", met byvoorbeeld met die repetisies en oefeninge beteken dit nie veel vir jou nie, maar jy gaan mos deur die goeters, maar met die optrede self, elke keer as ons daai lied sing, is daar 'n verskriklike knop in my keel, want dit skep daar 'n belewenis van my, van hoe, van 'n omgee vir die kinders rondom jou, waar dit... dan wonder ek baie keer, hoe, as ek so kan voel oor kinders wie ek glad nie ken nie, net om by my te kom sit, en op daai oomblik daai musiek te kan hoor, daai belewenis laat my altyd wonder hoe het Jesus en hoe voel Jesus nog steeds oor ons as Sy kinders. Dis asof daai afstand tussen jou en daai kinders wat jy gladnie ken nie, ewe skielik nie meer daar is nie, daar is ewe skielik 'n band tussen julle en dit is die ervaring wat die musiek vir my laat beleef. Ja, andersins die ander musiek het ook maar 'n groot invloed op wat jy beleef op daardie stadium, dis baie aanvullend tot die spesifieke *scene*, as ek dit so kan stel, en elke keer is dit anders. Byvoorbeeld die musiek wat gebruik word baie keer met die *temptation* waar ons gewoonlik dans en tekere gaan is dit ook, weereens, met repetisies is dit maar 'n geval van jy gaan maar deur die bewegings en jy luister maar na die ritme, en jy luister maar na die *beat*, want dis maar wat van jou verwag word, maar dis interessant met die optrede self hoe ewe skielik hoor jy en beleef jy daardie ritme en daardie dreuning van die musiek wat daar spesifiek gebruik word en dan's dit nie net 'n belewenis van gaan deur bewegings nie, dan is dit 'n belewenis van OK, nou raak ek regtig bang, en is dit regtig 'n emosie wat dit ontlok, dis die invloed wat dit op my het gedurende die Passiespel.... Ja, as dit enigsins sin maak.
- Int.: Ek dink ons gaan weer netnou daaroor praat, by die emosionele woord. Sien jy die musiek vandie Passiespel as 'n middel om sosiale transformasie te bevorder en dan in hoe 'n mate stem jy nou saam hiermee of verskil jy hiermee?
- HL: Sjo, ek het nog nooit regtig so daaraan gedink nie. Umm, ek dink as ek so vinnig moet sê dink ek definitief dit skep bande van sosiale transformasie Weereens as ek die voorbeeld van die kinders kan gebruik... ek bedoel die kindertjies is van die ouderdomme van een tot ses of sewe of agt, ek is nie heeltemal seker nie, maar dis van alle rasse... en op daai stadium, al wat jy sien, is kinders, jy sien nie, jy sien nie, ras nie, jy sien nie geslag nie, dis net 'n gevoel van eenheid.... Umm, ek dink definitief het musiek daai vermoë om daai bande te bou, umm... ja, ek dink dit, definitief, dit kan definitief.
- Int.: Watter toneel van die Passiespel word die meeste deur musiek verryk?

HL: Ja, ek dink.... ek moet nou eers bietjie dink... die twee spesifiek wat ek genoem het, is umm... is vir my baie emosioneel, elke keer. Umm... maar daar is baie, ek dink by die Bergrede waar die Onse Vader, in plaas van om nou weer net die gebed woordeliks op te sê, is daar baie waarde in die opvoering van die verskillende weergawes wat daar is, elke keer is dit anders. Maar dit is, daardie item is vir my baie waardevol, die musiek...ummm, natuurlik 'n baie groot impak van die musiek is by die verheerliking, of die ascension, waar die musiek wat daar gebruik word vir die danse skep ook 'n ongelooflike belewenis, 'n ongelooflike, wil sê waardering vir wat om jou aangaan. Umm,, ek wil net bietjie dink nog..... daar... gewoonlik by die scene van die killing of the babies, is dit verskriklik ontstellend, die musiek wat daar gebruik word, met goeie rede, dink ek... ummm dat ek dink wat is daar nog,,, dit is ook 'n rukkie terug, dat ek net mooi dink....die.....???

Int.: Ons kan weer, as jy iets onthou, kan ons dit terugsit. Wat dink jy is die rol van die musiek in die Passiespel?

HL: Die rol van die musiek? Sjoë....ummm.... Ek dink die musiek speel 'n baie goeie, wat is die woord.... dit skep samehorigheid.... Ek weet nie of dit enigsin sin maak nie.... dit skep vloei, dit bind die *scenes* aanmekaar, dit bind die temas, dit bind die karakters, dit bind die akteurs, die dansers, alles aanmekaar, dit skep vloei.... Dit is nie net 'n ding van OK hierdie is nou een *scene* en dan is daar nog 'n ander *scene*...

Int.: Soos 'n skoolkonsert nie?

HL: Soos 'n skoolkonsert nie, ja, dit bind alles mooi aanmekaar... ek dink die rol is ook nie net dit nie, dit skep absolute emosie, ek bedoel as dit soveel emosie by die akteurs, by my kan skep, wat se emosie skep dit dalk nie by die gehoor nie, umm, dit is vir my moeilik om te sê uit 'n gehoor oogpunt, want ek was nog nooit in die gehoor nie, so definitief, ek dink die ander rol is, dit skep belangstelling, want nou is dit ewe skielik verandering in... in die omstandighede, dit is nou ewe skielik iets anders wat gebeur, so nou is dit bietjie iets nuuts en dit probeer ook altyd kyk hoe bind dit nou wat nou volgende kom, aan wat nou net verby is. Ja, ek dink dit is die hoof rol vir my in my belewenis, ja, van die musiek.

Int.: Dankie. Afdeling B gaan nou oor die emosionele betrokkenheid, wat jy ook nou bietjie aangeraak het, maar dit is perfek, want ons gaan dit bymekaar sit. As jy voel jy het die vraag nou al klaar beantwoord, jy kan altyd bysit. Watter tipe emosies word ontlok wanneer jy na die musiek van die passiespel luister?

HL: Dit is 'n groot verskeidenheid emosies... Umm, ek kan begin wat ek al gesê het, is die een van vrees. Veral, die spesifieke *scenes*, en ek dink dit is nou al baie geheg aan die vraag van watter spesifieke liedjies... umm of waste musiek items kweek 'n emosie of die *temptation*, daar is absoluut 'n kweek van vrees, umm... die ander een is.... wat ook vrees kweek, is by die killing of the babies, ek is nie presies seker waar dit is nie, maar daar weet ek presies dit is altyd 'n geval van OK dit is nogals erg, dit skep 'n belewenis van hoe kan dit wees, hoe kan dit.... daai vrees vir die... vir dit wat nou daar gebeur. Vrees... as ons nou eers net by vrees bly, is umm by die kruisiging, maar tog, wag.... Die...dit skep voor die kruisiging, by die tuin van Getsemane, is daar altyd ook 'n lied wat altyd gesing, by die kruisiging, ag nee, die *temptation*, nee, die tuin van Getsemane en die trial scenes voor dit, is dit vir my altyd baie interessant die verskeidenheid en die verskillende style van musiek wat daar gebruik word om die emosie te kweek. En omdat dit baie keer verskil, die musiek verskil, umm, van jaar tot jaar, kweek dit verskillende emosies. Umm, party keer is dit instrumentale musiek, party keer is dit vokale musiek, en elkeen kweek 'n ander emosie. Jy het vrees, maar tog is dit ook 'n ervaring, of 'n emosie van.... dis hoe dit moet wees... en dit het dalk ook te doen met die rol ook wat ek speel, maar daar is absolute vrees in daai ding van... dis hoe dit moet wees...daar's... ek weet nie wats die regte woord daarvoor nie.... dan by die kruisiging self is dit ook 'n emosie van vrees, maar sodra ek nou op die kruis hang, die musiek wat daar gebruik word, skep 'n ander emosie van amper half verligting, ek weet nie, dalk is dit omdat 'n mens half bly is dat die dag nou al verby is, en die wrede goed wat nou al gebeur het, dat dit dalk is omdat jy verligting ervaar, maar die musiek, ek speel definitief 'n rol daarin. Daar is baie emosies, soos ek gesê het, by die kinders is dit 'n emosie van waardering, 'n emosie van empatie en simpatie kom baie deur, deurlopend deur die Passiespele. As ek kyk na die scene - ek meng my tale vreeslik -.... The adulteress, dit gebeur saam met die Bergrede, daarso sing sy gewoonlik nadat Jesus nou vir haar sê jy is nou gered, jy kan nou maar aangaan, sing sy ook 'n lied daar, en dis ook net 'n.... vir my kweek dit 'n emosie van aanvaarding, van mense... maak nie saak wie dit is, wat dit is nie, daai aanvaarding van die persoon wie Jesus nou net vergewe het, dit is nogals 'n baie sterk emosie wat ook dwarsdeur die Passiespel deurkom, die.... ek probeer nou dink.... woede, woede, umm, maar die musiek sou ek nie sê kweek die emosie nie. Dit is net, dit dra net by, kyk omdat as 'n akteur moet jy half partykeer werk aan 'n emosie om iets uit te bring, maar die musiek dra ongelooflik baie by daartoe as ek kyk na die scene by die tempel, tempel... ja by

ongelooflik baie by daartoe as ek kyk na die scene by die tempel, tempel... ja by die tempel, die reiniging van die tempel....umm ...vooraf werk ek aan my emosie, maar mens is altyd bewus van wat ander mense van jou gaan dink.... Jy kan nooit regtig daai emosie uitdruk nie, maar sodra die musiek bykom, dan's dit asof jy vergeet van wat die mense om jou dink.... wat hulle van jou beleef of wat hulle sien.... jy laat gaan so bietjie... jy laat gaan so bietjie.... Jy beleef jousef so in die musiek in.... dan kom daai emosie baie makliker uit.

Int.: So, die musiek stut?

HL: Ja, die musiek stut. Ja, presies. Ja, ek dink dis maar klompie emosies wat 'n mens beleef. Dis, weereens, hang af van die styl, van die plek waar dit gebruik word en jou emosionele stand van goed op daai stadium.

Int.: Is daar 'n verskil tussen die emosies wat jy kry as jy net instrumentale musiek hoor of wanneer daar lirieke bykom?

HL: Ek dink daar is 'n verskil. Wat dit is weet ek nie. Ek dink daar is beslis 'n verskil. Weereens, dit hang af in watter scene dit gebruik word. Umm... daar is 'n lied by..... by die trial scenes..... ek kan nie die ding se naam onthou nie.... wat hulle singwaar die stemme, as daar nie gesing was nie, sou dit nie ek nie, dit sou dieselfde emosie gekweek het nie. Ek kan nie die spesifieke stukke onthou nie... maar as daar net instrumentale musiek was, dan het jy dalk ook iets anders beleef dalk, maar die feit dat hulle daarso sing, luister na die woorde en die betekenis van dit, dit skep ook baie keer 'n nuwe emosie om in die volgende scene in te gaan.

Int.: Vraag 2 het jy nou al vir my geantwoord en ek dink tot 'n mate het jy vraag 3 ook al aangeraak. Verduidelik wat fisies met jou gebeur as jy die intense emosies beleef terwyl jy na die musiek van die Passiespel luister.

HL: Umm.... Ja fisies.... Ja, dis moeilik want wat is nou fisies.... As ek kyk.... Ek het al menigte male moet ek maar keer dat ek nie begin huil nie.... umm, wat baie keer gebeur is asof ek dan begin sukkel om te praat.... Nie noodwendig van hartseer nie...umm... maar dis asof die emosie partykeer bietjie wil oorneem, jy haak so bietjie vas, so dis nou bietjie meer as ek kyk na fisiese belewenis van wat in my liggaam aangaan... partykeer ook so half van 'n adrenalien rush, wat 'n mens ook, ja hang ook maar af waar, ek dink die hele opbou van die Passiespel ummm... dra ook daartoe by.... Ek sal byvoorbeeld nie aan die begin van die Passiespel dieselfde emosie van 'n lied ervaar as wat ek dit gaan doen Saterdagand voor die trial scenes nie... Ek dink die hele opbou daarvan speel ook 'n groot rol in daai fisiese ervaring van die emosies, ja.

Int.: Wat bedoel jy met adrenalien rush?

HL: Dit half, bou afwagting in wat volgende gaan gebeur, byvoorbeeld in die temptation, daai musiek... omdat jy is besig om te dans ook, jy gaan ook tekere, so dit is dalk ook rede hoekom jy daai adrenalien begin voel, die musiek en die ritme en die goed ... jy voel dit... en dit is partykeer baie hard, en dit bou half daai adrenalien in jou liggaam op om jou beter half te laat dans, te laat gaan gebeur.

Int.: Hoe word die samehörigheid en die eenheid bevorder deur dieselfde ervaring te beleef terwyl die musiek gespeel word? Dieselfde ervaring as die ander....

HL: Ja, ek weet nie of ek heeltemal die vraag reg verstaan nie, maar hoe ek dit verstaan sal ek maar verduidelik. Umm, dis interessant wat 'n spesifieke oomblik het nou in my gedagtes opgekom van.... dit was 2016 dink ek... of 15... ek's nie seker nie.... waar ek spesifiek ek onthou met die laaste, die laaste maal, the last supper, wat ek daar gesit het, en een van die dissipels, een van die akteurs het langs my gesit, en terwyl hulle Panos Angelicus gesing het, het altwee van ons, of hy het begin huil, en daar was geen rede nie, want net voor dit het ons heel middag afgehad, so dis nie asof daar nou iets gebeur het voorheen nie en dis presies, dis waar die...., die aandtoneel begin en die volgende oomblik sit hy hier langs my en hy huil, en jou natuurlike instink as vriend sal jy vra nou wat gaan aan, wat's fout, hoekom huil jy? Maar vir een of ander rede het ek net geweet wat hy beleef. En daar was ook 'n geval van ek het nou heeltemal vergeet wat volgende gaan kom, op daardie oomblik beleef jy net saam met die ou langs jou, wat ummm... julle beleef dieselfde ding, en so ek dink in baie gevalle deel jy daai emosie, jy hoef dit nie eers te verduidelik nie, vir een of ander rede weet jy net dit is iets wat jy deel, en dit bring mens baie na aan mekaar en tot vandag toe is ek en die persoon nog vriende So dis half 'n band wat tussen jou as akteurs absoluut vorm as julle dieselfde goed beleef. Dis ook nie noodwendig dat jy en die persoon langs jou dieselfde ding beleef nie want hy sal 'n ander emosie beleef maar as julle dieselfde emosie beleef is dit absoluut 'n band wat dit vorm. Asook met die mense van die gehoor. Ek dink baie keer aan die geval waar ek nou ingedra word na die kruisiging in die kerk en daarso sing die koor gewoonlik 'n mis, ja die gehoor is klaar in 'n emosionele toestand, maar gewoonlik as hulle my indra hang my arm so half af aan die kante en so as ek baie keer ingedra word dan wat die mense so aan jou hand of hulle vat so aan jou voet en, ek weet nie, dis asof daar ook deur dit 'n connection

- is tussen jou en die gehoor en hulle wil aan jou vat sodat hulle met jou kan deel wat hulle beleef maar tog is daar 'n wisselwerking van emosies. Umm....
- Int.: Sien, die requiem dra by.
- HL: Ja, absoluut. As hulle daar 'n jazz stuk sou speel sou die helfde van die gehoor uitgeloop het. So, jy kan ook nie daar 'n hallelujah kore sing nie, want mense gaan wil opstaan en dit gaan vir hulle voel dis klaar die verheerliking so die musiek dra absoluut by tot die emosie en om die atmosfeer te skep, ummm anders as hulle nou musiek gebruik wat hulle, op daardie stadium gaan gladnie dieselfde belewenis hê nie. Jy gaan op die stage lê en jy gaan dink kom ek staan maar op want die helfde van die mense kyk in elk geval nie want hulle gaan loop. So die, daai atmosfeer wat die musiek daar skep speel absoluut 'n rol in die belewenis, die samehorigheid van, tussen jou en die gehoor, tussen jou en die ander akteurs.
- Int.: En die gehoor met mekaar?
- HL: Ja, ek dink so. Dis vir my moeilik om te sê omdat ek nooit in die gehoor sit nie. So, ek sien dit, ek beleef dit, ek is nie altyd seker nie. Ek sal ook nie altyd 100% weet wat elke gehoorlid voel nie, maar umm... dit is vir my ook interessant hoe as ek op Moeder Maria se skoot dan lê, hoe sy vir 'n halfuur daar wanneer die musiek aangaan, onophoudelik lank huil, ek weet nie hoe sy dit regkry nie, maar ek dink om vir 'n halfuur lank te huil, moet iets met jou praat en ek dink die musiek speel absoluut 'n rol daarso, nie net die musiek nie, maar die stilte, die wisselwerking tussen die stilte en die musiek, ek dink dit kweek ook daai emosie tussen, tussen mekaar...ummm.. ja. 'n Voorbeeld wat ek kan noem van wat my ook baie aangeraak het was die een jaar wat 'n man, wildvreemde man, wat ek gladnie geken het nie, hy het in die middel van die passiespele, dit was net na die reiniging van die tempel, het hy in trane na my toe gekom, 'n groot man, lyk soos 'n stoere boer, En hy het my gevra of ek nou asseblief vir hom 'n drukkie kon gee, dis reg, ek gee toe nou vir hom 'n drukkie maar ek het nooit rerig besef hoekom hy dit vir my vra nie, maar ek bedoel in die moment is dit so, dis die samehorigheid wat vir my half daarso uitkom, en toe het ek vir die man 'n druk gegee en hy sê baie dankie, want hy het dit nodig gehad en daar gaat hy. En toe daai jaar, na die Sondagoggend, na die passiespel toe kom hy weer na my toe en sê hy wil nou net vir my 'n drukkie gee. Nie ek wat vir hom 'n drukkie gee nie. Hy as die man wil nou vir my 'n drukkie kom gee. Umm... die eerste drukkie was het hy in sy kop beleef Jesus gee vir hom 'n drukkie maar nou wil hy net vir die persoon wat dit vir hom gebring het, 'n drukkie kom gee en sê dankie. So dit is baie subtiele oomblikke, nie baie groot oomblikke wat jy nou gaan sien jy het iets vir iemand beteken nie maar sulke klein goedjies wat jou laat besef OK, jy het vir hom iets beteken en dit is wat dit so waardevol maak.
- Int. : Hoe kan die emosies wat nou verwerk word deur die musiek, uummm...ek dink jy het hierdie vir my geantwoord, 'n positiewe uitwerking hê op die afbreek van verskille tussen verskillende sosiale groepe en kulturele groepe?
- HL: Ja.... ek dink al die.... Ek dink ek het dit al baie aangeraak... ummm... ja my belewenis as jy daarso op die verhoog sit of staan of sing of net kyk hoe die koor sing of net luister hoe een van die sangers hier in jou oor kom sing oor 'n lied, is dit net jy vergeet wie jy is.... Jy vergeet wie hy of sy is indien dit jou gepla het as ek dit so blatant kan sê. Ummm... en jy vergeet net, dis nou julle twee, julle deel nou die verhoog, julle deel nou die musiek.... Julle deel die belewenis... vir daai oomblik sien jy nie wie hy of sy is Ja dit absoluut 'n rol van.... Dit breek daai mure... vir daai oomblik is daai muur non-existent, Ek dink wat baie keer in die samelewing gebeur, jy bou maar 'n muur om jouself te beskerm, maar op daai oomblik is jy baie, jy breek dit af, jy laat baie in, jy beleef, ja, daar is 'n spesifieke woord waaraan ek nie nou kan dink nie .Maar wat jy beleef met die persoon, maak nie saak wie of wat hy is nie.
- Int.: Goed, nou die afdeling van die passiespel self: Wat is jou mening oor die koor, hoe gemeenskapsaktiwiteite soos die passiespel, groepvorm en samehorigheid kan bevorder.
- HL: Nee, ek dink absoluut dit doen. As ek kyk na hoe die omgewing of die gemeenskap van Lady Grey saamwerk in 'n tyd soos die Passiespele dan, dan dra dit absoluut by tot hulle samehorigheid, dalk vir die res van die jaar is dit nie so nie, ek weet nie. Maar vir daai tyd werk almal saam vir een doel, vir daai naweek, werk almal saam en hulle beleef dieselfde goed as hulle. Help mekaar weereens maak dit nie saak wie of wat jy is nie, almal werk net saam. En ek dink dit het absoluut 'n langtermyn effek op die gemeenskap, dis nie so ooglopend dalk nie. Maar ek dink dit het, dit dra absoluut by tot dit, ja.
- Int.: In watter mate kan die kreatiewe kunste gebruik word om die gemeenskap dan te bou?
- HL: Ek dink ja, ek het dit ook al baie gesê, daai ding van as jy in daai oomblik van 'n musiekstuk iets beleef saam met die persoon langs jou, dan vergeet jy wat om jou aangaan, so dit kweek 'n waardering vir mekaar se emosies, vir mekaar se belewenisse, so die kreatiewe kunste kan beslis

gebruik word, jy sien wat iemand anders se belangstelling is, jy kweek half 'n waardering vir hulle belangstelling, nie net vir jou eie nie, wat musiek, wat dans. Jy respekteer wat hulle doen, my persoonlike opinie. Ja, ek dink dis maar hoe.

Int.: Vraag 3 het jy eintlik ook heeltemal geantwoord al. Hoe beïnvloed die Passiespel die funksionering van 'n klein dorpie soos Lady Grey?

HL: Ja, ek dink dit um, in party opsigte dra dit positief by en in party opsigte dalk negatief.

Int.: Hoekom sê jy so?

HL: Ek dink baie mense het vooropgestelde idees van hoe sekere goed moet werk. Ek dink in Passiespele se geval het baie mense nog hulle mure wat hulle opgebou het wat hulle nie bereid is om deur te breek om te beleef wat ander mense beleef wat daar is nie, so hulle sal byvoorbeeld nie eers die Passiespele bywoon nie, maar die groter gemeenskap wat betrokke is, hulle vorm 'n eenheid. Die persone of die gemeenskappe of die gemeenskapslede wat nie betrokke wil wees nie, hulle sal ook nooit die positiewe invloed dink ek van die Passiespele beleef nie. Hulle wil altyd net nie betrokke wees nie, hulle wil maar teen dit rebelleer. Maar sodra 'n persoon betrokke raak en sien wat dit vir die mense beteken wat daar bykom, dan is dit baie waardevol. So vir diegene wat elke jaar na jaar betrokke is, dra dit absoluut by tot die funksionering van die dorpie, die dorpie as Lady Grey. Want omdat jy daar vir dieselfde doel saamwerk, is dit ook baie makliker om buite die Passiespel ook saam te werk vir 'n spesifieke doel. Ja, ek dink so.

Int.: Dankie. Is daar nog ietsie wat jy wil byvoeg?

HL: Umm, nie op die stadium nie.

Int.: Baie baie dankie, ek het baie geleer. Dankie, HL

Interviewee: KR

Int.: Die studie is die unifying effect of music in a community project. A case study of the Lady Grey Passion Play. Om te sien wat die emosie van musiek op die mense het, en die invloed of van die Passion Play. Wat is jou voorkeur tipe musiek waarna jy gewoonlik luister?

KR: ... Ek weet nie, enige musiek behalwe... House...

Int: Wat is house? ...Wat sing?

KR: Daai musiek wat so doef, doef, doef, doef, doef, doef. Dit hang af, ek, dink nee, enige musiek... Ja

Int: Dis al. Wat ervaar jy... as jy na musiek oor die algemeen luister? Watse ervaring?

KR: Ek ontspan.

Int: Gee jou mening oor die invloed wat die musiek van die Passiespele op jou het.

KR: Ek dink ek is, ek weet nie of, ek... of ek regtig... ooit so luister dat dit 'n invloed op my het nie, ons is altyd besig met... met organiseer of... dit moet reg Of dit moet reg, so ek weet nie of hier... of die musiek regtig 'n uitwerking op my het nie.

Int: Musiek kan as 'n kommunikasie medium gesien word. Sien jy dat die musiek van die Passiespele 'n middel is om sosiale transformasie te bevorder? Stem jy saam?

KR: Sê weer?

Int: Musiek as 'n kommunikasie medium.

KR: Hmm...

Int: Sien jy dat die musiek van die Passiespele as 'n middel, vir, kan wees om sosiale transformasie te bevorder?

KR: ... Ek weet nie... As mens die Passiespel beleef, dan kan dit seker... lei. Tot sosiale transformasie, dan sal die musiek 'n rol speel daar in.

Int: So sal die musiek maak... dat die mense saamkom?

KR: Ek dink die... die musiek is 'n belangrike deel van die boodskap van die Passiespel, en die boodskap van die Passiespel sal maak dat mense... Transformeer...

Int: ... Sosiale transformasie...

KR: Hmm.

Int: Wat is die rol van die musiek in die Passiespele?

KR: Ek dink die musiek wat hulle kies... umm... bind die storie aan mekaar... en vertel 'n groot deel daarvan... En ek dink die musiek maak dit... Interessant, Of musiek maak dat mense dit keer dat dit nie net 'n... verveligge... storie is nie... Hmm, dink so...

Int: Dankie... Nou afdeling B... Watter tipe emosies word ontlok wanneer na die musiek van die Passiespel geluister word, dis nou byvoorbeeld, watter, Liedjie, watter scene... word die musiek

gekoppel aan 'n scene... As jy daarna luister... Laat sekere musiek in 'n sekere scene jou...
emosioneel reageer?

KR: Ja ma... ek kan nie nou onthou watter nie...

Int: Dink maar bietjie...

KR: Hmm... Die *Halleluja* aan die einde... Umm... Partykeer is dit nie die Musiek nie, partykeer is dit, is dit die kinders wat Mariëtte gebruik wat my... ook emosioneel maak... Dit hang af wie...

Int: Is dit omdat die kind dan sing?

KR: Mm... Want ek die kind ken, dan weet ek... dan weet ek iets van wie die kind is, en dan...

Int: Dan is dit die musiek wat jou emosioneel maak, saam met die kind.

KR: Ja.

Int: Wat die kind sing...

KR: ...weet nie of die musiek...

Int: Of omdat die kind sing.

KR: ... omdat die kind dit sing... ek weet nie of dit sin maak nie maar dit...

Int: Nee, ek hoor wat jy sê...

KR: Umm... Die saterdag aand se musiek is gewoonlik baie emosioneel...

Int: Wat gebeur daar...? Met jou as jy die musiek luister?

KR: Ek weet nie... Ek luister nooit vir 'n... Ja... ek, ek dink nie ek luister ooit vreeslik na die musiek, by die Passiespel nie... Maar laat saterdag aand, na die kruisiging... daai tonele in die kerk, dan is daar nou tyd... en dan...

Int: Dan werk die musiek.

KR: Dan is daar tyd, dat dit, om, dan is dit mooi, dan kan ek... Ja ek... ek weet nie of ek ooit regtig vreeslik emosie beleef nie, dis net vir my mooi.

Int: Jy kan dan luister, jy het tyd om te luister.

KR: Mm.

Int: Wat van die *Halleluja* aan die einde, is daar iets wat jy skielik aan gedink het?

KR: ... Ek weet nie, ek dink dis omdat dit, ek weet nie of dit op, omdat dit aan die einde is, ek is baie emosioneel aan die einde van die Passiespel, omdat dit verby is... en ek weet nie of ek dit daarmee assosieer nie... Want eintlik is dit baie triomfantlik... Maar ek is gewoonlik baie emosioneel daai tyd, ek dink dis omdat die Passiespel dan verby is...

Int: Kry jy hoendervleis...? Wil jy huil, jy 'n knop in jou keel?

KR: Met die *Halleluja* het ek ja, maar ek dink dis omdat, soos ek sê, dis omdat dit...

Albei: Klaar is.

Int: Ja.

KR: Ek kry hoendervleis met... Aan die begin... *Let there be light*...

Int: Hmm... Watter scene is dit?

KR: Dis met die ...

Albei: Skepping... Mmm...

KR: Dis die eerste keer wat ons, dis gewoonlik die eerste lied wat die koor sing.

Int: Hoekom sal dit wees?

KR: Ek dink dis maar net die... die, die script en dan skielik *And let there be light*... en dan is dit die skepping, en dan is dit ook die begin. Dan voel vir my dan begin die Passiespel...

Int: Verduidelik wat fisies met jou gebeur wat jy beleef terwyl jy na die musiek luister.

KR: Ek... Nee... Behalwe dat ek begin huil, wil begin huil... Maar dis, ek dink daars ander...

Int: Maar die musiek kan dit tog losmaak... kan bydra dat daar...

KR: Ja miskien.

Int: Hoe kan die emosies wat verwek word deur 'n musikale aktiwiteit soos die Passiespel 'n positiewe uitwerking hê, op die afbreek van verskille tussen osiale en kulturele groepe?

KR: ek weet nie, ek hoop dat, as mense nou Passiespel toe kom... of, ja... ek dink as mense die moeite doen om Passiespel toe te kom, dan het hulle 'n bepaalde... geloofslewe... en miskien as dit dan nou ... As die musiek dan nou vir hulle emosioneel... aanspreek.

Int: Of stem...

KR: Of stem... en... dit is... swart kinders wat dit sing, sê nou maar dis blanke mense wat die Passiespel bywoon en die swart kinders in dit sing, wat die musiek sing wat vir hulle so emosioneel is, dan kan dit dalk... Ek weet nie of dit sal maak dat mens... of dit kulture by mekaar bring nie... As mense beleef dat... Mense van verskillende kulture... Veral as dit, veral as die kinders wat dit sing, of die mense wat die musiek sing... dit... ook emosioneel... vertolk... Dan gaan mense dalk dink, maar ons, ons ervaar emosies rondom die goed dieselfde so dalk... Dalk breek dit dan... grense af...

Int: Dankie, laaste drie vragies. Gee jou mening oor hoe gemeenskapsaktiwiteite groeppvorming en samehorigheid kan bevorder. Soos byvoorbeeld nou die Passiespel.

KR: Ek dink, veral in 'n klein gemeenskapie soos Lady Grey, om iets soos die Passiespel aan te bied moet baie mense, baie nou saamwerk. En dit maak 'n samehorigheid van dis ons Passiespel...

Int: In watter mate kan kreatiewe kunste gebruik word om gemeenskappe op te bou?

KR: Om gemeenskappe op te bou?

Int: Die kunste, die vier kunste, hoe kan mens dit gebruik in 'n gemeenskap om die gemeenskap... meenskaap bymekaar te bring?

KR: ... kan seker mense wat deelneem aan verskillende... kuns aktiwiteite en as hulle dit saam... Sê nou maar 'n gemeenskapskoor, dan gaan 'n klomp mense deelneem aan die koor en op daai manier gaan hulle saambind. Of anders dan nou om uitvoerings te hou en hoop die mense kom woon dit by, en op daai manier 'n gemeenskap saambind... Of as van die kreatiewe kunstenaars... baie goed doen. Dat dit 'n tipe van 'n gemeenskapstrots veroorsaak vandis 'n kunstenaar uit Lady Grey uit wat goed doen, so dit bind ook die gemeenskap saam.

Int: ... Dis 'n gevoel... Hoe beïnvloed die Passiespel die funksionering van 'n klein dorpie soos Lady Grey?

KR: Ek dink dit bring 'n klomp mense saam, om saam te werk, wat dalk andersins nie... saam sou werk nie... umm... Ja, dit gee vir 'n stukkie van die jaar, is daar 'n gemeenskaplike doel... waar na toe almal werk. So dit kan goed wees in sy funksionering, maar ek dink ook, dit kan ook, partykeer konflik veroorsaak, en dan... beïnvloed dit ook die funksionering van die gemeenskap.

Int: Baie dankie vir jou moeite...

Interviewee: LT

Int.: LT, Dankie dat jy vanmiddag moeite gedoen het om hier by my te wees. My navorsing – ek wil bepaal of die beleving van die emosies deur middel van musikale gebeurtenis 'n positiewe invloed kan hê om die grense tussen verskillende sosiale- en kultuurgroepe af te breek. Daar is 3 afdelings. Die eerste afdeling gaan oor die musiek van die Passiespele, die tweede een gaan oor emosionele betrokkenheid en die derde een gaan dan oor die Passiespel self. Die eerste vragie is "Wat is jou voorkeur tipe musiek waarna jy gewoonlik luister?"

LT : Dit is so bietjie ummm... dink ek veelsydig, daar is nie een ding spesifiek nie, dit is 'n bietjie meer wyer, ek hou, as ek nou uittreksels uit die Passiespel self kan gebruik, goeters wat vir my geweldig mooi was, is byvoorbeeld daai gedeelte uit Moses van 'Who believe in miracles' – dit is, die hele verwerking daarvan is vir my ongelooflik, ek is mal oor die soliste, die kombinasie van [REDACTED] en haar kollega, en so dit is so bietjie ek dink dit neig bietjie meer na 'n klassieke, maar nie 'n swaar klassieke, 'n ligte klassieke musiek. Ek is nie regtig vreeslik gepla of dit Engels of Afrikaans is nie. Die woorde, die musiek moet nogals spreek tot my. Daar moet 'n boodskap in die musiek wees, en ek dink dit is wat is die boodskap is dit 'n diep lied, maak dit sin vir 'n ou, spreek die melodie tot my. Dit is as ek nou regtig moet sê hou ek van ligter klassieke musiek.

Int. : Wat ervaar jy as jy oor die algemeen na musiek luister?

LT : Ek het altyd van jongs af gesê musiek beskryf baie keer 'n emosie wat nie woorde het nie, daar is nie 'n naam daarvoor nie. Maar musiek het rerig dink ek 'n baie positiewe uitwerking, as ek maar net na myself kyk. Ek dink daar is altyd vir my 'n boodskap daarin, dit laat my rustiger voel, dit laat vir my, ...umm ja, dit kan baie keer 'n mooi emosie of mooi herinneringe teweeg bring, musiek kan my nogal maklik hartseer maak want dit is vir my so mooi. Musiek is vir my partykeer so mooi dat ek wil huil daaroor, dan is daar nie 'n rede daarvoor nie, dit ontlok nogal dink ek 'n dieper emosie wat 'n ou nie noodwendig voor woorde het nie. Ek weet nie of dit die vragie beantwoord nie, maar ja.

Int.: Daar is niks verkeerd of reg nie, dis net jou gevoel. Gee jou mening oor die invloed van die musiek van die Passiespel vir jou het. Jy het nou al van Moses gepraat...

LT: Ja, ek dink dit het 'n geweldige groot invloed om die hele produksie 'n diepte te gee, en ook ummm...om 'n stukkie, ek sê altyd dit is nou as 'n mens die woord, empatie is dalk nou nie reg hier nie, maar hier trek 'n ou nou regtig daai, daai skoene aan van die mense van daai tyd, en as dit nie was vir musiek nie, dink ek nie sou die hele produksie so treffend gewees het nie. Dit het geweldige trefkrag en die musiekreggisser doen 'n geweldige groot rol daar, ek dink dis 'n groot taak om die regte tipe musiek vir die regte stemming te verseker en hulle kry dit baie, baie goed reg daar. Partykeer, ek kan amper dit so sê, wanneer 'n ou moet ontsteld wees, dan ontstel die musiek jou, veral daai tonele wat hulle die, die kindermoord en daai, die byklanke en goeters, dis

ontstellend, dit maak 'n ou se gees onrustig. En as ek nou dink hoe dit nou opwerk na die aand waar hulle met soveel keurigheid en, en umm.. ek dink hulle doen dit verskriklik goed, die kruisigingstoneel, en die terugkom in die kerk in, waar hulle voorstel dat Jesus op sy ma se skoot lê, ek dink hulle gee genoeg tyd, die musiek, die tyd, al daai dinge het 'n baie, baie positiewe uitwerking tot dit wat hulle moet bereik met hierdie hele produksie. Dis eintlik ongelooflik. Smaak verskil ook, ons kry baie keer opinies hulle het nie daarvan gehou nie en hulle het nie daarvan gehou nie, maar ek voel altyd dis absolute persoonlike smaak. Ons sê ook baie keer vir mense gaan met 'n oop gemoed, ons mensies wat ons nou vat is baie keer jou ouer mense, die moderne goeters kan hulle dalk 'n bietjie ontstel maar ons probeer altyd vir hulle sê gaan in met 'n oop gemoed en wees ontvanklik vir dit wat hierdie jongmense vir ons bied en ek dink dit maak ook nogal 'n verskil, nie dat ons iemand wil beïnvloed nie, maar dan gaan hulle verstaan hoekom daar sulke dramatiese musiek moet wees wanneer hulle byvoorbeeld die kindermoord uitbeeld of daar waar Jesus in die woestyn is, ek bedoel dis alles goeters, wat musiek spreek tot 'n ou se emosie en jou dieper denke of jy dit nou wil weet of nie. Maar wat dit betref dink ek, speel dit 'n baie, baie groot rol. Dit is ongelooflik goed gedoen.

Int.: Musiek kan as 'n kommunikasie-medium gesien word. Sien jy die musiek van die Passiespel as 'n middel om sosiale transformasie te bevorder?

LT: As ek die vraag reg verstaan, dan wil ek sê 100%, ja. Uumm... ek dink musiek en dit wat ook daar gebeur, oorbrug baie grense.

Int.: Selfs dit wat jy sê het van die mense wat julle vat, daar is al klaar 'n oorbrugging.

LT: Ja, daar is klaar 'n oorbrugging en dink ek regtig, dat dit, as mens net terugkom na die vragie toe van kan dit as 'n kommunikasie-medium gesien word, verseker want ek dink elke musiekstuk het ook 'n boodskap wat hy oordra, hetsy instrumentaal of dan nou iets met woorde, miskien as 'n ou dit nie verstaan nie...ek onthou een jaar ek het vreeslik selfbewus gevoel daarvoor maar ek het besluit ek het dit nou gedoen en dis nou klaar maar ek weet dat wanneer die Messias gesing word, staan ons op en ek was die enigste een in daai hele kerk wat opgestaan het, maar dit was nie die einde nie, dit was hier in die middel gesing en ek sê nogal vir my man na die tyd maar niemand het opgestaan nie, maar toe sê hy maar almal weet dit nie. As jy nie uit 'n musiekagtergrond uitkom nie, dan gaan jy dit nie weet nie en toe besef ek maar dit is eintlik die ideale platform om mense ook bietjie op te voed ten opsigte van musikale gebruike en die grootsheid van musiek, nie net die tradisie nie maar die grootsheid van iets soos die Messias wat gesing word, om dan nou daar ook op te staan, so ek dink wat daai vragie betref kan musiek as 'n kommunikasie medium gesien word, nee verseker, maar ook eintlik om sosiale transformasie te bevorder, verseker, want ek dink musiek is daai een universele medium wat mense kan saambind want ons kulture kan dalk verskriklik verskil van mekaar, maar die aard van dit wat ek doen, ons is almal lief vir musiek, of, die tipe musiek. As ek byvoorbeeld net kan dink aan iemand soos Mariëtte Pitout en haar kollega, jong dit is twee totaal verskillende kultuur agtergronde, maar daai kombinasie werk uitstekend en dit was vir my natuurlik 'n baie, baie goeie voorbeeld van waar 'n mens absoluut met musiek alle grense kan oorkom en 'n mens kan absoluut werk na 'n punt toe. En dis wonderlik om dit te kan beleef, regtig waar.

Int.: Ek het nog nooit so daaraan gedink nie. [REDACTED], [REDACTED], dit is mos sy naam, die bas né?

LT: Hy is fenominaal. Dit is twee fenominale mense daai. Joe, nee ons is baie bevoorreg en 'n mens is eintlik partykeer jammer dat 'n mens nie meer van hierdie ouens, daar is so 'n bombardering partykeer van ek dink minder, ek wil niemand in die musiekwêreld afmaak as nie goed nie, dis 'n geweldige kompeterende wêreld, dis 'n vreeslike, ek dink daar kan baie professionele jalousie daar wees, maar ek dink daar word baie ophef gemaak van ouens, van een tipe musiek en dan hierdie tipe goeters wat soveel werk vat en wat ja, hulle raak eintlik half verlore in die proses. So nou is ons darem bevoorreg om hulle by hierdie produksie te kan sien.

Int.: Wat is die rol van die musiek in die Passiespel?

LT: Ek dink dit is amper as 'n mens nou moet dink aan 'n resep, ons sit nou hier by [REDACTED], umm... daar is altyd hierdie een belangrike bestanddeel wat alles saambind en ek dink dit is presies wat musiek doen. Dit gee regtig, ek dink ek het voorheen ook daarna verwys, dit gee diepte aan die produksie, umm... dit bring absoluut... umm... na vore wanneer 'n mens weet hier moet nou 'n gewydeheid wees, of die musiek praat sonder dat iemand iets sê of hoef te doen, dit bring vir 'n ou momente van heiligheid, momente van ootmoediging, momente van ja, van ek dink net daar is talle emosies wat met die musiek saamgevat word ...umm... en dit vertel self ook 'n storie, want as mens weet waaroor die musiek gaan dan weet jy ook dat dit is nou presies gepas om hierdie musiek hier te speel. En ek dink wat wonderlik is 'n ou word baie keer blootgestel aan musiek wat jy nooit sal hoor nie, ons is ongelukkig in 'n land waar veral koormusiek nie die nodige erkenning

kry vir die werk wat daar ingesit word nie. Veral omdat ek self ook in 'n koor sing, en ek weet wat is die verskriklike tyd en moeite wat ons koorleier daarin sit, die voorbereiding wat hy moet doen voordat hy net vanaand kan kom sê ons oefen dit en dit en dit, en ook die voorbereiding wat mense moet van hulle kant af, as jy in 'n koor sing, van hulle dit vat tyd weg van jou, dit is commitment en ek dink in Suid-Afrika het mense nie 'n waardering vir die produk aan die einde van die dag wat gelewer word nie. Alles is kits. En dan kry 'n ou nou hierdie blootstelling aan hierdie wonderlike musiek en dit wat hierdie jongmense doen en ek dink ook die musiek wat hulle gebruik in sekere tonele is nie noodwendig altyd aan almal bekend nie en dan kry 'n mens net weer hierdie blootstelling aan dit en 'n hemelsheid daaraan en baie opvoeding wat saam met musiek gaan waarvan ons nie eers weet nie. Ons het byvoorbeeld vanoggend gepraat oor wat is die effek van musiek op ou mense, iemand wat byvoorbeeld 'n studie daarvoor gedoen het. Ons het nou, ek het nou, vir my skoonouers spesifiek vertel van hierdie studie, en wat hulle weer geweet het van iemand wat nou byvoorbeeld 'n studie gedoen het oor die effek van kerkorrel musiek op afgetrede mense en hoe positief dit is. En dan besef 'n mens dit is soos 'n goue draad wat eintlik maar deur dit werk.

Int: Ek sal dit graag wil lees. Wonder waar mens dit sal kry.

LT: Dit was iemand geweens in Hartenbos so vêr ek weet. Ek sal bietjie uitvind.

Int: Vra bietjie, ek sal dit rerigwaar wil lees.

LT: Ja nee, ek sal rerig.

Int: Verstommend, sjoe. Baie dankie. Die emosionele betrokkenheid, met jou nou by die musiek. Watter tipe emosies word ontlok wanner jy na die musiek van die Passiespel luister? Watter liedjies by watter *scenes*... of koppel jy nie musiek aan die *scene* nie, aan die toneel?

LT: Nie noodwendig nie, dit hang maar af... umm... wat is my... umm...hoe kan 'n mens nou sê... umm... ek dink musiek... ontlok baie keer groot herinneringe, byvoorbeeld as ek nou 'n persoonlike ding mag deel. Ons het verlede jaar besluit om nie die Passiespel by te woon nie, omdat ons dit elke jaar bygewoon het. Toe het ek en my man gevoel ons wil net die tyd gebruik om... net 'n bietjie rustig te wees en net bietjie eie tyd... en nie die heelyd tussen ons kliënte wat ons groot groepe, ons het 'n groot groep gevat. Maar ons het wel die oggend die kerkdiens bygewoon, die Sondagoggend, en toe het ons die Opstandingsdeel bygewoon. En... umm... toe het [REDACTED], na die uitbeelding van... wat Jesus... umm... opgestaan het en hy het aan Maria Magdalena hulle verskyn, toe sing sy *Halleluja* van Annelie van Rooyen. En dit was kort na my ma se dood, en my ma is self... en ek dink dis hoekom musiek vir my so belangrik is, ek het van kleins af groot geword met musiek, my ma self was 'n solo sanger, en het baie klassieke gesing. So ek het groot geword met goed soos Schumann en Schubert en daai tipe van goeters in heimwee. So van kleins af het musiek 'n geweldige indruk gemaak op my, en toe sy daai ding nou sing, toe het dit 'n verskriklike heimwee in my na vore gebring, want dit was een van die goeters wat my ma opgeneem het, wat ons gesing het, so dit was nou vir my kosbaar. Maar om terug te kom na ander musiek toe, byvoorbeeld... umm.. die toneel van Moses in die mandjie, daai spesifieke lied, ek het nooit die flielik gesien nie, maar die musiek het 'n geweldige indruk op my gemaak, veral die woorde van *If you belief in miracles* of dit, daai hele refrein het 'n baie diep indruk op my gemaak. En amper ook half 'n geestelike boodskap gebring van, as 'n mens glo in wonderwerke dan kan dit nog gebeur. En ek dink baie van ons, wanneer ons na iets soos die Passiespel toe gaan, ons het byvoorbeeld twee jaar terug 'n vriendinnetjie van my wat saam met my in die koor was, wat saam gegaan het wat op 'n baie slegte plek in haar lewe was en sy het net vir ons gesê sy het iets soos die Passiespel nodig gehad. Wat rerig heling kon meebring, so die musiek... so wanneer sy moes huil, het daai musiek gemaak dat dit bygedra het tot hierdie emosies en dit was... Sy het vir my gesê dis asof haar gees kon skoon was. So dit is eintlik wonderlik dat die musiek, as dit sonder die musiek was sou mens nie daai effek gehad het nie. So ek dink, as om terug te kom sonder om nou af te dwaal van die spoor af, is dat... umm.. daar is verskillende *genres* wat aangespreek word deur die musiek en dit het verseker, het sy, as dit iets is uit 'n ou se verlede of iets wat spreek to 'n mens met die musiek of net die mooigheid(sic!) daarvan, dat mens dalk nie iets ken nie, bring mee dat 'n mens met dit kan vereenselwig. Of jy kan, dit hoef nie net altyd huil te wees nie, maar dit kan ook 'n rustigheid, of 'n bewondering meebring. Op daai manier voel 'n mens vervuld deur die musiek wat gebruik is.

Int: Wie was jou ma?

LT: [REDACTED] maar sy was nou nie, dit is nou nie iemand wat bekend is nie, maar...

Int: In [REDACTED]?

LT: Nee, ek kom van [REDACTED] af. Ons was op [REDACTED] en sy't al die jare... hulle het daar gebly. So sy het altyd vir troues gesing en so.

Int: Sy't gesing...

- LT: Ja, ook maar ligte klassieke goeters en... ja, dit was... Nou die dag het my niggie gekom, toe sê ek vir haar, want ek het self musiek op skool gehad, ag en ek het toe nou kom studeer en dan verloor ō ou nou jou... *touch* eintlik met die musiek, want my klavier het op [REDACTED] gebly. En ek onthou altyd, ek wou altyd so graag vir haar begely. Dit was nou een van my groot hartsbegeertes, en toe kry ek nou die dag weer een van haar sangstukke. Ek weet nie of [REDACTED] hom ken nie, hierdie *Caro mio ben*.
- Int: *Caro mio ben*, ja.
- LT: En ek het hom weer van voor af begin... oefen. Ag en dit het nou weer vir my weer ō stuk mooi herinneringe na tevore gebring. Goeters soos dit of *Pie Jesu, Panis Angelicus* dit was maar die goedjies wat sy gesing het. En dis baie van daai musiek wat hulle weer gebruik by die Passiespel, so ek dink daar is ō baie diep band vir my ten opsigte van dit, en dit is vir my positief, dis vir my baie positief. Dit bring wonderlike herinneringe terug.
- Int: As jy emosies daar by die Passiespele dan opgewek of ontsluit word, umm... wat is die, watter toneel doen dit en watter musiek doen dit? Ek wil eintlik weet... is daar goed wat vir jou hoendervleis gee, is daar tye wat jy knop in die keel het, is daar tye dat jy hartseer raak?
- LT: Ja... Ek dink die meer dramatiese goeters doen nie dit so erg vir my nie. Dit is meer waar ō ou, waar die tonele begin rustig raak of waar daar ō geweldige diepte is en nie noodwendig musiek of, maar stilte. Ek dink iets wat ō verskriklike indruk op my gemaak het, is juis in daai gedeelte waar Jesus in die tuin van Getsemane as ek nou reg praat, ek wil nie verkeerd praat nie. Maar waar hy uitroep tot sy Vader en sê: "Here". Daai uitroep, in daai stilte van Lady Grey, dit... umm... Dit ruk ō ou, dit ruk ō ou rerig dat ō mens partykeer. En daai gedeelte ook by die kruisigings toneel, dit is ook, daai tonele is verskriklik, umm... dis erg, dis baie erg. Ag en dan nou weer die vreugde van byvoorbeeld, goeters wat vreeslik vrolik is weer vir my, is byvoorbeeld daai intog in Jerusalem, dis nou weer altyd vreeslik vrolik, almal geniet dit en ō mens voel weer beter daarna, en dan kom nou weer jou moeiliker tonele. En ek dink omdat ō mens nou al ook met die akteurs so bietjie, jy sien hulle elke jaar, nie dat hulle ons ken nie, maar ek dink ook daar's mense wat hulle ken. Hulle begin al van die mense weer herken en sê: "hello, is julle weer hierso" of so. Besef ō mens dat dit, daar is baie keer ook tonele wat vir hulle... umm... baie keer swaar is, of, dit is ō groot uitdaging om hierdie toneel. So dit is nie net dan die musiek nie, dis hoekom ek sê, dis baie keer ook daai stilte, en wat ō mens dan die ouens begin ken, en ek weet een jaar was dit... Ek nie nou my herinner of dit nou verlede jaar was nie. Maar die gebulk van die donkie, daar was op een of ander stadium iets wat, en ek dink dit was juis met daai tuin van Getsemane, wat hierdie donkie so... en dit het vir my gevoel daar was momente wat absoluut asof die Here teenwoordig was. Dat ō mens, jy kan dit eintlik nie vir iemand sê, ek kan dit eintlik nie vandag baie goed oordra hier nie. Maar ek weet wat dit aan my gedoen het daai aand. Dis dat asof die Here met die roep van die donkie, die een fout van die donkie, hierdie donkie wat hom in Jerusalem ingedra het. Dis asof die donkie dit verstaan het, en die hierdie uitroep verstaan het. So dit het ō geweldige, en ek dink dis wat vir ons so spesiaal is wat elke jaar met die Passiespel daar kom, daar is altyd hierdie moment, daars nie ō eentonige resitasie wat opgesê word nie. Daar is ō diepte wat absoluut waar die omgewing en dit wat gebeur dra geweldig by daar toe. Dis eintlik wonderlik, ja.
- Int: Hoe kan ō mens die emosies wat verwek word deur die musikale aktiwiteit soos ō Passiespel ō positiewe uitwerking hê, op die afbreek van die verskillende sosiale kulture groepe en sosiale groepe, die mure wat tussen hulle is? Kan die musiek van die Passiespel sosiale mure afbreek of mure tussen kultuur groepe?
- LT: Dis nogal ō lywige en ō moeilike vraag, en ek dink nie hy het ō maklike antwoord nie. Want ek dink dis maar ō eensydige, dis maar my persepsie. Ek dink dit gaan maar oor ō ou se ingesteldheid, maar as ek nou moet reageer uit dit wat ons nou al beleef het, uit mense se terugvoer wat hulle byvoorbeeld vir goeters geggee het. Umm... dis dalk nie altyd so ō positiewe antwoord wat ō mens nou hier kry nie, maar ek reken dit is die doel van hierdie hele, daar's altyd iets positief en daar's altyd iets negatief. As ō mens kyk na wie jou se gehoor is, dan is daar altyd goeters wat iemand gaan of afsit, of wat iemand gaan, umm... positief stuur. Ek dink baie keer van die dans tonele waar baie goeters uit die ou testament miskien dalk baie dramaties uitgebeeld word, en veral ook die versoeking van Jesus is in die woestyn, dit is moeilike tonele en hulle probeer dit rerig deur die tipe musiek oordra. Maar daar was al byvoorbeeld van die mense wat gesê het dit was te erg. Dit was te erg vir hulle. Hulle het gevoel hulle kan net nie langer daarna kyk nie. Dan het ek gedink, okay miskien het dit nou nie so positief bygedra tot dit wat ek dink hierdie jong mense wil oordra nie. En dan kan ō mens dalk miskien diink dat... umm... dat dit is nou die tipiese ou wat ō tipiese musiek oordra. Die ouens weet nie altyd dat daars ō groter prentjie daar agter en daars ō musiek regisseur wat sekere goeters moet op die planke bring en dit vir ons

- verstaanbaar te maak. So ek sê dis nou eintlik vir my 'n baie moeilike vraag, maar ek dink tog as 'n mens, as ons net kan terug gaan na daai laaste deel van tannie se vraag.
- Int: Die afbreek van verskille deur die... Kan die Passiespel 'n positiewe uitwerking hê op die afbreek van van verskille tussen sosiale en kulturele groepe?
- LT: Ja, ek dink ons het al vroeër ook daarna verwys dat dit dit definitief doen. Definitief. Maar dis nou, dis hoekom ek sê, partykeer moet 'n mens kyk na wie ook in 'n ou se gehoor is, is dit 'n ouer persoon is dan gaan hy sê: "oe, nee hy kan net nie hierdie musiek nie". Dan voel dit vir my amper of dit bou weer daai muur wat ons nie nou wou gehad het nie. En dan sal hulle byvoorbeeld sê nee daai musiek, dink daai musiek hoort tot daai kultuur groep.
- Int: Okay, ja dit is so.
- LT: Want hulle doen dit baie goed. As jy kyk na jou en ons moet dit nou maar noem hier, jou swart kultuur, daai ouens kan 'n ding baie goed dramatiseer. En gee hulle krediet, hulle doen dit baie goed. Maar nou kom 'n ou in so 'n situasie waar mense dalk nie essensie van hoe hulle dit oordra dalk verstaan nie, dan doen dit bietjie van 'n afbreek aan die positiewe uitwerking wat 'n mens eitlik wou gehad het moes insink. Want ons wil hê dat dit eintlik die mure moes afbreek tussen ons in verskillende kulture, het hy eintlik half bietjie gebou. Ag en dan nou weer hierdie gedeelte wat Pharaoh (sic!) of ██████████, dan sing hy nou weer hierdie pragtige ding waar Pontius Pilates of wat het hy nou gespeel? Dit is die mooiste ding daai. Dan is die mense in vervoering daarvoor, en almal wil met hom gaan praat.
- Int: Dis dan nie meer te veel nie.
- LT: Dans dit nie meer te veel nie. Dan voel hulle asof hulle kan assosieer met iets wat, waarmee ek bekend is en waarmee jy bekend is. En dan breek dit weer daai muur af en dan, as hulle hom sien dan wil hulle so tog met hom gaan praat. So ek hoop dat die manier wat ek nou...
- Int: Nee, ek verstaan wat presies, dis vir my 'n interressante inval hoek wat jy gevat het. En dan dink jy dat die musiek die *audiences* by mekaar kan bring? Daar sit verskillende soorte groepe daar.
- LT: Ja, umm... Ek dink tog musiek kan dit doen. Verseker. Veral byvoorbeeld as hulle nou afsluit met iets soos die *Messias* van *Handel*, het 'n mens al baie keer agtergekom om die mense wat hier om jou sit, dit is mense wat diep geraak is daardeur. Almal staan op en sing saam, en dit is miskien dalk die enigste keer waar 'n ou besef, dat die musiek het 'n saambindende faktor in die gehoor gehad. Ek dink nie op ander terreine, 'n mens kyk maar na mense se lyftaal, dan sien jy, daai tannie sit ook met haar oë so toe. Of mense sal byvoorbeeld dalk reageer deur met hul hande in die lig. Maar min mense doen dit. Ek dink die gehoor wat daar sit is nogsteeds 'n baie konserwatiewe gehoor, wat nie noodwendig somer, al voel hulle in hulle hart hulle wil hulle hande uitsteek, gaan hulle nie. Want ek dink dis nog 'n tipiese Afrikaanse ou wat daar sit, maar dit is eintlik veblydend om ook te sien dat, en ek dink dis meestal van die ouers wat ook daar is. En dis eintlik wonderlik om dit te beleef. En ek dink ook, die opset buite die kerk en buite die Passiespel soos byvoorbeeld die saam eet in die... umm.. in die tent en so aan, dra ook baie keer by. Want, nou sit 'n ou partykeer, almal sit, almal moet gaan eet, dis eintlik so lekker, 'n mens moet eintlik meer daarop gefokus wees om tussen kulture te begin sit en te vra: "Hoe beleef jy dit". Want ons beleef dit op 'n sekere manier en hulle beleef dit weer op 'n ander manier.
- Int: Ja, dis waar. Nou het ek so drie vragies nog, dit gaan nou meer oor die Passiespel self. Gee jou mening oor hoe gemeenskapsaktiwiteite soos die Passiespel groeppvorming en samehorigheid kan bevorder. Byvoorbeeld soos in 'n gemeenskap soos Lady Grey se gemeenskap.
- LT: Mens weet nou nie... umm... as ons daar kom dan sien 'n mens 'n eindproduk. So mens weet nooit van die vooraf uitdagings waarmee hierdie ouens gesit het nie. Ek glo dis menslik om selfs met 'n bybelse produksie verskille te hê. Maar wat 'n wonderlike plek om dalk... Ek glo hulle gesindheid is almal reg, e nek wil met my hele hart glo dat die Here dit gaan reik, om baie mense. Self ook die akteurs se lewe aan te raak. En hoekom ek dit sê is ek het byvoorbeeld en ek wil nie afwyk van die vraag wat die Passiespel betref nie. Maar as ons kyk na byvoorbeeld 'n akteur soos *Bruce Marchiano* wat gespeel het die rol van in *The foot steps of Jesus*, daai *Matheus*, *Markus*, *Lukas* Evangelie. As jy daai boek van hom lees, hy was 'n doodgewone akteur wat gedink het dit was 'n goeie rol, en hier kom werk die Here met sy sake, en dink ek is die Passiespel wat ons jaarliks gaan bywoon. Ons het nie nodig om *Oberammergau* toe te gaan nie, ons kan net hier bly en ons kan ons eie gemeenskap ondersteun, en ons kan eintlik meer mense oor die spektrum van die samelewing blootstel. En dan voel dit vir my, ek voel so sterk daarvoor dat dit vir my voel ons man wat vir ons werk, wil ek graag saamvat, om dit te gaan beleef. Want dit is 'n universele tema wat ons almal ken en dit gaan oor die evangelie van Jesus Christus. Die voorbereiding, dit kan wees dat daar miskien dalk verskille tussen die mense was, maar ons glo dat die Here hierdie platvorm gebruik om ook versoening te kan bewerkstellig in 'n gemeenskap, en ook in ons wat kom kyk. Dat 'n mens nou partykeer, ek weet nou byvoorbeeld, verlede jaar was daar nou 'n vreeslikke

- krapperigheid. Ons het byvoorbeeld amper ses keer van sitplek verskuif omdat, elke keer dan sê hulle vir ons, daar was so *double bookings* gewees.
- Int: Ek onthou daai ding
- LT: En... umm... dat ek naderhand, was bietjie ongelukkig daaroor, maar ek het net besef [REDACTED] nee. Hier moet ŉ ou nou groter wees as die situasie. So die hele opset spreek maar tot almal. Ek hoop ek beantwoord die vraag reg.
- Int: Ja, presies.
- LT: En wat ek maar net wil sê is dat ek dit absoluut dit is ŉ wonderlike medium om ŉ baie groot diverse gemeenskap by mekaar te bring. Ons sit met ou mense, ou Afrikaanse mense wat dalk die dissipel is, en hierdie jong ou klein *Dawid* en *Goliat* mannetjie wat ook nou sy deeltjie moet doen. En iewers, *we must each...*
- Int: *Each other...*
- LT: *Meet each other half way*, ja. Ek dink dit is wonderlik. In die gehoor dieselfde want jy beleef daai samehorigheid. Mens moet nooit eintlik die ou in die gehoor onderskat nie. Die ouens is baie fyn, ŉ mens kan agterkom wanneer daar iets nie reg was nie. En dit so twee jaar gelede was daar so bietjie van ŉ ding, maar dankie tog dit kon uit die weg geruim word. Mense kon werk daaraan, ek glo so, mens ken nie alles nie maar, ek glo verseker dat dit het gebeur, dat daar versoening kom met so ŉ produksie.
- Int: In watter mate kan die kreatiewe kunste gebruik word om gemeenskappe te bou? Soos drama, dans, kuns en musiek.
- LT: Ek dink wonderlik want as ŉ mens kyk nie iets spesifiek soos die Passiespel, dit is so ŉ diverse produksie, of dit is so ŉ groot produksie met soveel diverse kultuurvorme. Van voordrag tot instrumentaal tot dans tot sang tot koor, kuns. Hulle inkorporeer alles. Is dit wonderlik, ek kan nie eintlik aan alles. Miskien is dit dat by ander produksies dieselfde is. Maar ek weet nie van nog ŉ produksie wat so ŉ diverse samestelling van die kunste het nie. So dit is ongelooflik, dit is baie positief, dit word baie goed gedoen. En ek dink ook met die kinders wat nou in daai kunste akademie is, ek dink net altyd by myself, wat ŉ wonderlike platvorm om juis die probleme van Suid Afrika op hierdie plek te kan aanspreek. Want hier begin kinders ŉ identiteit kry, ŉ eie identiteit. Al is dit in ŉ vorm van ŉ sang of ŉ dans, maar ek is iemand, ek is iemand wat ŉ verskil maak. Ek dink dit is fantasties, ek weet nie watter ander skole kan nog soveel talent ontyk nie. Dis nie net weer net sport, byvoorbeeld as jy net sport, dis eintlik wonderlik dat kultuur op die manier uitgelewe kan word.
- Int: En dan, hoe beïnvloed die Passiespel die funksionering van die dorpie van Lady Grey?
- LT: Ek dink baie goed. As mens kyk hoe die ouens skielik moet saamstaan, daai ou kan dalk nie sing nie maar hy kan ŉ baie mooi en goeie pannekoek bak. Daai ou kan dalk nie kos maak nie, maar ek hou daarvan om my huis skoon te maak en ek kan my huis beskikbaar stel. Ek dink dis wonderlik, ek weet nie of daar nog so iets êrens in die wêreld is nie. Maar dit is net ŉ absolute unieke situasie, en dit is bewonderingswaardig. Ek glo dit bring ŉ gemeenskap baie nady aanmekaar, dis eintlik, ja, ek weet nie van nog iets wat dit doen nie. Dit is baie positief. Ek dink baie ander plekke kan gaan leer daarby. Ek dink ons kan van daai beginsels begin inkorporeer.
- Int: Dis nou al my vrae, baie dankie. Is daar nou ietsie wat jy wil byvoer, wat jy aan kan dink.
- LT: Nee wat nee. Ek dink wat ŉ ou wou gesê het, het heel redelik uitgekom en al [REDACTED] se vrae, dit dek ŉ groot gedeelte.

Interviewee: NK

- Int: NK, dankie dat jy in gestem het om met my te praat, ŉ onderhoud te doen. My studie gaan maar oor, om te sien of ŉ, of die musiek van ŉ gemeenskapsprojek soos die Passiespele, ŉ invloed het op die mense, wat op die ou einde die dorp saamtrek. Uhm, dis ŉ case study, so ek kyk of dit gebeur in Lady Grey, en as dit nou gebeur in Lady Grey, uit al die onderhoude wat ek nou met die mense gedoen het. Dan skryf ek dit in my skripsie, en ons sê, ander klein dorpies, kan dit ook doen.
- NK: Okay, ja. Dit...
- Int: Dit is nou waarop hierdie hele studie werk.
- NK: Maak eintlik baie sin.
- Int: Net doodseker maak of die ding record.
- NK: Want daar's nie genoeg spasie op hom nie.
- Int: Gaan ons maar met die een aan, hy het nog genoeg spasie. Ek het so tien vrae.

NK: Okay.

Int: Die eerste afdeling A, gaan oor die musiek van die Passiespele, B gaan oor emosionele betrokkenheid by jou van die Passiespele, en dan die derde een gaan nou oor die Passiespele, so dat ek nou kan weet of jy dink, dit wat in Lady Grey gebeur, kan in ander plekke ook werk.

NK: Okay.

Int: Goed. Niks is reg of verkeerd nie. Goed. My eerste vraag is, wat is die voorkeur tipe musiek waarna jy gewoonlik luister?

NK: Ek gewoonlik, ek luister gewoonlik, uhm, metal, en celtic, uhm, tradisionele celtic musiek. Uhm... Ja, dit is die tipe musiek...

Int: Mm, dit is die tipe musiek wat jy na luister. Goed, wat ervaar jy oor die algemeen as jy na musiek luister?

NK: Uhm, emosies. Dis een van die groot dinge, is emosies, en dan, is ook 'n ontsnap van die realiteit af. En dit is wat musiek vir my... Ja, vir my is.

Int: Gee die, jou mening oor die invloed wat die musiek van die Passiespele op jou gehad het.

NK: 'n Baie groot, influence. Ek meen, uhm, die musiek het die, het die emosie van wat daar gebeur het, dit net baie meer sterker gemaak. Ek dink sonder die musiek, sou die Passiespele nie so groot sukses gewees het nie. Ek dink die musiek maak die Passiespele, en dat dit hou daai... uhm... Die emosie van die mense, bring dit by mekaar. Dit is, dit is...

Int: Ja, dit is.

NK: ...entlik. Dis die waarheid. Want...die ding is met, deur die musiek, praat dit.... Dit, dit gee groot dele, in die...

Int: Jy's... Jou emosies kom saam, meer as wat die praat alleenig sou gedoen het.

NK: Ja, ja. Dit doen, dit doen.

Int: Ja.

NK: Want met elke scene, as ek dit so kan sê, met elke scene wat daar is in die Passiespele, met die musie wat daar op is. Dit gee die hele, hom 'n ander effek, en daai effek, werk op 'n mens.

Int: Ja.

NK: Dit het op my gewerk.

Int: Ja, ja. Ja, beslis. Dan wil ek weet, die mense sê musiek is 'n kommunikasie medium. Sien jy die musiek van die Passiespele as 'n middel om sosiale transformasie te bevorder?

NK: Op 'n manier, op 'n manier.

Int: Hoe? Stem jy saam daarmee, of verskil jy daarmee? Of...

NK: Ek stem saam met dit, tot op 'n punt. Die ding is dit, dit is uhm... 'n transform..., dit is, dit gee jou daai transformasie.

Int: Transformasie, ja.

NK: Dit doen definitief, en uhm... Ek dink, sonder nie musiek sou dit nie so effektief gewees het soos wat dit veronderstel is om te wees nie. Want dit is rierig so, want die dans van die hel, daai, die donkerte... Hoe donkerder die musiek was, hoe ligter het die storie uitgekome op die einde van die dag. En dit, as dit net die dans wat met gewone musiek, sou dit nie so effektief gewees het, soos dit was nie. En dan sou mens net gedink het, die duiwel was net 'n danser, en, maar die musiek het dit daai...

Int: Versterk.

NK: ...krag geggee van wat dit moes wees.

Int: Uhm..., dink jy die musiek het die akteurs en die mense bietjie saamgebind?

NK: Ja, dit het.

Int: Hoe?

NK: Dit het. Uhm, die, die musiek, uhm, want almal wil saamsing. Dis die ding, en met die woorde wat nog op die stage was, dit het almal kans geggee om saam te sing, en... Ek meen, tot ek wat helfte van die liedjies nie geken het nie, wat gesing het. Het saam gesing, want dit was... dit, dit, dit bring daai saam...voeg van mense. Dit doen regtig.

Int: Ja, ja. Wat dink jy is die rol van die musiek in die Passiespele?

NK: Die rol van die musiek. Ek dink dit is, dit is die tweede belangrikste, na die boodskap. Ek meen die boodskap is altyd eerste, maar ek dink, die musiek, uhm..., laat jou dink aan jou lewe, en wat jy, iewers in misluk het, en die musiek bring dit uit sodat jy makliker kan, surrender. Ja, as mens dit so kan sê.

Int: Baie waar.

NK: En, ek dink dit is, dis is die groot ding van die Passiespele se musiek, gewees is, elke liedjie was reg gekies vir elke scene. Want deur daai scene het die liedjie nog 'n paar woorde gesê wat..., jy nie besef het wat gebeur het nie. Maar as jy na die musiek luister, dan besef jy wat het eintlik gebeur nounet. En ek dink dit is die...

Int: Ja, dis definitief...

NK: In my mening...

Int: Die volgende afdeling gaan dan oor die emosionele betrokkenheid. Watter tipe emosies word ontlok wanneer jy, wanneer jy na die musiek van die Passiespele luister? Of is daar liedjies wat jy by sekere scenes met jou gepraat het, of is jou musiek ervaring nie gekoppel aan 'n scene nie?

NK: Nee, dit was, dit was definitief, uhm, die musiek het, 'n baie groot impak gehad. Veral op my, ek is nie iemand wat sommer rustigge musiek luister nie, en voor die Passiespele het ek nooit kerkmusiek geluister nie. En ek het so vër geggaan om van die musiek te kry wat op die Passiespele was, want ek sal altyd wil teruggaan na daai gevoel wat ek gehad het, daai oomblik met die Passiespele. Want dit was vir my belangrik gewees, uhm... Ek dink, die musiek is die, die main ding, vir my gewees, uhm, die emosies, van die musiek. Soos, ek het baie hartseer geraak, verskriklik hartseer, met die houtkruis. Ek het verskriklik hartseer geraak toe hulle vir Jesus geslaan het. En dit het alles te doen met die musiek wat daar, na gegaan het...

Int: Gespeel het, ja.

NK: En ek dink so, ek dink my emosies wat ek ervaar het by die Passiespele was, die hartseer van die ware boodskap. Dit is die main ding, want... As, as iemand net vir my die storie vertel het van Jesus, sou dit nie 'n groot impak op my lewe gehad het nie. Maar omdat ek dit gesien het, en gehoor het.

NK: En die musiek wat daar was...dit het... Ja. Dit het, dit het daai ervaring...vir my gegee van...

Int: Ja.

NK: Dit is rerig, en dit is, verskriklik mooi, en dit is iets wat gebeur het wat ek nie ken nie. Veral daai tipe liefde. Dis nie iets wat ek ken nie. En dit was vir my fantasties, want dit het vir my laat verander.

Int: Ja.

NK: Ek wat gewoonlik geggaan het, en dan gaan slaan ek my bokssak, om van verstrasie af te kom. Ek het dit nie eers nodig gehad om dit gister te gaan doen het nie. Want ek het so rustig gevoel, vir die eerste keer in my lewe.

Int: Wow.

NK: En dit het baie geggan oor die musiek, want daai selle musiek is op my foon. En... Ek meen...

Int: As jy nou daarna luister, kry jy weer daai emosie terug.

NK: Ja, ja.

Int: Ja.

NK: En mens kan verstaan dan, uhm, want, die hele, die hele storie van, van Jesus, self... Was vir my, dit is... Die eerste keer in my grootmens lewe wat ek, in 'n ander oogpunt na dit gekyk het. En, uhm, ja, dit het vir my boeke oopgemaak in my lewe, wat ek nie geweet het bestaan nie.

Int: Regtig, ja.

NK: En dit gaan, dit gaan oor die musiek, want die musiek het met my gepraat.

Int: Ja, ja.

NK: En, ek meen, die, die liefde wat Jesus, uitgegee het vir sy mense, maak nie saak wat hulle aan hom gedoen het nie... Was nogsteeds, dit het alles te doen met die musiek, want dis die emosies...

Int: Wat jy daarin koppel.

NK: Wat ek gevoel het daar.

Int: Ja. Dis beslis... Uhm, is daar sekere van die scenes, oh, jy het nou gesë, die houtkruis. Okay, dan het on nou daai ene nou gevat. Uhm... Wat gebeur fisies met jou, as jy intense emosies beleef, terwyl jy na die musiek van die Passiespele se musiek geluister het? Soos hoendervleis, hartseer.

NK: Ja, hoendervleis en hartseer, en ek het baie, baie gedink aan my lewe. En...

Int: Regtig...

NK: Ja, en dat, ek weet ek is, op 'n pad wat... Nie, dit voel nie die moeite werd nie. Die ding is, dit het my lewe bietjie verander. En, okay, nie net 'n bietjie nie, bietjie baie.

Int: Baie.

NK: Want, ek het nou, half geleer om, om meer compassion, of compassion met mense te hë. En ook, uhm... Ja, na liefde, heeltemal anders kyk.

Int: En compassion met jouself.

NK: Ja, ja, en met myself, en besef dat daar is mense wat eintlik lief is vir my. En dis die ding, of dit nou Jesus is...

Int: Mag surrender.

NK: Ja, en, en, en dit was vir my die grootste ding, want, ek ken nie dit nie. Ek ken nie dit, behalwe my vrou se liefde nie. Is al wat ek ken. En, 'n vaderlike liefde, was dit vir my baie. Want in my, geloof wat ek altyd was, of van kleins af groot gemaak het, is, jy kry nie liefde nie, jy mag vir jou

god niks vra nie. Jy moet net aanhou gaan en baklei en... En hierdie was heeltemal 'n liefde... Want dit is hoe ek dit ervaar het. Dit was of iemand my met 'n bak vol liefde gegooi het, so ek weet nie wat om te doen met dit nie. En gister was ek baie verstreurd, want ek weet nie wat om te doen met dit nie. En gistraand was die eerste aand in my hele lewe, waar ek vir meer as vier ure geslaap het. So, want ek kry nagmerries altyd. Oor alles wat ek al ervaar het in my lewe, maar... met die Passiespele het dit gevoel of dit my rigting, rustiger gemaak het en ook, asof ek kan uitreik na mense toe, wat dit nodig het. Wat ek nooit besef het ek sal kan doen nie.

Int: Nie, kan doen nie.

NK: Ja.

Int: Jy het iets om nou uit te gee.

NK: Ja, iets om uit te gee.

Int: Ja, want jy't ontvang.

NK: Ja, en ek voel of ek gevul is met...met, met liefde. As ek dit so kan sê. Want, uhm, ek het ook nooit die Bybel verstaan, tot ek die Passiespele gesien het nie. Ek het nooit, en toe ek die Passiespele beleef en ek speel selfs 'n rol soos ek vir ██████ gesê het, as, as ek, Herod, King Herod was, soos wat hulle my originaly ingesit het. Sou ek nie die Passiespele dieselfde ervaar het nie. Maar toe hulle my 'n dissipel maak, en ek loop agter Jesus aan terwyl die fariseers op hom gil. Ek het soveel kwaad, maar soveel hartseer in my gehad, ek wou omdraai en hulle net begin slaan het. Om vir hulle te sê, bly stil, hy hoef niks aan julle te bewys nie. Maar die ding is, dit is, die groot ding is, vir die eerste keer hoef niemand iets te bewys...vir my om te weet... ...dat, die liefde wat ek gevoel het daar... Was, was solid, né. En, dit is rerig so.

Int: Ja. Joe. Uhm... Hierdie emosies wat verwek word, deur so musikale aktiwiteit. Dink jy dit kan 'n positiewe invloed hê, op die afbreek van mure, tussen mense?

NK: Ek glo dit. Ek glo dit vas. Ek is, uhm, met een van die onderwysers gepraat, juis oor dit. Uhm, nou die naweek, nou met die Passiespele. Dit is die ██████ met die dreadlocks.

Int: Oh, ██████.

NK: Ja. Ek het vir hom gesê. Ons moet 'n dans en 'n koor het, wat teen racisme fight. Sodat ons daai mure kan afbreek. En dit is presies wat ██████ my nou vra. Ek glo vas, as, as dit in elke klein dorpie kan gebeur, gaan daar meer mense terugkom waar hulle veronderstel is om te wees. Ek glo dit vas.

Int: Wat sê ██████? Stem hy saam met jou?

NK: Hy stem 100% saam met my, en hy't gesê, ons gaan begin werk aan so ietsie...

Int: Maar hy sal.

NK: Op die ou einde van die dag is dit, want... Ons jonger generasie het nie dieselfde haat as wat die ouer generasies het nie. Ek meen, ons is, ons gee om vir die mense. Daar's baie van die kinders in die Passiespele, wat 'n baie klein plekkie in my hart gevat het, wat ek nooit besef het, sal ooit 'n plek in my hart kan vat nie. Soos die vrou wat Herodias gespeel het. Daai meisie, sy is een van die wonderlikste mense wat ek al ooit in my lewe ontmoet het. En ek meen, sy't ook dieselfde stress as wat ons gehad het. Wat gaan sy maak na skool, want sy worry oor die kleur van haar vel, en sy worry dat sy gaan gesien word as deel van hierdie mense. En na die Passiespele het sy ook vir my gesê, sy..., het verander. Sy't verander. Waar aan die begin van die Passiespele het hulle almal het nog haat gehad teenoor die menere.

Int: Rerig?

NK: Ja. En met die laaste dag van die Passiespele het hulle ons gegroet, van die outjies wat gesê hulle is EFF, het my gedrukgroet. Na die Passiespele. En, so dit beteken, daar was 'n groot impak. Nie net met die wit mense nie... maar met almal. : Wat in kontak kom met dit. En ek dink dis hoekom ook daar 'n groter beweging kan begin, veral met, veral met dit, en musiek en... As mens net 'n ton liefde vir hulle wys. Want 'n ton liefde, verander mense.

Int: En hulle het dit nou ervaar met die Passiespele, en jy't dit ervaar.

NK: Ja, definitief, en, ek meen, ek is nie iemand wat sulke klein goedjies sommer ervaar nie. Want ek het soveel kwaad ook al in my lewe... en, soos wat ek sê, vir die eerste keer is dit... Dis as of alles net weggevat is en gevul is met liefde, en ek probeer nie meer kleur sien nie. Ek probeer sien, wie is saam met ons, en wie is ook liefdevol. Want op die ou einde van die dag, dit is eintlik al wat saakmaak, is liefde.

Int: Ja, en dit verander mense.

NK: Ja, dit doen. Dit verander mense...

Int: Het jy ook van die buite mense, wat met die, jy weet van die vrouens wat, of van die mense wat met die busse gekom het, uhm, 'n nouer band ervaar.

NK: Ons het. Ja, ons het, gewoonlik is ek een van daai mense wat, mense probeer vermy. Maar die tannies wat hier aangekom het, en die ooms en goeters, het mens nie 'n keuse gegee nie. En dit

het gemakliker geraak en... Soos met die scene van Jesus, waar hulle die liedjie gespeel het, waar die engel vir Jesus opgestuur het. Uhm, daai musiek, toe ek terug kyk na die mense toe, toe besef ek, jissie, al hierdie mense hierso, soek net een ding, en dit is liefde.

So, en dit, en dit was deur die musiek. Want as ons net die kruisigging gekyk het sou ek soos gewees het soos yoh, ek kry hom jammer, maar... Daai musiek het dit daai ekstra bietjie..., uhm, emosioneel gemaak. Vir almal van ons, en ons hele huisgesin is ook verander deur dit. Want hulle almal het gaan kyk en dit het 'n groot impak gemaak.

Int: Dit het vir my gelyk of die mense baie om jou... koek.

NK: Ja. Ja. En dit was vir my baie snaaks.

Int: Ervaring né.

NK: Want, die ding is, ek is, ek is nie iemand wat...toelaat laat mense naby my kom nie. Want ek was baie seer gemaak toe ek klein was. Ek meen ek is van 'n jong ouderdom af op my eie. Uhm, my pa en my ma is nie eintlik deel by my lewe nie. Uhm, my ma probeer nou weer wees... Ek laat haar toe, nou. Maar ek dink as ek nie die Passiespele gesien het nie, sou ek dit...nooit toegelaat het nie. En vir die eerste as ek sê, ek is reg, ek sal vir my ma gaan kuier.

Int: Waar bly sy?

NK: In [REDACTED].

Int: Oh...

NK: So, vir die eerste keer voel dit of ek, half kan uitryk na hulle toe. Sonder die haat wat ek altyd gehad het, of die kwaadheid, want dis meer kwaad as haat. Want...as hulle na my gekyk het soos wat hulle veronderstel was om na my te kyk. Of soos hulle na my gekyk het, na my broers gekyk het. Dan sou dit ook anders gewees het vir my. Maar ek sê vir [REDACTED]... Ek is so dankbaar vir wat alles met my gebeur het in my lewe, al die haat, al die kwaad. Al die alleen wees onder 'n brug in [REDACTED], Alles, alles, alles... Want ek kom van die straat af. Van daar af. Ek is so dankbaar dat ek die eer gehad het om die Passiespele te sien. Want nou voel al daai goed die moeite werd. Dit voel of al daai goed moes gebeur het vir my om net die Passiespele...en, en, vir my was dit 'n groot stap. Want, uhm... Ek het altyd gewonder, hoekom... Hoekom... Maar die is die eerste keer wat ek besef het dat... Maak nie saak wie jy is nie... Maak nie saak watse geloof jy het nie... Die Passiespele raak almal, en op die ou einde van die dag dink ek, dit is hoe... Die regte boodskap van, van die Bybel ook daar gaan buite kom. Is as daar... As die mense dit kan sien... Om iets te lees, en om iets te sien is twee verskillende dinge, en dan om, om iets te aanvaar...is heeltemal anders. En vir my is die aanvaring van wat gebeur het, uhm, 'n skok gewees. Want, die ding is, mens besef nie dat daar soveel liefde in een mens kan wees nie. En dit maak nie saak wat nie, hy't net elke keer het hy sy linker wang gedraai... En elke keer het hy net oopgemaak vir nog meer. En, dit laat my voel dat ons as mens dit ook kan doen. Ons kan dit ook doen. Ons kan ook ons harte oopmaak en mense aanvaar soos hulle is.

Int: Dink nie jy besef dit nie, maar ek dink mense maak klaar hulle harte vir jou oop. En aanvaar jou. Hier in Lady Grey.

NK: Dankie.

Int: Ek dink nie jy besef dit nie. Maar met almal wat ek praat sê, dis oulike manne.

NK: Ek is bly.

Int: Jy hoef glad nie te worry daarvoor nie, jy is klaar aanvaar in die dorp.

NK: Dankie. Ek waardeer dit opreg. Rerig.

Int: En julle is, julle, uhm... Julle gee verskriklik baie vir die dorp. Die mense sien dit.

NK: Dankie, nee, ons waardeer dit...

Int: Ja, nee, jy hoef glad nie te twyfel daarvoor nie.

NK: Dankie tannie.

Int: En vir wat jy in [REDACTED] se lewe beteken is verstommend.

NK: Is dit? Hy beteken vir my net so baie.

Int: Ja. Ja. Maar jy is nie een wat maklik gaan glo, jy beteken iets vir iemand nie. Maar ek kan vir jou sê, hierdie dorp praat net met lof van julle.

NK: Yoh, dit beteken vir my baie.

Int: Ja, jy kan dit glo. Maar dis oor dat jy oopmaak.

NK: Ja, dit is waar.

Int: Omdat jy oopmaak.

NK: Dis waar. Maar dit, dit. In hierdie klein dorpie met die Passiespele, ek dink dit is wat dit maklik maak. Vir mense soos ek wat kan oopmaak. Want... Ek meen... Met 'n kinderlewe soos wat ek gehad het is dit nooit maklik om oop te maak nie, want jy wil nie...Kry te seer. Ja, en jy wil nie voel soos 'n minder man nie. Dis die ander ding wat my altyd pla. En ek het nooit gedink 'n man kan so baie lief hê nie. Toe ontmoet ek vir [REDACTED]... En soos ek vir [REDACTED] gesê het, ek glo vas, [REDACTED]

- [REDACTED]
- Int: Dis verstommend dat die disipels dit die naaste voel.
- NK: Dit is, dit is. Dit was, dit was n groot rol... groot rol, ek dink [REDACTED] het sy hart oopgemaak. Ja, en ek dink dis deur dit, dat ons almal die [REDACTED] En kon voel wat rereg gebeur het daar. En nie net aanvaar het van, want nie een van ons het agtergekrom as ons foutjies maak nie. Want as na die tyd is, dan's van ah ons het n fout gemaak. Maar dit, die oomblik as jy deel is van n scene... en Jesus nou by, betrokke is en die dissipels. Dan, jy weer voel n ongelooflik, dit voel of iemand jou gooi met n emmer vol liefde. Elke keer. Want ek het nie eenkeer op stage gestap, wat ek nie hoendervleis gehad het nie. En, en vir my was dit n groot ding. Want ek ken nie daai liefde nie. En om dit te voel in soveel massa, het my heeltemal van my storie af... Ja, dit het my heeltemal van my storie af. Want ek het nie. Ek, ek meen, ek ken dit rereg nie. Ek ken nie daai vaderlike liefde... van geen kant af nie. Dis een ding om liefde te kry by n vrou, as wat jy liefde kry by n man. Man, by n pa. En daai was vir my...baie. As of ek ... Dis al liefde wat ek nodig gehad het. Vir als wat ek al gemis het... so, ek voel nou half verfris en vol. Sodat ek kan aangaan.
- Int: Nee dit is, ek is so bly. Dink jy dat die, uhm..., die emosies wat die kinders ook beleef het, wanneer die musiek speel, en soos wat jy nou sê, as julle op die verhoog kom... uhm..., barriers afbreek tussen mense?
- NK: Ek dink so. Ek dink rereg so [REDACTED]. Want uhm... Soos ek gesê het, baie van die kindertjies met die, met die Passiespele, en hulle het gespeel as uhm, fariseërs en goeters. Baie van hulle het ek gesien, loop en huil agter Jesus aan. En dit is van die fariseërs gewees, en dit is outjies wat vir my gesê het hulle is EFF. Hulle haat wit mense. En hulle het fisies gehuil. Jy kon sien dit het gevat aan hulle. En ek meen, met die kruisiging self, het twee van die dissipels het, soos gehuil as of dit so ernstig, lewendig gebeur, en dit het gemaak dat almal van ons huil. Die ding is, as jy sien daar emosies uit n anderkleurige mens uitkom, dan kom daai selfde emosies uit jou uit. En dit het n groot verandering gemaak. n Baie groot verandering. En so groot dat... Ek kan sê, na die Passiespele, en dis iets wat ek nooit kon doen nie, is, ek gee om vir hulle. Ek gee om vir... anderskleuriges. En dit is omdat hulle saam met ons iets gedeel het wat, nêrens anders sal kry nie. Mens gaan nie. Hulle, in die begin het hulle gesê, ja, maar uhm, Jesus was n swart ou. Die hele tyd, en hulle het gesê, Jesus kan nie swart wees nie, want daar kan nie soveel liefde uit so mens uitkom nie. En, en, en dit was vir hulle.
- Int: Ja.
- [REDACTED]
- Int: Ja.
- NK: Want dis n groot rol wat hy vul. En, en... Ek dink daar het baie respek gekom daardeur. Veral met, met die Passiespele mense. En ek dink dit breek veral... Enige kleur... enige kleur, ja. Definitief, en ek dink dit breek wel... Barriers... Mure af... En ek dink mense kan meer in n vertrek inpas as dit gebeur. So, ek dink as, as die kerk se deure oopgestaan het, sou dit vol gewees het. Sou almal gekom het, ja. Want daar het tot straat kindertjies die hele storie van die pad af gekyk. So ek dink dit, dit vat tog aan die dorp.
- Int: Nou is dit net oor die Passiespel self. Drie vragies. Gee jou mening oor hoe n gemeenskapsaktiwiteit soos die Passiespele groepe vorm en samehorigheid tussen die groepe bevorder.
- NK: Ek dink, omdat dit n spanpoging is om die Passiespele aan mekaar te sit, dink ek dit, dit laat almal voel as of hulle deel is van ietsie groots. En dan, die oomblik as die Passiespele begin, en alles is by, die musiek is by, die ligte is by, die mense is almal bymekaar. En tot die oefening, om tot daar te kom, hoe meer jy jou lyne leer, hoe meer raak daai lyn deel van jou. En as jy met iemand moet kommunikeer, van die community, in die Passiespele. Is, mens raak mens gewoond op n manier. En dan is dit makliker om liefde te toon ook teenoor daai persoon. En ek dink dit is, dit is die groot ding van as dit n communal ding is, dat ons soveel as moontlik mense van alle rasse by mekaar te trek. Want dit is die ding wat op die ou einde van die dag die ware boodskap gaan wees. En nie net van, nee, jy kan nie in my kerk inkom nie. Ek dink dit is iets wat die hele gemeenskap gaan aanraak. Op die ou einde van die dag. Want as mens kyk na uhm... Die kinders, gister, na die Passiespele het een van hulle vir my gesê, hulle gaan, gaan kuier. Twaalf uur gistraand sê hy vir my, hy kan nie n dop drink nie. Toe vra ek vir hom hoekom nie, toe sê hy vir my, nee, hy dink heeltyd aan die Bybel. En dan gebeur dit in die kerk, en, en dit is n outjie wat, hy... niks kan hom keer om te gaan drink nie. Dit is die ding. En hulle weet ek drink nie, so hulle weet ek sal met

- hulle baklei. Maar hy het gevoel, hy wil dit net met my deel, en dit is die eerste keer, en dit is 'n outjie wat ek nie... ken persoonlik nie. Maar omdat ons met mekaar gewerk het in die Passiespele... Het dit gevoel vir hom as of...hy vir my ken. En hy kan met my praat, en ek kan met hom gesels. So, dit het definitief 'n lyn oopgemaak van communication tussen mense. En ek dink dit het als te doen met die Passiespele. Want as dit net 'n gewone dans klas, of 'n gewone play was, sou dit nie so effektief gewees het soos wat dit was nie. Ek dink tog die, die hele Jesus storie in die Passiespele, en soveel liefde en patience en vergifnis. Dat dit sprei tussen die mense deur.
- Int: Sjoe... Uhm..., in watter mate kan die kreatiewe kunste, jy weet soos wat die skool..., gebruik word om so gemeenskap op te bou?
- NK: Ek dink hulle moet..., uhm..., soos... As hulle nou moet, dink ek hulle moet alle skole betrek. Dit is vir my, wat ek gesien het, nogal belangrik sou wees. Hulle moet soos die Arts Academy plus die skooltjie in die lokasie en plus van die... kleuling gebied. Laat, laat al die kinders, en al die mense saam beginne, en saam werk. Want ek voel op die ou einde van die dag, uhm... Ja, dit, dit is..., dit is belangrik. Dit is baie belangrik, is baie belangrik.
- Int: Dink jy die Passiespele uhm... Dink jy die kunste van die skool het die Passiespele help vorm?
- NK: Ek dink tot op 'n manier, omdat al die kinders geleer is hoe om alles te doen. Maar ek dink ook dit het 'n ding met hart te doen. Soos waar jou hart lê, dit is waar jy gaan waaes. Ek dink dit is presies wat hier gebeur het, ek dink nie dis net die talentvolle kinders nie. Ek dink dit is 'n besluit wat hulle gemaak het om te sê, ons wil iets goeds doen en iets groots doen. Want elke liewe een van daai kinders het dit nie gedoen vir hulle self nie... Hulle het dit nie gedoen vir hulle toekoms nie. Hulle het dit gedoen vir die mense wat kom kyk, om dit so, meer as... moontlik, realisties te laat lyk. Sodat mense weer die boodskap kan sien. So of hulle dit nou wil of nie wil hê nie, hulle het mense verander. En ek dink dit is, die main ding is. Ja. As hulle die mense by mekaar kan kry, en as, as dit 'n vol kleur ding is. Ek meen, van alle kante af... En, ek meen, daar's baie mense wat dit graag wil doen. Ek sou net sê, as hulle so iets doen om, om soos die Saterdag aand wat hulle gedoen het, wat, meeste mense kon die, kon gaan kyk het by die dam, en kon gaan kyk het by die skool...gratis...Dan kan ek... Soos daai was 'n groot ding, want...baie van die mense kon kom. Baie van die mense kon kom kyk het na dit.
- Int: Ja.
- NK: En..., ek meen..., ja...soortvan uitnooi? Om te kom kyk daai, daai...buite afspeel. Ja. Soos, ons het 'n vriend wat 'n, hy werk saam met ons, hy is 'n Rastafarian, maar hy drink glad nie. So dis hoekom, hy werk baie goed. So ons het hom in gevat en hy het by die perdedam gestaan en kyk. En hy het soveel vrae daarvoor. En, en nou kan ek hom antwoord. Want nou verstaan ek ook. 'n Bietjie... en as ek nie weet nie, dan vra ek maar vir [REDACTED]. En so gaan 'n mens aan... maar, so gaan daai boodskap sprei. Dit is op die ou einde van die dag. Die boodskap word gesprei, so ek dink as kleiner dorpie ook so iets kan doen. En hulle kan al die skole kan... aantrek. Dan dink ek daar kan baie verandering wees in die dorpe. Baie...
- Int: Ja. Beïnvloed die uhm, Passiespel die funksionering van 'n klein dorpie soos Lady Grey? Wat gebeur alles in die dorpie rondom die Passiespel? Uhm, is daar dinge wat spesiaal gebeur omdat dit die Passiespel is? En dan, is daar iets wat later aangaan as gevolg van die Passiespele?
- NK: Ek dink, ek dink dis ook iets soos respek. Ek dink baie mense, want, soos, toe die mense hoor ons speel in die Passiespele, toe gee hulle vir ons meer grasie met ons werk. Uhm, so almal probeer die Passiespele laat gebeur. En, en dit is mooi... Want, dit voel of die hele dorp saamwerk. Want, tot met die CPF, wat by die poliestatsie was, toe sê die polisie ou vir ons, nee, nee, nee, maak eers die Passiespele klaar. Dis die belangrikste ding. Vir die dorp, en selfde met die mense in die dorp. Die oomblik as hulle weet jy speel in die Passiespele, dan, hulle akkomodeer die mense van die Passiespele... Wat in die Passiespele speel, want dit, hulle laat jou half belangrik voel. Uhm... om dit te kan doen. En ek dink, na die tyd soos nou, almal weet nou wie jy in die Passiespele gespeel het. So almal word anders gehanteer. Ek meen, tot die kindertjies wat daarin gespeel het. Hulle word heeltemal anders gehanteer, want, nou as ons mekaar sien. Baie van die kinders, ons noem nie mekaar op die naam nie, ons noem mekaar op die naam wat hulle gespeel het. Die Bybel name. Ja, ja, soos Herodias. En uhm, John. Want ek ken nie eers John se regte naam nie. Toe sê hy vir my, nee, noem my John. Of noem my Pharaoh. Verstaan, en, en...Ons broer Moses, ek meen, ek noem hom noe Moses. So, die ding is. Ek dink, dit is hoe hulle dit lewendig hou, en ek dink die mense roep jou ook so. Want daar's 'n oom vir wat ons nou voor gaan help wat my Philip noem. Want ek het Philip gespeel. En hoe meer ek vir hom sê my naam is [REDACTED], hoe meer sê hy nee, ek ken jou as Philip. En, ja, ek dink dit wat dit nog meer spesiaal maak, is... Daai rol word basies helfde van jou. En of jy dit nou wil hê of nie, dit vat tog oor, en daai liefde versprei. En ek dink dit is wat in die dorpie gebeur na die Passiespele. En voor die Passiespele, as mense begin, daai deel in jou sien, wie jy speel, en ek dink dit is belangrik.

Int: Wat van die arme duiwel?

NK: Ja, shame. Die arme duiwel. Maar... Maar die outjie wat die duiwel speel is eintlik een van die sagste kinders wat ek in my lewe ontmoet het. Hy's rerig baie sag en, hy, hy is baie liefdevol, as dit kom by sulke tipe goeters, en hy was so passievol om die duiwel te speel. Want hy het gesê, as sy rol nie... Oortuigend is nie, gaan Jesus se rol nie oortuigend wees nie. So dit is as of jy die lig aan of af sit. Op die ou einde van die dag, en ek voel dat sy rol net so belangrik was. Want hoe donker n vertrek is... Hoe meer lig jy in hom sit... Hoe meer gaan jy kan sien, so ek dink dit is die groot plan gewees van die, van die duiwel se rol. ...deur die, ja, deur die donkerte, kan jy sien dat daar n lig aan is, en jy kan nie sien as daar n lig aan is, en dis lig buite nie. En as dit donker is en jy sit die lig aan, dan kan jy die lig sien.

Int: Dis n wyse kind né.

NK: Dis n baie wyse kind, en hy't dit vir my vertel, uhm, Saterdag aand. Toe sê hy vir my, so hy voel as of hy die donkerte maak, sodat Jesus die lig kan aansit, sodat hy kan sien dat... die lig belangrik is. En, uhm, so het ek by elkeen van die kinders ietsie geleer, van hulle rolle af. En ek dink dit is die main ding, dit, dit trek die, die hele gemeenskap saam. En, die lesse wat ons daaruit leer, en, tot die script wat jy moet lees, om nou jou rol te ken, is dit raak so deel van jou. Want as jy rond stap dan, jy wil daai liefde uitsit. En, selfde met die hele community. En almal akkomodeer jou. Dit is die mooi dieng, en dit is die main ding. Want so Passiespele in sulke klein dorpie is, dit gaan definitief mense nader aan mekaar trek. En dit gaan definitief maak dat mense, die mooier deel van mekaar kan sien. In plaas van net om vas te kyk aan (inaudible)

Int: Ja. Sjo, dis nou al my vrae, is daar enige iets wat jy wil byvoeg?

NK: Net dat, ek persoonlik voel dat die Passiespele, is vir my meer n openbaring van die storie van Jesus, as om vir n hele jaar lank kerk toe te gaan. Dit het vir my, dit was meer n impak vir my, as om fisies net kerk toe te gaan. Want dit was buitekant, en dit was binne, en dit was, dit was oral. Dit was nie net op een plek nie. En ek voel dat..., n engel kan nie in die kerk pas nie, en ek dink, met al die scenes wat ons buite gehad het, het dit gevoel of daar duisende engele sit en kyk. Want dis as of die dag weer gebeur het. En, ek voel rerig dat, uhm... [REDACTED]

Interviewee: NN

Int.: NN baie dankie dat jy bereid is om vanmiddag hierso te sit.

NN: Dis n groot plesier.

Int: Ja, en ek is rerig geïnteresseerd in wat jy... oor jou idees en oor jou gevoelens hierso. My hoof navorsing is maar gewees, omdat ek so lank betrokke is daarby, en jy ook, en dit het rerig vir my gevoel of die Passiespel of die musiek van die Passiespel die dorp nader aan mekaar bring. Nou wil ek dit toets. Ek neem op, ek gaan dit transkibeer, ek sal dit vir jou stuur as jy joune wil deurlees. Ek het drie stelling vrae. Jou voorkeur tipe musiek, wat jy gewoonlik na luister.

NN: Man ... *Alle volke loof die Here* in die ou hoedanigheid. Sondag oggend, voor die, voor die nuwe ou oorgeneem het. Met ander woorde, baie meer van n tipe... ek hou van klassieke musiek en ek hou van klassieke koormusiek. Jy verstaan, so die tipe musiek wat [REDACTED] begin het en wat aangegaan het pas my soos n handskoen. Kort en lank van die storie.

Int: Ja, en ligter.

NN: Ligter hou ek van baie van *Laurika Rauch*,..

NN: Jy verstaan, ek luister baie afrikaanse musiek, en so aan. Ek is nie n geweldige Jazz ou nie. Ek is meer, baie meer klassiek ingestel. My gunsteling instrumente is orrel en trompet.

Int: Oh ja, jy speel nie... Speel jy van hulle?

NN: Ek kan... Ongelukkig nie. Ek het baie laat begin in my lewe, maar, jy verstaan, ek kan bietjie klavier speel, maar nie ernstig nie.

Int: En wat ervaar jy in die algemeen as jy na musiek luister?

NN: Ek luister vir die lekkerte, ...Ek dink jou klassieke musiek maak jou baie rustig. En ... Ja. So as dit n groot voorliefde daarvoor, en hoe langer n ou betrokke raak, by musiek. Weet, hoe dieper die ... Dan begin jy meer... ... die volledige werke luister.

Int: Ja, ja. Jy begin wiskundig luister.

NN: Ja, jou ore begin bietjie ontwikkel.

Int: Ongelukkig né. Wat is jou mening oor die invloed van die musiek van die Passiespel, wat dit op jou het?

- NN: Ongelooflik baie, kom ek sê vir jou so, dit het my blootgestel aan oneindige klomp musiek. Mens kom later aan agter, ek sing in 'n stadskoor hierso, van [REDACTED] en eers van [REDACTED] Ons het self opgetree een jaar.
- Int: Ek onthou, ek onthou.
- NN: En wat nou gebeur met [REDACTED] veral is die musiek wat ons nou begin sing. Kan ek inmiddeleik identifiseer, dan kom ek agter, maar dis 'n [REDACTED] se...
- NN: Dis een van die, dis een van die liedere wat opgevoer is vantevore deur hulle. So met ander woorde, baie vreemde musiek is baie, bekend gemaak want daar was elke keer maklik nege-en-dertig verskillende liedere op die program
- Int: Ja... ja, ja.
- NN: So ek, ek dink nogal in 'n groot mate ook, wat persoonlike ontwikkeling betref, het hulle baie gehelp om mens, bekend te stel aan weier musiek as wat jy noodwendig op daai stadium self...
- Int: Ja,ja... Musiek kan as 'n kommunikasie medium gesien word. Sien jy die musiek van die Passiespel as 'n middel om sosiale transformasie... in die dorp en in die audience ...
- NN: Ja, wel, ek dink dit is uiters belangrik. Ek dink die, baie keer kan jy nie net uit 'n teologiese oogpunt, kan jy miskien meer kommunikeer met musiek, as baie keer met prediking. Ek dink, veral met die konsep, in die konteks van Lady Grey is dit op die huidige oomblik so dat die musiek waarskynlik meer spreek as die... as die preek. Afhangend van die predikers... Ek dink binne in die gemeenskap ook, ek dink... umm... ongelooflike samebindende faktor van verskillende groepe Ek dink tog ook dit behoort 'n... afsmeer tipe effek hê op die... op die mense wat luister
- Int: Die gehoor.
- NN: Ek dink die ouens van buitekant af, die gehoor is baie positief daarvoor. Ek dink die plaaslike mense het ook begin om, hulle het onbewustelik miskien meer georieenteer geraak na 'n meer klassieke agtergrond. Hulle sal waarskynlik dit nou ook erken as dit speel op die radio ensovoorts...
- Int: Ja, nee. Ek stem saam. Definitief... Wat is die rol van die musiek in die Passiespel?
- NN: Hy skep 'n bepaalde atmosfeer, en ek dink samebindende... Verstaan, dit gee 'n dramatiese effek. Ek dink... Uitsekend aan beide [REDACTED] se tyd en tans met [REDACTED]
- NN: Al twee kry dit reg om, hulle het bietjie 'n verskillende aanslag, in 'n sekere sin heeltemal die selfde. En hulle kry dit reg om alles bymekaar te bring. Dit te trek.
- Int: Die volgende deeltjie is jou emosionele betrokkeheid by die musiek. Watter tipe emosies word ontlok by jou wanneer jy na die musiek van die Passiespel luister? Watter liedjies by watter scenes ... kan jy plaas en jy sê: daar het dit my geraak.
- NN: ...Ek dink as mens van agter af voorentoe begin. Ek dink die *Halleluja* koor, xxx, dis 'n heel bekende ene, ek dink dis ongelooflik, veral as jy dit self gesing het.
- NN: Dan het hy nuwe bande vir jou. Ek dink elke jaar om te wag daarvoor is briljant. En dan is dit nou moeilik om dit wissel, die vorige gedeeltes. wissel van jaar na jaar. So veertien jaar het ons nou, het ek geluister daarna. Ons het op 'n stadium so bietjie, maar, weens 'n klomp faktore het 'n ou nou later besef, jy het amper bietjie 'n ruskans nodig. Jy verstaan, ons het die laaste twee nie bygewoon nie.
- NN: Net sy, ons was op die dorp gewees.
- Int: Ja ek het gesien.
- NN: Maar sy wou net, dit was as gevolg van umm, jy verstaan. Die program hierso was net te erg, jy verstaan, so ons het so bietjie meer as 'n rusnaweek beskou.
- NN: En ek dink jy bereik later 'n punt waar jy bietjie te veel, jy verstaan wat ek, selfs ek begin die woorde onthou, verstaan so... bietjie gevaarlike situasie wat daar is, jy weet maar om by jou vraag uit te kom ek dink nie daar's tog wat baie herhaal en ek dink hulle dit reggekry om net eenvoudig ongelooflik die atmosfeer saamtevat elke keer, jy verstaan, die verskillende goed wat ...
- NN: So ek ... ja, ek kan nie vir jou mooi onthou nie, as jy vir my dat ek vir jou kan sê daai musiek het nou miskien op 'n groot rol gespeel op daai situasie
- Int: Maar die *Halleluja* definitief.
- NN: Ja heeltemal, ek dink hy is die samebindende...presies, so jy verstaan. So hy is die hoogtepunt. Ek dink 'n ou kan nie daaby verby gaan nie, maar umm... selfs met die vorige Saterdag aande is daar ook musiek wat baie keer herhaal wat baie dramaties is, jy verstaan so dit...
- Int: Ja. Dit pas by... Okay, watter emosies, oh ek het dit nou vir jou gevra. Kry jy ooit hoendervleis of 'n knop in die keel of... trane?
- NN: Ja, ek is nie emosioneel is nie sal ek, wats .die woord, moeilik trane kry... weet ... maar ek is 'n, ek beleef hom intens op 'n ander vlak

NN: So ek sal deur iemand as jy by die werklike punte kom gaan ek nou weet ons is hierso.

NN: Umm ja, inderdaad so, dit het ŉ hele paar keer in verskillende jare gebeur het. Jy sal ek weet hierdie een is net eenvoudig ongelooflik, jy verstaan. Dit is nou net een van daai wow oomblikke.

NN: Met herhaling gebeur, en ek het baie keer ook gesien by die mense wat dit bygewoon het. Ek meen, jy kan sien sekere fasette van sekere gedeeltes ruk ŉ mens.

NN: Jy verstaan... gaan terug en, ...en baie keer wat vir my ŉ belangrike is, en wat ek nou ook... laas jaar by [REDACTED]... is die stilte element verstaan, ...in terme van die... as iets klaar is en daars...

Int: Mm, daai stilte...

NN: Daai gewyde stilte, dan weet jy nou baie keer, hierso is nou... baie diep... ..stadig, gebeur hier.

Int: Ja. Dis darem interessant. Wat gebeur fisies met jou, as jy die intense emosies beleef van die musiek van die Passiespel?

NN: Nee, ek dink dis maar meer ŉ... Dis by my ŉ gevoel van tevredenheid, jy verstaan... en... veral as jy die ding ken.

NN: Daar ŉ... bykomende... proses hier, verstaan. Ek dink, ek dink altyd as ek nou moet dood eerlik wees op die punt... ŉ ongelooflike diepte dankbaarheid in my vir ŉ plek soos Lady Grey, ... daai gehalte van musiek en van opvoering kan beleef. Jy verstaan, dis altyd vir my voor op die stel, die gevoel wat ek het... ek wonder om mense beseft wat is die impak. Wat kos dit om musiek op daai vlak... daar te kan wees, en jy verstaan... mense natuurlik saam gegroep... So ek is, ek is, ek is altyd, ek het altyd in my gevoel, elke keer as ...is daai... diep dankbaarheid vir ongelooflik om mense wat agter die skerms werk, ..., jy verstaan

Int: Mmmmm, ja...ja. Hoe kan die emosies wat verwek word deur 'n musikale aktiwiteit soos die Passiespel 'n positiewe uitwerking hê op die afbreek van verskille tussen verskillende sosiale en kulturele groepe?

NN: Ja wel, dis nou interessant, umm.. ek dink ŉ ou kan hom amper bind aan ŉ tydvak. Ek dink in die tydvak van [REDACTED]... dan was dit ... was dit ŉ gegewe gewees, want hy het ongelooflik gewerk op kontras, so ek dink dit kon dan baie makliker ... gebeur. Jy verstaan, ek dink ook die feit dat kulturele groepe umm... in mekaar se teenwoordigheid en spasie is. En heeltemal, veral, ek meen die blote feit dat die verhoog oor die preekstoel is... En die afrikaner is nogals ŉ emosionele element. Ek dink aan die Afrikaner kant het die ouens baie meer... miskien beseft...daars miskien iets anders ook. En ek dink self aan die anderkant... was daar ook ŉ.....dit moet iewers af... afleer... Jy verstaan, met ander woorde, ek kom agter maar, ek is deel van ŉ groter proses... umm... My wêreld het... verruim deur die musiek... Met ander woorde, dit maak ook dat mens anders veruim... Ek dink... Dis ŉ positiewe gemeenskapsbou... proses moet ...Moet dit as ŉ baken gesien word. Ek dink, ek dink net dis jammer dat ons soos kinders werk... As dit my idee was het waarskynlik... was daar baie styler groei... as jy verstaan. In ŉ groot mate, eskuus ek praat nou...

Int: Nee, dis reg.

NN: [REDACTED]...met ander woorde die umm daar gaan, as daar iets gebeur is dit ...umm... jy verstaan...daars nie meer ŉ.. Ja... en ek, ek dink in ŉ groot mate dat ... die poging van die skool se kant af is nog steeds presies dieselfde. Jy verstaan, so met ander, woorde... ek dink as daar, as daar ŉ afplating is miskien... umm... Is...is die fout op ŉ ander vlak. Ek weet nie of dit jou vraag antwoord nie...

Int: Ja, jy antwoord... Dan het ek nog drie vrae wat oor die Passiespel spesifiek gaan... Gee jou mening oor hoe ŉ as gemeenskapsaktiwiteit groeivorming en samehorigheid kan bevorder.

NN: Ek dink dis ŉ briljante voorbeeld, in terme van.. Die Passiespele opsig self... bring ons baie mense, en baie mense blootgestel aan Lady Grey... maak dat hulle soontoe kom... Hulle groeivorming is dan, met ander woorde, kan hulle assosieer met die plek. Dan en... en afgesien van, dit het vir die dorp ŉ groot identiteit gegee.

Int: Beslis.

NN: In terme van, ek het altyd gevoel dis een, dis een naweek uit umm... Op die oomblik seker twintig naweke wat daar aktiwiteite op die dorp is... wat mense van buitekant af kom. Jy verstaan umm... ŉ ou kan eintlik, ŉ voorstel wat ek, elke jaar het ek ŉ... Vir die eerste paar jaar het ek nou, ŉ tipe van ŉ opsomming deurgestuurd... vir die skool, oor wat my siening is... En umm... een van die dinge wat lateraan gesê het, hulle moet dalk mik om dit meer gereeld te maak... ŉ aktiwiteit van die skool se kant af... Laat hy ŉ groter rol speel in die dorp. Selfs meer vestig... ŉ tipe van ŉ musikant... ŉ musiek... bestemming. Ja, ek het dit by herhalend gesê. Die probleem waarmee ŉ ou mee sit, is umm... Ek dink dis vir hulle moeilik ook, ek dink hulle het sekere beperkinge, maar ek dink hulle doen oor die algemeen fantastiese werk. Maar ek dink ŉ ou kan,

as hulle net ń bietjie verder kon gegaan het kon jy miskien nog, nog groter word. Verstaan, ek sal, ek sal bitter graag die hele konsep van Passiespele rol, vir herhaling op ń ander naweek. Jy verstaan, die voorstel wat ek gemaak het is ń koor naweek, almal kom elke keer terug na die akkommodasie, ek dink daar is seker nie baie ruimte vir Amper ń bepaalde identiteit binne in die kerk opset en so aan. So dis nou maar my... My persoonlike gedagte, jy vertaan...

Int: Ja, dis interessant dat umm [REDACTED] het ń, ń ding wat hulle wil by, het hulle bygelas. [REDACTED] praat byvoorbeeld van ń naweek wat hy... die mense wil laat kom om rondom die spirituele.....

Int: Ja... In watter mate dink jy kan die drama en die kuns en die musiek en die dans... Bou dit die dorp op, die gemeenskap?... Die kunste.

NN: Well dit is baie interessant. Ek dink oor die algemeen is dit ń... is dit positief, dit hang af van die... umm... Ek sien dit as ń baie positiewe op die, op die wat mens gewaar.

NN: En daarby... die opvoering. Ek dink verder aan is dit so dat daar... umm... op die fasette... is daar positiewe... goed wat deurspoel. Ek bedoel, op die ou einde van die dag as ons nou mooi kyk wat... wat gebeur, selfs by [REDACTED]... is ń... bevoordeel deur wat by Lady Grey gebeur.

Int: Ja, is... is so.

NN: ... Met [REDACTED], verstaan, jy kan duidelik, umm... baie van [REDACTED] se goeters kan mens duidelik sien, kom...

NN: Kom van [REDACTED] se kant af. Umm... So met ander woorde, ek dink hulle, ek dink al vier bevoordeel die skool... en die gemeenskap in Lady Grey.

Int: Ja.

NN: Ek, ek is baie positief daarvoor om die plan bietjie verder te vat, ek dink daar is [REDACTED]

Jy verstaan, en die feit dat daar kultuurveskille is. Umm... Jy verstaan, so... en ek dink... in sekere kringe baie keer het... umm... het seker deur die tyd miskien umm... gevorm. Maar ek dink oor die algemeen, is dit ń ongelooflike positiewe ding. Ek sien, ek sien ook dat hier... dat kuns nog baie positief is.

Int: Ja. Dankie, dan nog een vraag en ek weet dis jou gunsteling vraag. Hoe beïnvloed die Passiespele die funksionering van Lady Grey? Van ń klein dorpie soos Lady Grey.

NN: Ek dink positief en negatief...

Int: Oh... Nou dit wil ek hoor.

NN: Ek dink aanvanklik uiters positief... umm... En almal het ingekoop, en almal het geweet presies... Die probleem later aan is dat die... umm... die proses is op ń sekere stadium baie swak bestuur, en ek wil weer sê: na die [REDACTED] Ek dink ń ou moet... ek dink die blote feit dat hy nogsteeds aangebied kan word [REDACTED]... umm... is ń wonderwerk. Verstaan, die feit dat sekere ouens nog steeds positief is. Ten spyte van alles wat rondgevlieg het umm, tussen hulle almal is ook ń wonderwerk. So ek dink dit het ń potensiele gevaar... umm... om miskien as mens ... sommige ouens in die dorp verloor, wat die afgelope twee jaar baie duidelik was. Daar was ongelooflike bakleiery oor goete, het die Passiespele eintlik niks geraak nie Maar ek moet dit herhaal. [REDACTED]

[REDACTED] Umm, maar ek moet dit ook sê, ek het umm... [REDACTED]

[REDACTED] Verstaan, [REDACTED] is omtrent wat my betref dieselfde... Hulle is aangestel, maar hulle is... Jy verstaan, dis die, dis die grootste eintlike krisis. [REDACTED]... umm... ek dink daars ń ongelooflike... potensiaal binne die gemeenskap en... fantasties dat dit soveel jare... umm reeds aan die gang is, hoop net. Mens hoop dit kan voorentoe gaan. Umm, die toets is altyd of hulle die huidige... Mense kan oorleef. Jy verstaan, die blyers tans. Wat gebeur dan? Binne in die gemeenskap, die gemeenskap raak al hoe kleiner, en al hoe ouer. Umm, baie moeilik vir hulle om... om by te hou. Ek dink dis waar baie van die steun van die gemeenskap verblywe. Daars ń uiterse positiewe mense, umm, [REDACTED]

Int: Ja, dis waar.

NN: Jy verstaan, en dit is waar, dit is een van die goed wat... umm... kritiese gevaar punte, dink ek vir die Passiespele. En vir die dorp. Jy verstaan, want, ander woorde, ... umm... [REDACTED] Jy verstaan, word ongelooflik deur die gemeenskap... Ek kan dit, ek kan dit selfs... [REDACTED]

[REDACTED]

Int: Ja, ek hoor wat jy sê.

NN: So umm...Ek het nie, in 'n groot mate sal ek nogal dink dat die... umm... die skool miskien 'n groter rol moet speel, maar hulle sit in 'n baie umm... kwaai plek want... Vasgevang deur met ... Met klomp politiek, [REDACTED]

Int: Dis waar...

NN: Jy weet, so... Ek het eintlik te veel of te min gesê...

Int: Goed, ek soek nou nog iets by jou... umm... Dink jy die, oor die vooraf, so twee, drie maande voor die Passiespel en... tydens die Passiespel, baat die dorp daarby?

NN: ...Dink teen tye van die... van die umm... Ek dink... oor die algemeen, ek dink nie almal... maak die sommetjie nie... umm... verstaan, ek dink dis 'n ongelooflike... umm... Dis 'n direkte en indirekte umm... storie voor die tyd, veral tydens die naweek maar ook baie keer. Elke enkele ou wat... umm... ons maak 'n gewoonte daarvan om mense in te bring. Umm... Jy vertsaan, so met ander woorde, daar is 'n verhoogde... umm... Spandering van almal. Elke een wat inkom elke naweek wat petrol ingooi ook, spook op die dorp. Is geld wat nie vantevore daar was nie. So, umm... en dit gee vir jou ook umm... 'n waarde van die plek en als... Gastehuse speel 'n groot rol, jy verstaan... ek weet... umm... daaris mense wat, wat nou al hul huise verhuur teen... umm... teen duisend rand per aand. Maklik en, en... jy verstaan... gedink die mense maak... umm... Ek dink dis 'n goeie... umm... ons was nou, ons het nou in nege en tagtig al gekoop... as ek moet kyk wat die aanvanklike... blootstelling van Lady Grey was toe, teenoor nou weer. Dan is dit heeltemal twee verskillende goed, almal... Lady Grey het so half 'n... umm... almal verstaan nou deesdae die plek. Jy weet nie presies waar is dit nie.Umm... en veral gekoppel dat dit aan twee goeters... Skyrun en...

Int: Ja... Passiespel

NN: ... Passiespel. Jy verstaan, so as ek nou uit 'n toeriste oogpunt uit, die oomblik toe [REDACTED] weggaan, toe was dit 'n... umm... baie slegte... moment in die dorp. [REDACTED] En bloot eenvoudig het hy net bietjie... enorme effek gehad.

Int: Ja

NN: Umm... weet ek nie wat gebeur het nie... Umm, so met ander woorde dis 'n negatief.

Int: Mmm...

NN: Ek dink nogs teeds 'n ou kon, umm... as jy, as jy net uit 'n toerisme oogpunt uit... ..na die hele proses... kan jy onmoontlik... Umm, jy weet met die... umm.....met die dorp... So umm... Maar dit gaan miskien 'n taamlikke gekoördineerde proses... umm... besorg...

Int: Wees.

NN: Jy verstaan, 'n ou... as 'n ou net dink aan umm... akkomodasie voor die tyd, na die tyd die talle. As 'n ou, as 'n ou mense so ver kan kry om 'n duisend rand 'n keer te spandeer op 'n huis, en... die proses 'n bietjie geriefliker te maak, hulle maak nogal 'n, en hulle maak ordenklikke lyse, en mense kan... met ander woorde akkomodasie beskikbaar... Jy weet, dan begin dit nou alweer... umm... 'n volhoubare proses aan.

Int: Mm

NN: Umm, so ek, ek weet nie. Ek is, ek is baie keer skepties oor daai proses van die, van die ding, dat hy 'n, 'n baie groot rol gespeel het aan die bekendstelling finansieël... umm... voor en na die tyd... umm ... dit speel verseker 'n rol...

Int: Ja... my hene... Is daar enige iets wat jy wil byvoeg?

NN: Nee, ek umm... Ek dink dit is umm... Dis vir my baie lekker om... umm... om almal by te woon, umm.. Jy verstaan... Ek dink net 'n ou moet umm... Ek dink hulle sal bietjie moet dink aan verniet... en... veral met betrekking tot so ding, is belangrikke om 'n... bestuurders eintlik op te lei. Verstaan...

Int: Ek hoor...

NN: Ek is altyd bietjie bekommerd dat 'n ding van oorname... 'n Regiseur...of... 'n skool, jy verstaan... of die skoolhoof self... Ek weet daar, wat is die proses self umm... Goed aangaan... ek dink umm, iemand soos [REDACTED] het ook, umm... [REDACTED] doen ongelooflike werk, ek weet nie of hulle altyd vir [REDACTED]... goed genoeg oppas nie... Umm. Jy verstaan, gee hulle te veel... Umm... Sy... ek dink nie die rol wat [REDACTED] op 'n musikale vlak bring... is...

Albei: Ongelooflik.

Int: Ja.

NN: Jy verstaan, so..

Int: Ja.

NN: My, my, my vrees altyd, of aanvanklik was, was bekommerd toe [REDACTED] weggaan... en ek is verlig toe [REDACTED] daar aankom...

Int: Ja.

NN: Want ek dink, ek dink hy het homself miskien nie goed genoeg gevestig om self wil, as ...standaard ...

Int: Ja... En dit is dit, baie dankie vir jou moeite...

NN: Jis, dit het vinnig gegaan...

Int: Want jy praat net so lekker vinnig. Baie dankie [REDACTED], ek waardeer jou moeite.

Interviewee: NS

Int: Hallo NS. Jy weet mos nou waaroor hierdie hele storie gaan.

NS: Korrek.

Int: Om maar te kyk of musiek, gemeenskappe kan opbou. Maar ek het so nege of tien vragies wat ek jou gaan vra. Die eerste deel gaan oor die musiek, afdeling B is oor emosionele betrokkenheid, en dan afdeling C is oor die Passiespel self.

NS: Ja.

Int: Na watter musiek luister jy gewoonlik?

NS: Ek luister eintlik 'n redelike verskeidenheid van musiek, jy weet. Ek uhm, ek luister meestal klassieke musiek, jy weet. As ek in die dag in die kar ry, dan luister ek Classic FM. Maar ek hou van ligte musiek, en ek hou van uhm... Ek luister so nou en dan bietjie boeremusiek. Ek hou van opera, en dan is ek nogal 'n bietjie 'n oor vir, vir 'n bietjie, die, die heavy goed ook, jy weet. Heavy metal en sulke tipe goed, het ek in my tyd ook geluister

Int: My hene NS. So jy luister wyd, jy luister wyd.

NS: Ek luister redelik wyd... Maar ek sal meer klassiek en opera en sulke goed. As ek klassiek luister.

Int: Ja. Watervaar jy oor die algemeen as jy na musiek luister?

NS: Weet jy, musiek is nogal 'n berustende faktor, jy weet. As, dit maak 'n ou rustig. Ek, ek, geniet musiek in die agtergrond. Jy weet, ek sal baie keer, as ek op 'nondag oggend sit, en ek sal byvoorbeeld koerant lees, of ek sit hier en blokkiesraaisel invul of so iets, dan het ek altyd musiek in die agtergrond. So ek, uhm, vind musiek baie berustend en uhm, dit, uh, dit, ek dink dit kalmeer 'n ou ook. Hang seker ook af van watter tipe musiek jy luister.

Int: Ja.

NS: Maar die musiek wat ek vir, wat ek luister, jy weet is baie, is vir my 'n kalmerend effek.

Int: Ja. Wat is jou, wat die invloed van die musiek van die Passiespele op jou het?

NS: Die Passiespele se musiek is vir my, is vir my uhm... Jy weet, dit versterk die emosie van die hele situasie. Uh, en as die musiek goed gekies word dan het dit nogal 'n ongelooflike effek om die emosie... uit te bring en te versterk. Uh, so ek, ek dink, jy weet, as, as jy die Passiespele gaan vat, en jy vat musiek weg, dan gaan jy nie naby die effek kry wat jy, die treffende effek wat jy. As jy net vat 'n ding soos die *Halleluja*...

Int: Ja.

NS: Al daai goeters, maar enige musiek op die, die regte musiek op die regte oomblik, uhm, versterk die emosie, en dit prent amper die emosie in, in jou gedagtes in.

Int: Ja. Die mense sê musiek is 'n kommunikasie medium, nê.

NS: Ja.

Int: Sien, sien jy die musiek van die Passiespele as 'n middel om sosiale transformasie te bevorder?

NS: Sê dit bietjie weer.

Int: Sien jy die musiek van die Passiespele as 'n middel om sosiale transformasie te bevorder?

NS: Ja, dit hang natuurlik af presies wat bedoel jy met sosiale transformasie.

Int: Tussen die groepe wat daar is.

NS: Ja, ek dink absoluut so, jy weet. Musiek is 'n, musiek is 'n, is 'n oorbruggende faktor.

Int: Ja.

NS: Dit is baie soos sport, jy weet. Ons het almal dieselfde emosie en dieselfde gevoelens as ons musiek luister. En verskillende groepe kan met dieselfde musiek, kan hulle met mekaar kommunikeer, en kan hulle dieselfde gevoel ervaar. So ek, ek dink dis 'n baie belangrikke, manier van kommunikasie tussen mense. En om mense nader aan mekaar te bring. As ek maar net gaan kyk, jy weet in, groepe wat ons al gesing het, en as jy kyk na baie groepe soos Johnny Clegg en al daai, jy weet. Claire Johnston, en al daai. As jy kyk hoe musiek mense in moeilike tye by mekaar gebring het. Uhm, dit gebeur met die Passiespele ook, jy weet. Uhm.. 'n Ou gaan sit nie daar en

dink, jy weet, dit is nou daai groep wat sing, of dis daai groep wat sing, of dis hierdie groep of daai groep. Musiek is universeel. En dit oorbrug, dit oorbrug alle sosiale statusse, en alle sosiale vlakke.

Int: Ja. Ja, nee, dit is definitief. Wat is die rol van die musiek in die Passiespele?

NS: Ek dink die belangrikke rol daarvan is om die hele emosie en die gevoel wat jy wil deurgee deur jou gesprek... Deur die, deur die, deur die taal, en dit wat jy praat, om dit te versterk. So, ek dink die musiek moet goed gekies word. Uhm, jy, jy moet die, jy dit, veral met die wat hulle nou die laaste Passiespele byvoorbeeld, uhm, nou verskillende goed. Jy weet, liedjies wat nou nie soos, so seer uit 'n geestelike oogpunt, of 'n godsdienstige oogpunt gekom het nie. Kan baie goed werk, maar 'n ou moet versigtig wees dat jy nie ietsie kry wat nie heeltemal pas nie.

Int: In pas nie, ja.

NS: In pas nie. Maar as jy die regte liedjie kry wat reg in pas, dan, dan het dit 'n baie treffende effek in... uhm, om, om die hele boodskap te versterk, en oor te dra. Mense onthou musiek. Uh... Jy onthou nie altyd die woorde wat gesê word nie. Maar jy onthou die musiek, en jy onthou die, jy, jy onthou die ervaring, die gevoel wat jy gekry het toe die musiek gespeel het. Uhm, en, en, en, en ek dink dit is die belangrikke ding van die musiek tydens die Passiespele.

Int: Passiespel. Mmm, dis waar. Uhm, afdeling B gaan nou oor emosionele betrokkenheid. Watter tipe emosies word ontlok wanneer jy na die musiek van die Passiespel luister?

NS: Ek dink dit hang af van waar dit is in die Passiespel, as jy in die begin kyk, by die skepping en sulke tipe goeters, jy weet. Dan is dit amper 'n gevoel van grootheid en van verwondering en uhm... 'n gevoel van, van, jy weet, hoe groot is God en, en so aan, en hoe't hy met ons gewerk, en so aan. En as jy nou later kyk, nou weer na die, na die kruisigging en, en die, die leidingstyd en so aan, dan is dit meer 'n, 'n emosie van hartseer en, en uhm, verootmoediging, uhm, en dan weer aan die einde, as jy kyk na die opstanding met, met goed soos die *Halleluja* en daai, jy weet. Dit is, ek is natuurlik 'n emosionele ou, jy weet, so... So, ek, ek huil maklik. Maar my trane is nie altyd bedroefde trane nie... Ek bedoel dit is van, dit os, dit is trane van oorweldigging, en uhm, en elation en so aan, jy weet. So, ek dink, dit hang af van waar dit is en watse tipe musiek dit is. Maar jy kan eintlik enige emosie regtig deur, deur musiek kan jy, kan jy, uhm, kan jy uitlok.

Int: Ja, ja. Uhm, koppel jy jou liedjies aan, aan die scenes of onthou jy net die musiek?

NS: Nee, ek koppel die liedjies aan die scenes. Ek koppel die liedjies aan die scenes, as ek 'n, as ek 'n bepaalde liedjie kry, 'n bepaalde scene het, en daar's 'n liedjie, dan's die liedjie, dan gaan die scene by my opkom.

Int: Ja. Ja. Ek hoor jou. NS, kry jy hoendervleis, of trane, of knop in die keel? So hy trigger dit, musiek trigger dit.

NS: Ja, dit trigger dit. As 'n ou daarvoor praat en goeters, dan trigger dit dit. Ja verseker.

Int: Ja, ja dit is. Ja. Wat gebeur nou fisies met jou, as jy, as jy intense emosies beleef, terwyl jy na die musiek luister.

NS: Oh, ek kry maklik trane in my oë, my vrou sal altyd vir my sê, my trane lê so vlak, dis net nie waar nie. Uhm, maar ek kan baie maklik trane kry, jy weet. As ek n 'n kerk, as ek in die kerk sing, en ons sing 'n liedjie wat, wat uh, wat baie betekenisvol is vir die preek, of so iets, jy weet. Moet ek myself, moet ek myself bymekaar hou, anderster, jy weet, gaan ek uhm, gaan ek in trane kry dan. Jy weet, so ek is, ek is, ek is baie emosioneel wat sulke goed betref. En, en, jy weet, ek is nie 'n emosionele ou in die sin dat ek huil vir niks nie. Maar ek kan, deur musiek kan ek baie sterk geraak word.

Int: Ja. Ja, ja. So hy trigger jou emosie. Wat sal jy sê, hoe kan die emosies wat verwerk word deur die musiek van die Passiespel, 'n positiewe uit, uitwerking hê op die afbreek van verskille tussen die groepe, sosiale groepe wat daar is?

NS: Ek dink die belangrikke ding is, van musiek is, dat jy dink nie aan groepe as jy in musiek ingaan nie. Uhm, dit gaan oor die musiek self, en, en dit gee nie om wie dint sing nie. Ek bedoel, of dit nou 'n swarte is en of dit nou 'n blanke is en of dit 'n kleurling is, en of wie ookal dit sing. Dit, dit gaan nie daarvoor nie, dit gaan oor die lied, en binne die konteks waarin die lied gesing word. En, uhm, en ek dink dit is, dit is 'n ongelooflike manier om bruë te bou en, en uh, en, en, en pesepsies, wanpersepsies af te breek. En, en ek dink dit ervaar jy by die Passiespel. Ek bedoel, as jy nou gaan kyk het na die passiespel. As ek tien jaar terug kyk, en ek kyk nou, en ek. Jy weet, ek sê vir Susan daar was tien jaar terug was die helfte van die mense was blankes gewees. En nou is negentig persent van hulle is swartes.

Int: Dis reg.

NS: Maar dit maak nie verskil aan die Passiespel nie. Dit kry, jy kry nogsteeds, solank as wat die dialoog daar is, en solank as wat die musiek reg is kry jy nogsteeds die selfde effek. Dit is nie dat jy sit nou daar en sê, okay, nou gaan ek 'n ander effek, 'n ander emosie kry. Dis gsteeds die selfde ervaring wat jy kry. In teendeel, in teendeel, dit is 'n besondere ervaring, want uhm... Want jy, jy

sien dit nie elke dag nie, in die algemene bevolking waar jy leef nie, jy weet. As jy korante lees e goeters, dan word ō mens gepolariseer. En, en, en, en die Passiespel, soos hierdie, breek pole af, jy weet. Dit maak mense gelyk, dit maak mense eenvormig. En dit is eintlik wat ons voor, voor, voor God is. Ons is almal eenvormig voor God.

Int: Ja dit is so.

NS: So, dis baie, dit is baie, baie, dis baie sterk. Dit is baie betekenisvol.

Int: Ja, dankie. Oor die Passiespel self, uhm, gee jou mening vir my oor hoe ō gemeenskaps projek, of aktiwiteit, soos die Passiespel, groeppvorming en samehorigheid kan bevorder.

NS: Enige iets wat mense doen, wat ō gemeenskaplike doel het, jy weet, bring mense by mekaar. So, ō ding soos daai Passiespel wat ō gemeenskaplike doel het, om dit uit te dra, om die woord uit te dra, en die boodskap van, van Jesus se sterwing, opstanding uit te dra aan mense. Bring mense saam. Ek bedoel ons het dieselfde gekry in 1995, met die, met die rugby wêreldbeker. En skielik is almal, is agter die wêreldbeker, jy weet. En verskille en goeters word ō bietjie opsy geskuif, want, want ons werk saam na ō gemeenskaplike doel, en dit was om die wêreldbeker te wen.

En dis dieselfde beginsel hierso. So ek dink dis ō, dis ō uitstekende ding, dis ō baie goeie ding vir ō, vir ō, vir enige gemeenskap om sulke aktiwiteite te hē, en sulke dinge te loots, ek dink dis baie belangrik.

Int: Ja. Ja, ek stem. In watter mate kan die kreatiewe kunste gebruik word om gemeenskappe op te bou?

NS: Kreatiewe kunste is eintlik die basis van ons, uhm, samelewing. Jy weet. As jy gaan kyk na musiek en kunste, en die art, uhm, en so aan, jy weet. Dan is dit eintlik die basis van ons bestaan. Dit is ons manier om, om emosie deur te gee, en ō manier om met mekaar te kommunikeer. Op ō universiële vlak, so, so ek dink dis baie belangrik. Dis hoekom baie, hierdie groot feeste, soos KKNK en al hierdie ouens, jy weet, oorwegend groot suksesse is, want dit is waar mense bymekaar kom, en waar mense op ō kultuurvlak en ō kunstevlak goed met mekaar kan deel. En die kunste is ō universiële taal. Uhm, so dit maak nie saak wie jy is en wat jy is nie, jy kan dit vertaan, en jy kan dit begryp, en dit kan tot jou spreek. Uhm, so, so, ek dink in terme van die Passiespel is dit die basis van die hele, van die hele boodskap wat oorgedra word.

Int: Ja, en by die skool saam né. Met die kunste skool saam.

NS: Met die skool saam, want dit gee die, buiten die feit dat dit nou al die kinders die geleentheid gee om op te tree, en ek is baie ten gunste daarvan dat elke ou moet kans kry om iets te doen. Uhm, maar ek dink dit is, dit is, dis baie belangrik om, om, om, om die taal deur te gee wat, wat nodig is.

Int: Ja, ja. Hoe dink jy beïnvloed die Passiespel die funksionering van ō klein dorpie soos Lady Grey?

NS: Ek dink dit kan tot ō groot mate die dorpie aan die gang hou. Uhm, want as jy gaan kyk na die skool byvoorbeeld, jy weet. dit is, dit is ō groot, dit is ō groot doel van die skool is om hierdie Passiespel aan te bied, en die belangrikke ding is die Passiespel is nie net vir lokale mense nie. Dit is verwyd, uhm, dit kan selfs nog meer geadverteer word en goeters, maar die, die, die punt is dit uhm, dit hou ook tot ō groot mate dit aan die gang, en dit gee vir jou, dit gee vir jou advertensie na buitekant toe. Uhm, en mense, mense. Ek is, ek is oortuig daarvan, as jy nie die Passiespel het nie, gaan jy baie minder kinders by die skool kry. Uhm, ek mag verkeerd wees, maar ek, dit is, dit is my mening. So, ek dink dis goed vir die bestaan van so dorpie.

Int: Ja, ja. Dink jy daar gevolge na die Passiespel vir die dorpie?

NS: Ek dink dit hang seker tot ō groot mate af van hoe hulle dit, hoe die dorpie dit administreer, en hoe hulle, hulle self bemark, en hulle self bemaak en so aan. Want anders kan jy kry dat mense net vir die Passiespel kom, en dan's hulle weg, en hulle het nooit weer iets met die dorpie met die dorpie te doen nie. Uhm, maar ek dink dit moet, jy moet, jy moet die Passiespel gebruik om mense, om, om, om die omgewing te bemark, en dit wat hulle bied te bemark, sodat mense gaan terugkom, veral mense wat nou nie te vēr is nie, wat gaan terug kom. En na die gastehuis toe te gaan en ō bietjie die omgewing en die goed kan gebruik, en so aan.

Int: Ja. Dink jy dis ō finansiële inspuiting vir die dorpie, so naweek?

NS: Ek dink vir ō naweek is dit verseker ō finansiële inspuiting. Daar kom ō klomp mense en mense spandeer geld. Uhm, nou is dit weereens hoe jy dit bemark en alles, want jy weet uhm... Soos een ou gesê het, jy weet, as, as mense na, na, na hom toe kom en jy vat nie al die ou se geld nie, is dit jou eie skuld, jy weet. Uhm, so, dis ō jagter wat so gesê het, jy weet.

Int: Slim.

NS: Professionele jagter, so as ō ou by hom kom jag, en jy het nie al die ou se geld as hy loop nie, is dit jou eie skuld. Maar uhm, maar ek dink as jy dit reg bemark en so aan, maar ek dink dis definitief ō finansiële inspuiting vir die dorpie.

Int: Vir..., ja, ja. NS, dis al my vragies, is daar enige iets wat jy wil byvoeg?

NS: Nee, nie regtig nie, jy het omtrent alles gedek. Ek dink die belangrike ding is vir my is, jy weet, dit gaan nie vir my so seer oor. Dit gaan oor kwaliteit, jy weet, die kwaliteit moet goed wees. Maar ek is nie ű, ek is nie ű musikus nie, ek is nie ű art kenner nie. Ek wil soontoe gaan en ek wil ontspan, en ek wil dit geniet. En ek wil uh, ek wil ű bepaalde belewenis h  van, van dit wat ek uit my christelike agtergrond, uhm, verwag om te ervaar. En, en, en dit gebeur. En ek wil, ek wil so, al is alles nie van die beste kwaliteit nie, dit is nie waaroor dit gaan nie. Dit gaan vir my ook dat, dat elke kind wat daar is moet kans kry om deel te neem. Uh, en, en moet ook gesien word op die stage.

Int: Die ervaring h .

NS: Dit is deel daarvan. Ons het, die ervaring, ons het uit die aard van die saak het jy jou, jou meer prominente ouens en soo aan. Uhm, en so aan. Maar ek voel dat elke ou ű kans moet kry en, binne daai aspek uhm, jy weet, werk dit vir my goed.

Int: Ja. Ag dankie NS, dit is my storie.

NS: Nee great.

Int: Dankie dat jy gepraat het.

NS: Gaan dit verder goed met jou navorsing?

Int: Ja dit gaan goed, baie dankie!

Interviewee: OS

Int: Baie dankie, OS. Baie dankie dat jy bereid is om nou bietjie te praat vanm re.

OS: Dis reg.

Int: Daars drie afdelings...

OS: Okay...

Int: Wat is jou voorkeur tipe musiek, waarna jy gewoonlik luister?

OS: Umm... Ek dink, dis klassiek en ligte klassiek. Ek dink dis maar hoe, dalk ons grootword.

Int: Ja.

OS: Jy weet. Ek hou van daai musiek, dit, dit spreek met my. Met ander woorde, daai goed wat [REDACTED] sing. Umm, wat's sy naam, umm, daai [REDACTED].

Int: [REDACTED].

OS: [REDACTED]. Ja, daai goeters, dis natuurlik swaar klassiek n . Seker, ek weet nie. Maar dis ongelooflik mooi vir my. Al, al, alhoewel ek geen kennis van musiek eintlik het nie, is dit mooi vir my.

Int: Maar dis jou ervaring met musiek, ja...

OS: Ja, dit spreek tot my.

Int: Ja. Wat ervaar jy oor die algemeen as jy na musiek luister? Wats jou ervaring as jy na musiek luister?

OS: Umm... Ek het ű goeie ervaring. Kyk, ek kan nie sing nie. Uh, ek het nog nie, jy weet, ek... self is nou nie ű sanger nie. Maar dis vir my heerlik om in die kerk te sing. Ek weet nie hoe dit klink oor die mikrofoon nie, maar kerk liedere, liedboek liedere, vlam en al daai kerklikke liedere, het ű geweldige, goeie effek op my. So as ek hier my eredienste sit en uitwerk, en ek gaan somer so deur die liedere, dan sing ek hulle. En, hoor hier, dit is ű wonderlike ervaring.

Int: Regtig n .

OS: Ja, rerig, so, ek kan nie eintlik s  hoekom nie, maar dit, ek het dit net as, ek beleef musiek as, Kerklikke klassieke musiek as geweldig positief. En ek... maak te min tyd... on daarna te luister, ek moet dit eintlik meer doen, as, as dit nou waar is wat ek nou s .

Int: Ja. Mmm. Gee jou mening oor die invloed van die musiek van die Passiespele, wat daardie musiek op jou het.

OS: Umm... Ek dink dit het ook ű goeie invloed hoor, die meeste. Kyk, baie van die kinders se liedere, kan ek nie die woorde volg nie. So, tydens die rehearsals, dress rehearsals, sien ek, dan gooi hulle die woorde. En dan vir die eerste keer maak baie van daai lyne vir my sin. En dit is vir my dan ű wonderlike ervaring, en daarna kan ek, assosieer, identifiseer met wat die kind sing. So, okay, dis die woorde, maar jy vra seker waarskynlik meer die musiek.

Int: Nee, altwee.

OS: Ja, maar die, die totale lied se effek, is ű positiewe effek. Ja, so ek beleef nie sleg, ek het dan te min kennis, laat ek nie negatiewe goed beleef nie. Daars natuurlik kwaai musiek wat saam met daai danse gepaard gaan wat vir my voel, dis maar net musiek...om die kinders te laat perform. Maar, umm, normaalweg, die koorliedere, die individuele liedere, dis vir my eintlik baie stimulerend.

Baie mooi, goeie ervaring. Ek dink musiek, terwyl ek nou sommer praat, maak dalk die Passiespel. As ons net gepraat het, en ge-watookal het, was dit 'n dooierigge affêre.

Int: Mense sê musiek kan as 'n kommunikasie medium dien, sien jy die musiek van die Passiespel as 'n middel om sosiale transformasie te bevorder? Stem jy saam, of verskil jy?

OS: Ek dink tog, natuurlik, dit moet, umm, dit moet sosiaal, umm, ekskuus, miskien verstaan ek nie die vraag baie goed nie.

Int: Sosiale transformasie.

Albei: Om sosiale transformasie te bevorder.

Int: Ja, die musiek spesifiek.

OS: Ja... Beteken dit dat, uh, mense uitkyk op die samelewing verander?

Int: Ja.

OS: E, ek dink, ek beleef, dat musiek oorbrug die grense tussen ons. As ek daar deel is van hierdie oefeninge, en die kinders sing, of die mense sing, dan beleef ek dat dit ons nader aanmekaar bring. En die kinders, wel, nou nie tydens die genuine play nie, maar voor die tyd. Hulle cheer natuurlik geweldig vir mekaar. Wat nou, Johan laat dit nou maar toe, en dan vergeet ons partykeer ons mag dit nie doen op die verhoog nie. Maar, ek, die indruk wat ek kry is, dit umm, skeep umm, vir die kinders en vir my ook. Ons, ons kom, kom oor ons grense. Ja, ons voel onmiddellik close, ons het iets in gemeen, dit was wonderlik, great, ja.

Int: Wat is die rol van die musiek in die Passiespel?

OS: Kyk, ek het al gewonder, umm, omdat ek so min ervaring van musiek het, het ek ook al so in my lewe agtergekom dat musiek blyspele, is 'n wonderlike ding. Die eerste keer toe ek, dink ek toe ek 'n musiek blyspel gesien en beleef het, het ek gedink, yo, maar dis fantasties. So ek het al 'n paar keer gewonder of dit nie 'n musiekblyspel eintlik is nie. Omdat daar so baie gesing word. Maar natuurlik, dit word mos baie gepraat ook, en so. Dis, dis eintlik 'n goeie balans. Uhm, sê weer die vraag.

Int: Wat is die rol van die musiek in die Passiespel?

OS: Ek, miskien wil ek dan tog sê. Dit gee vir my die indruk van 'n musiekblyspel. Dit maak ons harte... bly.

Albei: ... bly.

OS: Dis 'n gelukkige geleentheid.

Int: Ja. Afdeling B gaan nou meer oor jou, oor ons emosionele betrokkenheid, en of die musiek dan nou 'n verskil maak aan jou emosionele betrokkenheid. Watter tipe emosies word ontlok wanneer jy na die musiek van die Passiespel luister? Met ander woorde, kry jy hoendervleis of umm... ja.

OS: Ja, nee, verseker, kyk, dis 'n goeie ervaring, dis 'n lekker ervaring. As 'n mens se gemoed iewers êrens nou nie goed is nie, en jy kom daar, verander jy. Jy bly nie dieselfde nie. Dis vir my... Dit het 'n goeie emosionele effek, ek raak maklik hartseer, as ek na goeie musiek luister. Maar die hartseer is nie omdat ek... treurig is nie. Dis meer, lyk dit vir my, ek verlang na iets wat ek nie weet van nie. Maar, so musiek uh, het 'n goeie effek...Op my. My gemoed, verseker.

Int: Hy lig hom.

OS: Ja.

Int: Is daar spesifieke scenes wat jou meer tref as ander?

OS: Ja... Ja, ek dink tog so. Ek kan nou nie, spesifiek vinnig genoeg dink aan scenes nie. Maar daar is natuurlik van daai goeters wat baie intens is, en vir my raak, dieper raak. Kyk, vrydag middag se ding is pragtig, dis die ou testament, dis mooi verhale. Van vrydag aand af speel ek nou self deel. Uhm... Oh, die wedding at Cana, yo, dis darem 'n ervaring né. Ek het altyd gedink die mense behoort vrydag aand goed te voel.

Int: Ja.

OS: Ja, John the baptist wat so lekker hard praat is ook vir my nice, maar dis nou nie musiek nie, uhm... Ja, ek... Sê gou weer jou vraag...

Int: Is daar spesifieke liedere of 'n spesifieke scene wat die musiek jou raak?

OS: Uhm, ek het 'n positiewe, algemene positiewe ervaring. So daar is nie goed wat my pla nie...

Int: Daar staan nie scenes vir jou uit nie.

OS: Nee, wel daar staan scenes uit, natuurlik, daai hele saterdag aand ding. Daai *Via Dolorosa*, die Nagmaalslied, uhm, *Pie Jesu*, oh nee, dis Vrydag aand, uhm, *Panis Angelicus*. Joe, nee daai liedere is diep hoor, al daai musiek. Houtkruis, daar by die kruis. Uhm... En wat [REDACTED] gesing het aan die einde, Bly by my Heer. Uhm, Abide with me. Ja, Abide with me. Nee, daai goed is, is diep, en ook gister môre se musiek, oh wêreld julle, daai hele ervaring van die opstanding en die...Hemelvaart musiek is rerig pragtig. Ja, so dit voel vir my, as ek nou so daaraan dink, dit lyk vir my, soos wat die naweek vorm, so word die...intenser, dalk ook intiemer. Uh, dit raak definitief, daar kan nie 'n ou uitgaan sonder... aangeraak is nie. Dit raak my.

Int: Jy, wat gebeur fisies met jou as jy hierdie intense emosies beleef wat die musiek uhm... vir jou beteken? Jy't netnou gepraat van hartseer raak...is daar nog?

OS: Ja, dit maak my hart sag.

Int: Sag, ja, maar dis nie seer nie.

OS: Ja, presies, hy's nie seer nie... dit maak my hart sag. Met ander woorde, ek kom sit ook maar partykeer daar, en daar's goeters wat gebeur het, en dit krap n ou om en dit ontstel jou, en... Rerig, weet jy, as ek daar gaan sit, voel dit vir my, hoor hier, die res kan nou maar op hulle eie aangaan. Hulle moet nou maar hulle moeilikheid self hanteer, ek is nou nie daar meer nie. Ek is nou...
Albei: ...hier.

OS: Ja, en dan kyk ek na daai kinders se gesigte, en dis net vir my asof ek in n ander wêreld kom. Dit raak my, dit maak my hart sag. Ja, as ek daar uitstap, dan sê ek hoor hierso... Die lewe gaan mos darem nie oor al die moeilikheid wat ons vir ons self aantrek. Ja, nee. Ek beleef dit so.

Int: Ja, ja. Hoe kan die emosies wat verwerk word, verwerk word deur n musikale aktiwiteit soos die Passiespele, n positiewe invloed hê op die afbreek van verskille tussen verskillende sosiale, of kultuurgroepe? Kan die musiek help om mure af te breek?

OS: Mm, ja, ek dink dis wat ek netnou al gesê het. Iets van, ek beleef, laat dit breek die grense tussen, dit steek die grense tussen ons oor. Uh, definitief, uhm, dis as of ons nader aan mekaar kom. Na so naweek, druk ek sommer die seuns ook daarso wat saam met my gespeel het. En selfs van die meisiekinders is nie meer so half terughoudend...teenoor hier, hierdie oom nie.

Int: Ja.

OS: So, dit breek definitief grense af. Vooroordele, grense, dit breek dit af. En toe ek vir daai meisietjie wat si mooi gesing het, uh, Saterdag oggend, toe ek vir haar Saterdag aan raak loop, met die uitloop. Sê ek vir haar, hoorie, vaaggend se lied wat pragtig gewees, toe gee sy my sommer n drukkie. Jy sien. So omdat ek n bietjie erkenning gee aan haar deelname.Ja, so... Nee dit breek af hoor. Ons vooroordele...en ons voorbehoude... Dit breek daai goed af.

Int: Ja, ja.

OS: Musiek doen dit.

Int: Hmmm ...Die laaste afdeling is net drie vragies. Dit gaan oor die Passiespel self. Gee jou mening oor hoe gemeenskaps aktiwiteite groeppvorming en samehorigheid kan bevorder. So n gemeenskaps aktiwiteit soos die Passiespel, hoe dit groeppvorming en samehorigheid kan bevorder.

OS: Dit dien definitief hoor, uhm..., kyk daar's n klomp negatiewe goed ook. Uhm... soos n mens is hartseer oor mense wat nou nie wil deel wees nie, en sommer net weg is, en nie hier is die naweek nie, en party moet nou harder werk as ander, en so. Maar kom ons praat nou nie daaroor nie, kom ons sê, daar's, eweskielik is daar n binding tussen die skool en die kerk. Kyk [REDACTED] hou skool, maar dis hoe vêr my betrokkenheid by die skool is. Maar nou is ek eweskielik betrokke by hierdie kinders, by die [REDACTED], by [REDACTED], by almal, en... ouens soos... uhm... [REDACTED], wat is sy naam?

Int: [REDACTED]

OS: [REDACTED]. Uhm, jy weet, met wie ek nou nie normaalweg sal mee gesels nie. Jy weet. Mens voel, hoor hierso maar hierdie ouens doen hulle moeite, hulle bes, en jy voel nader aan mekaar. Dit bring my nader aan hulle. Dis vir my n positiewe ervaring. Ek sê ook sommer vir die kinders as ek hulle koebaai sê, moet my nou nie die res van die jaar vergeet nie. Want dan gaan hulle nou weer aan met hulle goeters. En ek met myne.

OS: Maar ons, nee, dit bring groepe, skole, kerk, bring dit nader aan mekaar. En selfs van die geestelike, godsdienstige groepe in die dorp, wat nou, by die kerk was...maar nou nie meer deel van die kerk was nie.

Int: Ja.

OS: Hulle werk ook.

Int: Ek het gesien ja.

OS: Hulle werk. Dis vir my wonderlik. Op die Passion Play kommittee, is uhm... [REDACTED]

Int: Ja.

OS: Ja, en kyk hulle is nou glad nie meer deel van die... by ons kerk nie. En selfs mense wat nie baie naby meer aan die kerk is nie. Is tog daar.

Int: Daar om te help.

OS: Hulle werk.

Int: So dis nou weer n ander groep wat gevorm word né?

OS: Ja, daar's n nuwe groep. Ja, dit bring...mense...

Albei: ... By mekaar.

OS: Dit is hoe ek dit beleef.

Int: Ja, ja. Nee, ek het gesien dat daar word 'n nuwe kerkgroep gevorm, en dis nie meer as gevolg van die kerk nie. Dis miskien as gevolg van wat? Commitment aan die gemeenskap.

OS: Ja, uhm... Dit is commitment, ek weet nie teenoor wat nie, dalk is dit teenoor God. Dalk sê hulle vir hulself, hoorie...

Int: Ja, ek is nodig hier.

OS: Hierdie naweek gaan oor meer as verskille en kleinlikhede, en kleinserrighede. So ek is nodig, al skink ek net tee. Ja, ek moet hier wees.

Int: So, daar is definitief 'n nuwe gemeenskappe gevorm daar.

OS: Dit lyk so...

Int: Ja, groepie.

OS: Ek bel... Ek dink tog so, beleef dit so. En onthou nou van daai mense wat nie meer, ook so baie naby aan kerk, wees of wil wees nie ... se kinders neem deel. Want, hulle is daar. Want hulle kinders sing in daai koortjies.

Int: Ja, ja.

OS: So... Ja, nee...

Int: Dis interessant né.

OS: Ja, rerig hoor, onthou, dit is eintlik wonderlik. Dis mense wat ek normaalweg, hulle is nie meer iets met my en die kerk te doen nie. Maar hulle is hier daai naweek. En hulle groet my. Lyk nie of hulle meer so kwaad is nie. Net vir die naweek tenminste.

Int: Maar dan het julle iets beleef van samehorigheid.

OS: Ja. Dit bring samehorigheid ... mense bymekaar... Mense wat mekaar normaalweg nie so baie deel nie, selfs mense wat half onbekend is, vreemd is. Kyk soos gaste. Hulle groet, hulle deel, hulle... Die vrou wat gister môre loop en vir my koebaai sê, sê uhm, dit was baie lekker, baie nice, my seun dien die klank. Weet, sy sê dit sommer uit haar eie, sy's half spontaan... en sy deel dit met my. En so is daar 'n hele klomp mense wat baie spontaan goeters deel. Hulle is, ja, hulle, hulle kom hiernatoe en hulle is nie styf en ongemaklik nie. Hulle wil deel wees. Hulle wil graag hê ons moet ook vir hulle deel laat voel.

Int: En ek dink die dorp doen dit baie goed, né.

OS: Ek hoop so. Ek, ek dink so. Ek, ek is nie, wel ek is glad nie, in so naweek is ek glad nie deel van die sosiale geleentheid nie. Ek is by die kerk en ek is by die huis. Ek kruip amper weg, want ek moet ook nog my eie goeters doen

Int: Ja, jy moet rustig raak.

OS: Ja, ja, ek moet rustig raak, vir my eie goeters ook nog. So, ek is nie orals nie. Maar ek, as ek na die tyd hoor, dan hoor ek jis, maar nee, die mense is happy en bly, want daars paar goetertjies meer verkoop... en gebly, en geëet.

Int: Ja, en dis finansieël weer positief. Vir die dorp.

OS: Ja.

Int: Ja... ja. In watter mate kan die kreatiewe kunste, soos die skool se vier kunste, ... gebruik word om gemeenskappe op te bou?

OS: Kyk, jy vra nou vir my in watter mate... Ja. Dis 'n moeilike vraag. Ek sou dadelik wou positief reageer, en sê verseker kan dit gemeenskappe opbou.

Int: Ja.

OS: Ek is nie seker hoe nie. Maar dalk het dit te doen met dit wat ons nou al gesê het, as musiek dit kan doen... en ky, dis nie net die musiek nie. Die drama. Selfs die danse, weet nie of jy nog daarvoor iets gaan vra nie.

Int: Netnou.

OS: Oh, netnou. Maar, uh, [REDACTED] hulle se deel, die beeldende kunste... Definitief. Kuns is 'n kreatiewe ding. Kuns skep en bou aan gemeenskappe. En... Ek weet nie wat doen dit aan die mense se gebrokene, ervaring van gebrokenheid nie. Maar dit laat hulle dalk, uhm, vergeet van hulle gebrokenheid, en bereid wees om uit, uit hulle self te kom en kreatief te wees. Selfs net as jy sê ons beweeg oor grense, en ons kan mekaar al aanvaar, en nie meer veroordeel nie. Dan is dit absoluut kreatief. Dit het sy doel gedien.

Int: Ja. Ja dankie. Hoe beïnvloed die Passiespel die funksioneering van 'n klein dorpie soos Lady Grey? Wat gebeur oor die Passiespel naweek wat... met die dorpie?

OS: Ja, ja. Self die munisipaliteit... Sny die gras. Skraap die paaie.

Int: Dis tog verstommend.

OS: Ja. Maar onverklaarbaar, ek kan dit net nie verstaan nie. Ek weet nie hoe dink hulle nie. Die counselor kom praat en hy kom sê vir die mense welkom. Maar daar's nie water nie. So gistermiddag vieruur, toe almal nou gery het, toe's daar water. Maar Saterdag middag toe...

Int: Toe die Belge hier aankom.

OS: Verstaan jy... Toe ons nou af is en mense wil ook nou skoonmaak en regmaak en bietjie ontspan, want vannaand is dit die graat scene. Toe's daar nie water nie. So, okay, maar, dit lyk vir my tog die munisipaliteit kry ook half lewe, en sê goed, maar kom ons maak die dorp mooi, en ons sny die gras, en ons kry die paaie bietjie reg, want dit het kwaai gereën. Goed, ja, en dan 'n klomp mense, gastehuse, verblyf, eetplekkies. Hulle kry hulle self reg... Uhm... Die kerk, die kerk dienste is vir my wonderlik, dis dubbeld, drie dubbeld bygewoon.

Int: Regtig OS.

OS: Ja. Onthou, uhm, daar was Vrydagoggend met die nagmaal negentig mense. As ons normaalweg op 'n nagmaal sestig is, dan is ons baie. Met ander woorde dan, uh, uh, dis baie mense. Jy kan van daai sestig wat normaalweg die nagmaal bywoon kan jy sê, die helfde was nie hier nie, hulle is weg vir die paas naweek. So dan was negentig eintlik drie dubbeld. Ja, en gister môre se diens...

Int: Is dit...

OS: So, selfs wil ek vir jou sê, ek dink nou aan wat doen die kerk. Die kerk dink ek, beleef ook 'n hoogtepunt, 'n dieptepunt... uh, ja...

Int: Dis vir my baie interessant. Ja...

OS: Ja, so met ander woorde. Aan die begin was dit nie vir my so nie. Aan die begin was dit vir my af, as of die ouens hou by die program, en die kerk dienste is mos nou half eintlik, vrydag oggend se nagmaal, het party, meeste ouens ry nog hiernatoe. En nou lyk dit vir my, donderdag aand is hier al 'n klomp mense. En hulle sit in daai kerk.

Int: Kom kerk toe.

OS: Negentig mense, hulle is by die nagmaal. En dit start sort van hulle Passiespel naweek. En dit is ook vir my lekker...om vir hulle voor te berei. Om te sê, oor die res van hierdie naweek, kan ons nou hierdie pad loop. En Sondag môre is dit weer lekker om te sê, hoorie... Ja. Dis, dis die, dit is waarvoor ons hier is.

Int: Dis nou interessant. Dit is al die vragies. Is daar iets wat jy wil byvoeg hierso?

OS: Nee wat, ek dink ek het oor als gepraat. Vir my oorweegend is dit 'n positiewe ervaring. Ek is dankbaar oor die Passiespel, ek het dit nie begin nie, ek het dit kom kry. Hulle het vir my gevra, gaan ek deelneem, ek het nie geweet hoe ek gaan deelneem nie. Dit is vir my lekker om deel te neem. Dit word vir my rereg al lekkerder om deel te neem. Ek is dankbaar dat ek nie meer daai, al daai kerklike goed moet doen nie. So van dat ek besluit het, ek weet nie hoe't ek dit besluit nie, maar van dat ek besluit het ek wil deelneem, en vir Johan gaan sê het, kan ek 'n rol speel waar ek nie baie moet praat nie. En [REDACTED] van die goeters begin doen het, en selfs die Anglikaanse kerk. Soos gister, hierdie naweek was nou vir my wonderlik. So ek het die opening gedoen vrydag, en [REDACTED] Saterdag aand die nagmaal, en gister oggend die [REDACTED]. En, so, die kerk, daar's meer as dominees wat deel geneem het. Ek het dit, ek beleef dit positief. Die rol wat ek speel as dissipel is vir my lekker. Eh, dit is ook al vir my lekkerder om 'n bietjie meer te praat, so dit is vir my lekker om lyne oor te neem by party van die dissipels wat baie rolle speel. Eh, ek beleef die Passiespel baie positief. Dis vir my, dit doen vir my iets. Hulle het al in die Passiespel komitee 'n paar jaar gelede vir my gevra, toe ons ook nou maar op 'n laagtepunt was. Toe ons gepraat het oor al minder volwasse akteurs, soos laas jaar dink ek was daar nogal baie min. Laas jaar kon [REDACTED] ook nie deelneem, Magda en Maria. So laas jaar was ek dalk, kan nou nie so vinnig onthou nie, maar van die enigste volwassenes.

Int: Dis waar.

OS: Ja. Toe het hulle gevra hoekom doen ek dit. Toe was my antwoord, weet jy, daar's iets soos vreugde. As daar min vreugde in my bediening en... in die dorp is. Dan weet ek hoorie, die eerste kwartaal is 'n hoogtepunt. En dis vir my lekker om later in die jaar van die kinders raak te loop, en vir hulle te groet. Ek ken natuurlik nie hulle name nie. Ek ken hulle op hulle disSipel en Fariseër name, jy weet. Maar dit doen iets aan my. Die Passiespele het 'n goeie invloed op my. En [REDACTED] hoor, [REDACTED] speel 'n geweldige rol. En dis vir my lekker. Die manier hoe hy teenoor my is, en teenoor die gemeenskap is, en hoe hulle hom aanvaar. So hy speel 'n positiewe rol hoor. [REDACTED] is rereg. Die eerste Jesus, ek kan nie onthou wie's die. Jy het gepraat van [REDACTED]. Die ou wat ek hierso gekry het, in 2009, nee ek kan nie onthou nie.

Int: [REDACTED]

OS: Ek kan hom nie lekker onthou nie, maar ek kan vir [REDACTED] onthou, was hy die tweede keer, 2009 was ons hier, 2010. Van watter jaar af speel [REDACTED]...

Int: [REDACTED] 11.

OS: Nou sien jy, so 2009, 2010 was hier iemand anders, van 2011 af het [REDACTED] met ander woorde gespeel. Goed, so, ja, nee, joe, [REDACTED], kyk, ek het hom nie geken nie. Ek ken mos nie die ouens nie.

Int: Ja, want hy was klaar met skool toe jy...

OS: Ja. Maar hy is n baie spesiale mens, en ek dink hy't in homself baie volwasse, en geestelike volwassenheid. Om dit so te kan speel. So ek dink hy's n baie goeie [REDACTED]. Ja, en hy't n goeie invloed op die karakters.

Int: Ja beslis.

OS: Toe ons so geoefen het, het ons n paar keer vir mekaar gesê, weet jy, ons sukkel. Want ons praat met iemand wat nou hier moet staan, en ons sukkel n bietjie. Iemand lees sy woorde. Maar dis net nie dieselle nie. Ja, dit is nie. Ja nee, hoorie, dit doen iets, die oomblik as hy hier is.

Int: Presence.

OS: Daar hy, daar's energie. Want ons was bietjie dooierig hierdie jaar.

Int: Ag dankie OS, ek gaan nou gou gou oorgaan na die ander vragies toe.

OS: Goed, oraait.

Int: Wanneer het jy begin by die Passiespel, 2009?

OS: Ja, 2009. Ons het hier gekom Januarie, en daai April, toe was dit somer. Maar toe het ek nog niks gedoen nie. Hulle het vir my gevra... Dit was [REDACTED]. En ek het dit net kom geniet, hulle het ook vir my gesê, gaan geniet dit nou net... want ons is klaar besig om te oefen. En, toe het hulle net vir my gevra, die laaste dag, om die bedankings te doen. Wat ek in Engels moes doen. En dit was n hengse uitdaging vir my.... Wat nie Engels kon praat nie... diss beter.

Int: Hoekom is daar besluit dat Lady Grey se konteks uniek is vir die Passiespel? Weet jy dalk hoekom? Hoekom het hulle besluit om dit spesifiek so in die dorp in te verdeel? Het jy n idee?

OS: Oh, nee, ek weet nie. Ek het nie n idee nie, maar as ek nou daarna kyk, is dit eintlik vir my n baie ideale opset, né. Dat ons sekere dele, in die kerk is... in n teater... En dan twee groot dele... Is ons buite in die natuur. Maar op verskillende plekke. En, vir my is dit rerig belangrik. Ek het aan die begin gevra. Ekskuus, hoe maak ons met arm mense wat rerig wil kom kyk? En toe het hulle vir my gesê, maar daar is twee scenes wat hulle gratis kan kom kyk. So daai eerste jaar het ons vir [REDACTED]... Gaan haal, vir [REDACTED] gesê, kom sit hier by ons, en kyk hierdie ding.

Int: Ek onthou dit.

OS: Want dit was twee gratis scenes. (inaudible) Ja... uhm, dit is vir my lekker. En dan gaan ons Saterdag aand terug... Kerk toe..., en Sondag môre weer.

Int: By die graf.

OS: Ja. Nee, so dis baie spesiaal... Ons beweeg in en uit, en jy beweeg na verskillende plekke toe. En ons kan saam met die donkie loop. So die hele ding is...

Int: Dis nie n konsert nie.

OS: Nee, nee kyk. Die ouens wat kom, kom kyk nie na n show nie. Hulle is op n pelgrimsreis. En dit is blykbaar die oorspronklike... Dat dit n pelgrimsreis moet wees. So daai stappery hier af met die palmtak, gelukkig is dit afdraand... Maar die, die ouens vat dit ernstig. Jy kan sien, van daai tannies... is..., hulle is... en hulle dra daai palm tak. Hulle sê ook vir mekaar, maar jy klou darem aan daai tak. Ek dra vir hom, sê hulle. Ja. [REDACTED] sê gister het n, ag by die... Toe sleep die tannie naderhand die tak. En toe trap n kar hom vas. Toe slaan sy agteroor. Oh, so sy geniet dit toe nou darem... En die ander tannie het in die bus geklim en haar palmtak by die venster uit geswaai, sy gaan nie loop nie, maar sy het n tak. Wonderlik. Iemand het daar naby die skool, het iemand gesê, hoorie, ons moet nou daai lied sing... Van *Hosanna*, wat hulle gesing het toe Jesus inbeweeg. Toe sê ek, hoorie, maar dis n mooi idee... Sit jy dit in... Ja, want dis nie n ding wat ons ook nog kan oefen nie. Tensy jy n goeie musikale dissipels het... wat kan voor sing.

Int: En baie mense sê dit, ek is bly jy't dit ook gesê. Ek sal dit weer in die verslag sit. Okay, die agtergrond maak nou nie rerig saak nie. Die stigterslede, uhm... kan ek uit die notules uitkry. Ja... Wie is die komitee nou op die oomblik?

OS: Kyk, die komitee is, is maar... [REDACTED]...

Int: [REDACTED].

OS: En ek... [REDACTED]

Int: Okay.

OS: Uh, leier diaken [REDACTED]. Laat hy ook op n manier, van ons gesprekke deelneem... Jy weet, dat hulle verstaan, hulle rol rondom met die kruise... En die Nagmaalbediening. Ja, kyk, daai twee aspekte betrek natuurlik n klomp... Gemeenskapsmense... Wat nie meer wil... Rolle deelneem nie. Maar wat daai... Hulle voel daar beteken hulle nou iets.

Int: Dis eintlik n rol.

OS: Ja, dis n rol.

Int: Dis n rol.

OS: Ja, hulle neem dit ernstig. Want kyk, jy, jy... Twee, drie, vier ouens kan nie daai kruis... Nee, jy moet genoeg ouens hê. En hulle is bekommerd, ek het agtergekom, hulle praat onder mekaar en sê, hoorie ouens, is ons genoeg? Ons kan nie daai manne laat val nie. Ja, so dis vir hulle... Dis belangrik. Hulle sien dit as, nie 'n speletjie nie. Nee, so komiteelede en dan nou hierdie jaar was uh, [REDACTED] ...om haar te help met die behuising.

Int: Oh, dis goed.

OS: Ja, so dis maar. Ek dink dis maar skool en kerk.

Int: Hoe het die logistiek soos lokale, die klank, begeleiers, backtracks ontwikkel in die tyd wat jy betrokke was? Soos lokale... Ons was altyd hier by die kerk, van jy hier is né.

OS: Ja, ek het dit 2009... So kom kry. Ja.

Int: En die klank? Word dit beter of slegter elke jaar?

OS: Ja, laas jaar was vir my 'n baie...laagte punt. Uhm, hierdie jaar was dit beter. Ek het ook vir party mense spesifiek gevra, en ek het by niemand negatiewe... goed gehoor nie. So [REDACTED] het regtig... lyk my sy bes probeer. En wat [REDACTED] nou hier buitekant gesê het, was interessant, ek het nie besef nie. Uhm, daars van die narrators wat uit hulle plek uit praat. So hulle mikrofoon moes nie nou aangewees het nie... nou praat hy sy lyne... wat hy netnou moes praat. Dan is daai ou daar bo so... ge-confuse. Hy sit later als aan, en dan... maak daai goed 'n geluid. Nee, so die klank was beter. Ek dink die klank ontwikkel, ek is jammer gewees oor Vrydag aand se klomp krag onderbrekings.

Int: Dis die reën.

OS: Ja, dis nou die nattigheid... Ek weet nie of dit nou die kerk se drade is wat nat is nie.

Int: Hulle sê dis ou bedrading, en erens het iets nat geword, en toe bypass hulle die kerk se uhm... En toe trip hy nie meer nie.

OS: Oh, ek verstaan. Want daars 'n spesiale drie fase plug...Vir hulle goeters. Ek hoop hulle... Ja, ek hoop dis die ding wat gemaak het... dat hulle hom kon... ..bypass.

Int: Ja, nee. Ek dink definitief so.

OS: Ja, so die klank word vir my beter.

Int: Ja, baie beter.

OS: Mense moet tyd hê om Saterdag...Te dink, ja. Ek dink so. Gistermôre... uhm, was vir my nou anders as die normale Opstandings Sondag. Met die... uhm...Orkes wat daar was...En ook daai vier manne wat gesing het. So, dit was so klein bietjie anders. Want kyk, die Sondag oggend het ook maar 'n patroon...En dis 'n kort programmetjie. En uhm, dit lyk vir my, party van ons is, het Saterdag aand ons alles gegee, Sondag oggend het ons, ons woorde vergeet. Dan praat ons nie meer so duidelik nie. Ek het dit positief beleef. Baie.

Int: Ja, ja. Nee, dit was vir my goed. Okay... Computicket, Webticket... Hoe word reklame deesdae gedoen? Weet jy?

OS: Uhm... Dit, daar is definitief nog, in die Volksblad, uh, twee bladsye gewees. Iewers... uhm, dan... gebruik ons ook maar die Oos Kaap se Grênspos. OS: Wat Vrydae kom. En... Vrystaat se Vrypos...wat Vrydae uitkom. Kommunikasie van [REDACTED] het so beriggie geskryf laas jaar, wat ek net so weer vir hulle gestuur het. Maar ek het hom bietjie laat gestuur hierdie jaar. So, daai een week het [REDACTED] hulle s'n nie gekom nie, Vrypos het nie uitgekom nie. So uhm, hy word in Bloemfontein en die Oos Kaap... Baie goed geadverteer.

Int: Was in die Burger ook, né.

OS: Was hy in die Burger?

Int: Selfde een van die Volksblad...was in die Burger.In die Oos Kaap Burger.

OS: ...die reklame gedoen word nie. Ek dink dis 'n ding wat [REDACTED] dalk doen.

Int: En weet jy wat, ek het agtergekom, dis word of mouth.

OS: Ja, dit is absoluut so.

Int: Dis absoluut word of mouth.

OS: Ja, baie mense sê, haai weet jy, ek het nou hier gekom vir die eerste keer... maar rerig, nou gaan ek terug na my selgroep... of my watse groep toe. En ek gaan sê... Kom ons kry 'n bussie, en, joe, dis fantasties. Maar, ek weet nie of jy 'n vraag gaan vra oor koste nie. Maar [REDACTED] hulle, wat nou elke jaar nog gekom het, of vir baie jare gekom het. Hulle was nou nie hierdie jaar hier nie, wat nou nogals vir haar baie, baie sleg was. Sy't met my gekomunikeer Donderdag, en gesê dis vir haar baie sleg. Uhm, sy't toe vir my gesê, laas jaar het dit al vir hulle per kop, R6500 gekos. Okay, hulle is nou vêr. Johannesburg... en hulle bly Sondag aand ook. Donderdag aand tot Sondag... en hulle eet by [REDACTED]. So... Ja, dis baie geld, jy weet. Soos sy, haar woorde was nou vir 'n couple is dit R13000. Okay, jy hoef nie so kwaai te... Weet nie hoekom hulle soentoe gaan nie... Ja, okay, nee, goed, ekskuus, dit was nie jou vraag nie.

Int: Ja, nee, dis waar. Ek het nou hierdie, uhm, ██████████, haar ouers was hierso. En hy skryf op sy verslag, uhm...

OS: ██████████? Okay, ek het haar nie, die heel naweek nie gesien nie.

Int: Sy was, sy't soos twee rye voor ons gesit.

OS: Sy en haar ouers.

Int: Haar pa en haar ma. En dis kuier saam met jou kind.

OS: Ja, ja, okay.

Int: Ja. Hoe't dit gebeur dat die toergroepe betrokke geraak het?

OS: Ek weet eintlik...glad nie. Nee ek weet nie.

Int: Ek sal bietjie by oom ██████████ hulle hoor.

OS: Ja, ja. Hulle, die voordeel van hulle is natuurlik, hulle kyk nie na die weer nie. Hulle bespreek. En hulle is klaar Donderdag aand hier, hulle kan, toe dit Vrydag begin reën, toe kan hulle nie terug gaan nie. En dit help vir ons, dat ons darem ons beplanning reg te kry. Ja, nee, die toergroepe help baie.

Int: Nee, dit is waar. Mmmm, okay, dis musiek, danse, danse, danse... Hoe word die akteur gekies?

OS: Nee, ek het nie 'n idee nie. Ja.

Int: Ek dink, hierdie goed is ██████████ se antwoorde. Ja.

OS: Ja, en ek dink, as ek so die, kyk altyd so deur die play, en die oefeninge, hy skuif maar 'n bietjie ook. Uhm, ek dink hy... sien raak, soos hierdie jaar se John the Baptist... het 'n geweldige lekker stem gehad. Ja, hy het sommer sonder 'n mikrofoon daai... eerste keer gespeel. So dit was vir my 'n mooi keuse gewees, en ek dink hy het hierdie jaar goed gedoen met Ponteus Pilatus. Ja, daai kind het goed gepraat. Uhm, so hy het 'n paar goeie keuses gemaak. Uhm ek dink dit was 'n goeie skuif om vir ██████████ na King Harold toe te skuif. Ja, ██████████ het...ek het hom persoonlik gaan sê, jy het goed gedoen. Ja, so daar was 'n paar goeie strategiese skuiwe. Maar ek weet nie hoe kies hy die kinders nie. Ek dink hy raak moedeloos met daai dissipels. Die, die lot wat oorbly, moet maar net... gevul wees. Kom net, kom loop net saam asseblief. Wat rereg waar, en ek dink dit verstreur hom.

Int: Ja, ek dink dit verstreur hom.

OS: Ons sê vir hom, ons gaan vir hom volwassenes kry en dan kry ons nie.

Int: Wat is die invloed van die Passiespel op die dorpsgemeenskap? Ek dink ons het dit redelik hanteer met die ander vrae.

OS: Ek hoop so ja.

Int: Uhm, is daar 'n kulturele impak, ek dink jy het dit ook gesê. Die kulture wat bymekaar uitkom. Uitkom.

OS: Ja, ek dink tog so. Daar, dit, dit is rereg, ██████████ het mos 'n paar jaar gelede gesê, dis die dorpie wat nie kleur... grense ken nie, of kleur ken nie. En ek het nooit so daaraan gedink nie. Maar toe hy dit sê, toe besef ek ook, wow, dis wonderlik. Sal nie dink dis net vir een naweek nie.

Int: ...█████████ het gesê, hier is die reënboog nasie.

OS: Oh, issit? Selfs ██████████ beleef dit positief. Dis wonderlik.

Int: OS is daar staaltjies wat jy onthou? Staaltjies.

OS: Ja, nee. Ek weet nie, jy vra my nou te vinnig. Daar moet seker wees.

Int: Dis baie belangrik dat ek die ligte oomblikke, ██████████ hulle, as hulle nou praat, maar ek onthou ook nie alles wat hulle sê nie. Dis eintlik verkeerd.

OS: Ja. Weet jy wat, weet jy wat was 'n staaltjie, wat vir my 'n groot verleentheid was... Ek dink dis die laaste jaar wat, dis die, dis, toe dit gebeur het, toe besluit ek... Hierdie deel doen ek nie weer nie. So... Nee, ██████████

OS: Hoor hierso. So ek was nie deel van die oefeninge nie. Hulle kom roep my. Nee, sê jy moet nou kom... ██████████, ons gaan nou daai deel oefen. Dan stap ek daar in. Ek is klaar bang vir hierdie verhoog en alles. Okay, dan doen ek nou my deel, ek weet nie hoe moet ek praat, en sê nie. Ek probeer die goed in Engels sê. Okay. En toe daai Saterdag aand by die Nagmaal, toe trek hulle vir my 'n pers rok aan. Vir die eerste keer, ek, ek het eers 'n pak klere aangehad. Daai jaar besluit hulle, hulle moet vir my 'n pers rok aantrek. Okay, dit was ██████████ se idee gewees. Okay, ek is toe nou daar op met my pers rok dat ek nou darem meer in blend.

OS: En toe werk my mikrofoon nie. Daai...pakkie. En hulle het hom vir my daar voor, agter aangesit aan my broek se belt. Toe sluip daai klank ou agter my in, ek is op die verhoog, die ligte is op my, niemand sing of praat nie, almal kyk vir my. Hy sluip agter my in, hy lig my rok op, en hy sit die ding aan. En as ek nou daarna, as ek nou 'n joke gehad het om te vertel... was dit dan... Maar nou gaan ek aan met my ernstige stem.

Int: En hier lig hy jou rok op.

OS: Ooh, nee... Nee, ek dink toe't ek besluit, iemand anders moet nou hierdie [REDACTED] kom doen volgende jaar...., en.... So sê vir [REDACTED], dis hoe hy op die verhoog beland het. [REDACTED] vertel gistraand, Mr. [REDACTED], maar ek dink hy was hierso voor julle. Hy't vir [REDACTED] Engels geggee in 2004... 2003. Mr. [REDACTED] was hier, toe vertel hy weer... hulle, hy was... Wie was hy nou. Pilates, Pilates... Toe hier kom n pel van hom aan, en hulle gaan eet nou in die hotel, en hulle vat nou hulle doppie, en skielik kom [REDACTED] aangejaag, hy sê, jy hoor net hoe fluit die bande, [REDACTED] sê jy moet opgaan. Hy sê [REDACTED] het hom daar in die kar, en hulle jaag af, en hulle ruk sy rok op sy kop. En die volgende oomblik trek [REDACTED] sy broek af, want hy mag nie met die broek op die stage nie. Hy sê, hy is al man wat kan sê die [REDACTED] het sy broek afgetrek. Daar's interessante goete wat gebeur. Ja, en hy onthou dit nog. Hy is nou op [REDACTED], so hy het gou kom kyk Saterdag toe.

OS: n Ligte oomblik verlede jaar was, toe daar nie water in die perdedam was nie. Toe loop [REDACTED], ag, [REDACTED] en ek deur die khakibosse, ons het nooit besef nie. Toe's ons rokke, khakibos oortrek. Daai goete maak mens mos so...krap en gaan deur. Ja, so laas jaar. Ek weet nie hoe beland ek toe daar nie. [REDACTED] kom daar en hy sê, jy loop jy sommer saam met hom. Julle twee moet daar deur die bosse kom.

Int: Ja.

OS: Toe's ons gekhakibos. Nee maar daar het nou darem nog nie. Die, die lekker altyd van daai Perdedam ding is, as die donkie wel deelneem. Maar hy wou no nie Saterdag nie. Of het ek hom net nie gehoor nie.

Int: Ja. En daai jaar toe [REDACTED] hulle... by die... kroeg...

OS: Oh, gestop, ag die dissipels. Gou n doppie gedrink, en toe gaan hulle aan met die..., ja.

Int: En daai een jaar wat uhm... [REDACTED] hier was, ek dink dis daai jaar wat dit gebeur het. En hy sê toe, maar weet jy, dis nie onmoontlik dat die dissipels moontlik bietjie afgedraai het en gaan kuier het erens nie. Dis nie onmoontlik nie.

OS: Ja ja. Dit, dit het rerig gebeur.

Int: Ja, [REDACTED] hulle.

OS: Ja, ek sien op van die fotos...Van die ou fotos, sien ek, en ek dink amper toe ek hier gekom het, toe was al daai dissipels manne van die gemeente.

Int: Diakens.

OS: Ja, [REDACTED]. En van, sy seun... [REDACTED]. En so...Lyk my toe ek besluit, nou is ek n dissipel... Toe is hulle almal weg.

Int: Maar toe het hulle al besluit hulle wil nie meer nie.

OS: Ja, nee, hulle het nou al...hulle deel gedoen...om te oefen.

Int: Is die groot probleem.

OS: Dit is die, dit is die groot ding ja. Dit is maar n groot ding. Wat hierdie jaar nou baie hartseer vir my was. Is laat uhm... daai vier onderwysers...

Int: [REDACTED] hulle...

OS: Ja want weet jy, die eerste paar keer wat ons geoefen het. Kyk jong, hierdie jaar was. Toe ons daai eerste Saterdag nou in die kerk kom, toe daar nie mense nie. En okay, die volgende Saterdag toe's ons in die quad...

Int: Oh.

OS: Ek dink ons was vier dissipels, ons het sommer mekaar, almal se lyne... Nie een van die wat moes praat is daar nie, ons het hulle lyne vir hulle gelees. En daai oggend, toe onthou ek, toe was [REDACTED] hulle nog almal daar, hulle het dit vir my goed gedoen. En hulle was, daar was vir my energie gewees. En toe ek weer..., een Maandag, toe vra ek vir [REDACTED], toe sê hy ja..., hy sal op n ander dag daaroor praat.

Int: Dis n kultuur ding. Ek dink [REDACTED] het bietjie op hulle geskree...

OS: Dit is maar [REDACTED] se manier.

Int: Ja, ja. En hulle het net vir hulle gewip.

OS: En enige volwassende, enige volwassende wat daar kom sit, hierdie ou tannie [REDACTED], sy's baie preuts, dit was vir my snaaks dat sy die geskree gevat het. En [REDACTED], en...En die jong Maria...wat die heelyd geofen het. Dis baie, preutse...versigtige mensies...

Int: Ja.

OS: Ek het gewonder, ek het hulle niks voor die tyd gesê nie... Ek het gedog hulle moet dit maar self beleef. Maar [REDACTED] skree op haar, maar as hy nie skree nie... Dan gaan die ding nie werk nie. Iemand moet skree. Daai kinders luister nie as jy sê shut up nie. Why are you talking while I'm talking, dis al so bekende n bekende sin. Uhm... En dan nou die ander slegte ding wat nou hierdie Saterdag aand gebeur het, is oom [REDACTED]... Nee, hy het besluit hy werk tot die 31ste Maart.

[REDACTED]

Int: Baie dankie, OS!
OS: Baie dankie, ek het dit baie geniet!

Interviewee: SE

SE: Hello.
Int: Hello SE, how are you?
SE: I'm good, and you mamma. I'm cutting trees here, I'm in the North West now.
Int: Oh, are you visiting?
SE: Yes, I came to visit my [REDACTED], and brought the children home.
Int: Ah, that's nice. Ah, that's nice.
SE: Yes.
Int: Can I ask you a few questions?
SE: You're welcome.
Int: Oh, thank you. What type of music do you prefer to listen to?
SE: Uhm, the challenge is, because I'm a dancer... I prefer to listen to African music, Classic and Jazz. Those are my favourite music that I listen to.
Int: Okay. What do you experience when you listen to the music?
SE: Uhm, the thing is with me, when I listen to the music, I always want to feel the music. Uh, because I want to understand the rhythm. The, the, the, I work with the rhythm. So, perhaps I don't even listen to the song words first, I listen to the instruments. Because, I want to get that feeling in the instrument, you know what the keyboard plays, what the guitar plays, saxophone, and then, try to listen, and understand, so I can be able to interpret it. Ya, that's what I listen to, because I want that feeling in the music. If it's, it's all about pain, I need to, to understand that pain. If it's about love, to understand that love.
Int: Ja...
SE: So, I have, scrutinise my music before I can even tap or dance to it. So, need to, into it, want to think, what did the person who was playing it, how did that person feel, or the person who wrote the particular music, how did that person feel, what was happening there. So I try and put myself in there.
Int: Ja... What effect does the music of the Passion Play have on you?
SE: Uhm, some of the music, honestly, doesn't give me the, the goal, it doesn't have the, doesn't give me that feeling of, you know, uh. (Inaudible) ...the Passion Play, it's a worship thing, like, serving, we need to present what the Bible's saying. So, it's not all the music, some of the music, they move me. Because of, uh, the way it's presented, like for example, the singing, you when they start singing there. There are two classical pieces that uh, I love most. The one with [REDACTED] and that young girl, and [REDACTED] also with that one with the same girl. They, they have that, ja, it moves me. Most, most of, most of the music that is, moves me. Uhm, some, some of the music, there were two pieces that, sometimes, I don't really understand, especially when it comes to, after the temptation there. There's another piece, it's a dance, it's a dance piece. It's something that, I don't know, I don't understand it, but, maybe when I listen to, you know, understand it. Ja, but, the music, the music, the music that is presented there, it has, it has a meaning for me.
Int: For you, ja.
SE: But not all of it.
Int: You see music as a communication device, né. Communication device.
SE: It is a communication, because, you see, when we, when I was doing my ballet, that's when I understood that, you know. Music as it is, because, even if you look at, this youngsters. The type, the kind of music they listen to, they always present the message after the, to, to the next person, like, did you listen to this song, did you hear this message, did you hear this. So this is how we start communicating, because sometimes I relate with them based on what they understood about the music they listen to. So it's more communicative there, ja, it's communicative.
Int: Uhm, do you see the music of the Passion Play as a means to enhance social transformation?
SE: Yes, it does. It does.

Int: In what way?

SE: Uhm, the, the, the, the, because most of, most of us, we don't really understand the classical, or the type of music. So the way it, it's presented, it's, because I always see, afterwards, that uh, most of the children will be singing those songs, and, and, it brings that feeling that, they still remember, they still love the message of, of music that was playing or was sung.

Int: Ja, ja. What functions in your opinion does the music of the Passion Play serve?

SE: Uhm, it, it's, it, serves as, as, to transfer, you know it gives, it gives, for me, it gives that message, that we try an understand what happened, because if, if you look at, most of the time I always look at this movies of the Passion of Christ and all those things. When, when I look at it and the way it's done, for me it tells that... The, the, there was a lot of enjoyment back then.

Int: Ja.

SE: And the, afterwards, pain came on, and then they had to try and, to try and forget about the pain, and try enjoy the life they are living. But eventually, they were brought back into understanding that. There's no way we can run from this pain, because, this person who is coming, is the one. Even though most of them did not understand exactly, is that person the real person. Because the books thy have read, they said somebody is still going to come, just to give that understanding, of the message. You know, this is what you need to see, this is what you need to understand, and this is what happens.

Int: My next section is about emotional involvement. What type of emotion uhm, are evoked by listening to the music of the Passion Play? What emotions do you feel, when you listen to the music?

SE: Uhm, it's, it's more pain.

Int: Really hé?

SE: More pain, its more devastation. It's more of sadness, you know, and, ya, remorse, the combination of those.

Int: Ja.

SE: For me, when I listen, it's a combination of all those emotions, ya.

Int: Uhm, do you get goosebumps or tears, what happens physically to you when you when you experience the emotions?

SE: Uhm, you know when I start feeling that, that music, especially when they start singing those music and they, they go deeper, you know when they start singing it, without pretending to sing it. I do, I do get goosebumps, I do, and I start shaking, because I stand up, even if I'm sitting, I stand up. Because, for me, it creates another emotion inside of me, because I need to move on it, I need to create something.

Int: Ja, you need to move.

SE: And, and, you know, because, it's, it's not a, it's not a, an excitement, it will maybe be a remorse or maybe the pain, or trying to understand that, so automatically, the minute I get goosebumps, my body starts moving.

Int: Ja.

SE: Because, I create that sad movement, sad creativity, ja.

Int: Joh, ja. Do you think that the emotions that we have uhm, at the Passion Play have a positive influence on breaking down barriers, between the social and the cultural groups?

SE: Uh, not for everybody, that's what I'll say. Not for everybody, because, uhm, I, I, I was, I was sitting with most of the people there, and some of the learners. The previous years, yes, they, they, they, it, it had an impact on them. But this year, most of them say that, you know, we don't feel this Passion Play, it's like there's something that's shorting there now, that we need to bring up. You know, we need to come up with something, so, so... For some of us, for some of the people it doesn't give, doesn't bring back that.

Int: Why? Should it, why was it?

SE: Uhm, the first, firstly they, it's our pride. Our pride, you know, if you can put, put aside pride and focussing in working in what's there. You know, what is, what is our reason for being there, and, we can be able to, to listen to each other, and try and understand, get assistance. You know, you know the problem that I picked up, that happened was, uhm, when you try and assist, when somebody comes in and try and assist, it's like we fear that, that person is going to take over. That person will get more recognition than us, and not just, and not the meaning of the Passion Play. The Passion Play is supposed to be a team work, it's like, it's all of us together as a team. And we need to understand each other, like okay, this one is good in this, this one is good in that, this one is good in this, let's come together, let's not be mean, I want to take over the whole dance department. No, let me not be the one who wants to take the whole drama, or the whole music... it must be a team thing. It must be together, this. So that we feel the same emotion together. Ja.

Int: Ja. What about the people who are in the audience? Uhm, do you think that the Passion Play breaks down the barriers?

SE: Uhm, mam, on a honest note. No, no, reason, reason being, uhm. I feel like our Passion Play is not marketed enough or maybe some of our, our parents, they are not, they don't want to be part of, of that. You know, uh, that, that's what causes the problem, because if it's one sided..., and uh, to bridge the barrier, we need to bring everybody on board. And we need to bring the community, the whole community. Because, if you can look, the Passion Play, majority is people who come from far. The people who are around, a few of them, it can be a hand full, you know. So, something, we need to start bridging it, but... Marketing it, we need to start telling people, like, this is what we do. This is how it's done, and, come and enjoy, and the community must be part of it. Because we need to involve also the people, like..., [REDACTED], we need to start involving those people, so that we can balance the ratio, we can balance everything, so we can reach that.

Int: Uhm, don't you think that we had a lot more of the black parents there this year?

SE: No, we, we, we didn't. We didn't have. It's only those, you know it's not all our parents who support their children.

Int: Ja, ja.

SE: We should try to fight for it and try to influence most of the parents to be part of it, and invite them. It's not all our parents, because, majority, you must understand, they are political. They are more in politics. So, the children will be collected the driver as well, they have to go to their own trenches. Which, support enough for them, it's only few children, who the parents, really, will want to see what their children are doing.

Int: Ja, ja, do you experience politics?

SE: There's a lot of politics.

Int: Black and white politics?

SE: (Inaudible) A lot of politics coming out, it was uhm, you know, you know theres this thing of being white and being black. Ya, and, and who has more power and who hates who. (Inaudible) You know sometimes, I always sit and watch people. I was saying to my (inaudible), the one thing that God blessed me with, is sit and watch, and understand people, how we do things. But there are a lot of politics between us (inaudible) people, because of the government self, you know. Because we are looking at, okay, who's the president, who's doing what, now we are bringing that into the art... (inaudible)

Int: Ja, ja, ja, that's true. Okay the last three questions, uhm, express you opinion on how a community event, like the Passion Play, uhm, can stimulate group forming and cohesiveness. Can a community event bring people together?

SE: Uhm, okay, there's one thing that uh, I had done, in 2013 né. I said that uhm, uh, we have to, we have to engage with the community, because I think, I think I was assisted, I got frustrated at school, for not expressing what I want to teach there, because my... My aim is not to, I don't want to base on the syllabus alone, no, because when they go out there, there are a lot of things out of the syllabus that they did not know. So, what we do, like I did. I took the grade, uhm, the children from [REDACTED] to come and perform another piece with us there.

Int: Ja.

SE: And then, but we never engaged with the, the community, the [REDACTED], whereby we were supposed to go there, we were supposed to have a project there. Uhm, which, uh, we are going to be starting very soon, me and [REDACTED] and [REDACTED]. We are going to start helping those, (inaudible), those people, trying to teach them what we do. Because the fear is, majority, the community doesn't want to be cut off, what we are doing, because they don't understand what we are doing.

Int: Ja.

SE: And the, the, they really wish to be part of, of us. Now, what we need to do, as the school also. We need to have programs, we need to start working on programs, how to get to, to the community, try to teach them, how things are done within our school, and how we expect them to be part of us, because... If I go to the location, say okay, fine. I'm gonna teach you two dances, that, I want to be, you to be dancing in the Passion Play. So, I did that, I give them the (inaudible), important, to us also, it's not only us. (Inaudible) So, our pile is too high, we can't work with them, we can't engage with them. And uh, this is why our, I always say, let's, let us go to the people. Let us teach them. We can bring a group of children, 'cause I love children who are interested in, in working with us. There are lots of children, who wants to be part of what we are doing. But, drugs, uh, uhm, (inaudible), they are high and you know, the way they do things (inaudible). So, what we need to do is to bridge that, together and say, listen, it doesn't matter where you come from. The thing is, you are part of this, and you can do it. And if you don't want to make that, we will never

get the support. Because they can also push their (inaudible), can I please be part of..., and also, that I always say to them. If you're important because whatever..., it's not always..., those people don't do art like we do. They stop in grade 9, and then children are bored. Then there, I started working there, I realised there is a lot of potential there. And that potential, we can use it. Because, the talent, I saw some boys who are doing visual art, and... Those people, they can come up... They can help us to, certain things. There's a, the project that we can start. The, they can be out, out there, but being part of the school. So that we can be able to get more support, also from the, from the government.

Int: Ja.

SE: You know, (inaudible), it's only us now. Looking to us, alone. So, it's something that we need to start bringing the (inaudible), training them, start teaching them. We don't need to teach them the syllabus, you can teach them something like that. So that at least when we have performances, they can also be part of the performances, so that we make the community feel important, and we can get support if we need assistance.

Int: So you, uhm, so you can uhm, put them into the Passion Play, together with the schools dancers?

SE: Yes. Yes, because I did, I did have, I did have some, some, a group of girls from [REDACTED]. I'm telling you, they were, they, they couldn't believe themselves. Or even the parents came, because they wanted to see what their children are doing. And, it boosted the Passion Play, and gave me also, that feeling that we can do that. And, you know, since then, I don't know what happened, it fell off. So, also, I think the times, the times, sometimes you have little time, and sometimes, like we have this long time, and the, you know. I think time is contributing to all this.

Int: Ja. Uhm, did the people from the school tell you not to uhm, put them in the Passion Play?

SE: Did they tell me to?

Int: Not put them in the Passion Play.

SE: Not to play?

Int: Uhm, ja. Why didn't you incorporate them in the Passion Play?

SE: Uhm, the problem with, with, where it started. You see, with me to engage more with the, with the community was. When I started doing my education and started doing my programs in dance and all those things. I didn't have much time to go there, because I have to take some of the weekend to be with them. Because, if I have to put them next year, I would have to start with them this year. So, what bridged the whole thing, was the time, and the, I got challenged with... I don't have anybody to assist me in what I do, because nobody understands what I'm doing. So, I tried to teach some of the guys, but most of them, they left. Those (inaudible), okay fine, guys, come work with me here, and then you go to the community and start with working, then I come and brush up things and whatever there. So, ya, that is the only challenge that I had was, I got too busy. Ja.

Int: Ja, that's a problem. So you think that the creative arts can build the community?

SE: 100%, that's it. That can work, because the arts itself... I wish, I'm gonna, I'm gonna, I'm gonna invite you sometime. When I work with those children, I'm gonna invite you, and see what they can do in that community, and how they grow. Because it's very difficult. (Inaudible) This lot of crimes and all those things. The parents fought with me when I stopped, because I didn't have time, and I was most of the time out of town. They fought and said, now since you stopped, now our children are smoking, they are drinking they are... It does change the community. It really works, that, ya.

Int: Ja, uhm, how did, how is the town affected by the Passion Play? I mean the people who came into town, what happens to the town that goes on later in the year?

SE: Uhm, the, the, the, thing that I heard, with, with, what the challenge is... Because you hear it from the people in town also. They love the Passion Play. They love to be part of the Passion Play. Uhm, the challenge that came was, I met few who decided not to be part of this Passion Play or stay in town because of, I think the clash started with the church. It's like the (inaudible) different from the church, and they end up leaving the church, that's and... The minute one person leaves, the influence goes to the others, because they want to know what happened and what caused it, and they end up also pulling back.

Int: Ja.

SE: What is happening? But, uhm, the community, they're really supporting the Passion Play and really want to be part of the Passion Play.

Int: Ja. What happened in the church SE?

SE: Mam, I have no idea, because I just heard there was... I don't know, you remember the guy [REDACTED] [REDACTED] Apparently had a problem also. But I don't know what was the problem, because there are a lot of thing that I don't follow anymore. Because I don't, I don't engage in (inaudible). So, the other problem, decided no, (inaudible) He used to help with the torches and all those things. He

decided to pull out, you know. So, and, I spoke to some guys, and asked what happened. So nobody could tell me, no one could tell me, because ey... This was a personal thing that happened, he had a problem with the church and then he was just out.

Int: Ja. It's not a black and white thing né?

SE: No, no, no. it's not.

Int: Ja, it's that pride thing.

SE: It's the personal, it's personal things. I think it's more personal because, maybe he tried to do something or, you know, we'll never know. That somebody had a problem with that. Or, and then when he, maybe there was something that they couldn't understand, or they couldn't reach the line. (Inaudible), then maybe decided to step down. You never know, ya.

Int: Wow, thank you SE, that was very, very good interview. Uhm, do you have something to add?

SE: Uhm, mam, what I will say, is... We wish to see a lot in our school and our community, and uh, I wish, I wish... You know, what I, I said to Mr. [REDACTED] one time. I don't like being in anybody's good books, but I believe in doing what is right. And what is good. So, if we can be allowed to express, you know, to go beyond what we are made of, or what we are creating, what we are going to be. It will help, because, if, if I come and, and I pitch my idea, and then some, then, I got this thing of which you know, it's more time. Or, it's destroying me as an individual. We, I'm seeing, if I look in the school, I was, our school is a good school, and for us to assist with the management, very simple. We must engage all those children, in what they love. We mustn't have restrictions, you can't do this, because you are not doing this, you can't do that, because, you don't want to be part of it. We need to allow these children to explore. They want to be in dance, they must be in dance, they want to be in drama, they must be in drama, or they want to do music, they must be able... We must also help them to be balanced. If you are in sport, it's fine. This is a dance class time, this is a drama class time, or music class time, but we have to try and balance (inaudible). Also communicate as art or as the whole staff. It mustn't be like other spool away, or the other. You know, a lot of issues we should fight, you know sometimes it's just (inaudible), because, people are not happy, we don't know why. understand because, also myself, I haven't been angry for nine years. I decided to come out and say listen, I am who I am, so let me get out of there. Let me leave the management, if they want something, they will talk to me. I'm going to do what I love most. Dancing and getting involved with the community, because I'm working with a project now called, Boom out. I'm governing the [REDACTED] arts, all the arts of [REDACTED]...

Int: Good. Wow.

SE: I'm governing those. So most of the time I'm out there, that's what keep you going, going out and working with the youth. I'm trying to help them, because I'm going to start with workshops now, training... Bringing them on board, so that they can understand why, what is it to be an artist. What is it to develop yourself. Why is it important for me to go, to go to school, you know, to listen to your parents, the discipline, all those things, so that is what I'm going to be working with now.

Int: Wow. No, I think you've got a passion for this, né.

SE: Mam, I'm a born artist, I know, I fight with my wife every time, saying, but, you know, you need to find another job that is better and... I said, I tried, I applied for so many jobs, but nobody wants a (inaudible), there was one company that told me I'm too qualified for this, they can't afford me, I said, come on, give me the job. But God knows, you know. I always tell them God knows why I'm still there. So, I love the arts.

Int: Ja, I can feel your passion, né. I can feel it.

SE: I love it. I always think uh, you and [REDACTED], to bring, to bring me back to Lady Grey... I really thank the people who brought me here. I think they understood, you know, felt, this is what I want to do.

Int: Your passion. SE, thank you very much, enjoy your visit to your [REDACTED].

SE: Yes mam.

Int: Okay, when are you coming back?

SE: I'm coming back next week, tomorrow I'll be going to Joburg, theres a course that I'm going to attend there.

Int: Good, good.

SE: Thank you mamma.

Int: Bye.

Interviewee:YN

Int.: Goed YN, dankie dat jy vanmiddag hier met my kom praat, ek waardeer dit.

Int: Ek doen die studie om te bepaal of die beleving wat die emosies... Deur middel van musikale gebeurtenisse, 'n positiewe invloed kan hê, om die grense tussen sosiale en kultuurgroepe af te breek.

YN: Ja..., nee dis reg, dankie.

Int: Goed, en jy is gemaklik dat jy opgeneem word, en onthou net daar is nie 'n verkeerde en 'n regte antwoord nie.

YN: Ja, nee, dis reg.

Int: Goed... Vir jou self nou. Wat is jou voorkeur tipe musiek waarna jy gewoonlik luister?

YN: Weet jy ek... Ek is bietjie teësinnig teen jou moderne doef doef musieke... en swaar klassiek hou ek ook nie baie van nie. Maar ja, ligte klassiek en... goeie gospel musiek, sulke goed. Ja. Ek hou nie baie van swaar musiek nie.

Int: Ja... Umm, wat is jou mening, oor die musiek van die Passiespele, watse emosie het dit by jou opgewek? Die eerste en die tweede keer.

YN: Die eerste keer miskien 'n bietjie meer, die tweede keer, wek definitief minder... Jy weet, hierdie goed is maar, vir my, kersspele en kerssangdienste. Ek self het ook maar gewoonlik op 'n kersdag, dan sing 'n ou heelwat liedere en 'n klomp boodskap... Maar umm... Dit is nie, dis nie vir my die groot ding nie. Ek het nie, ek het nog bitter selde in 'n situasie gewees waar die musiek self, my emosioneel aanskakel. Ek weet nie of dit deel van die onderhoud is nie...

Int: Ja.

YN: ...maar ek het die voorreg gehad in 1993, 'n maand voordat ek daar weg is, het ons, het ons 'n diens gehad wat wit, swart en bruin in die kerk gesit het. Dit was 'n, was 'n amazing geleentheid. Dit was een van die hoogtepunte van my lewe. Ou [REDACTED] het my gehelp, ons het umm... ons het die, die musiek baie fyn gekies, en elke ou wat gesing het, het opdragte gehad om die goeters verskriklik... georganiseer oor wie moet wat sing...en... die swart leraar van die NG kerk in Afrika in [REDACTED], het afgeskop, hy kon sewe tale praat, hy het begin met Afrikaans, oorgeskakel Engels toe, en toe in Xhosa en Sotho gepraat en. Toe is die ys gebreek. Ons het hom met opset eeste gesit toe nou... [REDACTED] [REDACTED], Allen se neef wat in Transwiler was, umm... hy het opgetree, ek self... en umm, die, die, die, ek weet nie, 'n ou kan nie die goed voor die tyd beplan nie, en dit was 'n once off. Toe die ding verby is, en ek beseft wat gebeur het. Dit was, dit was, nou daai, daai soort van goed gebeur nie sommer nie. So ek het nie by die Passiespel... presies daai gevoel nie. Nee ek, dit is umm, veral die tweede keer, was baie vir my 'n vertoning...Uh... Terwyl, musiek kan 'n ou ongelooflik diep praat. Ek weet ek was by 'n paar *Mighty Men Conferences* waar ou *Angus* se seun dit lei... wat umm... Maar jy is nie daar vir sing nie... Jy is daar vir 'n geestelike beleving, en dan vat die sang jou. Terwyl by ek, ekskuus maar ek het dit nie by die Passiespel so beleef nie. Die eerste keer miskien tog... Daar was ander momente in die Passiespel, veral die eerste keer wat vir my waardevoller was ... s die musiek self.

Int: Watter twee jare was jy daar? Kan jy onthou?

YN: Ek het gery en dink, ek dink my vorige keer, my laaste keer was verlede jaar, 2016. Ek dink so. Ek kan 2015, 2016, een van daai twee jare. Maar ek dink dit was verlede jaar. En die eerste keer was, was langer terug. As julle sê hy het 2002 begin, moes dit omtrent... 2007, 2008 daar rond... 2009... Ek moet nou, ek is glad nie seker oor daai een nie.

Int: Ja. Dit sal vir my interessant wees. Nee dis baie interessant. So musiek raak jou definitief, in 'n konteks. Sal jy sê dis wanneer jy emosioneel meer ingestel is?

YN: Lofprysingsmusiek... dit het, dit en... Ja. As jy nou umm, bewus is van die soort musiek wat hulle sing by 'n plek soos *Mighty men conference*. En as jy umm... hierdie [REDACTED] se goed luister, [REDACTED] en daai klomp manne wat so almal saamsing, as dit mans is. Ek wil nou nie, die *gender* ding... *Gender* kaart speel nie...

Int: Nee wat, dis vir my interessant.

YN: Maar as, as ek saam, vrouens ook. Maar veral as ek saam 'n klomp mans is en... umm... Manlike gebrokenheid, en ouens op hulle knieë... dis 'n, dis 'n, samevoeging van 'n klomp momente. En daai soort van dinge... gebeur bloot gewoon nie sommer, selfs in 'n kerssangdiens nie. En in Passiespel nie, hy word baie maklik 'n vertoning, en jy wat staan en luitser is 'n *bystander*. So, ja. Ek... ek verstaan die dinamieke, maar ek, ek was nie so baie aangeskakel..., ander goed in die Passiespel het my aangeskakel, maar nie so seer die sang nie.

Int: Ja, umm. So jy sien, musiek, mens sê baie mal musiek is 'n kommunikasie medium. Dink jy dit kan wees by die Passiespel dat dit 'n, 'n sosiale transformasie te weeg kan bring, die musiek van die Passiespele, kan dit, dit veroorsaak? As jy daarmee saamstem, dan sê jy vir my hoekom, as jy nie saamstem nie, dan sê jy ook vir my hoekom.

YN: Dit, dit kan. Maar jy moet dan jou gehoor meer laat deelneem, en 'n ou moet doelbewus wegstuur van... hooggepoleerde... sang. Kore is baie geneig om in 'n rigting te gaan waar hulle... En ek

is baie lief vir koorsang, op skool, op twee kore gesing, in die kerk. Ek het drie kore, ek het in die kerkkoor gesing, in die seunskoor, in die gemengdekoor, ek was in [REDACTED] kamerkoor, ons kon sing. Dis altyd vir my lekker gewees om te sing. Ek is in die weermag, en ek hoor. Ek het altyd van koorsang gehou. Maar umm... Die slag as ŉ, as ŉ koor hierdie vreeslike, geen, geen beswaar teen jou universiteitskore en so aan nie, dis ongelooflik afgerond, en ongelooflik gepoleer. Maar... ek het tog maar ŉ bietjie van ŉ voorliefde eenvoud, en selfs ŉ bietjie van die noot af, en geniet dit net. En dan wil ek glad nie afbreek aan, aan die gepoleerdheid nie. Ek luister baie na ou Nick se goed op ŉ Sondag. En ŉ mannekoor is ŉ mannekoor, as jy na daai *Thousand male voices* van Waliese luister. Al die soort van goed. (inaudible)

Int: Ja.

YN: Maar, deelname, die gehoor moet deelneem... en dit moenie *hoi-polo* wees nie. Dit moet baie eenvoudig, die gewone goed, ouens gee nie om oor, en oor dieselfde goed te sing... wat dit bekend is nie. en hulle, en, en... Ek doen dit baie wanneer ek, umm, erediens oplei. Ek wys die mense vooraf op die woorde, ek moedig hulle aan om in te sing in die teks in. En te bedoel, hulle sal, ek sal vir hulle sê hierdie is nou ŉ gebed, jy weet. Of dis ŉ beleid, belei dit. Dat die ouens die... voor die. Die ouens is nie bedag nie, hulle staan maar net en saamsing. Maar as jy, ook nou nie ses of sewe verse nie. As jy net twee vat en jy het hulle, ek wil amper sê, voorberei vir gaan vir die ding. Dan kry jy ŉ baie groter deelname weer. En dit is soos, dit is op die vlak wat sang vir my belangrik is. En wanneer ek ŉ, ŉ toeskouer is dan skakel ek nie maklik aan nie.

Int: Goed, umm... Die rol van die musiek Wat sal jy sê nie die rol van musiek wees?

YN: Nee, daar moet sang wees. Dink ŉ ou kan baie maak van sang, en dan moet jy hom varieër, jy, soos ek nou gesê het, laat jou mense saamsing, maar as dit nou in die buitelug is, gaan dit nie baie goed werk nie. Umm... Ja, sou, ek sou sê dat die, die gehoor saamsing wanneer dit binneshuis is. Jou, jou goed moet reg wees, dit moet nie gaan lê nie. Die goed moet die ouens saamvat... en ek sou... baie maal gaan solos, as jy baie goeie solos, kan gebruik. Umm... jou bekende... stukke. Is nou nice, die ouens van die Passiespel, jou kunstenaars ouens. Hulle prob..., hulle wil wys, hulle kan ook bietjie komponeer en dit en dat, en dis, dis goed, as daar nie... sulke ouens is nie, sou daar mos nou nie... kreatiwiteit gewees het nie.

Int: Ja.

YN: En vooruitgaan nie, maar erens moet mens die balan... as ŉ mens... net erens ŉ ou het wat sing, sê nou maar *Jesus, lover of my soul*, jy weet, hy sing dit uit sy hart uit, en umm... Met die regte ge..., dinge daarby, ja. Ek sou sê indivi..., duos, umm kwartette, ŉ kwartet wat mooi afgerond is of ŉ, ŉ, ŉ... agt, agt sangers... Daai soort van goed, en, en, jy kry sulke..., maar dit is moeilike goed daai, hoor. Die ouens wat daai... level, hoog opera. Dis, dis nie so maklik nie, ek het gesien al... Nee, nee, dis baie moeilike goed, ŉ koor is bietjie makliker, maar, bietjie, jou, jou risikos is minder. Maar, jo... ŉ goeie... ŉ solo... Dis wat gebeur het met daai diens wat ons gehad het daai, wat ek van gepraat het. Daar was koorsang, daar was gemeentesang, daar was duos. Ons is seker deur omtrent ŉ honderd en vyftig, tweehonderd liedere. Wat als gegaan het oor eenheid, eenheid, eenheid. Om uiteindelik by ŉ twintigtal goed uit te kom. Ek weet nie, of een van die vrouens dit na die tyd, vir ons gevra, waar het julle hierdie goed geleer? Ons is deur pakke sangbundels, om die regte goed te, ons het niks gemaak nie. Maar gebruik wat daar was. Y:

Ek het erens ŉ baie swak opname daarvan, was op my, VHS, en die opname is baie swak, ek moet dalk kyk ek hom kan kry. Daar was nie ŉ program nie. Ons het ŉ program gehad, maar was nie een uitgedeel by die deur nie. Ons wou dit juis nie laat voel soos ŉ... konsert... of ŉ vertoning nie, dit was ŉ erediens met drie preke. Kort boodskappe, ou [REDACTED], die NG Kerk in Afrika ou, en Allen, André [REDACTED], en ek, dis kort boodskappe. Elke een van ons boodskappe was ook vir hom gesê wat moet hy sê. Om in te pas by die tema. Hy kon die ding inkleur soos hy wil, maar die breë strekking van sy boodskap was vooraf aan hom gekommunikeer.

Was tien, tien Oktober, 1993. Wat gebeur het, die trein ongeluk was 10 Oktober 1992, en toe, daai jaar is die dorp toe nou honderd, en toe vra die, en dis nou so, die datum in 1993 is so voor, Mandela was al uit die tronk uit. Verkiesing was om die draai, kodesa was aan die gang, en... die stadsraad vra toe, hulle soek ŉ, ŉ, by die kerk gebou gebruik, en hulle wil graag ŉ diens hê wat, die gemeenskap is. Dit was die opdrag, en sal ons dit host, maar ook reël. Wat ŉ geleentheid, ek en [REDACTED] het vir drie maande gewerk aan ŉ uur en ŉ half se diens. Hard gewerk, ons het baie tyd ingesit. Ken jy nog, ken jy vir [REDACTED]?

Int: Ja.

YN: Vra haar, sy sal jou vertel hiervan.

Int: Ja, nee. Sal definitief bietjie gaan lees oor daai ding. Die volgende drie, vier vrae gaan oor jou emosionele betrokkenheid. Watter tipe emosies word ontlok, as jy na die musiek van die Pessiespel luister?

YN: Weet jy, dis te vêr terug. Ek kan nie onthou wat ek, ek onthou by die eerste Passiespel, daai laaste *Halleluja*, dit het my... aangegryp. Ek het self vir kore hom gesing, en hulle het almal wat hom ken genooi, ek was nou nie, ek was nie daar nie, ek sou nie kon, ek sal net staan en bubbles hap, toe het ek nou maar in die sitplekke bly sit. Maar dit was ongelooflik, dis die enigste een wat ek kan onthou wat my, daar was seker ander ook. Maar ek kan dit nou nie onthou nie. Ja die, die, die kore goete kan ek nie so goed onthou nie. Daars van die scenes wat ek...

Int: Ja. Umm, wat ek nou wil hê is, jy moet vir my sê, as jou emosies deur die musiek opgewek word, watter toneel en watter tipe musiek het dit gedoen? Maar spesifiek dan hoendervleis, knop in die keel, umm, hartseer.

YN: Spesifiek by die Passiespel?

Int: Ja.

YN: Nee, ek kan, skuus, ek is nie... Dis nie, ek kan nie sulke goed... *Halleluja koor*, lekkerrrr, net om te ervaar, yo, go for it. Jy weet, ñ ou het gevoel, dit was, maar die *Halleluja koor* is mos maar altyd.

YN: Hy vat ñ mens, ja. Ek kan nie een van die ander liedere regtig eers onthou nie. Umm... Weet jy wat gaan gebeur, en ek wil jou amper ñ brief gee, tensy party mense anderste is as ek... Mense onthou die geheel prentjie, ek wil, ek dink analities... Soos ek in my vraelys geskryf het, my, my eie... umm... analitiese ontleding van wat ek besig is om te beleef. Dit lê in my gedig, ek onthou die umm... die gevoel wat ek, by my opgekom het toe ek sien Judas hang in die boom, en ek weet dit is ██████████, en ek dog, agnee dammit, ou ██████████, hy is tog nou nie ñ Judas nie. Ek het hom intens jammer gekry, oor hy nou, die, die rol moet speel. Ek onthou hoe ek bewus geraak het van die... mense, en die gehoor, en almal wat... 'k sien loop en kuier, en gesêls, en daai... Dit het gemaak dat jy half, betrokke begin raak. Waar jy is nou een van die... meelopers. Saam met hierdie hele... gedeelte. En as jy nou by daarbo begin, met die ou Perdedam... Dan is jy half in die skare, jy is deel van, daai deel wees, en dan, die ouens loop en gesels, en hoe gaan dit nog met jou. Nos, nou loop jy en gesels, argumentshalwe, by Thomas. Maar dis eintlik so, so in julle gesels. Dit is, nou-nou speel ek weer Thomas se rol. Dit was vir my amazing. En umm... Veral toe ek nou later agtergekem het, ñ paar van hulle draai af umm... hotel toe, en gaan slaan gou ñ paar kappe. En ek dink by myself, miskien maar in Jesus se tyd ook so gebeur... Daai... Lekker gemeenskap... Dit het ñ indruk by my gemaak, maar ek kan nie een spesifieke gesprek onthou. Of die scenes is wat die... ontleding van daai lekker, dit bly in my geheue. Die, die oorkoepe -lende ervaring. (Inaudible) Selfs daai diens waarvan ek nou van praat... as jy my nou vra om een enkele lied, weer te sê wat daar gesing is, ek sal nie een onthou nie. Ek onthou die ervaring. Ek onthou nie wat, ek gesê... nie onthou wat enige iemand gesê het nie. Ek weet net toe ek die seën uitgespreek het en ek na die mense so staan en kyk, dat, dit was ñ, dit was een van die grootste ervarings van my lewe toe ek die seën uitspreek en die mense so...(inaudible). Dit wat daar, dis nou ñ lang storie op sy eie, wat ek nie in detail wil vertel nie. Ek wil net sê... Einde... 1992, in, in 1992. In 1991 was daar ñ ou oom ██████████, hy was ñ groot gees daar, hy was ñ sendeling, hy het die sending geld bekom ook, is hy dood so April die jaar, en daar was... sewe predikante op sy begrafnis, wat van ooral oor deur die jare leer ken het. Ek het self nie eers die diens gely nie, en ou ██████████ se vrou, ██████████ het gebel die Sondag oggend voor ek kerk toe stap, om te hoor of mag hulle Woensdag in begrafnisdiens wees. En ek onthou hoe het ek gevra... ek het besluit ek gaan nie... my laat ontstel nie, ek gaan eers preek en dan na die tyd, toe vra ek in die konsestorie, en, hoe ñ ouderling vir my gesê het dis reg. Neem, praat hy saam, sommer namens almal, maar die *status quo* sal gehandhaaf word. Met die toe ek hom vra wat dit is, toe sê hy die *status quo* is, hulle moet kom, maar hulle sit op die gallery. Toe sê ek, moet ek vir haar so sê? Moet ek vir daai vrou bel, en vir haar sê, julle is welkom, maar julle moet net nie onder sit nie. Jy sê ons sal dit organise... Sê maar net vir hulle, hulle kan kom. Toe het ek vir haar gesê, julle is baie welkom, en toe die doen, die diens die Woensdag gely word, ek het dit nie eers gely nie, was ñ ander predikant gewees wat ██████████ voorgestel het. Een van my voorgangers. Umm... Toe het hulle basies opgeslip, toe die ouens gallery toe te wys, toe sit daar daai kerk kant en wal, en die wit mense was,... daar nie ñ ou by galery nie, en die kleurlinge toe nou uit, (inaudible) onder die gallery en hulle sit wit, swart en bruin daar deurmekaar. Toe in... Die einde van daai jaar, einde 1991. Toe die Here vir my deur twee, drie afsonderlike mense kom sê, in hierdie kerk gaan wit, swart en bruin saam aanbid. Was ek al bietjie moeg gepromoveer daaraan, ek het die goed vir die mense gesê, dis, jy weet dis die tyd wat ons geleef het. Umm, oop en toe kerkdeure, ██████████ is geskiet, in Rustenburg parade, ██████████, en ek het bes, ek het ñ standpunt gehad, was baie duidelik. Ek het dit nie loop en sê nie, maar die ouens het geweet waar staan ek, en ██████████ wat se neef ██████████... was, daar het ñ klomp amazing goed gebeur. En toe in daai volgende jaar, 1992. Toe was dit die trein ongeluk, en twee kinders

van die gemeenskap, was nie gemeente kinders nie. Een was 'n [REDACTED] kind, en hy was... links, links gesind. Of hy ooit in die ANC was weet ek nie, maar daar was sulke sprake. En die ander ou se kind wat dood is was regs gesind, soos in, ek dink hy was in die AWB. Maar altwee het uitgebreide sakebelange in die Transkei gehad en toe kom vra hulle altwee, kan hulle kliënte, swart kliënte die diens bywoon. En ek het eers, die [REDACTED] was eerste en ek het vir hom gesê dis reg, telefonies. Toe sê hy, *but you first have to ask your board, sê, no asking, you just tell them to come, we crossed the bridge.* Toe dink ek aan ou oom [REDACTED] se begrafnis, toe sê ek vir hom, ons is oor die brug. En... 'n Dag later toe bel die ander ou, want hulle soek toe 'n lokaal wat alles kan huisves. En daar staan ek op die kansel, want, toe het ek vir die ander ou ook gesê, bring jou mense. Toe staan ek op daai kansel... en... amazing, ek saam met 'n [REDACTED] priester... bring die woord van die kansel af. Ek sal jou sê daai kerk sit tand aan mol, wit, swart, bruin, en emosies is rou, ons het begraf, ter aarde bestellings en ou [REDACTED] het jy hom ooit ontmoet?

Int: Nee.

YN: Jee, hy was 'n groot gees daai. Hy was 'n rekkie, wat wille goed gedoen het, wat tot bekering gekom het, in in Lady grey uitgespoel het. Hy het die *skyrun*... begin. (inaudible). En hy't 'n ongelooflike sending hart gehad, ek moet sê, tussen hom en sy vrou het ek soveel, my vrou, het ek soveel aansporing gekry oor die goed, baie ondersteuning en hulle was my altyd so ses tree voor en ek, ek moes, ek moes altyd die strategiese goed hier agter hanteer, maar hulle het gego hoor. My vrou het 'n ongelooflike rol in al die goed gespeel... en umm... Toe [REDACTED] daai dag ook op die kansel gestaan, en 'n woord gebring. Bleek, sy hare het so op sy skouers gehang, was 'n amazing man. Jig, ek het baie tyd gehad vir daai ou. Die [REDACTED] priester het ek daai dag ontmoet en hom nooit weer gesien nie, maar ons het ons ding gedoen,... en umm... Dis toe nou wat die ouens die volgende jaar, 1993, vra, dat hulle soek 'n eenheidsdiens, soos die diens na die trein ongeluk. Gees, dit was, daai goed het, het, dis die paradigma wat ek van praat, in my antwoorde. Daai goed, in, na my mening, en dalk is ek verkeerd, maar na my mening het daai goed nie klaar deurgewerk nie. Hy het gestop. Ek weet [REDACTED] het nie nonsens gevat nie, na my, en hy't nou nogal, hy, hy't moeite gedoen, en ek glo [REDACTED] ook. Maar ek weet, ek was 'n bietjie teleurgesteld die kere daarna as ek daar kom, want ek sien die swart kinders sit maar tog op die galerye en, ek, jy nou iets bewys as hulle nou onder sit nie, maar... Ek is nie seker... Die woord van die Here, dat in hierdie gemeente gaan wit, swart en bruin saam aanbid. Dit moet die ouens se harte gebeur. Ek, my ervaring van die Passiespel selfs is, is baie sinteties. Het die gedagte aan die, van die Passiespel toe by jou ontstaan?

Int:

YN: Ek het nooit 'n idee gehad vir 'n Passiespel nie. Nee, die idee wat ek gehad het, en ek dink dis dalk waar, wat jy van gehoor het. Ek het 'n idee gehad vir 'n Paasnaweek retreat gedagte. Dat ouens van ooral oor kan kom, en ons het dit 'n jaar, ek dink twee jaar selfs probeer. Uhh, deur... Umm... Gesette tye een of twee keer oor die naweek sal daar bietjie van 'n orrel uitvoering wees, wat iemand in die kerk speel, en tussen in, baie mooi musiek die heelyd in die kerk en... Dat jy die naweek die, die umm... Die infrastruktuur van Lady Grey kan geniet, om te kom afskakel. Daar was papiertjies in die kerk wat jy kon vat met vrae op wat jy kon oordink. Vreeslike mooi boekie wat ek... Traktatjie wat ek in die hande gekry het wat vir jou die Passiegebeure in volgorde gesit het met mooi tekse, gedeeltes by... uh... ek het gedink as dit werk, en dit wil deurwerk... Dan kan dit later, kan 'n ou die voetslaanpaaie... daar om Lady Grey benut, en daar sekere stasies waar jy stop... vra en, miskien kan jy met 'n rooi roete pa en seun, of 'n blou roete ma en dogter, of gesins roete, geel. Dieselfde roete maar verskillende kleure kaarte, wat jy nou... Dit was my gedagte dat, ek het gedink Lady Grey leen hom uitsekend vir uh... uh, uh... tip, tip geestelike... retreat. En dis toe waar ons nou, ek weet nie of dit nog die gebruik is nie. Ons het toe nou, die een ding wat behoue gebly het was die Sondag oggend... Opstanding Sondag vroeg by die draaiklip uh, vroë bid uur. Dit het ons gehou, die ouens het, die gemeente lede het nogal kwaai op dit ingekoop, en jy kom maar bietjie vroër kerk toe... en almal gaan daar na die draaiklip toe, en ons hou 'n kort, gebeds sessie daar. (Inaudible) Onder die draaiklip, kan 'n ou jou nou half voorstel, dis nou in die tuin en dis die oop graf en die gebeure daar.

Int: Ja, ja.

YN: En dit het nou nogal vir 'n twee, drie jaar aangegaan. Toe ek daar weg is toe was dit nog so. Umm, en dit was vir my..., dit was baie nice. Maar die ander ding, weet ek nie of dit oor twee jaar probeer het nie, maar ek was 'n bietjie teleurgestel en... Niemand het regtig dan nou in die kerk kom sit of van die bietjie goed wat ek voorberei gehad het, gebruik gemaak of so nie en uh... Ja, toe het ek maar die aftog geblaas... Ek het dit nou maar so aanvaar, en vandag as ek daarvoor terug dink, weet ek sulke goed sou net werk as iemand dit doen en weer doen, en weer doen, en dalk op die sesde, sewende jaar is daar vier of vyf, en dan so vestig jy. Daar sou ander maniere gewees het

- om te vestig, dalk het ek te gou opgehou. Maar ek dink nie ek is lank daarna weg nie. Maar dit was my idee, maar n Passiespel in my kop, glad nie.
- Int: Sal bietjie hoor wat sê die ander stigters, maar...
- YN: Ek weet nie, maar dit is wat in my kop was.
- Int: Yo, ook n lewe né. Goed, ek dink umm... Wat jy my nou vertel het oor die musiek by die ander geleenthede, bevestig net wat ek vermoed, wat met party mense by die Passiespel gebeur. Die emosies, dit hang ook maar af van persoonlikheid tot persoonlikheid, of daai musiek vir hulle gaan deurloop, dat dit nie vir jou geraak het nie.
- YN: Ek sal nie baie van musiek maak by n Passiespel nie. Ek sal dit baie min maak, die *Halleluja koor* aan die einde, en miskien nog een goeie koorstuk erens, kwartette en solos en ensambles en sulke goete waar verskillende ouens elkeen n, parallel hulle goeitjies oefen, en dan gel dit, dan gooi jy dit bymekaar. Umm... Dis die een ding van, van koorwerk, is daai ure en ure, en dae en maande se jare, se, se werk, is soos n vrou wat, wat kos voorberei, en sy werk drie dae en dan kom die familie, en hulle eet dit in n, in n, (lag), in n vyf en veertig minute is dit als verby. Terwyl as jy in die oosterse lande gaan, in n Joodse sabbat maal, uh, en selfs in die Muslim wêreld, is nie daai vreeslike voorbereiding nie. Maar die ete is vier, vyf ure. Jy kuier rondom die kos, wat eenvoudige kos is. So ek, ek dink n ou moet die muntstuk omdraai, en nie te veel tyd aan die, aan die, aan die voorbereiding van die stukke spandeer nie, en liewerster baie tyd spandeer op wat gebeur met die mense terwyl dit aan die gang is. Ahh, nee, ek weet nie, ek het seker nie n sê oor die goed nie. Ek dink... Ek dink nie, ek dink nie, nee, ek dink nie, ek, Passiespel lê nie in my hart nie. Dis nie my, my gift nie. Ek is n ou vir retreats en vir mense oor n naweek te vat om te laat bid, en stil te raak voor die Here en (Inaudible) niks sê nie. Dis meer hoe my kop werk.
- Int: Ja, ja... dis goed.
- YN: En natuurlik wat ek, wat ek gesê het, dit het my nogal bietjie afgesit, en julle sal verseker daarna moet kyk.
- Int: Ek het nog so drie vrae. Gee jou mening oor hoe gemeenskapsaktiwieteite.
- YN: Hoe n gemeenskapsaktiwieteite...
- Int: Soos die Passiespel, of soos julle erediens.
- YN: Ja, daar, daar, dit moenie, dit moenie n vertoning wees nie. Die ouens, en dis wat ouens in, baie weerstand het, dis by baie mense in die land, na, na 1994 is hierdie sintetiese bymekaar kom, en ja, dis n, dis n, dis n daad van eenheid. En ek wil dit nie afskiet nie, dis seker belangrik. Maar... ek kom baie in [redacted] se townships, en uhh... kleurling vriende en swart vriende, en as ons mekaar sien... hoef ons nie te sit en wonder wat gesels ons nie. net om mekaar weer te sien, as daar nie..., as daar nie n gedeelde... belangstelling is nie, as daar nie gedee, as, as Lady Grey na daai diens en die trein ongeluk, en die professie van God... oor daai gemeente. En drie mense wat, die een persoon... wat, dit, dis interessant hoe nie gemeente mense in hierdie hele. Oom [redacted] was n gemeente man, en toe nie, in die, die mense wat met my kom praat het was iemand wat n, n vakansie huis daar het. En sy't vir my kom sê sy het dit gedroom, tot so mate dat die mense, daar's nie plek in die kerk vir almal nie, die mense moet tot buite op die drade sit. En die ander een was n Engelse vrou wat in die gemeenskap gebly het, en vir my kom sê het. En die derde een was nou nogal ou [redacted], hy't nie geweet hy sê (inaudible), die eerste twee wat vir my sê dit was hierdie tyd van die jaar Desember, uh, 1991. Toe sê ek vir die Here hy moet dit asseblief n derde keer vir my sê, want hierdie is amazing stuff. En Januarie toe ek met [redacted], ek en hy het baie gereeld bymekaar gekom, en umm, sit ek en hy en praat. Toe sê ek vir hom wat het twee mense vir my gesê, en toe sê hy vir my, en hy het nie geweet hy's, hy is besig om vir my die derde een te sê nie. Ook nie wat ek heeltemal verwag het nie. Hy sê toe vir my, *ene samen dich un hierdie dorp*, jy ken die kleurlinge. Hy sê, "net ek en jy saam op julle kansel klaar". Dis al, niks anderster nie. En ek het... ek het, en dit het nou nogal vir my... belangrik gewees om dit by hom te hoor, want ek, dit het ook n baie belangrike rol gespeel toe ons, die eenheidsdiens beplan, om te besef, "ek en jy staan op die kansel". En hy't n, jee, hy't n amazing boodskap, ek weet sy boodskap was... (inadible). Kyk dit was n fancy ou daai, hy het n groot BMW bike gery en... Allerande blink goedjies... Ek het daai ou *gelike*, maar elk geval umm... Wa, hoe't ek nou daarby uitgekome. Dis die, dis die.
- Int: Oor die samehorigheid en die groeppvorming.
- YN: Ja, ek het nog altyd... en my vrou ook en ons twee saam... umm... baie, baie, baie swart en kleurling vriende. Tot op n vlak laat ek dink ek met groot stelligheid kan sê, jou deursnee NG Kerk... predikant is hoegenaamd nie... op ons twee se vlak nie... uhhh... Ek dink daar is wanopvatting, van hulle wat ons ver voor is, maar nie baie nie. Ons, ons het diep, diep, diep vriendskappe onder jou kleurlinge en jou swartes en ons, ons gel maklik met hulle.
- Int: Ja, ja.

YN: So, dis, dis nie, dis nie sinteties nie... as ek en swartes saam kerk hou... dis nie sinteties nie. En om eenmaal n jaar n Passiespel te hou, gaan nie ouens bymekaar bring nie. Wat ouens bymekaar bring is gereeld, eenmaal n week in n selgroep saam te wees. En elke Sondag saam, weet jy waar het ek eenheid gesien ne. Tussen uhh... kleurlinge en blankes, my, ek het amper, ek kon dit nie glo nie. Hier op [REDACTED], jy moet gaan kyk wat daar aangaan. Daai ouens aanbid, dis in, weet jy wat is nou nice oor [REDACTED]... dis sommer net nog n ou dorpie, kyk hy's niks prentjie mooi, was jy al in Springfontein?

Int: Ja.

YN: Aww, ek meen... dis n dorp om jammer te kry, soos die infrastruktuur uit. Uitmekaar val en alles. En die eerste Sondag wat ek daar preek... Sit daar n klomp kleurlinge in die kerk, en ek vra, wat gaan hier aan. En hulle kon my nie eers mooi vertel hoe dit gebeur. Toe het ek vir ou [REDACTED], ken jy vir [REDACTED]?

Int: Nee.

YN: [REDACTED] was op n stadium redelik hoog op in die universiteit se strukture, hy is n Dopper kleurling, en... amazing ou, het ek vir [REDACTED] kom roep hierso, vir hom gesê, [REDACTED] kom preek saam met my in [REDACTED], want ons moes toe nou beurt, ek moes ouens kry om met my beurte te maak in [REDACTED], en [REDACTED] het eenmaal n maand n Sondag gevat. Met weerstand, daar was ouens wat dit nie wou ges, gehoor het nie. En ek het vir hom gesê as daar kleurlinge in die kerk sit, is daar klaar n statement, kom ons trek n rooi lyn om dit. [REDACTED] het begin preek, en die derde Sondag, wat hy daar preek, toe verkrummel die weerstand. En ek en [REDACTED] het vier drie, vier jaar saam in [REDACTED] gepreek, en daai kleurlinge... as, as jy in [REDACTED] in die kerk sit, dan is daar so veertig, goeie oggend sestig mense, waarvan n klomp kleurlinge is, n klomp arm blankes wat nie in [REDACTED] kon verder bly nie, dan koop, huur hulle n huis in [REDACTED]. Ryk vee boere... uit die distrik uit, en dan n paar ouens wat uhhh, uhh... of, uhh... CMR uhh maatskaplike gevalle is, (inaudible). Dis die, dis die erediens... En daar, ek het, ek het uhh, uhh... in, in Lady Grey, ag in [REDACTED] het ek n gemeensamheid, en daars nie eers selgroepe en daai, maar hulle is saam Sondae in die kerk, en ek het kontak met hulle nog op hierdie stadium, en een damtjie wat n groot rol gespeel het in die goed. Sy hou, sy het n Sondagskool klassie nou van twintag kindertjies op n Sondag oggend van wit, swat en bruin als deurmekaar... en sy't nie inhibisies nie. Sy't hierdie goed so gedoen, en die ander het gehumm en gehaa en sy het net aangegaan. So ek wil vir jou sê ne. Wat in n dorp soos [REDACTED]... Julle kan n bietjie gaan kyk wat daar aangaan. Daar's n groot transkulturele... ding wat daar gebeur het. Daar is nog baie plekke in die land en hulle, hulle het nie eers n orrelis nie, en hulle het so ou stupid orreltjie. n Laurie vir n orrel. Hy... beteken nie veel nie. Hulle sing van... data projektor goed af. Wat amazing is, as jy daai goed reg kies kan jy, kan jy a... So... ah, n Passiespel... Sorry, n Passiespel gaan nie ouens bymekaar bring nie.

Int: Wat van die mense wat nou in aanloop van die Passiespel... begin saamtrek?

YN: Ja... verseker.

Int: Sal hulle nie n samehorigheid en n groep begin vorm nie? Dit gaan nie vir my net oor die umm, die audience, die gehoor nie. Vir my is dit belangrik om te weet, word die dorp se mense, werk hulle vir n doel saam? (inaudible)

YN: Ek het die eerste keer half daai gevoel (cough), maar nie die tweede keer nie. Ek het duidelik bewus gewees van groepe en die afwesigheid van sekere mense. Ek kry die indruk dat jou... veral jou deursnee blankes van die, van Lady Grey het nie die tweede keer, hulle was nie meer, ek het nie meer daar gesien nie. Onthou daar was n taamlikke tydverloop.

Int: Hoekom sal jy sê gebeur dit?

YN: Een van twee dinge... uhhhh... sal ek sê, daar's dalk meer redes, maar wat ek op getel het... is daar is tog n bietjie weerstand in die... uhh... soort goed wat, wat gebeur wat ek op van melding gemaak het. Ek het tog mense hoor praat daarvan dat... En dan, ummm... die tipiese ding dat ouens... as n ding n tweede, derde, vierde jaar dan raak hy afgesaag. Ek dink dit kon ook n groot rol gespeel het, ek dink so. Ek het van die ouens by hul huise gaan besoek en jy kon nou sien hulle het nou nie... vreeslike uitspraak wat hulle maak nie, maar hulle is nou... So what... Nee, ek, ek, kom ek sê vir jou so ne. Ek dink... die Passiespel van Lady Grey kan n groot rol speel om samehorigheid te bevorder, maar dan moet dit reg bestuur word. Ek wonder, en ek wil nie aan die bekwaamheid van die mense van die Passiespel... twyfel trek nie. Maar as jy n, n, umm... n ou sou, sou kon kry, en ek dink tog... my ouderdom ouens, gaan jy erens n man kry wat n goeie bestuurder is... en wat, wat sy doelwit is. Jy sê vir hom, stel vir hom twee, drie doelwitte wat bereik kan word. En umm... Heel bo aan sal ek sê, die geestelike ervaring, umm... tweedens umm... sal ek sê umm... gemeensamheid, dat die mense wat saamwerk almal deelneem, en goed regtig geniet, en... Onthou as daai ouens dit werklik geniet en daar was n diep geestelike boodskap. Wat

nie elke jaar herhaal nie, hy moet elke jaar nuut wees. Dan kan jy dit doen. Ek sou sê ten minste daai twee, maar die boodskap moet suiwer wees. Hy moet nie geblur word, met... vertou, vertoning nie, met die show nie.

Int: Ek hoor wat jy sê, ek gaan nou vir jou daar (inaudible)

YN: Ek sit nou sommer en dink aan wie kan ŉ ou kry, maar dit moet ŉ fasiliteerder wees. Moet ŉ ou wees wat kan fasiliteer, en wat met mense kan werk. Ek het so bietjie van sulke goete maar ek is totaal nie opgewasse vir daai storie van...

Int: Ja, ja... Dink jy die verskeie kunste wat in die in die skool en in die dorp bedryf word, die drama, die musiek, die dans, kuns, umm... kan die gemeenskappe saambring?

YN: Ja. Maar dit moet die, die intergrasie is verskriklik belangrik.

Int: Okay, ja.

YN: In eenvoud, uhh, baie eenvoudig. Keep it simple. Hou die teks simple, hou die goed geweldig eenvoudig. Ek sou amper sê mens kan, ek weet nie hoe werk so, script nie. Kan ŉ ou nie nog korter maak nie, kan, kan daar nie ŉ... momente wees wat jou, sonder dat daar ŉ woord gesê word, sommer net jou aandag trek nie. Sulke goete, ek weet nie, nee ek is nie slim genoeg met die goed nie, maar ek besef net... kay, julle't ŉ belangrike ding daar beet, en... as dit, nou, die gesegde wat sê as ŉ ding die moeite werd is om gedoen te word, is dit die moeite werd om dit...goed te doen. So, ek het nie uhh, kry ŉ, kry ŉ eksterne ou. Ek kan nou nie eers op die stadium dink wie nie maar... ŉ Regard van den Berg tipe ou, wat tog, wat mos nou bietjies te high flyer is vir dit. Maar daars mos nou ander ouens wat dit ook sal regkry. Ek sou sê, kom ons try dit vir een jaar, en kyk wat word. Maar dit moet nie umm... jig... Ek het nie ŉ probleem met kunstenaars nie, behalwe... uhh... Wel ek het ŉ probleem met dominees, maar jy moenie... Jou boodskap moet, moet eenvoudig, baie suiwer wees, en jou goed wat jy gebruik moet dit nie blur nie. Soos by ŉ kinderpreek, jy kan naderhand so opgaan in jou ou dingetjie wat jy voorberei het. En almal onthou wat het jy gedoen maar die boodskap rondom die ding, kan niemand onthou nie.

Int: My laaste vraag. Hoe beïnvloed die Passiespel die funksionering van ŉ klein dorpie soos Lady Grey.

YN: Ek dink dis, dis baie nice. Ek dink dis regtig baie nice. Ek dink..., ek dink nie Lady Grey moet dit laat val nie. Hulle moet dit... poleer, na ŉ hoër level toe. Ek dink regtig so. Maar hulle sal, wel ek weet nie hoe was hierdie jaar sin nie. Maar, verlede jaar sin was vir my... not nice.

Int: Wat jy gesê het umm... Die tweede keer, dit het vir my gevoel soos ŉ vertoning en boonop een van die kunste, waar in die kunste die geestelike oordonder het, ek hoor wat jy sê. Die geestelike wat wel aanwesig was, het talle motiewe bevat wat in botsing was met die wese van die Passiespel, die leiding en sterwe van ons verlosser. Brei bietjie vir my uit.

YN: Dis al wat moet gebeur by ŉ Passiespel. Als moet dui op, op Golgota...

Int: En wat het jou daar gepla?

YN: Daai danse en die goed in die kerk. Hulle kan maar wat my betref die Nagmaal ook los. Die Nagmaal pas nie daar in nie. Onthou op die goeie, op, op Paas Sondag... is nie nagmaal gehou nie. Die pas, die we, die Nagmaal is gehou op die Donderdag aand. Okay, party ouens sê op die Woensdag aand, maar, never mind. Dit was nie op goeie Vrydag nie, goeie Vry, ag Paas, verstaan, as dit ŉ Sondag was, kan ŉ ou geweldig baie maak van vreugde, blydschap, die *Halleluja koor* inderdaad. Umm... ŉ Aangrypende da, die, die, die mis, die Gospel musiek wêreld het, het klomp oor Christus se opstanding en wat dit vir ons beteken. En selfs in die ander dae tot die Saterdag toe, Vrydag of daar seker... Aangrypende goed, ek weet nie hoeveel van die goed ken jy nie, hier is nou ŉ ding wat, wat die ouens deesdae almal so (inaudible). Dis verskriklike mooi, eenvoudige lied, *You're a good dood Father*. Weet, sulke... Sulke goed... en, en jy hoef hom amper nie eers... iemand te laat sing nie, speel net die, baie mooi CD en... vra vir die ouens, is daar van julle wat nou kans sien. Terwyl hierdie lied speel... trek jou skoene uit... staan in die banke... en... of as ons klaar is buzz bietjie met mekaar, wat het, wat beleef jy nou in jou hart. Share bietjie met mekaar, en nou is daar nie, na my mening... Plek vir dans nie. Ek nie eers ek sal in die kerk een dans nie, en daai danse, daai was vir my, ek, dis nou te lank terug, as julle ŉ video opname daar... oor het sal ek vir jou presies kan wys wat my gepla het.

Int: 2011, ja.

YN: Maar... Dit was umm... was vreemd, dit was verkeerd. So... Ek dink nie daar moet ŉ dans wees nie. Hoegenaamd nie, want daai goed was... Ek weet nie hoe moet ek dit noem nie, so... Dit het oor, oor geloof, oor Christenskap niks gesê nie. Nie ŉ woord nie. Ek dink nie daar moet danse wees nie. Ek dink nie daar moet ŉ preek wees nie. Uhh, ek dink daar kan baie skriplezing wees, met sang. En... As iemand iets wil sê, twee, drie minute... Umm... en dit kan selfs gesê word deur verkillende mense tussen in. Baie deelname wat mense met mekaar saam bid.

Int: Dis waar.

YN: Julle kan, julle kan dat mense oor die naweek deelneem deur te vas, en hulle hoef nie te vas soos in 'n vol vas nie. Maar 'n ou kan nou besluit, ek is nou by die Passiespel, ek is hier om deel te neem, ek gaan die naweek nie koffie drink nie. Ek gaan vas van koffie, ek gaan nie, ek gaan nêrens ooit pudding vat nie. Wat ookal, of ek gaan... my selfoon afsit vir die naweek. Ek gaan vas van my selfoon. Of wat ookal, laat almal êrens besluit, maar hier een item... uh, want elke keer as ek vir my selfoon voel, gaan, onderneem ek om te sê, Here ek is hierso vir U. Dis die idee van die goed, jy, jy gaan onmiddellike gebed. As jy nie daai teelepel suiker in jou koffie gooi nie, dan sê jy Here... net vir U. Dis wat jy, om die Here. Jy drink dit sonder om enige aandag te trek, om vir die ouens te sê, ek gebruik nou nie suiker nie, of dit of dat. Maar dat elke ou ietsie kies. Wat hy sê, maar hierdie naweek. 'n Elementêre saak wat jou vasmaak, beelde aan die geestelike denke. Sulke goed.

Int: Ja.

YN: So... uhhh, die Sondag in die kerk moet nie 'n, veral in die kerk, nie oor dit die kerk is nie. Maar oor dit Sondag oggend is, en die absolute, amazing gebeurtenis van die graf wat oopgaan. Ek sou dit oorweeg om daai hele diens te skuif daar na die dam toe, daar by die draaiklip. Dat 'n ou dit daar hou, en jy verander daai klip vir daai Sondag dat hy lyk soos die graf. Jy weet, die hele ding daar het 'n hengse logistieke probleem dink ek. Sal dalk makliker wees om 'n model in die kerk voor te rig, of wat ookal. Maar.... dit ook nog. So... maar 'n ou moenie... dis nie 'n naweek vir boodskappe preek nie. Dis 'n naweek vir refleksie. Laat die ouens, as jy 'n ding gedoen het, daarop refekteer, en sê, wat het hulle ervaar. So, moet met mekaar praat en saamwerk. Bly hulle in mekaar se... vasdruk, oor die naweek. Dis wat ek dink.

Int: Jy het gepraat oor die draaiboek wat jou ongemaklik gemaak het.

YN: Nie uh, nie regtig nie, ek, ek uh, ek praat spesifiek van die... hierdie momente. En julle moet daai Nagmaal wegvat op Sondag.

Int: Is daar die Sondag 'n nagmaal?

YN: Ja...

Int: Oh...

YN: Hy pas nie, die nagmaal is 'n wonderlike ding, maar dis nie sy plek nie.

Int: Goed, is die Nagmaal nie die Saterdag aand nie?

YN: Kan wees... Maar selfs daar.

Int: Ja, voor, voor Getsemane...

YN: Ek is nie seker nie.

Int: Ja.

YN: Maar die Nagmaal het vir my elke keer... Weet jy wat het my gepla van die nagmaal... en dit is die tipiese NG Kerk hantering van die nagmaal. Jig man, as jy dan iets wil doen, uh... Doen dit op die Vrydag of die Saterdag... Saterdag oggend... Laat die ouens sommer 'n stukkie brood vat en self met mekaar... Ek weet, die ouens wat stoere NG Kerk ouens is sal in hulle... Se nekhare sal reis as hulle dit wil doen. En dit is, dis, dis verkeerd. Die ouens in die Nagmaal moet net vir my hierdie vroeë antwoord. Die pasga, die Joodse pasga... was nooit in Tempel gedoen nie. Dit het in 'n huis gebeur... Hulle huise... gesinne... Die pa was die hoof. En gaan lees maar Eksodus 13 en 14. Hy het later ontwikkel in 'n Tempel. Later... maar dit was van die begin af 'n gesinsgeleentheid. En die, toe Jesus dit ingestel het, was dit ook nie in die Tempel nie, was in die bovertrekke. Ons moet nie hierdie goed vergeet nie. En die NG Kerk het hierdie vrees... 'n Legitime vrees, moenie verkeerde, ek stem met dit saam... dat die ding dan nou allerhande snaakse idees gaan kry en so aan. Inderdaad, maar jy kan nou nie soos 'n hen haar kuikens healtyd probeer oppas nie. Jy, en, en ek gaan vir hom nie... (inaudible). So... ek moet, ek is nie 'n, 'n voorstaander om almal nou te sê kom ons hou dit nou nie in die kerk nie. Maar ek is definitief ook nie 'n voorstaander van sê kom ons hou dit net in die kerk nie. Erens moet 'n ou vir mense kan erkenning gee, wat 'n man, 'n vader van 'n huisgesin, 'n groep, 'n leier van 'n vriendekring is, en hy mag nagmaal gebruik saam met sy mense. Tot dit kosbaar en spesiaal is.

Int: Sjoë [REDACTED], baie dankie.

YN: So iets in daai lyn.

Int: Dit was nou vir my 'n lekker onderhoud. Interresant, baie, baie dankie. Ek waardeer dit.