



**Educators' Technological, Pedagogical, and Content Knowledge of
implementing a Music Magnet School Programme in the Gauteng Province**

By

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As the candidate's supervisors, we agree to the submission of this thesis

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DECLARATION

I, Linda Nombuso Pearl Msimango, declare that:

1. This thesis contains my work, and all sources used or quoted have been dully referenced accordingly.
2. This thesis has not been previously accepted for any degree and is not currently considered for any other degree at any other university in South Africa and abroad.
3. Information such as pictures, graphs, or tables has been referenced accordingly.

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ABSTRACT

Music educators in the Gauteng Province, especially in Music Magnet Schools, face enormous challenges in effectively implementing/enacting the music curriculum. The challenges stem from educators holding different beliefs and pedagogies when implementing/enacting the music curriculum. The challenges, in turn, cause tensions where music streams and teaching practices are concerned. The study investigates the technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. Three main research questions guide the study: What are educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province? How do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province? Why does educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways?

The study is driven by the standards, beliefs, and ideals of the pragmatist philosophy. A convergent parallel mixed-methods design is used to analyse and interpret data collected/generated quantitatively and qualitatively. Three instruments were used: questionnaires (close-ended quantitative and open-ended reflective activity); interviews (focus group discussions and one-on-one interviews); and classroom observations. Both probability and non-probability sampling procedures were followed, applying the cluster and purposive techniques. Technological, Pedagogical and Content Knowledge (TPACK) framework served as a lens for investigating and exploring the phenomenon of the study.

The study's findings inferred that most Music Magnet School educators, when teaching, follow the professional, societal, and personal propositions that later influence their teaching practices. Moreover, most participants do not see a need for a pragmatic music curriculum. Furthermore, certain dynamics were revealed that directly inhibit educators' teaching practices, such as professional development, curriculum design, resources, and infrastructure. Therefore, this study recommends four propositions for effective educators' implementation of the music curriculum.

Keywords: Technological knowledge, Pedagogical knowledge, Content knowledge, Curriculum, Music Magnet School Programme, Implementation, TPACK

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ABBREVIATIONS/ACRONYMS

CAPS	Curriculum and Assessment Policy Statement
CK	Content Knowledge
CMS	Charlotte Mecklenburg Schools
DH	Departmental Head
EN	Ekurhuleni North
ES	Ekurhuleni South
FET	Further Education and Training
GDE	Gauteng Department of Education
GE	Gauteng East
GET	General Education and Training
GN	Gauteng North
GW	Gauteng West
HEQF	Higher Education Qualifications Framework
IAM	Indigenous African Music
IKS	Indigenous Knowledge Systems
JC	Johannesburg Central
JE	Johannesburg East
JN	Johannesburg North
JS	Johannesburg South
JW	Johannesburg West
MMSP	Music Magnet School Programme
MSA	Magnet Schools of America
N.C.	North Carolina

NAACP Coloured People	National Association for the Advancement of
NCS	National Curriculum Statement
OBE	Outcomes-Based Education
PCK	Pedagogical Knowledge
PGCE	Post-Graduate Certificate in Education
PK	Pedagogical Knowledge
PL1	Post Level 1
RNCS	Revised National Curriculum Statement
SE	Sedibeng East
SGB	School Governing Body
SNCC	Student Nonviolent Coordinating Committee
SW	Sedibeng West
TCK	Technological Content Knowledge
TK.	Technological Knowledge
TPACK Knowledge	Technological Pedagogical and Content
TPK	Technological Pedagogical Knowledge
TS	Tshwane South
TW	Tshwane West
UK	United Kingdom
UKZN	University of KwaZulu-Natal
UNESCO Organisation	United Nations Education Science and Culture
USA	United States of America

UTLO	University Teaching and Learning Office
WAM	Western Arts Music

DEFINITION OF TERMS

This study makes use of the following terms with the following meanings:

- **Post level 1**
A Post Level 1 (PL 1) teacher is at a level lower than a position of a Departmental Head in a school setting. Post level 2 (PL 2) is a Departmental Head, Post Level 3 (PL 3) is a Deputy Principal, and Post Level 4 (PL 4) is a Principal of the school.
- **Professionally trained educator**
A professionally qualified teacher is a teacher who has a four-year Bachelor of Education Degree (B.Ed.) or a three or four-year Bachelors' Degree, followed by a one-year Postgraduate Certificate in Education (PGCE).
- **Academically trained educator**
An academically trained teacher is a teacher who has a degree in any qualification other than the B.Ed. or a PGCE qualification.
- **Ex-Model C school**
Model C schools used to be former white government schools in South Africa, established in the 1980s and early 1990s by the apartheid government.
- **School within a school**
A school within a school is a magnet school located within a non-magnet public school.
- **Whole school**
A whole school magnet is a school dedicated to a singular academic focus, i.e., Fine Arts, Science, and Maths.

CHAPTER ONE:

OVERVIEW, RESEARCH OBJECTIVES, QUESTIONS, AND BACKGROUND OF MAGNET SCHOOLS

1.1 INTRODUCTION

In this chapter, the title, purpose, and focus of the study are introduced, followed by the researcher's statement. The chapter also outlines the rationale, the problematic issue, and the location of the study. In addition, procedures for empirical research, the research design, and methodology are introduced. Furthermore, a list of research objectives and questions of the study are outlined. Following this, a background of magnet schools is presented. Lastly, the history of magnet schools in the USA and South Africa is briefly discussed.

1.2 PROJECT TITLE

Educators' Technological, Pedagogical, and Content Knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

1.3 PURPOSE AND FOCUS

The study investigates educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. The study brings both the qualitative and the quantitative approach, which is nested on a relational epistemological approach that advocates that research relationships are best determined by what the research deems appropriate to that study. The focus is on the implementation of the music curriculum.

1.4 CANDIDATE STATEMENT

I developed an interest in formal learning/teaching and informal learning/teaching of music in South Africa during my Masters' study, which I completed at the University of Cape Town entitled, "An investigation into the relevance of formal training in music education to Jazz teaching in South Africa" (Msimango, 2004). The study focused on investigating the necessity of equipping professional Jazz teachers with general music education principles. Prior to obtaining my first degree in music, I did not have a formal background in music. I was fortunate enough to enrol toward my first degree without the minimum requirement needed by the institution, such as Grade 5 theory of music. However, I did a one-year bridging course to obtain my undergraduate diploma in performance. My formal and informal instruction interest was triggered when I had piano lessons with the late Bheki Mseleku, an artist in residence at the Durban Institute of Technology, previously known as the Natal Technikon. He was self-taught in music and had no formal music education.

My first post-graduate degree was an Honours in Pedagogy. My interest in teacher knowledge grew further. This is where my concerns were aggravated, especially on whether it was necessary for professional Jazz music teachers to teach without being qualified academically but professionally. Was there a necessity for these teachers to be trained academically, or is their experience all they need? After completing my Master's degree in music education, I started teaching Jazz music in a Music Magnet School. I observed that several music teachers came from diverse backgrounds, with different experiences and perspectives, only to find themselves teaching music where they did not have a shared understanding of professional teaching practices. I also discovered that teachers interpreted the curriculum based on their own different perspectives and experiences. Some were classically trained, while others were trained in Indigenous African Music. I was intrigued by the teachers' different beliefs, which affected their way of teaching music. Some of these teachers were so entrenched in their beliefs that they displayed tremendous resistance to modifying them.

My interest in formal and informal learning/teaching was further heightened by the breed of learners produced in my department. Learners who took piano, lead, and bass guitar lessons automatically followed the Jazz stream, for their teachers were trained in Jazz. Learners who enrolled for the voice and who learned how to play trumpet and clarinet automatically did Western music, and few did Indigenous African Music. The few who chose the Indigenous African Stream were trained by a teacher who had a degree in African music. Many of these learners diverted to Jazz at a tertiary level even though they were not trained in Jazz, which was one of my concerns. A few years ago, as a department, we concluded that our learners should be exposed to different genres instead of only one. The decision worked well and was made possible with ensemble groups.

My interest in this study is explicitly fuelled by the experienced tension between teachers' implementation of the Western and African music curriculum. There are justifiable grounds for this tension between Western and African music instruction. African music has been marginalised and was not formally taught in schools, and the relegation of African music is still prevalent. In most secondary schools, music is still taught from a Western perspective. Even though Indigenous African Music is gradually becoming one of the most critical voices in our society in primary and secondary schools, there are still fewer learners, especially in secondary schools majoring in it.

It is indispensable and of utmost importance that teachers adapt to the curriculum changes and meet the requirements. A shift in the status of knowledge, where a pragmatic approach is applied in teaching Western and African music and teachers understand relevant pedagogies that combine the structured and the unstructured implementation and enactment of the music curriculum, is essential. This study suggests that there should be an integration of different streams underpinned by the strengths and values of each to attain the curriculum goals fully. Below, I briefly allude to the course of action taken for this study.

1.5 RATIONALE

I started working as a Post Level 1¹ (P.L. 1) Music Magnet School teacher in 2004, a year after the programme was implemented; after that, I became a Departmental Head (DH), previously referred to as Head of Department (HOD), in 2011. I was responsible for teaching music from Grade 8-12 and assisted in the Arts and Culture (Music component). I attended several workshops in the Johannesburg West (J.W.) region facilitated by the Gauteng Department of Education (GDE). Concerns such as incomprehension of the music component's content and not being exact on the pedagogies to be implemented, primarily by educators who applied structured implementation methods when teaching music, arose. Still, after several follow up workshops to address the challenges mentioned above, educators indicated that they were still not confident in teaching the music content and were unsure about suitable teaching methods and relevant resources (technologies). Klopper's (2008) study on the impact of educators' skills and training on the delivery of music in the learning area, Arts and Culture, likewise experienced a similar outcome and asserted that some respondents told him that they were not confident about teaching music. They did not have the resources to teach music. The lack of understanding and training suggests that class educators who taught the music curriculum needed training for the music content, pedagogies, and relevant technologies to boost their confidence in music teaching.

¹ A Post Level 1 (PL 1) teacher is a teacher in a level lower than a Departmental Head (DH) in a school setting. PL 2 is an DH; PL 3 is a deputy principal and PL 4 is a principal of the school.

Under apartheid, South African education reflected a fragmented society; the curriculum was monocultural and only served one race over others. However, the implementation of educational reforms and curriculum transformation post-1994 brought some changes. Several researchers such as Rijsdijk (2003), Reinecke (2007), Wiggins and Wiggins (2008), Hallam et al. (2009), Jacobs (2010), Drummond (2015), Schonmann et al. (2015), and art educators, especially in South Africa, emphasised that radical changes after the country's democracy in 1994 were implemented without preparing educators for the curriculum changes. Hoadley (2018) accentuates that there should be a shift in teacher knowledge status whenever there is a curriculum reform. Educators need to establish a new form of knowledge to understand how content, pedagogy, and technology interrelate and keep abreast with current discourses.

A further observation was made by monitoring professionally and academically trained music educators teaching music in the Music Magnet School Programme. Their beliefs and experiences inform their teaching practices. Learners in the programme are exposed to two contrasting beliefs, Western and Indigenous African ideologies informed by different educational philosophies. Such different beliefs bring about unnecessary and apparent tensions among educators. The two streams seem to be competing against each other (Matambo, 2018). It should be noted that social constructs (unstructured processes) often work in the opposite direction to professional constructs (structured systems). Most professionally qualified music educators follow and are guided by the societal construct (unstructured systems), whereas the academically qualified are guided by the professional construct (structured systems). However, Makumane and Khoza (2020) believe that educators' inclinations could be either social or professional reasoning or both. Different outcomes produced by the domains (content, pedagogy, and technology) of knowledge suggest a need for studies that interrogate educators' knowledge from unstructured processes and structured systems to support educators in understanding values that underpin their music teaching.

Another recent observation, is the COVID-19 pandemic² which has proven that technology in the 21st century is becoming one of the non-negotiables in our education system (Khoza, 2020). A sudden shift from traditional learning to online education exposed significant gaps. In South Africa, on Monday, 23 March, President Ramaphosa announced a 21-day long nationwide

² The COVID-19 pandemic, also known as the coronavirus pandemic, is an ongoing pandemic of coronavirus disease 2019 (COVID-19) caused by severe acute respiratory syndrome coronavirus 2 (SARS-CoV-2). The disease was first identified in December 2019 in Wuhan, China. Wikipedia. COVID-19 pandemic. https://en.wikipedia.org/wiki/COVID-19_pandemic.

lockdown to contain the Coronavirus spread in his national address. On Thursday, 9 April, he announced the extension of the Coronavirus lockdown to the end of April as stage 5 (indicating a high alert of Covid-19 spread), which was moved to stage 4 from Friday, (indicating a moderate to high alert of Covid-19). On the 1st of May it was moved to stage 3, (indicating a moderate alert of Covid-19). Most schools nationwide closed due to the imposed restrictions of movement. UNESCO (2020) reported that 1.5 billion learners were affected by school closures by mid-April 2020 in 195 countries. Schools needed to establish new models of interacting with learners, and some schools adopted the hybrid-technology form of teaching and learning. According to Basilaila and Kravadze (2020), hybrid learning is characterised by online and interaction with a person. Also, Mpungose and Khoza (2020) recommend that educators should be supported to reflect on their experiences to understand their perspectives through digitalised teaching of the new normal produced by COVID-19, regardless of the structure (structured/unstructured) they follow.

Many aspects of music teaching and learning in South Africa stopped altogether, especially in government schools, where many young learners and educators mostly follow the structured system of learning. They encountered significant challenges in keeping up with the content lessons and syllabus. Many young learners could only learn an instrument with a teacher. Music educators needed a good understanding of their personal content, pedagogical, and technological knowledge to be mentally strong in their judgment of educating young learners, even post-COVID-19 (Biesta, 2015; Khoza, 2020). Technological knowledge (expertise), driven by societal knowledge amid and post the pandemic becomes essential for successful teaching and learning when centred on knowledge building (Khoza, 2020).

For the observations, this study intends to investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. It is anticipated that the study's findings may be helpful for educators, education departments, policymakers, educational institutions, and other stakeholders of the music curriculum in solving the common problems many music educators' encounter.

1.6 PROBLEMATIC ISSUE

Music Magnet School educators were recruited directly from universities. They came from diverse backgrounds with different experiences and qualifications³ to find themselves teaching music in schools where they did not have a shared understanding of professional teaching practices. Mailula (2017) confirmed that most music educators in Magnet Schools in Gauteng, for example, were trained as jazz performers at various universities in South Africa and were not necessarily trained to be music educators. However, they had content and technological knowledge but lacked pedagogical knowledge. There are significant differences in pedagogy between the educator's beliefs (practising/academically trained music educators and professionally trained music educators) on implementing the Magnet School/CAPS music curriculum. The difference in beliefs often urge educators to hold diverse views regarding teaching practices due to different knowledge in pedagogies, content, and technology, which also affect their action or behaviour when implementing the music curriculum.

Various researchers such as Martin (2015), Gall (2016), Padayachee (2017), and Hardisky (2018), advocate for the structured implementation of the curriculum. They support an explicit curriculum which is the written part of the formal instruction of schooling experiences. Most classically trained music educators in the programme support and are guided by the structured way of teaching music. Currently, there is an ongoing debate on professional autonomy versus social obligation.

On the other hand, practising music educators support the unstructured implementation of the curriculum. They identify themselves as practitioners when compared to educators of most other subjects. On being obligated to the National Curriculum, they believe that repeated teaching and reflection on their teaching have made them gain experience in applying different teaching practices that are effective for teaching and learning. These educators draw from their experiences of how they were taught while they were still students. The notion is more evident in Indigenous African Music and how it is taught. The form of learning has been oral, a history of passed down information by the community to the next generation.

Different beliefs and pedagogies applied simultaneously cause negative tensions between educators, which in turn affect learners who become confused as to which stream to follow.

³ Music Magnet School educators fall under three categories: 1.) Those who are trained as performers, but not as music educators. 2.) Those who trained as music educators. 3.) Those who are trained as performers and music educators.

Hargreaves (2011) emphasises that relationships between structured and unstructured curriculum implementation are extraordinarily complex, which involve relationships with learners and educators. Matambo (2018) also observed that there are significant tensions between music education forms, especially in Sub-Saharan Africa. He is adamant that the tussle between the structures guarantees no winners (Matambo, 2018). It is a norm and a human tendency with educators to make comparisons (Campbell, 2008). The tension between the music educators suggests that there should be integration and alignment of structures to successfully attain curriculum goals and determine if there are justifiable grounds for this tension.

1.7 LOCATION OF THE STUDY

This study was conducted in the Gauteng Province in a few selected schools with a Music Magnet School Programme. Gauteng is one of the nine provinces in South Africa. At the time of the study, there were 28 Music Magnet Schools in 14 various school districts. One district, Tshwane West, did not have a Music Magnet School. Gauteng is both a Sotho and Tswana name meaning the place of gold. According to Enterprisey (2020) the province contains the largest city, Johannesburg, with Pretoria being its administrative capital. The research was carried out in the following district municipalities, as shown in Figure. 1.1: Gauteng North, Gauteng East, Gauteng West, Johannesburg Central, Johannesburg East, Johannesburg West, Johannesburg South, Johannesburg North, Sedibeng East, Sedibeng West, Ekurhuleni North, Ekurhuleni South, Tshwane North, and Tshwane South. Each district comprised two Music Magnet Schools, with some in Ex-Model C schools and some in previously disadvantaged schools in townships. The map below displays a list of municipalities in Gauteng with Music Magnet Schools' location.



Figure 1:1 List of municipalities in Gauteng where Music Magnet Schools are in Gauteng (Enterprisey, 2020)

1.8 SIGNIFICANCE OF THE STUDY

The study focused on investigating the implementation of the music curriculum interconnected with the study's phenomenon, teacher's technological, pedagogical, and content knowledge. Numerous factors, like societal and professional differences shaping teaching and learning regarding curriculum implementation, have always been in a state of quarrelsome disagreement. The study identified ways to bridge the gap between formal and informal education and methods of implementing the music curriculum by marrying the strengths of each. It is anticipated that this study's intended outcomes may help identify new, practical

instructional approaches to support and facilitate the teaching and learning of music. It is also anticipated that this study's findings may effectuate changes in the music education system where art subjects are concerned.

Moreover, the study's findings may assist in fostering professional development for the Music Magnet School educators. Also, to understand how educators' technological, pedagogical, and content knowledge could influence the successful implementation of the music curriculum. No other study has explored and investigated the advantages of professional space and social space to produce a new identity of technological, pedagogical, and content knowledge in implementing the music curriculum in the Music Magnet School Programme. Investigating educators' technological, pedagogical, and content knowledge may generate semi-structured knowledge of music technologies, content, and pedagogy constructed by structured and unstructured systems.

In the past 18 years since the implementation of the Music Magnet School Programme, very few research projects, if any, have been conducted in the area of music education and its effectiveness in teaching music to secondary school learners. In a study titled "Subject Music in Rural South African Schools: Challenges and Solutions within a Comparative Context", the researcher provided valuable information regarding the challenges in music education and suggested workable solutions to start a remedial process to get music back into schools (Jansen Van Vuuren, 2011). Similar findings have been reported concerning effective teaching in music; programme evaluation in music; teacher education; and music education in South Africa post-1994.

1.9 RESEARCH DESIGN

Integrated mixed methods drawing from elements of qualitative and quantitative traditions were employed for this study. The decision was taken for complimentary purposes.

1.9.1 RESEARCH PARADIGM

This study upholds and is guided by the beliefs, ideology, and values of the pragmatist philosophy, which maintains that human actions are never detached from previous experiences and beliefs originating from those experiences (Khoza, 2020). Human thoughts are thus innately connected to action. Actions taken based on the outcomes from activities become the determinant for similar actions in the future. The main disputation of pragmatist philosophy is that meaning of human actions and beliefs is found in their consequences. External forces do not determine humans; they are themselves capable of shaping their experience through their

actions and intelligence (Kivunja & Kuyini, 2017). Pragmatists believe that reality is not static—it continually changes. Similarly, the world is also not static—it is in a constant state of becoming. The world is also changed through actions—action is the way to change existence (Kivunja & Kuyini, 2017). The pragmatic paradigm is nested on the following elements: 1.) Relational epistemology advocates that research relationships are best determined by what the research deems appropriate to that study; 2.) A non-singular reality ontology states that there is no single reality, and all individuals have unique interpretations of reality; 3.) Mixed methods methodology, a combination of qualitative and quantitative research methods; 4.) The value-laded axiology that speaks to conducting research that benefits people (Kivunja & Kuyini, 2017). The relational epistemology approach assisted in investigating educators' views by deconstructing the polarised views by academically and professionally trained music educators.

1.9.2 RESEARCH APPROACH AND DESIGN

This study's rationale for employing mixed methods was to investigate the structured (what) and the unstructured (how) of implementing the CAPS/Magnet School curriculum. Also, it was necessary for triangulation purposes to mutually corroborate the findings of the study. In justifying the mixed methods approach, Cohen et al. (2018) state's that the method yields a richer and more robust understanding of a phenomenon than when only a single approach is utilised in a study.

This study employed the Convergent Parallel Design. The primary purpose of choosing the design was to obtain various data that would complement each other from the same topic to understand the research problems better. In a convergent parallel design, qualitative and quantitative data are merged or converged for a thorough analysis and deeper understanding of the research problem (Creswell & Creswell, 2018). Data is collected and generated at the same time and interpreted as overall results.

1.10 DATA GENERATION METHODS

Numerical (quantitative) data was obtained through questionnaires augmented by reflective activity for educators to reflect on their experiences in order to address the descriptive question. Qualitative data was simultaneously generated through observations that primarily addressed the operational question and through one-on-one semi-structured interviews and focus group discussions that addressed the philosophical research question and increased the study's credibility.

1.10.1 CLOSE AND OPEN-ENDED QUESTIONNAIRES

Data collected through structured selected-response questionnaires and the use of a reflective activity (open-ended) assisted in answering the descriptive question, “What are educators’ technological, pedagogical, and content knowledge of implementing a Music Magnet School in the Gauteng Province?” Choosing this method enabled the use of the same questions for all subjects (Creswell & Creswell, 2018). An open-ended questionnaire for reflective activity was designed, which provided the foundation for semi-structured interviews for the participants. The reflective activity and the questionnaire were emailed eight weeks prior to the interviews to give the participants enough time to go over the questions and respond to them.

1.10.2 ONE-ON-ONE SEMI-STRUCTURED INTERVIEWS

One-on-one semi-structured interviews were conducted specifically with three stakeholders from the Gauteng Department of Education and some of the Departmental Heads. The first stakeholder is a Deputy Chief Education Specialist: Youth & Culture at the Gauteng Department of Education, an overseer of all Music Magnet Schools in Gauteng. The second is the curriculum facilitator in the Department of Education in Gauteng. And the third, a Senior Education Specialist: FET Arts at the Gauteng Department of Education. He also worked as a DH in one of the Music Magnet Schools in Gauteng. The duration of all the interviews and group discussions lasted 60 minutes. Semi-structured interviews generated an in-depth understanding of why educators apply technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province in particular ways, which is a philosophical question of the study. Interviews investigated educators’ attitudes, opinions, and emotions on three knowledge bases. They were conducted once per participant via Zoom due to COVID-19 regulations. However, some interviews were conducted in person and telephonically as the situation permitted.

1.10.3 OBSERVATIONS

For this study, participation observation was followed to answer the operational question of “how do educators apply technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province?” Employing observation of actual lessons allowed me to see the teaching resources utilised by the Music Magnet School educators and the activities the learners engage in when learning. Observations augmented the data generated from the participants in their responses to the reflective activity and questionnaires. A schedule for the observations was appropriately drafted, which served as a guide for all planned observations. Due to COVID-19 regulations, all participants were

requested to self-record their lessons without the researcher's presence; however, a different format was followed; not all educators could self-record due to some challenges such as not having enough space in their devices. I attended some of the class observations. Observations lasted for 60 minutes or more per lesson and happened across the entire week in each sampled school until saturation was reached.

1.10.4 FOCUS GROUP DISCUSSIONS

"Focus groups are contrived settings, bringing together a specifically chosen sector of the population, often previously unknown to each other, to discuss a particular topic given" (Cohen et al., 2018, p. 532). Focus group discussions can be cost-efficient, time-efficient, and generate a broader range of responses than when one-on-one interviews are conducted. The focus group discussion method was chosen to supplement and complement research questions. Considering the description by Cohen et al. (2018) on what the focus group entails, 60 per cent of participants were known to the researcher as most of them are music educators in a Music Magnet School Programme. A collective group response on the research problems and questions yielded a range of expected responses, even though there were individual differences. Cohen et al. (2018) suggests a number between six and eight people at a given time. Each Music Magnet School is comprised of six educators (one DH and five Post-Level 1 educators). This is the normal and accepted structure. However, in some schools, the number of educators varied between 2-6, and there were no Departmental Heads in some schools.

1.11 SAMPLING

For the proposed study, both probability sampling and non-probability procedures were followed by applying the cluster and purposive sampling techniques. The cluster sampling technique depends upon the use of random selection. The cluster sampling technique was applied to choose the schools that fall under 15 various Gauteng districts, giving each district or cluster a fair chance to be represented. According to Denscombe (2010), the cluster sampling technique is utilised to select specific clusters, and within each cluster, all people or items are included in the sample. A sample is a small subgroup chosen for the study. The sample was selected from a larger population of 28 Music Magnet Schools under 15 school districts. Schools were randomly selected from each district to produce a sample of 14 schools, one from each district as depicted in Table 1.11. Names of each Music Magnet School were written on small pieces of paper and placed in a basket according to their different clusters. One school from the two schools was randomly selected from the basket to represent a particular cluster.

A purposive sampling approach was then followed in selecting stakeholders within the Gauteng Department of Education to answer the philosophical question. Stakeholders hold specific expertise and experiences regarding the phenomenon of this study. According to Denscombe (2010), purposive sampling refers to a *hand-picked* sample based on relevance to the phenomenon being investigated and the knowledge of the phenomena by the participants. In the context of the study, three stakeholders from the Gauteng Department of Education were purposively selected.

Table 1.11: Music Magnet Schools — Districts: Cluster Sampling by District (Each district is represented except for Tshwane West, where there is no Magnet School)

Gauteng North (G.N.) • School A	D1
Gauteng East (G.E.) • School B	D16
Gauteng West (G.W.) • School C	D2
Johannesburg Central (J.C.) • School D	D14
Johannesburg East (J.E.) • School E	D9
Johannesburg West (J.W.) • School F	D12
Johannesburg South (J.S.) • School G	D11
Johannesburg North (J.N.) • School H	D10
Sedibeng East (S.E.) • School I	D7
Sedibeng West (S.W.) • School J	D8
Ekurhuleni North (E.N.) • School K	D17
Ekurhuleni South (E.S.) • School L	D18
Tshwane West (T.W.) • There are no magnet schools	D15
Tshwane North (T.N.) • School M	D3
Tshwane South (T.S.) School N	D18

Data were collected and generated from educators in 14 Music Magnet Schools in Gauteng instead of 15. One district, Tshwane West, did not have a Music Magnet School when the survey was conducted. Gauteng North and Gauteng East have one Magnet school, which became obvious choices when sampling was conducted. The data gives us enough samples of the population; specifically, 50 per cent of the population. There are 28 Music Magnet Schools in Gauteng with a sample of 14 Music Magnet Schools, which can produce precise results to make appropriate recommendations on the findings.

1.12 SELECTION OF CASES

The qualitative sample was drawn from the population using purposive sampling. Each participant was given a name other than their real name for the purpose of anonymisation

- Mr Mathew Mathole is a Deputy Chief Education Specialist: Youth & Culture at the Gauteng Department of Education. He is an overseer of all Music Magnet Schools in Gauteng.
- Mr Mark Edwards is a Senior Education Specialist: FET Arts at the Gauteng Department of Education
- Ms Angeline Masigo is a FET Curriculum coordinator DCES: FET Music, Drama & Dance at the Gauteng Department of Education.
- The sample for DHs and educators was drawn from the sample used for the schools' qualitative cluster sampling.
 - Departmental Heads
 - Ten DHs from 14 Music Magnet Schools were scheduled for one-on-one semi-structured interviews. However, only three were available.
 - Post Level 1 music educators
 - Thirty-six educators from 14 Music Magnet schools were scheduled for focus group discussions. Six from each Music Magnet School.
 - Educators' Questionnaires and reflective activities were emailed to 58 music educators for the collection of data, 33 were completed and returned.

1.13 DATA ANALYSIS

Contextual data, especially from data generated through interviews, was analysed by employing thematic content analysis while still gathering information using the NVIVO software to look for the emerging themes. Thematic content analysis involves describing content based on themes (Bardin, 2011). Mouton (2005) explains that it is difficult to capture data concisely and in a structured manner, which can delay your analysis if left until late. Results obtained from the questionnaires were tabulated in basic descriptive statistical form using the SPSS statistical software. Descriptive statistics included frequencies, standard deviation, measures of central tendencies (means, modes, and medians), and cross-tabulations. A cover letter was written to accompany each questionnaire to the school principals. I attended workshops organised by the University of KwaZulu-Natal (UKZN, University Teaching and Learning Office (UTLO)) and received extensive training on using the NVIVO and the SPSS software. Quantitative data analysis was presented and analysed first, supplemented by qualitative data analysis.

1.14 TRUSTWORTHINESS/VALIDITY

The trustworthiness of this study was ensured through triangulation. Transcripts and recordings were shared with participants for validation. The findings of this study will be forwarded to the Gauteng Department of Education. Prior to fieldwork, permission from the GDE was granted to conduct the research within the GDE schools.

1.15 CREDIBILITY

To ensure the study's credibility, interviewed participants were asked to confirm the accuracy of the findings to verify if the results matched participants' intention with what was captured on the recordings.

1.16 DEPENDABILITY

This study's research process was detailed in full to allow other researchers to audit and critique the research process. The use of direct quotations for consistency from scholarly works was added. Dependability refers to the research findings' consistency and reliability (Moon, et al., 2016).

1.17 CONFIRMABILITY

Confirmability is a necessary step to be followed by any researcher to ensure that the presented data reflects the findings. This study's findings were based on respondents' or participants' perspectives and not the researchers. My interest did not influence the recordings of the results in any way.

1.18 TRANSFERABILITY

The transferability of this study was ensured by proving accurate findings that could apply to other contexts. That would benefit other researchers or other music educators who were not part of this study.

1.19 ETHICAL ISSUES

Participation for this study was acquired through participants' documented informed consent, which detailed the study's information, purpose, and intention. The interviewees obtained informed consent in writing. According to Cohen et al. (2018), ethics are defined as principled sensitivity to others' rights.

All participants or respondents were assured confidentiality and anonymity. They were informed that it is within their rights to withdraw at any stage should they feel discomfited. Learners were strongly encouraged to participate in observations without being coerced. The more sensitive the information, the stronger the safeguard to protect the participant's or respondent's privacy, which was their fundamental human right.

General descriptions were applied in all reports instead of real names and places. Contributors' names were removed and replaced with study codes immediately after receiving data from all respondents. Collected and generated data is kept for the minimum retention requirement period following the University's information handling policy. The University's Research Ethics Policy states that data is retained by the university and the researcher has access to the original copies which may be destroyed after five years if there has been no publication based on the data.

1.20 LIMITATIONS OF THE STUDY

Issues of bias, subjectivity, and power relationships between the researcher and the participants were some of the limitations experienced during this study. However, the problem was considered, and specific measures were put in place to minimise bias. During the interviews and group discussions, all participants could express their views without the researcher's influence.

There are 28 Music Magnet Schools in Gauteng. For the proposed study, only a sample of 14 was drawn from the existing group. It would have been ideal to include the entire population; however, a sample was drawn due to time and financial constraints. Mixed methods studies have proven to be challenging to implement as they sometimes require thorough planning, especially when conducting and developing questions for both qualitative and quantitative studies. Due to COVID-19 regulations, interviews and observations were conducted virtually using video recordings.

1.21 THEORETICAL FRAMEWORK

Varpio et al. (2020) refer to the theoretical framework as concepts and premises logically developed from one or more theories that support the study's framework. An identified theory serves as a theoretical framework shaping the constructs of interest and speaking to why the chosen context is a legitimate area of study. The framework becomes a frame of reference to existing knowledge in the field. Technological Pedagogical and Content Knowledge (TPACK) is applied for this study to establish the conceptual framework on propositions of teacher knowledge domains: Technology, Pedagogy, and Content Knowledge.

Technological Pedagogical and Content Knowledge is an extension of Shulman's theory (1986) where the intersection informed foundations of teaching and learning of content and pedagogy. There are three forms of knowledge at the heart of the TPACK: Content (CK), Pedagogy (PK), and Technology (TK), and the intersection between the three bodies of knowledge is essential. At this intersection are Pedagogical Knowledge (PCK), Technological Content Knowledge (TCK), Technological Pedagogical Knowledge (TPK), and Technological Pedagogical Content Knowledge (TPACK) (Hannaway, 2016). An overlap of three forms of knowledge leads to four more kinds of interrelated knowledge. Mishra et al.'s (2006) framework emphasise the connections and the relationship between and among CK, PK, and TK. Mishra et al. (2006) point to the mistake made by educators who often consider the forms of knowledge to be separate. The interactions of the knowledge are described below:

Content Knowledge (CK): The knowledge about the “actual subject matter that is to be learned and taught” (Mishra et al., 2006, p. 1026).

Pedagogical Knowledge (PK): The knowledge about the “processes and practices or methods of teaching and learning and how it encompasses, among other things, overall educational purposes, values, and aims” (Mishra et al., 2006, p. 1026). This knowledge includes an in-depth understanding of the expertise to be followed in the classroom. It also requires that educators

develop an in-depth knowledge of theories (cognitive, social, and developmental) of learning and the pedagogical knowledge (Mishra et al., 2006).

Pedagogical Content Knowledge (PCK): The knowledge that includes “knowing what teaching approaches fit the content” (Mishra et al., 2006, p. 1026).

Technological Knowledge (TK): The knowledge about “standard technologies, such as boards, chalk and blackboard, and more advanced technologies such as internet and digital videos” (Mishra et al., 2006, p. 1027). Technology is continually changing; therefore, its nature needs to shift with times as well.

Technological Content Knowledge (TCK): The knowledge about how technology and content are reciprocally related (Mishra et al., 2006). Educators need to not only know the subject matter they teach; they also need to familiarise themselves with how the content can be augmented with the application of technology.

Technological Pedagogical Knowledge (TPK): The knowledge “of the existence, components, and capabilities of various technologies as they are used in teaching and learning settings, and conversely, knowing how teaching might change as the result of using particular technologies” (Mishra et al., 2006, p. 1027). This form of knowledge includes an in-depth knowledge of tools and how to apply them; particularly different strategies on how technology can be used.

Technological Pedagogical Content Knowledge (TPACK): The “emergent form of knowledge that goes beyond all three components (Content, Pedagogy, and Technology). It is the basis of good teaching with technology and requires an understanding of the representation of concepts using technologies, pedagogical techniques that use technologies in constructive ways to teach content, knowledge of what makes concepts difficult or easy to learn” (Mishra et al., 2006, p. 1027).

There is an exponential growth of computer integration, using computer tools, and the technological applications in all educational fields. The question remains: can TPACK be used effectively as a pedagogical tool?

1.22 RESEARCH OBJECTIVES

- To investigate educators’ technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

- To understand how educators' technological, pedagogical, and content knowledge influence successful implementation of a Music Magnet School Programme in Gauteng?
- To investigate why educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways?

1.23 RESEARCH QUESTIONS

- What are educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province? (**Descriptive question addressed by questionnaires**).
- How do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province? (**Operational question addressed by observations**).
- Why do educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways? (**Philosophical question addressed by semi-structured interviews and focus group discussions**).

1.24 BACKGROUND OF MAGNET SCHOOLS

The concept of Magnet Schools emerged in the United States of America in the late 1960s and early 1970s in the wake of the Civil Rights Movement. Social change movements, namely: Civil Rights Movement, the Student Movement, the Anti-Vietnam War Movement, the Women's Movement, the Gay Rights Movement, and the Environmental Movement, all began in the 1960s (Mickelson, 2003). The American Civil Rights Movement was the first movement to become well-known for fighting for African-Americans' equal rights. Organisations like the Student Nonviolent Coordinating Committee (SNCC) and the Black Panther Party struggled for black liberation and revolutionary self-determination (Williams, 1997). School districts adopted the Magnet School model and began to establish magnet schools to draw students to specialised schools throughout their districts to redress the widespread inequality among schools and school districts in response to the legal victories of the Civil Rights Movement during the 1970s (U.S. Department of Education, Office of Innovation and Improvement, 2004). In defiance of Civil Rights Movement, desegregation has still not been reconciled. Twenty five years later, Justice Rehnquist's decision on desegregation stated that, "the District Court's pursuit for the goal of *desegregation attractiveness* results in too many imponderables and is too far removed from the task of eliminating the racial identifiability of the schools" (McGill Lawson, 1995, p.5). In 1968, McCarver Elementary school in Tacoma, Washington, became the first school designed to reduce racial segregation by offering a magnet school. In

1969, it was followed by William Monroe School in Boston, Massachusetts (George & Darling-Hammond, 2021).

The Magnet School Programme offers unique curricula themes such as Science, Technology, Maths, and Arts. It can operate as a *Whole*⁴ or *School within a school*⁵ programme. Blazer (2012) reported that about 1.5 million children across the U.S attend Magnet Schools. School districts of the United States of America established magnet programmes to desegregate and meet students' special needs based on their talents, i.e., musically talented students (Blazer, 2012).

Moreover, magnet schools in the United States of America became another tool to further academic desegregation. There are fifty states in the United States of America. According to Orfield (1982), desegregation in schools started in Tacoma, Washington; Boston, Massachusetts; and Charlotte, North Carolina. Charlotte Mecklenburg Schools became the first district to use the busing system to promote school desegregation (Orfield, 1982). Magnet schools in the United States are represented by the Magnet Schools of America (MSA), founded in 1986 (Bucherie, 2015). The organisation represents approximately 4340 magnet schools in the USA. The Magnet Schools of America organisation is a national non-profit professional education association governed by a board of directors, many of whom work in or with magnet schools (Blazer, 2012). In May 2015, MSA submitted a report entitled "Report to Charlotte-Mecklenburg Schools Magnet Study Visit", to the Magnet Schools of America National Institute for Magnet School Leadership (Bucherie, 2015). Based on this report, CMS were strategically identified as a model in the interest of apparent parallels with South African Music Magnet Schools.

During the Magnet Schools of America's 35th National Conference in Los Angeles, Washington D.C. on 1 May 2017, Idlewild Elementary School in Charlotte was named the Dr Ronald P. Simpson recipient Distinguished Merit Award for 2017 (MSA, 2017). Idlewild Elementary School is part of Charlotte-Mecklenburg Schools. The school has an outstanding academic reputation. The school has either received an MSA Excellence or Distinction Award for the ninth time now since 2006. National merit awards are given to magnet schools based on the following:

⁴ Whole School Magnets are those schools that are dedicated to a singular academic focus i.e., Fine Arts, Science, and Maths.

⁵ School within a school is a magnet located within a non-magnet public school.

- Demonstration of commitment to high academic standards
- Curriculum innovation
- Diversity
- Strong parent and community involvement (MSA, 2017)

A brief history of how magnet schools in the United States of America came about is reflected below.

1.24.1 HISTORY OF MAGNET SCHOOLS IN THE UNITED STATES OF AMERICA

Few African Americans in the Southern United States received education until after the Civil War. Slaves were prohibited from receiving formal education (Span, 2005). While the Virginia Constitution of 1870 mandated a public education system for the first time, the newly established schools operated on a segregated basis. In the 1930s, the National Association for the Advancement of Coloured People (NAACP) initiated a national campaign and brought local lawsuits to court. They argued that *separate but equal* was not equal and that every child, regardless of race, deserved a first-class education (Franklin, 2000). On 9 December 1952, the NAACP took five cases relating to school segregation to the Supreme Court in South Carolina, Virginia, Kansas, Delaware, and the District of Columbia (Franklin, 1980). They were reargued on 8 December 1953 and concluded on 17 May 1954 (Carson, 1991). Later, in 1954, these lawsuits were combined into the landmark *Brown v. Board of Education* case. It became the cornerstones of the Civil Rights movement.

1.24.1.1 BROWN V. BOARD OF EDUCATION

Brown v. Board of Education of Topeka was a landmark 1954 Supreme Court case where racial segregation was ruled unanimously unconstitutional in public schools (Carson, 1991). It resulted when Linda Brown, the daughter of a plaintiff named Oliver Brown, was denied entrance to Topeka's all-white elementary schools. Her father filed a class-action suit against the Board of Education of Topeka (Harris, 2019).

Brown argued and fought for equity in black schools and that segregation violated the so-called "equal protection clause" of the 14th Amendment, which holds that no state should "refuse to any person within its jurisdiction the equal protection of the laws" (Hoge, 2015, p. 416). The Fourteenth Amendment to the USA was adopted on 9 July 1868 as one of the Reconstruction Amendments to abolish slavery and establish civil and legal rights for African Black Americans (Franklin, 2000). It became the basis for many landmark Supreme Court decision over the years.

1.24.1.2 THE BUSING SYSTEM

The Busing system was introduced to further deal with segregation in the United State of America. Learners were transported to different schools outside or within their local school district (Patterson & Freehling, 2001). There were too many oppositions regarding the busing system to an extent that white families moved their children to private schools, a phenomenon which was known as “White Flight” (Patterson & Freehling, 2001). The busing system was followed by the Freedom of Choice. At the beginning of the year, students were given the option to choose the school they wanted to attend, regardless of race (Wong, 1999). In 1971, the Swann v. Charlotte Mecklenburg Board of Education ruling allowed busing, magnet schools, and compensatory education in Charlotte, North Carolina, and other cities in an attempt further desegregation. Initially, this method was unsuccessful, and the case was taken to the Supreme Court, where the Court ruled in favour of the busing system on April 20, 1971 (Orfield, 1982). The initiative made CMS one of the first schools in the nation to operate a court-ordered busing plan approved by the United States Supreme Court (Swann v. The Board of Education).

1.24.1.3 SCHOOL SEGREGATION AND INTEGRATION

In 1954, the Brown v. Board of Education eradicated the *separate but equal notion* in education; however, schools in America remained unequal and segregated (Rickles et al., 2002). Rossell (as cited by Rickles et al., 2002) accentuated that the very design of Magnet Schools was intended to help integrate schools and ensure that learners benefit from integrated schools. One of the Civil Rights Movement’s primary goals in the United States was to desegregate public schools across the country. Abolishment of racial segregation in the USA included having equal access to facilities such as services, housing, medical care, education, employment, and transportation (Woodward, 1974). In 1968, the Supreme Court ordered the states to dismantle segregated school systems “root and branch” (Rodger, 1974). However, this ruling was controversial for it took students out of their neighbourhoods (Crouch, 1999). Busing became another way to promote integration; however, this was only possible if desegregation plans were mandatory and not voluntary (Rickles et al., 2002).

1.24.1.4 MAGNET SCHOOL PROGRAMME: CHARLOTTE MECKLENBURG MAGNET SCHOOLS

Charlotte Mecklenburg Schools are in Charlotte, North Carolina (N.C). They offer an extensive range of Magnet School Programmes in 38 schools to nurture the talents of students who have interests and abilities in specific areas (Bucherie, 2015). CMS have a long history of running

Magnet School Programmes throughout the cities and towns of Mecklenburg County (Bucherie, 2015). Below is the district's mission for CMS:

- To promote excellence in students' achievement and growth and provide public education options emphasising specialised learning environments and innovative instructional programmes.
- To provide leadership with high-quality, innovative instructional programmes that promote choice, diversity, equity, and academic excellence for all students (Bucherie, 2015, p. 3).

Charlotte Mecklenburg Schools took significant steps toward using magnet schools as part of a new student assignment plan in 1992. A review conducted by the Magnet Schools of America (MSA) in 2015 presented the following report about CMS Magnet Schools (Bucherie, 2015). The report emphasised that CMS should clarify its purpose, mission, and goals for the Magnet School Programmes for standardisation, and this information should be made available to all. Below is a list of the recommendations that the MSA made:

- Magnet schools should be highly integrated into the Department of Education's strategic vision.
- Magnet schools should develop and implement a viable and sustainable plan for the magnet programme.
- Each magnet should organise means to collaborate effectively with other programmes within the school.
- Magnet schools should provide educators and magnet coordinators with professional development.
- CMS should identify exemplary models of other magnet programmes to compare notes with and learn from to ensure magnet schools are relevant and are continually improving (Bucherie, 2015, p. vi-vii).

A Magnet school programme offers learners more than what is available within a standard school curriculum. Even though the instructions in a magnet school can be self-reliant at times, some of its components can be integrated with the school's regular programme. Von Seggern (1990) believes that the success of the programme, will improve the programme's effectiveness to the schools to which it feeds. He further suggests that Magnet School Programmes should

include a solid philosophical base and a well-designed instructional curriculum or a programme that meets the learners' needs (Von Seggern, 1990).

The purpose of the MSAP, as currently defined by the U.S. Department of Education, is to promote desegregation by reducing minority group isolation and enabling all students to achieve exacting standards by providing high-quality training and developing innovative educational methods (U.S. Department of Education, 2013). The implementation of Music Magnet Schools in Gauteng was also designed to tackle past injustices through racial desegregation of classrooms.

1.25 HISTORY OF MUSIC MAGNET SCHOOLS IN GAUTENG

In Gauteng, South Africa, on 3 December 1999, circular 113 of 1999, "Redeployment of educators at decommissioned extra-curriculum music centres" (Annexure M) was sent to the principals and staff of all ordinary primary and secondary schools, schools for learners with special needs, all chief directors and directors at head office, district offices and regional offices, members of governing bodies, teacher organisation unions, and relevant non-governmental organisations (Gauteng Department of Education, 1999). In this circular, one significant commitment that the Gauteng Department of Education gave was to retain decommissioned educators in extracurricular centres located at ex-model C schools⁶ and institutions. A task team was established to deal with this matter.

A few Gauteng schools were recognised as Music Magnet Schools, serving at least five nearby primary or secondary schools known as Feeder Schools. The Music Magnet School Programme (MMSP) would cater to Grades R to 12 learners, offering multicultural music instructions. Most Music Magnet Schools in Gauteng are located within a school that does not focus on specialised subjects, but offers common school subjects (School within a school). Music Magnet School educators are expected to assist with teaching the music component within the Creative Arts programme. The programme was implemented also to attract more learners, especially in the FET Phase, who would major in music so as to preserve the art subject. Below are some of the intended outcomes for the programme:

⁶ Model C schools used to be former white government schools in South Africa, established in the 1980s and early 1990s by the apartheid government. Url: Sahistory.org.za

- To promote Creative Arts as depicted in the Curriculum and Assessment Policy Statements (CAPS).⁷
- To promote equitable, accessible, and enhanced educational opportunities to learners.
- To provide music education and training of a high standard to learners in Gauteng.
- The Gauteng Department of Education's (GDE) goal is to have as many learners as possible specialising in music as one of the FET Phase disciplines within the Creative Arts programme.
- To contribute to the preservation and promotion of arts education (Gauteng Department of Education, 1999, p. 2).

As previously mentioned, post-1994, the Gauteng Department of Education saw a need to address past injustices by closing 58 extracurricular centres for music so as to accommodate and introduce music to township schools that previously did not offer music as a subject. In an email correspondence with Makunyane (2018), he indicated that the process for the Music magnet school development occurred over six years from 1999 – 2004. The following criterion was applied to identify Music Magnet Schools:

- All Magnet Schools are to be accessible to learners from other schools in surrounding areas.
- Educators to be transferred from closed extracurricular centres for music to Magnet Schools.
- The Department of Education to pay salaries of all Music Magnet School educators.
- The Department of Education to fund the programme, and learners are to be exempted from paying tuition fees.
- Music Magnet Schools to provide music lessons to the neighbouring schools during and after regular teaching hours.
- Educators to go to feeder schools or learners to go to Magnet Schools for music lessons.
- Ninety per cent of Music Magnet Schools are to be established in previously disadvantaged communities (Makunyane,⁸ 2018).

⁷ CAPS “is a single comprehensive and concise policy document, which has replaced the subject and Learning Area Statements, Learning Programme Guidelines and Subject Assessment Guidelines for all subjects listed in the National Curriculum Statement Grade R-12”. *CAPS (2013). Creative Arts, Final Draft*, Government Press, Pretoria, South Africa.

⁸ Mr Makunyane represented the Gauteng Department of Education in the Provincial Labour Relation Council for Music Extra- Circular Centres. A retired coordinator for Music Magnet Schools in Gauteng.

Some music educators, who were redeployed, took the Gauteng Department of Education to court to protest the action. The Mail & Guardian of 2003, 3 October, under the subtitle “White educators are out of tune”, reported that most decommissioned white educators refused to be redeployed to the township schools. The court action was confirmed by the Gauteng Department of Education (Moya, 2003). Many educators resigned after the action, and the Department of Education recruited new educators who were qualified with the bare minimum requirement qualification: BMus with or without a teacher’s certificate. “There is subtle resistance to transformation and equity. It [resistance to transformation] has become a monster. People choose to resign rather than share their skills”, commented Mohatle (as cited in Moya, 2003. p.3) on the decision taken by the redeployed white educators. Gilbert et al. (2015) argue that frequently in cases where educational reform is based on political demands rather than careful and strategic planning, implementation is met with resistance and ineffective adaption.

When white educators refused to be redeployed to township schools, the Gauteng Department of Education hired educators who were not necessarily professionally qualified⁹ but academically qualified in Ad hoc posts to teach music, emphasising individual performing skills. The focus on individual instrument teaching has since been changed by introducing a Music Magnet School curriculum that is CAPS related which encompasses theory of music, composition and performance. All Music Magnet School educators are required to implement the curriculum in all Music Magnet Schools across Gauteng. It is noteworthy to mention that before enacting the CAPS-related curriculum, there was no syllabus or prescribed curriculum stipulated since the inception of the programme in 2003 until 2016. As such, Music Magnet School educators followed different teaching syllabuses from external examination boards, like Unisa, Trinity, and Royal Schools and some were guided by their experience. There were no common prominent theories that influenced the teaching and learning by Music Magnet School educators and learners, such as “behaviourism (teacher-centred), cognitivism (content-centred), and constructivism (learner-centred)”, which are the basic approaches to aid pre-service or in-service educators to understand different teaching strategies and methods to learn theories in context (Khoza, 2015).

⁹ A professionally qualified teacher is a teacher who has a four-year Bachelor of Education degree (B.Ed.) or a three or four –year Bachelors’ degree, followed by a one-year Postgraduate Certificate in education (PGCE). <https://www.education.gov.za/Informationfor/Educators/InitialTeacherEducation.aspx>(accessed 11th May 2020).

1.26 OUTLINE OF THE STUDY

This section outlines an overview of nine chapters contributing to the findings of this study in investigating educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School in the Gauteng Province.

1.26.1 CHAPTER ONE: BACKGROUND OF THE STUDY

To provide an outline of the background of the study, this chapter starts by giving the title, the purpose and the focus, research objectives, and the research questions of the study. Subsequently, the research statement, and the justification for conducting this study, follow. In addition, the rationale, the problematic issue of the research, and the significance are discussed. The research design and the methodology are deliberated under the following subtopics: research paradigm, research approach and design, data generation methods, close open-ended questions, one-on-one semi-structured interviews, observations, focus group discussions, sampling, selection of cases, data analysis, trustworthiness/validity, credibility, dependability, confirmability, transferability, and ethical issues. Significantly, the theoretical framework is briefly discussed to illustrate interactions between the bodies of knowledge. Furthermore, this chapter also discusses the background of Magnet Schools in the United States of America and South Africa.

1.26.2 CHAPTER TWO: LITERATURE REVIEW

This chapter discusses the study's phenomenon, technological, pedagogical, and content knowledge as well as the conceptual framework. The pronounced contrasts between the professional/content-driven and the societal/technologically-driven knowledge in implementing/enacting the music curriculum are discussed and supported by exploring relevant theories.

1.26.3 CHAPTER THREE: THEORETICAL FRAMEWORK

This study is guided by Technological, Pedagogical, and Content Knowledge (TPACK), which is discussed in this chapter in a bid to explore the phenomenon of the research and the importance of applying TPACK in teaching music. TPACK in this study is applied as a frame of reference underpinning the knowledge base of the phenomenon of the study.

1.26.4 CHAPTER FOUR: RESEARCH DESIGN AND METHODOLOGY

Chapter Four focuses on the research approach, presenting the research paradigm employed, namely the pragmatic paradigm. Additionally, the convergent parallel design is discussed. Furthermore, the selection of cases using probability (cluster) sampling and non-probability (purpose) sampling are discussed. Data collection/generation using three instruments,

questionnaires (close-ended quantitative and open-ended reflective activity), interviews (focus group discussions and one-on-one interviews), and classroom observations are also discussed. Lastly, in this chapter, issues of credibility, dependability, transferability, and confirmability are also discussed.

1.26.5 CHAPTER FIVE: DATA PRESENTATION AND ANALYSIS OF DATA FROM QUESTIONNAIRES

This chapter presents the findings and the analysis of the results collected from questionnaires. The findings are analysed using descriptive statistics. The findings attempted to answer the descriptive question of, “what are educators’ technological, pedagogical, and content knowledge of implementing the Music Magnet School in the Gauteng Province”. The data was collected, using a closed-ended questionnaire, from 58 sampled respondents employing cluster sampling.

1.26.6 CHAPTER SIX: DATA PRESENTATION AND ANALYSIS OF DATA FROM REFLECTIVE ACTIVITY

Chapter Six presents the findings and the analysis of results obtained from the reflective activity generated to answer the descriptive question of the study. The researcher developed themes aligned with the study’s professional, societal, and personal propositions underpinned by the TPACK framework.

1.26.7 CHAPTER SEVEN: DATA PRESENTATION AND ANALYSIS OF DATA FROM OBSERVATIONS, FOCUS GROUP DISCUSSION AND ONE-ON-ONE INTERVIEWS

This chapter presents findings and the analysis of results generated through classroom observations to answer the operational question, “How do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province?” Also, findings generated from focus group discussions and one-on-one interviews are presented and analysed to answer the philosophical question of the study “why do educators’ technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme manifests itself in particular ways?”

1.26.8 CHAPTER EIGHT: INTERPRETATION AND DISCUSSION OF THE FINDINGS

This chapter outlines an overall interpretation and discusses the findings gathered from questionnaires and generated from reflective activities, focus group discussions, observations, and one-on-one interviews to corroborate the results guided by the convergent parallel design mixed methods. In a convergent parallel design, quantitative and qualitative data are

simultaneously collected/generated. After that, the findings are presented and analysed separately. A collective interpretation and discussion of the findings are done at the end.

1.26.9 CHAPTER NINE: RECOMMENDATIONS AND CONCLUSIONS

This chapter addresses the study's research questions. It discusses the effective educators' knowledge of implementing the music curriculum by focusing on professional, societal, and personal propositions guided by the TPACK framework. Subsequently, propositions for effective educators' knowledge of implementing the music curriculum are made. Contributions to the study, implications, and the final remarks are made.

1.27 SUMMARY

This chapter introduced the study's background and briefly discussed the history of magnet schools, both in the United States of America and in South Africa. Supporting the background of the study, the research methodology and design were discussed. This was followed by an outline of the objectives and research questions. Eventually, an overview of the chapters of the study was comprised. The next chapter illustrates a conceptual framework based on the three propositions of teacher knowledge, content, pedagogical, and technological driven knowledge.

CHAPTER TWO:

A CONCEPTUAL REVIEW OF LITERATURE ON TEACHER KNOWLEDGE DOMAINS OF TEACHING

2.1 INTRODUCTION

This chapter extensively scrutinises the sharp contrasts between the structured (professional- or content-driven knowledge) and unstructured (social- or technology-driven knowledge) implementation and enactment of a music curriculum. Structured implementation is guided by the explicit curriculum or prescribed content, while the unstructured enactment curriculum is driven by the achievement of learning outcomes based on societal needs (Khoza, 2019). Central to investigating technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province, the literature review gathers information from books, journals, articles, formal (structured) and informal (unstructured) music instruction. The chapter commences the review by deliberating on the study's phenomenon: technological, pedagogical, and content knowledge informed by education literature and practices. Also, this chapter discusses the key issues and debates that emerge from existing literature on structured, unstructured, and semi-structured music curriculum implementation. Moreover, a background pertaining to formal and informal music instruction is briefly presented, leading to the current discourse of formal and informal music education in secondary schools to draw together and critique the two structures examined from various sources. This chapter further examines Drummond's thesis as a single source for an overview, which is scrutinised to convey various perspectives of music educators on Western and African music.

Additionally, this chapter considers the prevailing knowledge of theories and philosophies underpinning formal and informal music education instruction, especially in South Africa, by discussing the Aesthetic, Praxial, and African philosophies. The music education philosophy should indicate why music is valuable as learning in formal and informal music teaching situations. Table 2.1 illustrates the design of the literature review:

Table 2.1: Structure of the literature review

Project Title: Educators' Technological, Pedagogical, and Content Knowledge of implementing a Music Magnet School Programme in the Gauteng Province			
Phenomenon: Educators' technological, pedagogical, and content knowledge			
Focus: The focus of this study is on the implementation of the music curriculum			
Concepts	Propositions	Studies	Gaps
Educators' technological, pedagogical, and content knowledge	1. Content-driven knowledge 2. Technology-driven knowledge 3. Pedagogical knowledge	Shulman (1986) Campbell (2008) Khoza (2015, 2016, 2019) De Villers (2015) Drummond (2015) Khoza and Biyela (2020) Khoza and Mpungose (2020)	The education system to keep abreast with the curriculum changes of the 21 st century by bridging the knowledge gap.
Structured (Content) implementation	1. Formal instruction	DoE (2011) Narita (2014) Hoadley (2018)	Western music education in most secondary schools is still in dominance over other genres.
Unstructured (Technological) enactment	1. Informal instruction	Nzewi (1999, 2001, 2003) Green (2008) Carver (2017) Mochere (2017) Khoza and Biyela (2020)	A limited number of studies were conducted on technological knowledge, as discussed in this study.
Semi-structured (Pedagogical/Personal/ Pragmatic)	1. Pragmatic curriculum	Agawu (2001) Regelski (2006) Vakeva (2014) Drummond (2015) Mpungose (2017) Kaushik and Walsh (2019)	Few studies were conducted on integrating teaching domains and how they interact, primarily in music education.
Formal and informal instruction: History	1. Music education in primary and secondary schools	Stafford-Davis (2011) Drummond (2015)	Educators are not adequately trained in informal instruction.
Current discourse	1. Review of formal and informal music	Reimer (2002) Ballantyne (2006) Jacobs (2010) DoE (2011)	Indigenous African Music is not properly enacted in most

	education in secondary schools	Carver (2002, 2014) Hellberg (2014) Drummond (2015)	secondary schools in South Africa.
Preview of the related study	1. Music education in South African Schools after Apartheid: Teachers Perceptions of Western and African Music	Carver (2002) Campbell (2008) Drummond (2015)	The researcher interviewed educators who were all trained in Western music and were teaching primarily in Ex-Model C schools.
Philosophies	1. Praxial Philosophy 2. Aesthetic Philosophy 3. African Philosophy	Small (1987, 1998) Reimer (1999, 2009) Elliot (2005, 2011, 2012, 2016) Regelski (2014) Silverman (2014) Hellberg (2014) Oviawe (2016) Mahaye (2019) Ibekwe (2020)	The philosophy of music education is still in its infancy, and extensive research is needed to bring about new learning theories and apply them in the classroom.

2.2 EDUCATORS' TECHNOLOGICAL, PEDAGOGICAL, AND CONTENT KNOWLEDGE (PHENOMENON)

There is more than one pathway to effective musical education for young people, and the flexibility of teachers to move here and there may be critical (Campbell et al., 2008, p.38).

Music can be taught and learned in many ways, and this requires a different kind of teaching and learning approach where educators need the flexibility to teach young learners effectively. However, the notion has created severe tensions in how teaching practices are applied. Darling-Hammond et al. (2020), in support of the statement by Campbell et al. (2008) explore different techniques that become a vehicle in helping educators respond well to diversity issues and looking at different pathways to teaching and learning. The knowledge base of teaching is becoming a multifaceted pathway to effective musical education, and teacher knowledge has always been strongly related to individual experiences and perspectives. According to Georgii-Hemming (2013), teacher knowledge can be classified into two categories, namely, codified knowledge and context-specific knowledge. Codified knowledge is underpinned by formal/vertical learning, primarily cognition, or propositional knowledge acquired through previous learning and various contextual situations (Georgii-Hemming, 2013).

Alternatively, context-specific knowledge is acquired informally and is underpinned by informal/horizontal learning that is practical and context-specific (Georgii-Hemming, 2013). The understanding of music teaching in a broader sense is the practice embodying professional and societal knowledge and skills by music educators to teach music in multiple learning contexts, including formal and informal settings. Tardif's (2013) study argues that teacher education programmes should be part of the knowledge bases of teaching, tackling the matter from a sociological and historical angle. Tardif (2013, p. 108) defines teacher knowledge as "multifaceted knowledge, made up of a more or less consistent combination of personal and cultural knowledge, professional training, disciplinary knowledge, curricular and experiential knowledge". Tardif (2013) presented that Personal and Cultural Knowledge stems from socialisation, prior learning, and life history. It is associated with experiences connected to the everyday social culture, which is the family and environment. Professional Knowledge is about a set of knowledge that one gets from teachers at education institutions. The main aim of attaining this knowledge is to train teachers to have in-depth knowledge in specific scientific practice, which is Pedagogical Knowledge associated with the science of education. Disciplinary and Curricular Knowledge is acquired through universities in the form of disciplines in different faculties. Curricular Knowledge is also obtained through course contents; it is specifically organised in school programmes designed for teachers to learn and apply. According to Tardif (2013), experiential knowledge comprises all the other types of knowledge, but is reconstructed through actual real life and is acquired outside of training institutions. In other words, it is practical knowledge that is validated by experience. However, this chapter focuses on the three main teacher knowledge bases instituted as propositions and the phenomenon of this study.

Technology, pedagogy, and content knowledge are the three main knowledge bases for educators. In this section, these propositions are not discussed as a framework but individually as three teacher knowledge concepts. Pedagogical content knowledge was first introduced as a knowledge category by Shulman (1986), where he viewed skilled teachers as more than just experts in pedagogy and content. Shulman is an educational psychologist who began his research in the 20th century on teacher knowledge, responding to what he refers to as the "missing paradigm" (Shulman, 1986, p. 7). Content and pedagogical knowledge are two of the seven types of knowledge he identified during his research: content knowledge, general pedagogical knowledge, curriculum knowledge, pedagogical content knowledge, knowledge of learners, and knowledge of educational aims, purposes, and values. The chapter focuses on

pedagogical and content knowledge, including technological knowledge by Mishra and Koehler (2006), which are propositions guiding this study's conceptual framework and phenomenon. In 2006, Mishra and Koehler proposed an extension of teacher domain concept, pedagogical and content knowledge to include technological knowledge. A discussion of the three teacher domains, pedagogical, content, and technological knowledge as concepts of knowledge are further developed below, starting with technological knowledge.

2.2.1 TECHNOLOGICAL KNOWLEDGE

Technological knowledge is informed by the unstructured implementation of the curriculum, which addresses the needs of society. According to Herschbach (1995) technological knowledge is derived from and finds meaning in human activity through socialisation. Khoza and Biyela (2020) believe that technological knowledge could be any object or person communicating learning. There is considerable debate over the definition of technological knowledge. It is essential first to define what technology is, especially in social sciences. Technology in social sciences is defined as the “human activity that transforms the natural environment to make it fit better with human needs, thereby using various kinds of natural and cultural resources” (De Vries, 2005, p. 11). According to Dakers (2006), technology as knowledge is a discipline with precise knowledge. A widely held belief is that technology only relates to applied science. De Vries (2005) distinguishes technological knowledge from scientific knowledge, ascertaining that technological knowledge has a normative component that scientific knowledge does not. Scientific knowledge sometimes refers to things that do not exist as yet but are still to be discovered. In essence, technology concerns itself with usefulness, while science concerns itself with truth. However, Dakers (2006) states that technological knowledge is still not well explored, and the appropriateness of defining it raises even more questions. The etymology of the term “technology” originates from the Greek *technologia*, referring to the systematic treatment of an art which involves the practical skills of knowing and doing (Herschbach, 1995). The root, “*techne*”, combines the meanings of art and a technique involving knowledge of relevant principles while *logos* means to “reason” (Herschbach, 1995). Therefore, technology embodies a reasoned application, purpose, and meaning. According to DoE (2003, p. 4), technology is defined as “the use of knowledge, skills, and resources to meet people’s needs and wants by developing practical solutions to problems, considering social and environmental factors”. Herschbach (1995) identifies technological knowledge as tacit knowledge primarily transferred by one individual to another, denoting that it is not professional knowledge like knowledge associated with recognised formal academic

knowledge. It draws from a societal phenomenon of assimilation, which is rooted in human activity. According to Khoza (2017), technological knowledge as understood in the 21st century is divided into hardware (H.W.), software (S.W.), and ideological-ware (I.W.). Ideological-ware concerns itself with theories, perspectives, philosophies, and other inquiries that manage the use of hardware and software (Khoza, 2017). On one hand, hardware are any machines or equipment that can be used for teaching such as computers, laptops, videos, etc. On the other hand, software such as CDs, DVDs, etc, are used to display the information in conjunction with hardware. Thus, technological knowledge becomes a body of knowledge and the application of resources to bring into realisation the desired outcomes regarding human needs.

Devroop (2002, p. 7) understands technological knowledge to be a social construct for the 21st century teaching-learning environment where “knowledge and expected outcomes of learning have now become a social construct, which is in direct contradiction to past practices where the providers of education decided the content and outcomes of learning — a top-down approach”. Rauscher (2011) adds that technology can be conceptualised and understood by viewing it as knowledge (epistemology). Following in this chapter is the discussion of content knowledge, thereafter, pedagogical knowledge. Subsequently, a discussion of the structured, unstructured, and semi-structured implementation of the music curriculum follows.

2.2.2 CONTENT KNOWLEDGE

Content knowledge is based on the actual subject to be taught in the classroom. Music educators’ content knowledge is acquired through universities and colleges. According to Khoza (2016) and Hoadley (2018), content knowledge is also known as school/specialised or professional knowledge because it is generated from formal education institutions through research. Content knowledge required by educators is classified into three categories: 1. Subject matter content knowledge, 2. Pedagogical content knowledge, and 3. Curricular knowledge (Shulman, 1986). In introducing PCK, Shulman (1986) concentrated mainly on the general aspects of teaching; the three categories were not the focus of his work but were included to function as placeholders in a broader conception of teacher knowledge. Another content-related category, curricular knowledge, refers to a full range of programmes designed to teach a particular subject and a specific topic with instructional materials related to those programmes (Ball et al., 2008).

Music educators in South Africa are expected to construct lesson plans guided by the CAPS document. They are expected to have a broad musical knowledge, practical skills, and a more

comprehensive knowledge of the curriculum than the social constructivists who believe learners construct knowledge. Theoretical knowledge places educators as knowledgeable sources of facts and information. They also need to be knowledgeable both in the practical and theoretical aspects of music. Annotated lesson plans are the prime goal in implementing the music curriculum's content (De Clercq & Shalem, 2014). Plummeridge (2012) stresses that in the National Curriculum, the content, area of study, and assessment criteria to be used by educators is dictated. Even the methodology to guide and *deliver* the curriculum is included. Development of skills for content knowledge is based on the *knowing what* instead of the *knowing how*, later discussed under technological knowledge. Epistemologically, the inquiry of learning locates the source of knowing through rote learning, which is often teacher-centred as opposed to learner-centred education.

The music's general content to be covered by any learners, especially in music, consists of melody, rhythm, harmony, form, timbre, dynamics, texture, and tempo (theoretical). The practical content to be covered consists of performance (learning how to play or sing), improvisation, and composition. The content/topics to be covered for CAPS music in the FET Phase as stipulated in the National Curriculum Statement are 1.) Musical performance and improvisation, 2.) Music literacy, and 3.) General music knowledge and analysis (DoE, 2011, p. 12). Learners, teachers, or the school choose the stream content, especially for general music knowledge and analysis. Topics to be covered in general music knowledge and analysis are form and structure, history of WAM or Jazz or IAM and their composers or performers, and South African music industry and music genres. Music literacy entails the theory of music, which is similar for all three streams. Music literacy refers to reading, writing, and understanding of Western music notation (DoE, 2011). The content for music literacy in the CAPS curriculum for music education in the FET Phase comprises times signatures, key signatures, ledger lines, clefs, scales, intervals, melodic construction, transcription, composition techniques, note values, rhythmic patterns, harmony, chord structures (triads, seventh chords, Jazz chords nomenclature and working with lead sheets), pitch, articulation, and taking part in an ensemble group (DoE, 2011). The content knowledge for IAM, as stipulated in the CAPS curriculum, consists of technical work (scales for the marimba, mbira, and the kalimba and makhwenyana instruments), melodic patterns, oral text proficiency, and aural proficiency with patterns of transcriptions, technology, and significance of the main instrument, and taking part in an ensemble group (DoE, 2011, p. 16). The following section now looks at the music education offered in selected international countries to enhance the

study's relevance, considering the international curriculum, and some developments relating to the CAPS curriculum. The following countries are chosen based on a study conducted by Hellberg (2014) entitled "A critical review of South Africa's Curriculum and Assessment Policy Statement Grades 10-12 music". In her study, South Africa's Music curriculum (CAPS) is compared to three first world countries: Australia, England, and Trinidad and Tobago (Hellberg, 2014).

In Australia, phases are divided into Foundation to Years 2, Years 3 and 4, and Years 5 and 6. In all phases, learners are expected to develop aural skills (exploring and imitating sounds), sing, and play an instrument, and perform and compose music. Outcomes are slightly different in all Year levels. In Foundation to Year 2, learners are expected to know where and why people make music. In Years 3 and 4, they are expected to identify the intended purposes of music, and in Year 5 and 6, learners should be able to know "how elements of music communicate meaning by comparing music from different social, cultural and historical contents" (Australian Curriculum, n.d).

In England, music is offered in three different Key Stages 1, 2, and 3. In Key Stage 1 and 2, learners are expected to sing, play an instrument, listen to music with an understanding, and also to create and compose songs. In Key Stage 3, learners should be able to sing and play an instrument with increased confidence and control, develop an understanding of musical composition from aural memory, should be able to play in solo and ensemble context, improvise, and compose music, understand and apply staff notation and other musical notations and develop an understanding of the history of music (DoE, England, 2013).

In Trinidad and Tobago, music is primarily performance-based, with activities centred on whole class singing and folk culture elements, composition, listening, and appraising at the primary level. It follows the same basic structure with aural training in secondary schools, with few schools providing European composers' introductory knowledge. Also, learners are expected to arrange, analyse music, and read and notate music (Ministry of Education, 2016). Table 2.2 below illustrates different outcomes and topics as covered in four other countries.

Table 2.2: Different outcomes and music topics from Australia, England, South Africa, and Trinidad and Tobago (Hellberg, 2014)

South Africa
Music Performance and Improvisation: Development of skills in solo and ensemble in performance development of improvisation skills.
Music Literacy: Music theory and notation, aural awareness of theory, sight-singing, harmony, and knowledge of music terminology.
General Music Knowledge: Form and structure, history of Western Art Music or Jazz or Indigenous African Music and their composers or performers and music genres for South African music industry (DoE, 2011, p. 12).
Australia
Outcome 1: Performing: Students apply musicianship skills, techniques, and conventions when performing.
Outcome 2: Composing/arranging: Students apply music language, stylistic awareness, and performance understanding when composing or arranging
Outcome 3: Listening and responding: Students respond to, reflect on, and evaluate music.
Outcome 4: Culture and society: Students understand how social, cultural, and historical factors shape music in the community (SCSA, 2012a, pp. 5 - 6).
England
AS level areas of study: • Tonality (the language of Western tonal harmony). • The expressive use of instrumental techniques. A (A2) level areas of study: • Performing Music (Interpretation). • Composing. Historical and Analytical Studies in Music (OCR, 2008, p. 8).
Trinidad and Tobago

1. Profile dimension: Listening and appraising students should listen to the music of different genres and by reference to structural and expressive elements, analyse and appraise them using appropriate language.
2. Profile dimension: Performing students should develop the ability to perform vocal or instrumental music, displaying understanding of and sensitivity to musical structure and style
3. Profile dimension: Composing students should develop the ability to select and sequence sound to express and communicate musical ideas, thoughts, and feelings, which include adding new parts or ideas to an existing piece (arranging), as well as spontaneously experimenting with new ideas, while in the act of performing (improvising) (CXC, 2009a:16,18,20).

The South African music CAPS curriculum is also likened to other countries like Botswana, Mozambique, Zambia, and Zimbabwe. In these African counties, music in the FET Phase, as stipulated in the music syllabus, promotes the traditional music of that country. The music curriculum is designed in such a way that learners are exposed to Western and Indigenous music (Gordon, 2020). The music curriculum of all three countries is not compulsory from Grade 10-12. Nota (2017) also adds that the music curriculum in Zimbabwe is built on Western concepts rather than on African cultural knowledge. As with South Africa, the revision of the national curriculum was to incorporate Indigenous African Music into the national syllabus. These are shared commonalities with the CAPS music curriculum offered in South Africa. According to Lewis (2014), the CAPS analysis reveals that the focus is still placed on the music performance ability, neglecting the changes of the 21st century and learners' needs such as creativeness, critical thinking, and innovation.

Australia and South Africa both require a minimum of Grade 5 level for the final year for instruments, while England and Trinidad and Tobago require Grade 6. All curricular from the four countries, South Africa, Australia, England, and Trinidad and Tobago, share a similar theory equivalent to Unisa Grade 5. The music content of all different countries differs. Performance, composition, and history are shared across all countries. Listening and appraising for Trinidad and Tobago is similar to the IAM in South Africa and learning outcome four (culture and society) in Australia. The most prevalent parallelism in all mentioned countries is the dominance of Western Arts Music mainly underpinned by the content knowledge. Pedagogical knowledge is widely known as the most influential of the content-related categories.

2.2.3 PEDAGOGICAL KNOWLEDGE

Pedagogical knowledge is a unique type of instruction for educators to assist them in facilitating effective teaching and learning that is not subject-related but with the knowledge of education and classroom management. Research on pedagogical knowledge maintains that educators need a particular type of understanding of how they should teach. Drummond (2015) and Wacker (2020) report that recent debate by scholars, especially music education researchers, on good teaching and learning practice suggests that educators do not only need to have a firm grasp of their discipline; they also need to perform competently in pedagogic practice. Knowledge of teaching skills, music teaching techniques, and implementing the music curriculum is necessary. Pedagogical knowledge becomes a critical factor in integrating content and technological knowledge, as this study suggests. The teaching and learning of African and Western music should reflect a pragmatic approach. Agawu (2001) contends that the entry point to pedagogical knowledge in African music should begin with indigenous knowledge's grounded theory and practice, a cognitive, practical experience on the subject matter. Educators should focus on integrating structured and unstructured curriculum implementation, content, and technological knowledge, in the same way Shulman (1986) proposed pedagogical content knowledge and Mishra and Koehler (2006) suggested TPACK. The following section now discusses the structured (professional/content), unstructured (societal/technological), and semi-structured (pedagogic/personal/pragmatic) implementation of the music curriculum.

2.3 STRUCTURED (PROFESSIONAL/CONTENT) IMPLEMENTATION

Structured implementation is a performance curriculum driven by mastering the prescribed content (Khoza & Biyela, 2020). The structured curriculum implementation demands that educators know and understand prescribed content before they teach, for they become sources of information for the learners to learn (Khoza, 2015; Sokhulu, 2020). Professionally trained educators become the driving force behind the structured implementation of a curriculum, and their views become the authoritative voice in ensuring the success of curriculum implementation. Usually, these educators are formally trained at various institutions. According to Vitale (2011), a formally trained music educator is an individual who has received formal training and education at accredited institutions of music and who can read music. When the curriculum implementation is defined as a teaching plan, it is driven by the structured implementation (Makumane, 2018). At times, teaching activities or classroom activities follow the drilling process or method. Drilling is defined as a "method of instruction characterised by the systematic repetition of concepts, examples and practice problems" (Lim, 2012, n.p).

Structured (Professional/content) implementation is directed at acquiring good grades, which is graded competence rather than standard competence with learners.

The emphasis on the structured implementation of the curriculum is placed on the content knowledge. This is where music educators mostly follow the policy as it is with the main aim of producing a qualification. The content knowledge is structured in line with the Western music education curriculum models, whereas in African music, content is informed by societal considerations and needs. Structured curriculum implementation is linked with the formal instruction of schooling experiences informed by music educators' classroom methods.

Formal music education in South Africa has primarily been built on Western music with a fundamental premise that any person who is studying or about to study Western music must be *musical* to participate entirely in the field of music, which is an ability dependent on the talent that one is born with (Vitale, 2011). Small (1998), however, believes that everyone is born with the potential to sing, *musicking*, in other words, *a gift of music*. He likens the concept with languages; one needs to speak the language to understand it. Informal music education becomes the basis for institutional music education before learners are taught music formally. Small's (1998) advocacy is that a gift/talent in music should not be a determinant for learners to be trained in music formally. The issue of teaching only musically gifted learners becomes a complex one; for instance, in the FET Phase, learners choose music as a subject only if they can display proficiency in reading and playing music. Professionally driven educators teach music based on the giftedness of learners, while socially driven educators focus on shaping and guiding learners irrespective of whether they are talented or not.

Formal music education is generally teacher centred, including formal assessments, a recognised system of achievement and completion. Formal music education is guided by the explicit curriculum, which is designed and tested by teachers and learners and mostly published in curriculum materials for both educators and learners. Burton (1998), on explicit curriculum, critically states that the curriculum restricts creative thinking for both learners and educators for it dictates the daily content and activities that should be covered.

Juvonen et al. (2012) list four stages of formal music education: 1. Education in music, 2. Education about music, 3. Education for music, and 4. Education by means of music. Education in music teaches learners to sing and learn to play an instrument and listen to music. Learners in education about music learn conceptual, verbal knowledge about music, for example, the

history of Western music and music theory. Education for music trains learners to become professional music players, composers, researchers, and music teachers. Education by means of music is when learners are taught music to be in the music business or become music psychologists. Narita (2014, p. 51) identifies five characteristics of formal music practices:

1. Learners are introduced to unfamiliar music, often selected by teachers.
2. Learners usually learn through notation or some other form of written or verbal instructions and exercises lying beyond the music itself.
3. Learning is mediated through pupil-teacher relationships.
4. Learners tend to follow a planned progression from simple to complex, often involving specially composed music, exercises, a curriculum, or a graded syllabus, under a teacher's direction.
5. Musical skills are fragmented with an emphasis, very often on reproduction more than creativity.

The characteristics mentioned above, especially the first one, with the South African curriculum, particularly CAPS, are preselected and stipulated within the syllabus. Teachers do not necessarily select the repertoire. The Western music chosen for learners is noted down, and learners are expected to have good proficiency in sight-reading music. As previously noted, structured implementation is guided by professional knowledge; in contrast, unstructured enactment is informed by societal considerations, fulfilling both the needs of a learner and those of a teacher.

2.4 UNSTRUCTURED (SOCIAL/TECHNOLOGICAL) ENACTMENT

Unstructured enactment is known as competence/outcomes-based curriculum because the achievement of learning outcomes, regardless of the levels of complexity, drives the whole process (Khoza, 2016). Learners and educators generate the content used to achieve outcomes by interacting with various resources or technologies. According to Hoadley (2018) and Khoza (2020) this knowledge is also known as daily or common-sense knowledge. It is unsystematically generated from people's experiences, i.e., the music of African people. African music's learning process depends on a considerable number of activities like apprenticeship, oral/aural, imitation techniques, demonstration, and early childhood activities (Ongati-Omollo, 2010). Social enactment speaks to the informal way of learning and the beliefs or voices held by society. Nzewi (1999) believes that there are three stages of music learning in any African culture. The first stage is when a new-born baby is introduced to musical sounds

and sensations of musical pulses. Stage two is when the child is introduced to rhythmic practices between the ages of 2-8 years. And the third stage is music education for life from the age of eight. The community is involved in all phases. The societal constructionist view is that learners' social experiences should be part of the learning process and should be incorporated into the schools' curriculum. Green (2008) strongly believes that even though informal music learning promotes learners' development and social skills, new pedagogies and teaching practices should be developed for music educators. When Indigenous Knowledge Systems (IKS) was introduced in the National syllabus, African music was also introduced as a subject to be taught in schools.

The integration of Indigenous Knowledge Systems into South Africa's national syllabus was implemented to improve music education learning to acknowledge the need to value diversity and acknowledge, in practical terms, that South Africa is a multicultural country. Drummond (2015) affirms that the main drive behind the IKS was politically initiated as part of the transformation to redress marginalised cultural practices in South Africa. Mugovhani (2016) likewise states that other kinds of indigenous music practised in South Africa were regarded as primitive, ungodly, and not worthy of artistic excellence. In performing arts, Indigenous African Music (IAM) is one of the streams chosen by learners in the FET Phase. Indigenous African Music was never formally implemented in the school's National Curriculum but was included ten years ago; thus, several music educators are not qualified to teach IAM. Mwesa (2005) highlights that music education in Africa has, for decades, been undermined by Western music education curriculum models. Carver (2017) confirms that while the curricular content might have been changed to include indigenous cultures, the epistemology has not changed. It is still explored through one of the Western approaches.

However, Nzewi (2003) strongly believes that IAM is best taught orally by the community by applying African Philosophy, one of the African communal cultural life bases. Imbo (1998) discusses a term that goes hand-in-hand with African Philosophy, *Ubuntu*, derived from the saying "Umuntu ngumuntu ngabantu", meaning, "Man is a man by his fellowman". Many African cultures share this philosophy. Placid Tempels is believed to be the advocate of African Philosophy (Wiredu, 2004). According to Alexis Kagame, the African philosophy ontology is built around a force identified as *NTU*, which remains the essence of being. *Ubuntu* consists of two words, *Ubu-Ntu*, with the prefix *Ubu*, and the stem *Ntu* (Ogbonnaya, 2014). *Ubu-Ntu* is seen as the basis of African Philosophy, emphasising the importance of humanness and social

ties. It should be noted that, even though the term *Ubu-Ntu* originates in South Africa, the phenomenon cuts across a wider African reality preserved in African humanism. Mangiagalli (2005) notes that African thinkers' critical philosophical reflections had not been preserved in writing. He adds a close link, a relationship between life in African society and African music. He avers that terms like "African Philosophy, Ubuntu and Indigenous Knowledge Systems" can lead to a better understanding of the musical form. African Philosophy is further discussed in another section in this chapter. Indigenous African Music is slowly becoming a significant voice for society in schools, and learners should be afforded an opportunity to make connections between their culture and their experiences at school. Unstructured curriculum implementation is closely linked with informal instruction of schooling experiences informed by societal needs.

The term informal learning is open to various interpretations, and Mans (2009, p. 46) refers to informal learning as learning which "represents a general approach by which humans engage the surrounding world and its meaning as the curriculum, where an individual exercises certain choice about what to learn but is guided by the needs and constraints of society". Folkestad (2006) introduces four ways informal music learning can be described: 1. The inside and outside of the institution, 2. Learning style (usually related to reading notation or playing by ear), 3. Ownership (who decides: teacher or student), 4. Intentionality (focusing on the learning of playing an instrument or on singing) (Folkestad, 2006, pp. 141-142) In this study, informal learning/instruction is presented in terms of learning style and the inside and the outside of the institution. Informal learning takes a different meaning, especially once it is brought into the school's formal realm, as is the case with Indigenous African Music. According to the CAPS document, the focus on teaching IAM is still placed on the Western approach.

The dynamic view of formal and informal education should be in the learning styles, regardless of where it takes place, inside or outside the school. Music at secondary schools in South Africa changed from predominantly Western to reflecting a contextual-based African perspective: education and equality for all. Informal music learning is about community activities, and talent is not an issue. Indigenous African instruction is through practical music experiences and creativity. There is no formal systematisation of how learners and educators who are following the unstructured way of teaching and learning acquire their skills and knowledge. Informal practices become the essential core for learners and educators following the unstructured form of teaching and learning. Music is not notated, and it is transmitted through aural-oral means.

The pupil learns music by hearing it and singing plays a dominant role. Sometimes, peer-directed and group learning takes precedence, especially in the absence of the more knowledgeable other. Green's (2008, p. 23) study on "Music, informal learning and the school: A new classroom pedagogy", identified five informal learning characteristics where learners were observed in a classroom setting. Using music that pupils choose and playing music they like and identify with.

1. Learning by listening and copying recordings.
2. Learning with friends.
3. Engaging in personal, often haphazard learning without structured guidance.
4. Integrating listening, performing, improvisation, and composing in all aspects of the learning process.

In Greens' (2008) study, a teacher's role was to establish ground rules, be a facilitator, and stand back and observe. Learners are afforded independence of action through personal autonomy. Music education is guided by the implicit curriculum, which is not written down or necessarily published. Burton (1998) critically analyses the implicit curriculum as consisting of an ever-changing collection of random and unrelated ideas and activities. However, Mochere (2017, pp. 171-174) provides a list of some practical instructional methods that help guide teaching activities of informal music education in secondary schools:

- Musical Arts approach: Arts, dance, visual arts, and drama are seldom separated; one singer/learner dances, acts and recites a poem all at once, which makes the learner grow into a balanced and a complete young musician.
- Creative method: In this method, learners are encouraged to create music by applying improvisation techniques.
- Indigenous knowledge systems: It is all-encompassing with teaching methods including (parenting, apprenticeship, lifelong development, imitation techniques, self-education, demonstration, and early childhood activities).
- Imitation: It helps learners to learn music by doing.
- Re-contextualisation: This method encourages a transfer of skills between learners and cultural practitioners. Learners are encouraged to take field trips to diverse communities.
- Modelling: This approach involves reciprocal teaching and learning.
- Scaffolding: In this method, learners are supported to move from the known to the unknown by a more knowledgeable other.

Scaffolding is a concept led through the Zone of Proximal Development established by Vygotsky (1978), speaking to a learner's activities by a more knowledgeable other. With informal music education introduced at schools, the concept becomes a new pedagogy for informal learning in the classroom. Mochere (2017) emphasises that the teaching and learning process depends on how well the above strategies are implemented.

One of the significant differences between formal (structured) and informal (unstructured) modes is that formal instruction focuses more on teaching than on learning (Narita, 2014). Learners exposed to informal music learning practices often miss out on essential aspects of the formal music curriculum: theoretical knowledge of harmony, technical vocabulary, and skills of reading and writing music (Green, 2008). However, these can be acquired outside the school environment, but it takes longer to develop them as learners are not paced.

Another added dimension to the formal (structured) and informal (unstructured) mode of teaching and learning music is Jazz, which falls under both structures and shares Western and African music features. Jazz music is generally regarded as an aural phenomenon. It now boasts a heritage of learning and transmission that crosses between formal and informal strategies. It is improvisational; hence Jazz and improvisation are often regarded as synonymous (Campbell et al., 2008). Campbell et al. (2008) notes that ear-training, observation, and sight-reading are critical skill acquisition requirements honed through formal and informal training. Even though much of a jazz song is notated, including transcribed improvisations of a jazz master, aural transmission takes precedence over the written noted music in most communities. The intersection of structured and unstructured music implementation/enactment gives birth to semi-structured impleenactment of the curriculum, discussed below. Nzewi (2001), regarding IAM, suggests that the content and pedagogy of African music education should reflect a pragmatic approach (semi-structured) that will help learners become acquainted with their immediate environment. This also applies for Western Arts Music.

2.5 SEMI-STRUCTURED IMPLEMENTATION

Semi-structured implementation is a combination of structured (qualification) and unstructured (socialisation) forms of implementation (Biesta, 2015). In other words, semi-structured implementation is when the structured and the unstructured implementation of the curriculum intersect to bring about the new structure, the pragmatic, where values brought by the two structures to answer the question of who is teaching are interrogated. The first step in constructing a new voice between the two giants (structured and unstructured) views would be

to investigate educators' prior knowledge and address their beliefs. According to Darkers (2006, p. 26), beliefs are "spontaneous results of perception, testimony, memory or reasoning". There should be inter and cross-pollination of differentiated knowledge by professionally and academically trained music educators to bring about a new voice to implement the CAPS curriculum effectively. An integrated approach with its theoretical grounding, which may speak and connect to the new construct, needs to be interrogated.

The emerging pedagogical models have characterised music facilitation over instruction, co-construction of the curriculum over *delivery*. This demands new skills, knowledge, and understandings (both pedagogical and musical), and as a consequence, questions arise about the development of music educators and how they learn how to teach (Finney, 2010, p. 7).

Considering the above, this suggests that educators should personally reflect to understand the advantages of professional space and social space, which should produce a new identity of technological, pedagogical, and content knowledge of implementing the CAPS/Magnet school curriculum in the Music Magnet School Programme. Dewey (1993) defines reflections as a process of reviewing one's beliefs guided by different forms of knowledge to make new life decisions. Mpungose (2017) believes that produced reflections by educators influence a pragmatic approach. Pedagogies/teacher practices and theories should be renewed concerning the changing environment within which schools operate. No teaching practice should be made inferior, as they all serve various purposes. The tension between these two processes requires a semi-structured implementation, known as a pragmatic curriculum, which could help educators combine the strengths of both performance- and competence-based curriculum (Khoza, 2019; Mpungose, 2020). Pragmatic curriculum implementation requires educators understand relevant pedagogies that combine appropriate technologies with content pertinent to understanding their personal needs and identities (Khoza & Biyela, 2020).

The pragmatic approach assists educators to focus on the actual learning processes. According to Väkevä et al. (2007), the pragmatic curriculum helps educators' learning processes by directing them to understand relationships between the means and ends subjected to situational needs. A pragmatist focuses on constructing a flexible and integrated curriculum that will assist pupils' development and the changing society they live in concerning the needs and demands required. A pragmatic curriculum suggests new theories that may assist in developing new methods of teaching music.

Regelski (2006) acknowledges that there has been a significant change in music in the 21st century; however, basic instructional and curricular paradigms remain. Educators need to adapt to the curriculum changes and meet the new learning modality (Technological advances and E-learning). Educators should be able to facilitate learning which should be learner centred. Education in the 21st century should teach learners four Cs: 1. Critical thinking, 2. Communication, 3. Collaboration, and 4. Creativity and innovation (Maphosa and Mashau, 2014).

Conversely, Merrick (2020) reports that unexpected events like COVID-19 have forced music educators to move beyond traditional, discipline-specific content and skills into new 21st century teaching and learning models, such as collaboration and creativity. Challenges and tensions between the structured and the unstructured implementation of the music curriculum may not be overcome through compromise. Regelski (2006) believes that creative tension should remain; however, a resolution should happen at a higher level of dialectical synthesis with newly informed and relevant terms. Interestingly, he emphasises that prior transformation or change to the desired curriculum (pragmatic) questions like why, what, and how of music teaching should be addressed. Also, if music education adds any musical value. Väkevä's et al.'s (2007) viewpoint is that teaching should neither be student-centred nor teacher-centred but should focus on both the vertical and horizontal approach (pragmatic). Below, Figure 2.5 depicts structured, unstructured, and semi-structured interaction that summarises various concepts in implementing the music curriculum for knowledge building.

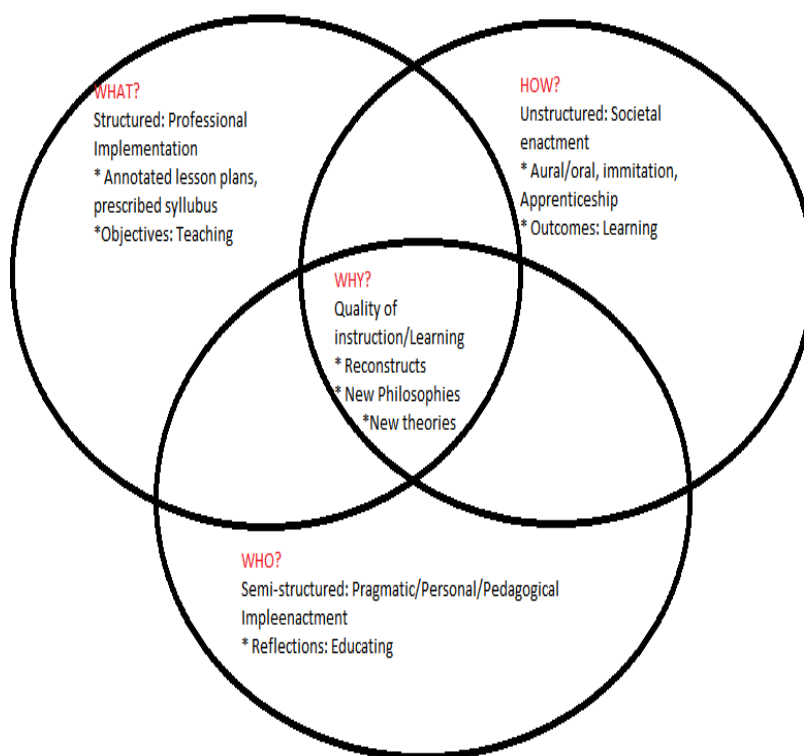


Figure 2.5: The intersection of three circles of structured, unstructured, and semi-structured curriculum implementation/enactment

The intersection of the three structures, structured, unstructured, and semi-structured, becomes critical in understanding what values the structured and the unstructured bring when interrogating each centre and knowledge building by music educators. Khoza (2020, p. 248) refers to knowledge-building as “the teaching and learning process that helps academics and students to generate specifics personal values to understand their personal identities”. The aim for this study is to generate a pragmatic curriculum that will speak to professional and the societal needs of the learner. According to Khoza (2020), knowledge-building is divided into: 1) professional or vertical, 2) societal or horizontal, and 3) personal or pragmatic divisions. Professional/vertical/structured knowledge-building addresses the *what* question of teaching and learning (Khoza, 2019). Societal/horizontal/unstructured knowledge-building, in this case, addresses the *how* questions of teaching and learning, which is an operational question. And pragmatic knowledge-building, a combination of professional and societal knowledge-building, addresses the *who* questions of teaching and learning (Khoza, 2020). Structured

implementation of the curriculum concerns itself with what content, objectives, and technologies should be used in schools.

The unstructured enactment delves into how different modes of knowledge should be imparted to learners and how activities should generate course content for teaching and learning. The outcome, which is the focal point for the unstructured, is learning, whereas, with the structured, the objective is to teach. When teaching and learning intersect to bring about the semi-structured, the implementation becomes the pragmatic *impleenactment*. *Impleenactment* is a term this study suggests which is derived from combining the two structures (structured and unstructured). Impleenactment would therefore be an integration of instructional/enacted pedagogies, a provision of relevant resources and classroom monitoring to provide an ongoing construction of relevant experiences for the learner. The above definition of impleenactment seeks to bring balance to all learning experiences offered to learners in and outside the classroom. It reflects the concepts of 21st century teaching and learning. According to Obilo and Sangoleye (2015), curriculum implementation involves disseminating the structured learning experiences and providing resources for the intended outcome. Enacted curriculum, on the other hand, unfolds in the classroom during the lesson. It is seldom scripted, and teachers respond in the moment to the events during the lesson. It is influenced by teachers and learners' knowledge, beliefs, and practices. Porter and Smithson (2001) define the enacted curriculum as the actual curricular content students engage in. It is learner centred.

The Semi-structured interrogates the values brought by the two strategies (intersection of structured and unstructured constructs) to answer the question of who is teaching? The centre of the diagram, in Figure 2.5, represents a complete understanding to answer such philosophical questions as “why must teaching and learning occur?” and “What new theories and philosophies would best underpin semi-structured impleenactment?” The centre of the intersection is where teacher knowledge is conceptualised, just like in the concept introduced by Mishra and Koehler (2006) Technological, Pedagogical and Content Knowledge (TPACK), Khoza and Biyela (2020) further elaborate on the three knowledge-building divisions, content knowledge as driven by professional knowledge-building needs, technological knowledge as prompted by societal knowledge-building, and pedagogical knowledge as guided by pragmatic knowledge-building needs.

Khoza (2021) identified a fourth proposition, “natural identity” from the findings of his study. Natural identity is a product of an interplay of professional, societal, and personal identities.

According to Khoza (2021), natural identity refers to cognitive processes of conscious, unconscious, and subconscious beliefs where natural laws and actions guide the means and the end. The natural identity/proposition addresses the philosophical *why?* question of teaching and learning, where reconstruction of philosophies and theories occur due to reflections by educators.

Pragmatism as a philosophy for semi-structured music teaching and learning becomes a conduit in synthesising all music education tenets. Pragmatism compels music teachers to constantly self-reflect in a bid to look for better music philosophies that would bring equity, oneness, and respect to all concerned. According to Kaushik and Walsh (2019), pragmatism originates from the Greek word “Pragma”, meaning action. Pragmatism is supported by the belief that knowledge and reality are based on personal beliefs, experiences, and socially constructed habits. The essence of a pragmatic approach is learning through personal experiences by learners who must discover the truth by themselves. A pragmatic approach fits closely with the semi-structured approach. Kaushik and Walsh (2019) further assert that pragmatists view reality as a normative concept, meaning that reality is what works. Khoza’s (2020) study concluded that values that are found in the combination of professional and societal knowledge-building are still yet to be discovered. The historical background of professional as formal and societal as informed by informal instruction may point to values yet to be found. The following section reflects the history of formal and informal music education in the South African educational context with music at secondary schools, the current discourse, and the offered curriculum.

2.6 A BACKGROUND OF FORMAL (STRUCTURED) AND INFORMAL (UNSTRUCTURED) MUSIC EDUCATION IN SOUTH AFRICA

Music education in South Africa offers a great variety of disciplines, genres influenced by cultural indifferences. The change came from the country’s colonisation by Europeans from Holland, France, and Britain (Rodger, 2014). Different groups of people were also brought into South Africa from Asia, India, China, and Malaysia. South Africa’s political history has played a significant role in shaping music education as it is today. When British missionaries arrived in South Africa, the music curriculum for African people was mainly on music literacy and choral singing (using the solfege system), a fusion of Western classical songs and African traditional songs (Coplan as cited in De Villers, 2020). Cultural ceremonies, rituals, and ceremonies passed down to generations through apprenticeship, listening, participating, and assimilation informed the music education of African people (De Villers, 2020). Missionaries

first introduced formal music education in South Africa in the 19th century in the Eastern Cape (McConnachie, 2016). The colonial government established different departments of education and schools guided by Western models of education. The only evidence of music education in black schools was the informal choral singing, for they did not have access to any other music education. Drummond (2015) declares that one cannot ignore South Africa's political past in any field in education.

Internationally, Lowell Masson, a leading figure in American church music, is believed to be an important figure in music education development. In 1838, music education in public schools was realised through his efforts (Stafford-Davis, 2011). Masson's curriculum was based on Western music, which was created to represent American society. The primary purpose of music education was to teach music reading, vocal production, and an appreciation of European classical music (Stafford-Davis, 2011). The music of the immigrants, which was made up predominantly by Asians, Latin Americans, West Indians, and Spiritual music created by African American slaves while labouring on plantations, was not incorporated into the music curriculum. This would be the informal or indigenous music of various tribes mentioned above; even though black people's informal music was not provided in most schools, its deep and reverberating presence abodes in their families and communities.

Music education in South Africa has undergone many curriculum changes to address the past injustices and transform the education system to fit the new social order (Drummond, 2015). During the apartheid era, music education offered in most White schools was predominantly Western. The section below briefly touches on the current discourse of music education in secondary schools, especially in the FET Phase.

2.6.1 MUSIC EDUCATION AT SECONDARY SCHOOLS IN SOUTH AFRICA

In the post-apartheid era, South Africa has undergone four curriculum changes, experiencing significant problems and challenges in properly implementing these curricula. The Arts curriculum that was developed post-1994 which was then Arts and Culture. The new curriculum's goals were to preserve and promote indigenous arts and cultural practices (De Villers, 2015), however the historical dominance was heavily on Western practices. Challenges such as not enough details on the content, especially in Curriculum 2005 (C2005), which was driven by the Outcome-Based Education (OBE) were eminent, resulting in formation of a new curriculum statement, Curriculum Assessment Policy Statements (CAPS) which was introduced in 2011; prior that there was National Curriculum Statement (NCS) which replaced

the Revised National Curriculum Statement (RNCS). CAPS, the most recent policy document in the National Curriculum Statement (NCS), which represents a policy statement for learning and teaching in South Africa, categorises music under three different streams: Western Arts Music (WAM), Indigenous African Music (IAM), and Jazz (DoE, 2011, p. 9). The CAPS document refers to the policy statement documents for each subject offered at schools in South Africa. The content specifies what teachers need to follow from Grade R-12. CAPS was developed as a single, comprehensive document for all subjects (DoE, 2011). The reduction of learning outcomes in C2005 to only three various streams was to accomplish social transformation through music education (Lewis, 2014). Each stream relies on the following: Western Art Music (WAM) on the accuracy of reading music, Jazz on improvisation technique, and Indigenous African Music (IAM) on the development of memory (Drummond, 2015). However, the four curriculum changes did not produce the primary goal of improving the throughput rate because they were not driven by educators' knowledge (Hoadley, 2018; Khoza, 2015). Educators' pedagogical, technological, and content forms of knowledge are the essential ingredients of any successful semi-structured curriculum implementation or enactment (Khoza & Biyela, 2020; Mpungose & Khoza, 2020).

To further elaborate on the structured, unstructured, and semi-structured implementation of a music curriculum, a point of departure in this section would be first to define what music is. At the outset, defining music is often an agreement by people of a particular culture. Furthermore, every human society known in the world makes music. Therefore, Godt's (2005, p. 83) definition of music emphasises that "music [in a given culture] is whatever people say it is". A practical definition by Campbell et al. (2008) of music is generally human organised sounds. From a perspective of African music, Chernoff (1979, p. 36) defines music as "a cultural activity which reveals a group of people organising and involving themselves with their communal relationships". Thus, we can see that music is a cultural symbol that reflects human values. One of the most significant factors about music is that it is a learned behaviour wholly experienced aurally.

It should be noted that whether music is transmitted by rote, written notes, or a combination of both, the sound emphasis becomes of supreme importance despite cultural differences or background. Music can be learned in many ways; however, this study looks at the two teaching/transmission levels: formal (structured) and informal (unstructured). Teaching music in secondary schools aims to prepare learners for higher education and positively better their

society, whether instructed formally or informally. Additionally, music is taught to foster values to learners by an instructor who filters these through different musical practices (informal/formal).

Therefore, music education is a discipline allied with the teaching and learning of music. Reimer (2002) believes that the inclusion of music education in the curriculum was assured when South Africa gained its democracy in 1994; however, that has not been the case. The issue of whether music is taught in schools is a political issue necessitating a political solution. Jorgensen (2003) maintains that all students should learn music as it is a necessity for all human beings. Further explaining that learners have a subjective right to music and any learner wishing to learn music should be granted the opportunity. Reimer on Absolute Formalism gives us a glimpse of our music education's current state by expressing his concern that the global application of formalism to music education is the notion that only talented and gifted learners should be taught music. Western music education, especially in South Africa, focuses on developing the musical skills of talented children, as previously stated. He poses a question as to why, after all, should one worry about the whole class when only a few will be musically educated (Reimer, 2002)?

In South Africa, the study of music has long been seen as reserved for the select few, a talent subject rather than an academic one. Jacobs (2010) affirms that before 1994, education, especially in music, was considered appropriate for only gifted, primarily white, students. Jacobs believes that more learners should be encouraged to take music as an academic subject in the FET Phase. As a teacher herself in an independent school since 1997, she observed that several promising learners did not choose music as a matric subject, thinking that music was only for the best performers and only for those intending to follow a career in music (Jacobs, 2010).

Table 2.6 below displays a list of classifications of music listed under the three main streams. Learners enrolled for music in the FET Phase can choose between WAM, Jazz, and IAM streams and are expected to learn about different genres in that stream. Western Theory is compulsory for all. Learners can choose any instrument regardless of the stream they have chosen.

Table 2.6: Classification of music listed under three main streams (DoE, 2011, p. 9)

Western Arts Music	Indigenous African Music	Jazz
Baroque style music	Children's communal songs, adult communal songs.	Early jazz, ragtime, stride piano, New Orleans and Chicago era, Swing era.
Classical style music	Subgenre from Nguni and Sotho groups, Xitsonga, Tshivenda.	
Romantic style music	Afrikaans music including boeremusiek, moppies, and goemas, Indian music, and Afrophonia.	Rock and Pop, Bebop, Hard bop, Cool Jazz.

The school selects the stream. Under the IAM stream, the Sotho groups consist of Sesotho, Setswana, and Sepedi; and the Nguni groups consist of IsiXhosa, IsiZulu, SiSwati, IsiNdebele; and Tshivenda, Xitsonga, and Khoi/San are all individual groups included in the document (DoE, 2011, p. 24).

According to the DBE (2011, p. 8), music in the FET Phase is depicted as:

An art form that can be combined with other forms and is often enhanced by technology. It can communicate a broad range of historical, cultural, and socioeconomic ideas and issues. Music has the power to unite groups and to mobilise community involvement for the improvement of quality of life, social healing, and affirmation of human dignity.

The CAPS document forms part of the written curriculum under the prescriptive curriculum. It is prescribed by the government or curriculum developers. The written curriculum mainly indicates the general goals and activities to be completed and is more specific and comprehensive. McConnachie (2016, p. 51) defines the written curriculum as “non-negotiable standards, objectives, and expectations students are to achieve while in school”. CAPS has taken the form of a performance-based curriculum. The performance-based curriculum (vertical knowledge) is characterised by a list of content to be mastered (Hadebe-Ndlovu, 2016). Vertical knowledge is a by-product of curriculum as implemented, which is influenced by the vertical curriculum, which advocates for the formal approach. The vertical curriculum is equated to school knowledge which is acquired from schools and institutions of learning

(Bernstein, 1999; Hadebe-Ndlovu, 2016). The vertical curriculum is explicit, structured, and context-dependent (Bernstein, 1999). Mpungose (2017) adds that educators manage the prescribed content to be taught as outlined in the school's syllabus when the vertical curriculum is followed.

Contrasting the vertical curriculum is the horizontal curriculum which is everyday knowledge acquired orally; it is local, context-dependent, and specific (Bernstein, 1999). It is aligned with how IAM is taught or is supposed to be taught at school. Vertical pedagogy is by way of modelling, it is tacit, and is explicit. The horizontal curriculum is driven by societal needs and influenced by informal reflections. Educators become facilitators when addressing students' needs (Mpungose, 2017). Teaching and learning do not necessarily follow what is written in the syllabus. According to Khoza (2019), to achieve the horizontal curriculum outcomes, educators and learners strive to answer the *how* question of teaching and learning. The instrumental approach, vertical curriculum, influence the CAPS curriculum. It is aligned with how both WAM and Jazz are taught at school. This can be seen in the music curriculum as stipulated in the CAPS document. Diagram Figure 2.6 below depicts the curricular spider web reflections of three different curricular as adapted from Khoza (2019).

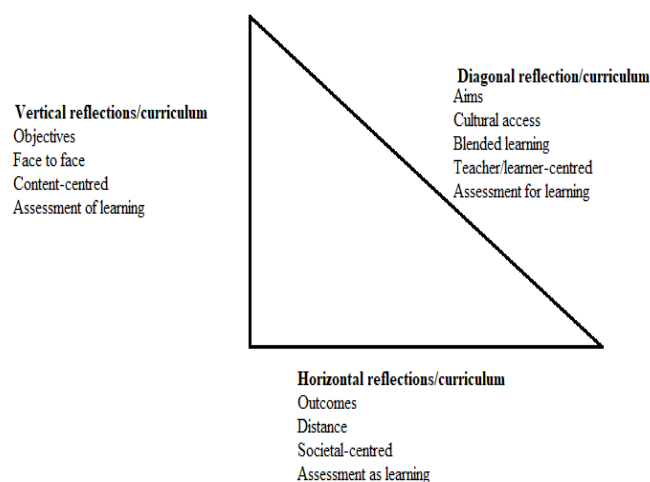


Figure 2.6: Curricular spider web reflections (Khoza, 2019, p. 23)

The diagonal curriculum draws from the vertical and the horizontal curriculum. This by-product should assist educators and learners in drawing from the strength of each curriculum

(Khoza, 2019). According to Khoza (2019), the concepts of the diagonal curriculum are cultural access, blended curriculum, and teacher/learner centred. The assessment in diagonal curriculum is an assessment for learning to answer the *why* question of teaching and learning. The difference between an assessment *of* learning, an assessment *for* learning, and assessment *as* learning is described by Siedlecki (2012) as follows: Assessment *of* learning is the assessment that is performed at the end of teaching and learning for the purposes of ranking a learner's achievement against the learning outcomes. Assessment *for* learning entails continuous assessment throughout the teaching and learning for adjustment of teaching strategies. Assessment *as* learning is whereby learners are aware of their own learning objectives to self-reflect on themselves and the teaching and learning process.

Notably, music is not compulsory in the FET Phase, and it is offered as a specialised matriculation subject. The CAPS music curriculum sets out the general aims and goals for learners to be equipped with musical skills, knowledge, and values brought by all three streams (Jazz, IAM, and WAM). Learners will develop competency and confidence in performing with other learners. They will develop the ability to play various instruments as soloists or in a group. They will be able to read and write music whether they are doing Western music or African Music as there is no staff notation prescribed for IAM. Learners will also be able to create music through improvisation and composition using available technological devices. The aims and the content of the music curriculum favour the structured implementation of the curriculum. Below are the summarised aims and goals for music in the FET Phase as stipulated in the CAPS document:

- Technical control over one or more instruments or voice;
- Performance skills by way of performing a wide variety of musical works in solo and group ensemble context, ranging from WAM, IAM and Jazz;
- Ability to read music notation;
- Creativity through improvisation and working with own musical ideas;
- Understanding of existing works of music regarding compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context;
- Awareness of various musical traditions; and
- Appreciation for various styles of music (DoE, 2011, p. 8).

Learners wishing to take music as a matric subject need to achieve any of the above skills and get receive one-on-one instruction to make sure they fulfil the requirements. Jacobs (2010) addresses the challenges that schools and educational departments face in maintaining the growth and development of music as an academic subject. Jacobs believes that music should not only be endorsed as a career choice after matriculation but also as an academic subject accessible to all learners. Jacobs' (2010) primary research question was: "Is music a viable academic subject in the secondary schools in South Africa?". The study revealed that the number of learners choosing music as a matriculation subject is very low. Jacobs' solution to this is to have government-subsidised music training for learners interested in taking music as a subject but who are financially disadvantaged. Reinecke (2007) also believes that it is impossible for learners and educators to meet the national curriculum's demands with the current educational dispensation, even with the previous educational curriculum. A crisis with the curriculum in use (CAPS) is still the main problem with music education in South Africa.

Drummond (2015) conducted interviews with some educators teaching music in Gauteng in a study entitled, "Music education in South African Schools after Apartheid: Teachers Perceptions of Western and African Music". Tracy, an interviewee responded very subjectively with regards to music being offered as a subject in some schools: "Students attending these schools sometimes attend magnet schools that offer outside students the chance to take lessons in their music centres" Drummond (2015, p. 119). However, she feels that magnet schools cannot prepare learners to reach high standards of instrumental skills. She argues that magnet schools offer different kinds of music lessons to provide students with "general knowledge of some basic aspects of Western music" (Drummond, 2015, p. 119).

Likewise, another interviewee, Mary, declares that magnet schools are not adequately resourced or do not receive a subsidy from the government. "The lack of resources is an ongoing source of concerns for teachers who cope with this shortcoming in different and imaginative ways" (Drummond, 2015, p. 120). The author highlighted a lack of resources and structured teaching support through continuing professional development and a need for policy to give more precise direction in instructing teachers to execute the curriculum changes in the curriculum (Drummond, 2015). The concerns mentioned above were made regarding the Music Magnet School Programme in the Gauteng Province. There are generally significant concerns regarding the status of music education in South African schools, as depicted below, especially with the IAM stream.

2.7 REVIEW AND CRITIQUE OF FORMAL (STRUCTURED) AND INFORMAL (UNSTRUCTURED) MUSIC EDUCATION

Several music researchers and educators acknowledge the IAM's inclusion in the national curriculum; however, they strongly question the Western model applied in implementing music in schools. Carver (2014) noted that one of the biggest challenges is transplanting an informally learned construct in communities into formal school education structures, is that, it is taught differently in formal settings than in communities. Carver (2002) adds that comprehensive models for Indigenous African Music in informal education settings are still yet to be developed. It is of utmost importance to mention that for IAM to be fully realised in the music curriculum, anyone attempting to teach it needs to first be familiar with that culture and its expectations. The greater the understanding, the greater the meaning and the implementation of the intended goals.

In Hellberg's study (2014) on a critical review of South Africa's Curriculum and Assessment Policy Statement for Music for Grades 10-12, she discovered that the IAM stream, even though detailed and with the inclusion of different styles from different ethnic groups, assessment guidelines are not clear. "The curriculum needs to be clear and consistent for successful implementation by educators and learners" (Drummond, 2015, p. 75). The multiplicity of styles that vary according to geographical locations and language in South Africa create significant challenges, making it difficult to draw a set of unit standards that would cater to all styles. Another major problem is that when styles are incorporated in the classroom, they lean more on Western Art Music. Carver (2002, p. 9) mentioned that formal Indigenous African Music is built mainly on Western material, claiming that IAM has since been marginalised and "did not fit easily into a familiar didactic structure to which music educators trained in Western music were accustomed". Notable in this regard is a point made by Carver (2002) that African music has always been marginalised by colonialism and European education. Assessment for the IAM stream is referred to the DBE guidelines, which do not exist according to Hellberg (2014). "This is a serious point of criticism because it means no assessment standards are available for performance and therefore, in effect, denotes that IAM performance is currently not an examinable component" (Hellberg, 2014, p. 233). Drummond (2015) also observes that in the National Statement on CAPS, it is required that schools should appoint music educators who have BMus, BA Mus degrees, or licentiate diplomas from Unisa, Trinity, or ABRSM. However, there are no specific details regarding qualifications for educators who are required to teach IAM except for when the CAPS document states that schools should "enlist the expertise of an indigenous African music practitioner" (DoE, 2011, p. 11). She concludes by speculating that

“It can be deduced from this requirement that the curriculum supports Western music skills learning even if this might not be the underlying intention of the policymakers” (Drummond, 2015, p. 65). Also, music literacy for the IAM does not include notation, which should be included. There are traditions in African music with notations systems or mnemonic symbols, which becomes a memory aid. However, there is a belief that when African music becomes noted, it loses accuracy. “It is possible to notate African music with conventional staff notation, but efficiency is lost, and the result can be alarmingly challenging to read fluently” (Carver, 2002, p. 22). Of noteworthy, the above concerns are made based on the recontextualisation of the IAM into formal settings. The authors made suggestions based on Western ideologies and did not take into account that African music is an aural/oral art form practised in non-formal settings.

In South Africa, there have been significant challenges in enacting the CAPS curriculum effectively for both the structured and the unstructured implementation. Researchers like Conway (2002), Ballantyne & Parker should be addressed (2004) and Millican (2013) expressed their concerns that the focus is placed on general pedagogical knowledge rather than content-specific pedagogical knowledge when pre-service educators are trained. Another remarkable finding in a study conducted by Wiggins and Wiggins (2008) reveals that general class educators are the main if not the only educators who teach music in primary schools worldwide. In primary schools, general class educators lack content knowledge, while in secondary schools, music is taught by practitioners who do not have pedagogical knowledge or general pedagogical content knowledge.

In terms of improving teacher education courses, it was recommended that teacher education courses emphasise developing pedagogical content knowledge and skills and professional knowledge and skills required for teaching secondary classroom music and dealing with the practical aspects of running a music program. It was noted that less attention is needed in general pedagogical knowledge and skills, as this area was already adequately covered (Ballantyne, 2006, p. 38).

The study above by Ballantyne, 2006 focused on secondary classroom music educators’ experiences where roles differed from instrumental educators. Findings revealed that early-career music educators felt that pre-service courses partially covered professional knowledge and skills. One interviewee felt that the content and skills included in the programme did not apply to the actual context of music education. As such, there should be an integration of professional knowledge and skills and pedagogical content knowledge and skills for the

training to be effective (Ballantyne, 2006). Extensive research reveals that educators' preparations in subject matter and pedagogical training positively contribute to students' quality education. Also, there are differing perceptions by scholars and music educators on the implementation of the music curriculum as depicted in the CAPS policy. The following section inspects Drummond's study to better understand educators' views on Western and African music.

2.8 PREVIEW OF DRUMMOND'S THESIS

The preview and critique of Western Arts Music and Indigenous African Music as offered in South African schools is informed by Drummond's study, submitted in 2015, entitled "Music education in South African Schools after apartheid: teacher perceptions of Western and African music". This study investigates the extent to which music teachers can fulfil the requirements of the post-apartheid curriculum, in particular CAPS. The main question of the study is: "To what extent are music teachers able and likely to meet the condition of the new, post-apartheid curriculum, with specific reference to the National Curriculum Statement (NCS)?" The study is comprised of a set of twelve South African music educators teaching in the Johannesburg area. Out of the twelve interviewees, four were black South Africans, two teaching music in Ex-Model C, one in a private school, and one a university lecturer. One was a Cape Coloured South African who is/was a policy writer, examiner, and inspector at the Department of Education. The rest were of the white South African origin teaching in private and Ex-Model C schools. Model C schools used to be former white government schools in South Africa, established in the 1980s and early 1990s by the apartheid government. Nine were females, and three were males. Data was generated through transcripts over six months in 2011 with 24 semi-structured interviews, meaning that each participant was interviewed twice. It was an interpretive study that explored the Western and African music phenomenon's with specific reference to teachers' perspectives. The research focused on identifying tensions created by different streams, Western and African music in a classroom setting. The study also provides different perspectives by music educators who were interviewed, providing an insight on Western and African music offered at school which is the main reason the study was chosen.

Firstly, teachers' perspectives in Drummond's study indicate their allegiance to Western and or African music. The study revealed that the twelve South African music educators interviewed were willing to teach various music. The investigation revealed the differences between WAM and IAM, thereby highlighting educators' challenges when teaching both streams. Secondly, participants' standpoints were shaped by their experiences with reference to their musical

education. All of them were trained and studied Western music. Drummond (2015) expressed her concern about how most participants viewed WAM as more intricate and challenging than other styles (Jazz and IAM). George, one of the participants, raised a concern about the IAM that “we have a problem there of things, not being documented and I think something can be done about that” (Drummond, 2015, p. 109). George’s perception, when analysed by Drummond (2015), denotes IAM as being under appreciated or disrespected as intended in the curriculum for it is not notated music. The participants felt that there was a gap that needed to be bridged between the IAM and WAM. Most participants believed that Indigenous African Music should be written down on staff notation to make it a legitimate music curriculum component. The notion by different participants suggests a poor understanding of the orality of the music form.

Another participant raised a different perspective regarding IAM and how white people perceive it: “white people get tired of the black music mainly because of its repetitive quality” (Drummond, 2015, p. 112). The “repetitive quality” issue can only be understood by those who practice it and understand the culture. Snead (1984) brings transformative advocacy to the matter by expanding on the term *repetitive*, especially on what it means in the Black culture. Repetition in Black culture, especially in music, mostly finds its characteristics in performance, rhythm, dance, and language (Snead (1984). It refers to a progression within a cycle, an accumulation of growth to the desired outcome. An enthralling view is the one revealed by another participant who positions the value of IAM and WAM in terms of what they both offer learners “those who wish to study music seriously would study Western music, and those who want to *appreciate* music would participate in African music” (Drummond, 2015, p. 117). Most participants agree that WAM is content-laden while IAM relies on experiential knowledge. There is little emphasis or mention of jazz by the participants interviewed. The focus was on Western and African music. The reason would be that Jazz is both formal and informal.

Carver’s (2020) study “African Music, knowledge and curriculum: Applying Bernsteinian and legitimation code theory to South African music curricular”, considers the recontextualisation of African music and acknowledges the tensions between *Western* and *African* music when taught at school. Carver (2020) attests that not much research has been conducted that speaks to knowledge building and integration of the two constructs. The study explores the concept of knowledge building by drawing from Basil Bernstein’s theory. Bernstein’s concern was over the protraction of inequality in education. He introduced the horizontal and vertical discourse

to negotiate boundaries between knowledge types.

Considering the above, this suggests that educators should use personal reflections to understand the advantages of professional space and social space, which should produce a new identity of technological, pedagogical, and content knowledge when implementing the CAPS curriculum in the Music Magnet School Programme. Moreover, no teaching practice should be made inferior, as they all serve various purposes. Through cross-examination of instructional theories, the best practices can then be realised.

One common, perhaps greatest, misconception regarding African music is that all black people are natural-born musicians. However, African music practitioners and young children in the community still need to practice and train in music for them to be fluent in the music they play. In formal settings, learners enrolled for Indigenous African Music should be assessed like in all other music streams even though the music is informal and socially inclined. Regarding the assessment of African music in formal settings, Carver (2002), in a research project initiated at the end of 1999 and the beginning of 2000 for Music Education Unit Standards for Southern Africa (MEUSSA), whose main aim is around the issue of standardising unit standards for Western and African music; acknowledges that unit standards for African music have not yet been encapsulated in the printed syllabi. Unit standards are “statements of desired education and training outcomes and their associated assessment criteria. They are required in all fields for assessment and for the preparation of learning materials for both learners and educators” (Carver, 2002, p. 13). The transcription of the music, the syllabus, the unit standards for assessment has become a significant concern regarding the reconceptualisation of the IAM stream, as noted by most scholars. There are substantial differences between the two streams, and the understanding is, they should be treated on equal footing and differences acknowledged.

The differences between Western and African music are most prevalent in rhythmic patterns. The saying that “rhythm is to the African what harmony is to the Europeans” rings true (Chernoff, 1979, p. 40). Rhythm is the basis of African music. There might be similarities in rhythm, but Western music’s major pinning is harmonic tones. The rhythm in Western music is regular, whereas, in African music, it is comprised of polyrhythms and cross-rhythms. The difference between polyrhythm and cross-rhythm is that polyrhythm usually have two or more different rhythms going simultaneously and heard together. In contrast, cross-rhythm have two conflicting rhythms that are listened to or heard together. African music rarely uses the “three-

quarter time” signature, which is common in Western music. In Western music, if there is any clapping, it’s always in a basic simple rhythm. African rhythm is sometimes characterised with “off-beats”, which becomes a confusion for people playing Western music as they always feel that the rhythm has been placed or clapped at the wrong time and not on the beat.

Below is a summary of differences between Western music and African music by Munyaradzi and Zimidzi (2011).

Table 2.8: Differences between Western music and African music (Munyaradzi and Zimidzi, p. 195)

Western music	African music
• Music is notated. • The distinction is made between arts and audience, the first group tending to be limited in number. • Music is created and owned by one. • Music is divorced from aspects of everyday life. • There are orchestral instruments grouped under the strings, the woodwind, the brass wind, and the percussion. • There is little or no use of handclapping, vocal chanting, stamping and body sounds. • Western Art Music has one rhythm in command. There is a unified performance. Western Art Music sometimes modulates to other keys.	• It is not notated but passed on through oral tradition. • It is communal, and the audience is not separated from artists. Music is a part of life, not separated from it. • Traditional African music, when created, can be used by all. • Stress is placed upon activity as an integral functioning part of society. • There is an enormous variety of instruments grouped under chordophones (strings), membranophones (drums), aerophones (winds), and idiophones (self-sounding). • Handclapping is used as an idiophonic device in making music • Use of complex rhythms, polyrhythms. A piece of African music always has 2, 3, or 4 different rhythms at a time.

Another distinction between Western and African music is how music is distributed. In Western music, music is notated, whereas, in African music, it is passed on orally. Table 2.8 provides a summary of the differences between Western and African music. The prevailing differences become apparent in how each stream is shaped by a different ideology. Philosophies underpinning these different streams of music are briefly discussed below, emanating from different schools of thought.

2.9 PHILOSOPHIES UNDERPINNING FORMAL (STRUCTURED) AND INFORMAL (UNSTRUCTURED) MUSIC EDUCATION

As previously mentioned, this study's phenomenon is constructed on a conceptual framework of teaching domains (technological, pedagogical, and content knowledge) to justify a need to synthesise the structured/content and the unstructured/societal constructs and bridge the polarised views brought by the two structures to produce new theories and philosophies. This study is not advocating or promoting any construct or philosophical virtue in favour of the other. However, it aims to marry the two different ways of teaching to bring one strong voice. Philosophising may differ from music educator to music educator and the philosophies discussed below are philosophical discourses underpinning the music education system. Educators have different philosophies that guide them in their practice, and some lean more towards the philosophies described and discussed below as typical examples. For example, a holistic view of African music is that it is more about the African culture and not the music education per se. African music has always been a cultural activity and not a professionalised music activity. This is evident in *Ubuntu* Philosophy which is discussed as one example of a philosophy underpinning African music. *Ubuntu* Philosophy does not privilege one language over others. It is birthed as an African cultural concept. Jorgensen (2014) adds that philosophy can be exclusively understood by those who share a particular philosophical mindset.

Several philosophers in music education, by building from previous philosophies, are still developing new theories and philosophies that would benefit the educator and the learner. Elliot (2012) emphasises that philosophising is always influenced by personal dispositions and allegiances to different or certain practices. Philosophers have always had different views on philosophical methods. Nevertheless, this leaves educators, learners, and researchers with a mandate to scrutinise and decide what works best for them for improved teaching and learning in music education. The diagram in Figure 2.9 is a conceptual framework of the study with relevant philosophies for structured, unstructured, and semi-structured curriculum implementation/enactment.

The structured implementation influenced by the Content Knowledge is driven by the prescribed content syllabus, as displayed in Figure 2.9 below. It is mainly influenced by formal instructions woven in a vertical curriculum, as have been alluded to earlier in the chapter. The assessment takes shape or follows the assessment of learning which is the *what* of teaching and learning. Educators following structured teaching methods tend to lean more toward the Aesthetic Philosophy and the Praxial Philosophy; this would be Western music and Jazz. It should be noted that Jazz falls under structured and unstructured ways of teaching.

The unstructured enactment is socially driven and underpinned by a horizontal curriculum driven by informal teaching and learning instructions. Technological Knowledge guides the unstructured curriculum enactment. Assessment for learning is a specific outcome for this structure to answer the *how* question of teaching and learning. *Ubuntu* Philosophy supports this structure.

Semi-structured impleenactment is a derivative of an intersection of structured and unstructured implementation of the music curriculum, which produces a pragmatic curriculum and is influenced by Pedagogical Knowledge and answers the *who* question of teaching and learning. At the centre of the intersections, reconstructed theories and philosophies emerge to guide the new structure, the semi-structured/pragmatic/pedagogical impleenactment of the music curriculum.

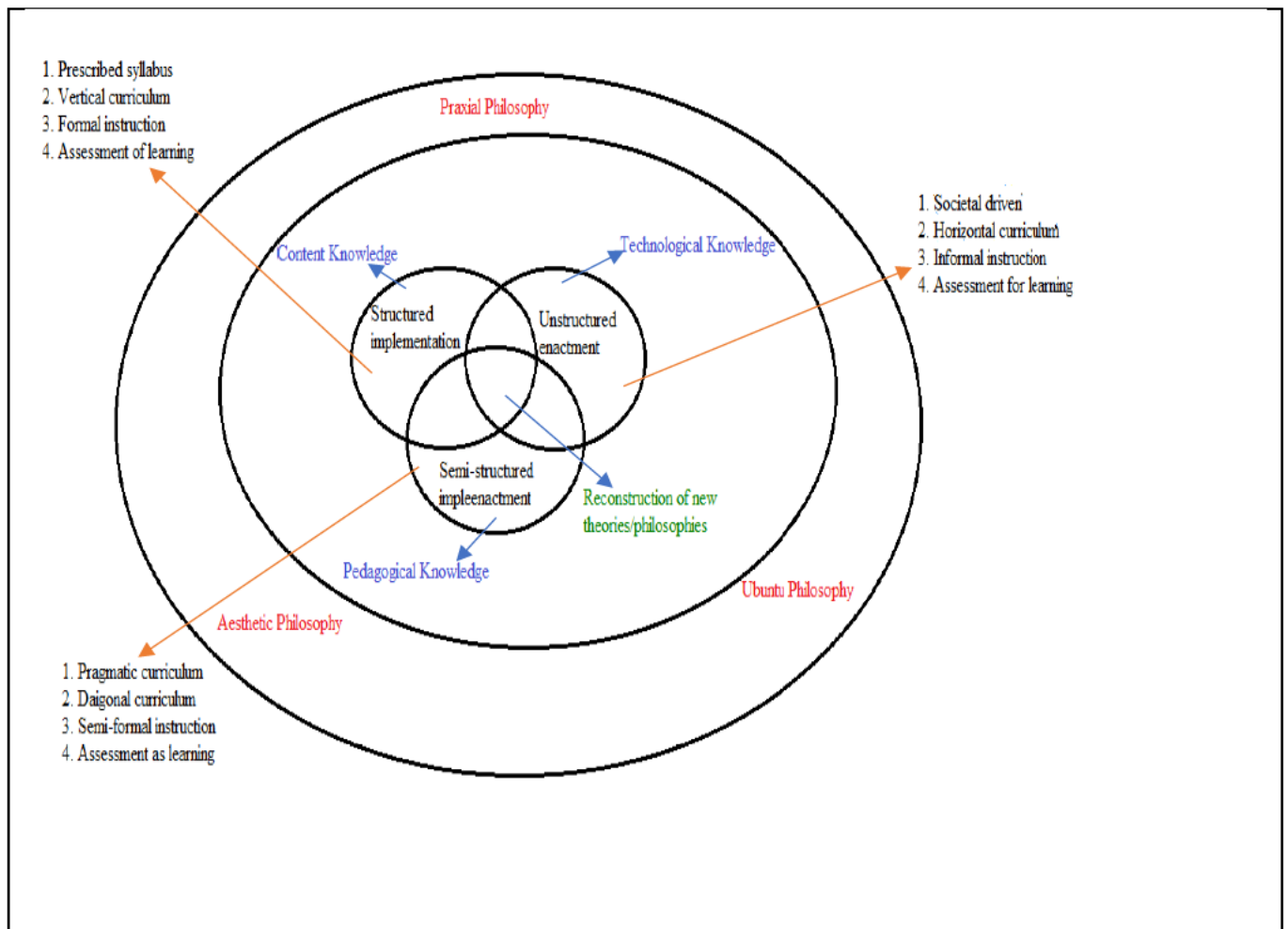


Figure 2.9: A conceptual framework of the study with relevant philosophies

Continuing with the review's purpose, the next section of the literature review provides music education philosophies that underpin formal (structured) and informal (unstructured) music education. Why is the discussion of the different philosophies important in this section/chapter? My goal is to provide a framework of influences on music educators' practises and educational philosophies supporting each structure (structured and unstructured) of music curriculum implementation/enactment. It should be noted that the philosophies around Western Arts Music (structured) have been thoroughly documented in various contextual versions, and it is not my intention to attempt to summarise such a vast body of literature. According to Mahaye (2019), there are many types of philosophies. Even though there are various philosophies around WAM, Wheeler (2006) believes that there are two fundamental philosophies underpinning music education: music education as Aesthetic education, which is sometimes known as Music Education as Aesthetic Education (MEAE), theorised by Bennett Reimer, and the Praxial Philosophy of music education advocated by David Elliot. Christopher Small's contributions

are also discussed below, as an expansion on a concept of *musicing* by David Elliot advocating *musicking* with a *K* in justifying the nature of African and African American music culture. However, this chapter now focuses on the three music education philosophies: the African Philosophy, which mainly guides informal (unstructured) music education; the Aesthetic, which guides formal music education; and the Praxial Philosophy, which underpins formal and informal (structured/unstructured) music education.

Many different philosophers have diverse views on the definition of philosophy. According to Mahaye (2019) the word philosophy is derived from two words: *Philein*, meaning love, and *Sophia*, meaning wisdom. Elliot (2012, p. 11) defines philosophy as a “process of developing arguments for and against concepts, claims, theories, and beliefs, whether these concepts and claims belong to oneself or others”. Elliot (2016) believes that philosophy should be understood as both a noun and a verb and as applied thoughtfulness. A precise definition would be that philosophy is a tool for the clarification of meaning. Barba (2017, p. 1) defines a philosophy of music education as “the value of music, the value of teaching music and how to practically utilise those values in the music classroom”. In the same way, Music Education Philosophy denotes a system of fundamental beliefs that underlies and provides a basis for the musical enterprise’s operation in an educational setting (Leonard, 1965).

Elliot (2012) declares that Music Education Philosophy (MEP) is still in its infancy. Many educators are not aware of its existence, nature, and values, however, acknowledges that there has been several authors and scholars debating and analysing the MEP and its theoretical and practical aspects. Elliot’s point of entry is precisely on the nature of education. How, for instance, does it differ from teaching, training, and indoctrinating? What is the most valuable thing that can be taught formally or informally, and how should it be taught? The most important philosophical question that he asks is, “why music is valuable for people to learn in formal and informal music teaching situations?” (Elliot, 2012, p. 2). Epistemologically, any attempt to give a sound reason for the above-posed question will always be open to different interpretations and debates. The most important aspect is that music education should be taught by music educators who base their actions on rigorous beliefs guided by sound principles to “maintain a professional philosophy-practice” (Elliot, 2012, p. 2). Also, music Education Philosophy should be fundamental and central in music teaching and learning. The Aesthetic Philosophy is discussed in the following section as a philosophy that generally guides the professional/structured way of implementing a music curriculum.

2.9.1 AESTHETIC PHILOSOPHY (PROFESSIONAL)

Over the past two centuries, the Aesthetic philosophy continued to dominate music education as one of the leading philosophies. Aesthetic Philosophy is generally defined as the study of beauty and artistic experience (Huran, 2009). The notion is that Aesthetics' value is firmly attached to the concept of *good taste* instead of music for social entertainment, healing, and other social-ethical benefits. Regelski (2014) questions the meaning of music aesthetic. The aesthetic view is that the primary objective of music education is that it “must be able to develop the innate musical responsiveness of every individual to the highest response level and to nurture and expand his potential for aesthetic experience” (Goolsby, 1984, p. 16). Throughout the 20th century, music education saw no need to connect music instruction with social needs and aims (Kokkidoe, 2007). Characteristics of Aesthetic Philosophy involve “focus, perception, affect, cognition, and the cultural matrix” (Kokkidoe, 2007, p. 278). According to Kokkidoe (2007), some scholars argue that the Aesthetic Philosophy is mainly about music and not music education. The aesthetic dimension in music education is not fully developed. Reimer (1991) alternatively states that learners' aesthetic experiences should be based on music education, and that music teachers ought to aim to evoke students' emotional and aesthetic excitement. Aesthetic education is not selective; it is applicable to all children in schools and not just to those with a special gift in music. It does not apply to performance only, but it strives to cater to theory and practice (Reimer, 2003).

Some theoreticians have criticised the Aesthetic Philosophy, stating that one of its core concepts, is subjective in nature, which is beauty, and the nature of beauty is controversial. However, Smith (2004) is adamant that beauty can be improved through education. Teachers need to make the underlying elements of what is beautiful to help learners discover and create beauty themselves. Elliot (2012) critically adds that an error made by many music teachers who support the Aesthetic Philosophy is of assuming that everything that is not *serious* music is merely popular or entertainment music and hence of less intrinsic value. Elliot later introduced Praxial Philosophy, focusing mainly on the musical goals and values of performing music, which follows the professional/structured but mostly the social/unstructured way of music education.

2.9.2 PRAXIAL PHILOSOPHY (PROFESSIONAL AND SOCIETAL)

Praxial Philosophy has been in existence and followed by many scholars and educators since 1995 (Hellberg, 2014). Praxial is a term that Philip Alperson coined at the University of Louisville in Kentucky. He derived the term from “praxis”, which is said to be used by Aristotle

in his poetics, referring to “voluntary or goal-oriented action” (Hellberg, 2014, p. 22). Wheeler (2006, p. 6), in defining praxis, states that:

“Praxis connotes action that is embedded in, responsive to, and reflective of a specific context of effort. By calling this a Praxial philosophy, I intend to highlight the importance it places on a particular form of action that is purposeful and situated and therefore, revealing of one’s self and one’s relationship with others in a community”.

The framework from the definition mentioned above reveals that David’s theory is based on the experience of music-making by people in a cultural context. When Praxial Philosophy was introduced, it encouraged a more profound understanding of music’s meaning and values that can be seen in actual music-making and listening in different cultural contexts (Elliot, 1995). Praxial Philosophy was introduced as a breakaway from the previous philosophical practice in music education (music education as aesthetic education) which dominated the music education philosophy in the 19th century (Silverman et al., 2014). Praxial philosophy in music education allows learners to discover themselves instead of teachers dictating information to learners. Hellberg (2014) believes that the Praxial Philosophy provides learners with an opportunity to self-discover rather than have teachers dictate abstract knowledge that is sometimes not relevant to what learners need to know. The Praxial Philosophy considers music as a social praxis, pragmatically social in origin, meaning, and value. Elliot (2005) mentions that Praxial music education theories are based on the understanding and perspectives of what and how we teach music. Praxial Philosophy in music education reflects the social values of the community. The premise for Praxial Philosophy begins with an explanation of nature and the significance of music. Elliot (2012, p. 9) refers to the nature of music as the “diverse human practice of making sounds of particular kinds for listeners who understand (formally or informally) how to listen for these particular kinds of musics”. The Praxial Philosophy emphasises that music of any kind should be understood and based on the meanings and values found in the actual music-making and listening in any specific cultural context (Silverman, 2014). Self-growth and self-knowledge are but a few essential values that the Praxial Philosophy holds.

The Praxial Philosophy of music education maintains that music incorporates many essential values, and it should be at the centre of every teaching and learning experience. Logically, Elliot (2005) believes that the best way to explain music education’s nature and values will be to clarify its nature and significance. The fundamental premise of the nature and significance of music lies in two theories:

- The nature of music education depends on the nature of music
- The significance of music education depends on the significance of music in human life (Elliot, 2005, p. 157)

The nature of music, as considered broadly and socially, is to make sounds both formally and informally. Elliot (2005) correctly argues that when our levels of interacting and listening to music match levels of songs we listen to, we somehow achieve the central values of musicing and listening: namely, musical enjoyment, self-growth, self-knowledge, and self-esteem. Elliot (1995), in his Praxial Philosophy, coined the term *musicing*, which is the fundamental aspect of performing, improvisation, composing, arranging, and conducting. Elliot (1995) argued against the Aesthetic Philosophy, which relates music to its expressive value, the aesthetic experience. Following Elliot's lead on *musicing*, Christopher Small coined the term *musicking* with a *K* in 1987 in his book "Music of the common Tongue". The term and the concept only became prominent in the early 1990s when scholars began discussing the idea of music as a verb (Small, 1987). Small (1987) argues that the term *musicking* is tied to performance and listening to music. He further contends that *musicking* always takes place in a social context. However, the concept becomes a challenging one when applied to music education. According to Small (1987), the values of *musicking* cannot be determined beforehand as they are dependent on the actual conditions of the *event*.

The idea of *musicking* for Small (1987) is also embedded in the argument that learners need to participate and share ideas with each other for learners to become better musicians. Music education cannot only be about being judged, and your capabilities being compared to those of other students. Small (1987) believes that the values of *musicking* can provide the missing link between formal and informal music education teaching practices. Another interesting argument by Small (1987) is the belief that *musicking* is descriptive to all types of musical performances (Stanton, 2018). According to Odendaal et al. (2014) the most notable difference between Elliot's concept (*musicing*) and Small's concept (*musicking*) is the fact that *musicking* is a concept that takes place at a social-cultural *event* whereas *musicing* is more focused on producing musical goals such as enjoyment from performance. Stanton (2018), conversely, believes that people acquire musical knowledge through performance (Elliot, 2005). Alternatively, Arostegui (2011) considers that the philosophy of music education and training of educators should focus on the content and the achievement of musical skills.

Additionally, according to Elliot (2005), the significance of music education, depending on the significance of music in human life, is musicianship, suggesting that for example, the content of the music curriculum, which is the subject matter, is musicianship. As the Praxial approach seeks to answer the question of what knowledge should be imparted to learners, musicianship becomes crucial in achieving the values and aims of music education (Elliot, 2005). Elliot, (2005) believes that music learners should all be taught music the same way, imparting the knowledge of performance, improvisation, and composition. These processes (performance, improvisation, and composition) should guide precisely how music education should be implemented? Additionally, these processes are concerned with life-long learning. Musicianship is a life-long process that should be conducted even when learners are out of school or have completed their studies. The Praxial approach advocates that music education should be implemented by educators who have in-depth pedagogical and content knowledge.

The teaching-learning context, as one of the basic subjects of the Praxial Philosophy, becomes the primary factor in the music education enterprise. The Praxial Philosophy compels learners and educators to focus on achieving self-growth and musical enjoyment through musical performance. Elliot (2005, p. 157) summarises the basic subjects of Praxial Philosophy previously discussed as follows:

- Aims: Self-growth, self-knowledge, emotional experience of musical enjoyment should all be at the centre of every teaching-learning experience.
- Knowledge: Musicianship is knowledge worth learning. It is the key to achieving the values and aims of music education.
- Learners: Musicianship and listenership are not abilities given naturally at birth. All students should be taught in the same fundamental way through performing, improvising, composing, arranging, conducting, and listening to live and recorded music.
- The teaching-learning process: Music education should also be concerned with teaching students to continue developing their musicianship in the future.
- Teachers: To teach music effectively, educators should know their subject matter and be able to embody and exemplify musicianship.
- The teacher-learning context: The music–practicum context feeds back to students by revealing what counts as they develop their musicianship.
- Evaluation: Assessment is primarily concerned with grading, ranking, and other

summary procedures for the purposes of student promotion and curriculum evaluation.

Regarding evaluation and assessment, Elliot (2005) makes a distinction between evaluation and assessment. Assessment in music education aims to provide constructive feedback to learners through continuous assessments, and evaluation (grading) for the purposes of curriculum evaluation and learner promotion. Concerning Praxial Philosophy as a philosophy that can be followed in music education, Silverman (2014) accentuates that during the last 21 years, several critics viewed Praxial as unacceptable, for it is only concerned with performance. Music philosopher Reimer (2003) argues that a performance-based notion is not a solution but a problem. Silverman and Elliot (2013) further accentuate the point on performance:

“...Elliot’s extreme version of Praxialism focuses overwhelmingly on performance as a major goal, purpose, and value of music and music education. To appreciate music [Elliot says], one must be a performer...to learn music, the single essential, required thing one must do is to learn to perform (Silverman et al., 2014, p. 5).

Elliot responding to the critiques, emphasises that music education is about performance, music literacies, composition, and arranging, which are concepts that music learners need to know and learn about (Silverman et al., 2014, p. 5). Similar to the Praxial Philosophy is the African Philosophy with the belief that African music is a social performance for recreational activities, which guides the societal/unstructured way of implementing music.

2.9.3 AFRICAN PHILOSOPHY (SOCIETAL)

Since the inception of African Philosophy in the mid-20th century, it has only recently gained prominence in the academic discipline. It remains a popular but young discipline. Hallen (2009) points out that African Philosophy was not seen as part of world philosophy. Conversely, authors like Martin Berneu, Molefi Kete Asante, and Maulana Karenga believe that African Philosophy came into existence in the 18th century. It could be argued that African Philosophy is an attempt by philosophers to understand the African culture by evaluating methodologies that are vague to the Western culture. The emphasis of African Philosophy is on moral values such as *Ubuntu*. The African Philosophy promotes a culture of oneness, love, respect, sharing and social cohesion. *Ubuntu* is seen as the basis of African Philosophy. *Ubuntu* Philosophy is widely recognised as one of the African Philosophy paradigms (Mawere & Mubaya, 2016). Archbishop Desmond Tutu was one of the biggest advocates of *Ubuntu*. His view was rooted in the belief that *Ubuntu* is the backbone of moral conduct in Africa.

This section examines the African Philosophy of *Ubuntu*, a philosophy that emphasises *Umuntu ngumuntu ngabantu*, which is closely translated to “being human through other people”. According to Mahaye (2019), *Ubuntu* as epistemology is an ancient philosophy developed by Hermes Trismegistus of ancient Kemet in 1049 B. C, equivalent to the Egyptian language called *MA’AT*. *MA’AT* is one of the African continent’s philosophical genres (Mahaye, 2019). Even though *Ubuntu* is an IsiZulu term, it cognates to other Bantu indigenous languages as well, for instance, in Sesotho, *Motho ke motho ka batho ba bang*, *Unhu* (in Shona, a Zimbabwean language), *Ubuthosi* (in Isindebele), *Botho* (in Setswana), *Bumuntu* (Tanzania), *Bomoto* (Congo), *Gimuntu* (Angola), *Umunthu* (Malawi), *Vumuntu* (Mozambique) and *Umuntu* (Uganda) (Mahaye, 2019, p. 94).

Ubuntu is the foundation of African Philosophy, unifying and bringing humanity together regardless of their background. The word means the very essence of the human being. African Philosophy is made up of five main sections: 1. Creed; 2. The body of traditions by which communities define themselves; 3. Customs; 4. Laws and other legal usages; 5. Constitutions; and 6. Principles of *Ubuntu* (Mahaye, 2019). *Ubuntu* lies at the heart of the African way of life with the most dominating features, socio-political and ethical issues. In this context, the meaning of “African” is not determined by geographical conformity but by specific shared values among Africans. Mahaye (2019) acknowledges that *Ubuntu* may be practised in different ways within African cultures and languages; however, the guide for humanity becomes the focal conceptualisation. Oviawe (2016, p.3) reveals a crucial point; *Ubuntu* as a paradigm helps us deal with the nature of being, which is ontology-based.

Also, *Ubuntu* provides us with a framework to be able to differentiate a belief from an opinion; this will be epistemology-based. *Ubuntu* involves a systematic and theoretical analysis of procedures that are practised through a specific belief system. Ontologically, Wiredu (2004) recognises four categories under the *Ubuntu* Philosophy: *Mu-Ntu*, meaning Being with intelligence. It is a concept taken from *NTU*, meaning Being. *Ki-ntu* meaning Being without intelligence, *Ha-ntu* meaning the Being of space and time, and *Ku-ntu* meaning the modality of Being. This suggests that *Ubuntu* Philosophy is a philosophy of being.

The Philosophy of *Ubuntu* informs the beliefs, activities, and education of a particular society. According to Mawere and Mubaya (2016) one is considered *uneducated* if they do not embrace and demonstrate the aspects of the Philosophy of *Ubuntu*. The Philosophy of *Ubuntu* in education provides indigenous knowledge essential for integrating the African concept of

inclusion. This, in turn, promotes inclusivity, equality, and social justice in our educational system. Mahaye (2019) believes that the focal point for teaching and learning, regardless of the field, needs to be grounded on the notions of *Ubuntu*. Possibly, one can also add the attributes of African music to understand its philosophy better. Musically, African music is easily distinguishable from other world cultures. Oral tradition characterises African music, and the main characteristics of African songs are scales and tonal organisation, pitch and melodic range, vocal techniques, shifting tonality, and harmonic principles and styles (Ibekwe 2020, p. 2). These have a structural form: Solos, call and response, call and refrain, solo and chorused refrain, and diverse structural forms (Ibekwe, 2020, p. 2). African music's philosophy cannot be fully appreciated and understood outside its functional and utilitarian perspective. Ibekwe (2020 p. 2) appears to agree with Chernoff (1979) on defining African music, which is "traditionally oriented music in content, context, and concept which are located within the frontiers of African cultural milieu". Against this backdrop, Small (1987) also argues that music as a way of musicking is about people coming together to explore and celebrate their values through music. African music gets people to celebrate their culture in group gatherings.

Not opposing the educational values of music found in the aesthetic philosophy; the ethical values found both in Praxial, the "musicking" concept, and the African philosophy; the music education philosophies discussed above have a missing element that does not promote learners' well-being, which also does not speak to the pragmatic curriculum relevant for the two constructs, professional and societal combined. A philosophy that speaks to the inclusion of informal music education in the classroom, incorporating the music strategies of the 21st century, and drawing from the strengths of professional and societal constructs is needed. Hess (2014) mentions that music education scholars have been working on reconceptualising new music education strategies toward social justice. The basic premise will be to reject the polarisation of formal and informal music practices for teaching and learning. A proper strategy that would speak to the institutionalised music education with the aim of meeting the needs of learners should be reformulated.

2.10 SUMMARY

This chapter presented a literature review on studies conducted nationally and internationally, suggesting the primary aim is to review the music curricular in post-1994 curriculum development, to give fair attention to Western (structured) and African (unstructured) music practices. The vast portion of the literature consulted concentrated on identifying a theoretical base for indigenous African Music, which is currently taught formally. Carver (2002) and

Campbell et al. (2008) identified the gap between structured and unstructured music learning. They pointed out that they share many similar elements, suggesting a way forward in integrating the two. The study advocates for maintaining a balance between social redress (local knowledge) and professional structure (global competitiveness). However, the emphasis observed and collected from the secondary sources has been placed on bringing the informal world into the classroom rather than making music education socially efficient.

Furthermore, the review interrogated Aesthetic, Praxial, and African philosophies underpinning the teaching and learning of music. The studies suggest that Aesthetic Philosophy encourages aesthetic experience for learners, even though they have different music preferences, for aesthetic experiences are entirely personal. Aesthetic experience alone may not fully shape a music learner to be what the educator has envisaged them to be. With the philosophy of *Ubuntu*, one central question arises; can it be universally applied across all cultures as (it has been argued) it is not homogenous? However, Oyishile (2008) correctly argues that the philosophy of *Ubuntu* can be useful in creating fertile ground to cross-pollinate cultural ideas between Africans and peoples of other races. Oviawe (2016) likewise believes that the pedagogical and curricular ethos that the philosophical foundations of *Ubuntu* underpin would ease the effects of colonialism in the South African education system.

Suppose the concept of *musicking* Praxial, Aesthetic, and African Philosophy cannot help solve the tension between the structured and unstructured teaching methods. In that case, a reconstruction of music education philosophies is inevitable, especially now that we are grounded in the 21st century. If informal music education is to be effectively implemented or enacted in the classroom, pedagogies must also be changed. There is an evident disconnect between what learners learn and are taught at school and the music they play, listen to, and enjoy at home. Thus, this study suggests a single education philosophy framework that would combine the valuable attributes from all three philosophical theories discussed above, which may foster a semi-structured educational experience.

The overriding question remains if a single, all-encompassing music theory that addresses the formal (structured) and informal (unstructured) modes of music education is futile? This chapter suggests that Technological, Pedagogical, and Content Knowledge (TPACK) may be necessary and relevant as a theoretical framework for the phenomenon of this study, for it combines the three significant forms of teacher knowledge, namely, Content, Pedagogy and Technology. The following chapter provides an overview of the theoretical framework

considered relevant for this study.

CHAPTER THREE:
THEORISING THE USE OF TPACK TO SUPPORT TEACHER KNOWLEDGE ON
DOMAINS OF TEACHING

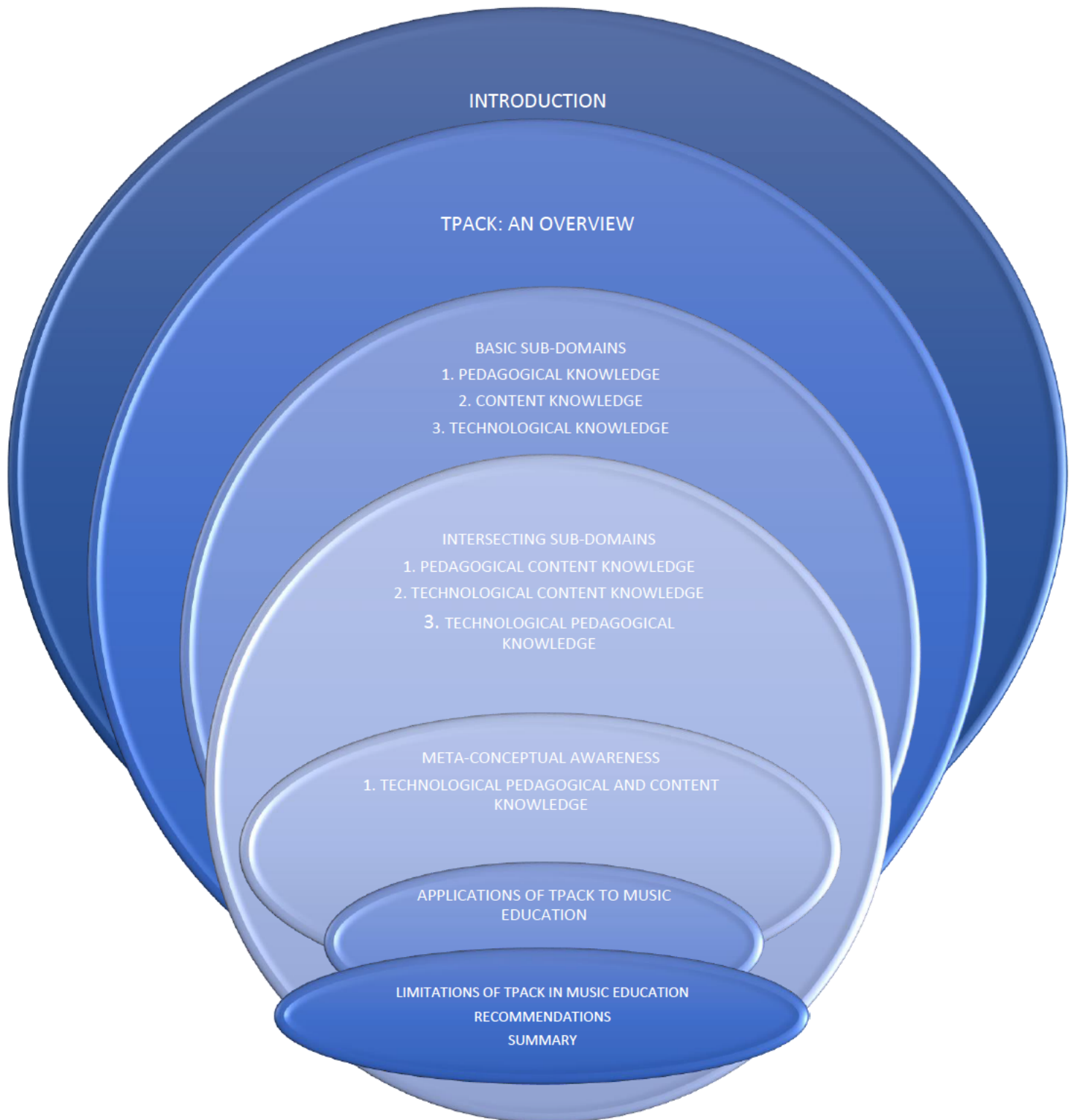


Figure 3.1: Stacked Venn structure of the theoretical framework

3.1 INTRODUCTION

The previous chapter outlined the related literature review on the conceptual framework built around technological (unstructured), content (structured), and pedagogical (semi-structured) knowledge, which indicated the importance of Technological Pedagogical and Content Knowledge (TPACK) as the necessary and relevant theoretical framework for this study, for it combines the three significant forms of teacher knowledge, which are content, pedagogy, and technology. Figure 3.1 depicts the structure followed to explore the theoretical framework of the study. Therefore, this study's theoretical framework is derived from a theory of teacher knowledge with specific reference to TPACK. The model is an extension of Shulman's (1986) theory of Pedagogical Content Knowledge (PCK). The TPACK framework was first presented as Technological Pedagogical Content Knowledge (TPCK) and was later refined in 2006 to Technological Pedagogical and Content Knowledge (TPACK) (Koehler & Mishra, 2005). Researchers like Koehler et al. (2013), Dorfman (2013), and Hannaway (2016) have applied the framework as a supporting mechanism for evaluating educators' skilfulness with technology. This chapter presents an overview of the TPACK framework, followed by the sub-domains, and intersecting sub-domains of TPACK, then the application of TPACK to music education, thereafter by limitations of TPACK as a framework when applied to music education, subsequently recommendations of how TPACK can be used effectively to music education and ultimately, the summary of the chapter.

3.2 AN OVERVIEW OF THE TPACK FRAMEWORK

Building on a theory first coined by Shulman (1986, 1987), Pedagogical Content Knowledge (PCK), Mishra and Koehler (2006) among other researchers, Pierson (2001), Margerum-Lays et al. (2003) and Niess (2005) developed a 21st century transformation of Pedagogical Content Knowledge (PCK) framework, Technological Pedagogical and Content Knowledge (TPACK). Shulman (1986) first introduced the PCK construct in his presidential address for the American Education Research Association, attending to what he referred to as the *missing paradigm*. Niess (2005) used the term TPCK to refer to a technology-enhanced PCK. Mishra and Koehler also introduced their TPCK framework, proposing an understanding of TPACK in terms of three knowledge domains: Content, Pedagogy and Technology, in terms of their intersections. In 2007, they changed Technological Pedagogical Content Knowledge (TPCK) into Technological Pedagogical and Content Knowledge (TPACK). In 2008, TPACK was expanded to acknowledge a successful technology integration that also required teachers' understanding of relationships between Content, Pedagogy, and Technology.

According to Angeli and Valanides (2015), two different epistemological viewpoints regarding the construct of TPACK emerged from 2009, which dominated the discourse, namely, the Integrative View and the Transformative View. The Integrative View conceptualises TPACK as an integrative body of knowledge formed in the intersections between Pedagogy and Content, Technology and Content, and Technology and Pedagogy (Angeli & Valanides, 2015). The Transformative View conceptualises TPACK as a unique body of knowledge with Content, Pedagogy, Technology, Learners, and Context regarded as the significant contributors to the development of TPACK.

Technological Pedagogical and Content Knowledge became a powerful force for cultivating educators' beliefs on the importance of integrating technology that supports students rather than teaching as a tool for delivering content. Mishra et al. (2006, pp. 1028-1029) define TPACK as "an emergent form of knowledge that goes beyond all three components (content, pedagogy, and technology). It is the basis of good teaching with technology". It requires an understanding of the representation of concepts using technologies. Through the literature review on TPACK, it is evident that the theory may assist in harmonising the tension between the structured and the unstructured implementation of the Magnet School/CAPS curriculum.

There are three forms of knowledge at the heart of the TPACK: Content (CK), Pedagogical (PK), and Technological (TK), and the intersection between the three forms of knowledge is essential. At this intersection are Pedagogical Content Knowledge (PCK), Technological Content Knowledge (TCK), Technological Pedagogical Knowledge (TPK), and Technological Pedagogical and Content Knowledge (TPACK) (Hannaway, 2016). Figure 3.2 illustrates an overlap of three forms of knowledge, leading to four more interrelated knowledge required for effective teaching and learning.

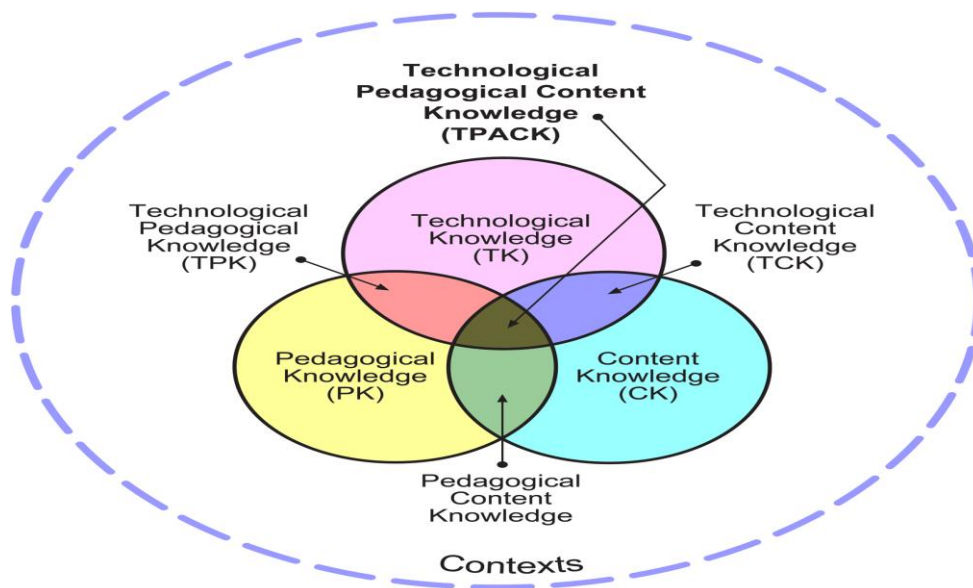


Figure 3.2: An interplay of content, pedagogy, and technology leading to four more kinds of interrelated knowledge (Mishra et al., 2006, p. 1025)

As developers of the framework, Mishra et al. (2006) emphasise the connections and the relationship between Content Knowledge, Pedagogical Knowledge, and Technological Knowledge. Mishra et al. (2006) point that at times educators consider content, pedagogical, and technological knowledge as separate, rather than interrelated. The interactions of the knowledge are 1.) Content Knowledge (CK) which speaks to the actual subject matter to be taught and learned. Influenced by formal (structured) reflections; 2.) Pedagogical Knowledge (PK) is knowledge about techniques or methods used in the classroom. It requires that educators develop an understanding of cognitive, social, and developmental theories of learning to be applied in the classroom. Influenced by pragmatic (semi-structured) reflections; 3.) Pedagogical Content Knowledge (PCK) concerns itself with what teaching approaches will be appropriate for the content. Influenced by pragmatic (semi-structured) and formal (structured) reflections; 4.) Technological Knowledge (TK) is knowledge about software, hardware, and ideological-ware¹⁰ as introduced by Khoza (2013). Influence by informal (unstructured) reflections in addressing societal needs; 5.) With Technological Content Knowledge (TCK) educators need to know the subject matter they teach, and they need to familiarise themselves with how the subject matter can be enhanced with the application of technology. Influenced by the societal (unstructured) and formal (structured) reflections; 6.) Technological Pedagogical Knowledge (TPK) is knowledge that includes knowledge of tools

¹⁰ Ideological-ware are resources are ideas, theories and thoughts involved in the use of HW and SW resources (Khoza, 2018).

and the ability to apply strategies for technology use. Influenced by informal (unstructured) and pragmatic (semi-structured) reflections; 7.) Technological Pedagogical Content Knowledge (TPACK) which is the theory's gist, intersects all circles. Angeli and Valanides (2015) proposed a hierarchical structure to the framework in the following manner: Basic sub-dominants (Technological Knowledge, Pedagogical Knowledge, and Content Knowledge); Intersecting sub-domains at the first level of transformation, which are the transformation of the basic sub-domains into the knowledge of the intersecting sub-domains (Technological Content Knowledge, Pedagogical Content Knowledge, and Technological Content Knowledge) and Meta-Conceptual Awareness as the second level of transformation which is where the TPACK is conceptualised (Technological Pedagogical and Content Knowledge). Angeli and Valanides (2015) believe that growth in terms of knowledge in either of the basic sub-domains should automatically result in growth in all the intersecting sub-domains.

However, Millican (2013) believes that growth in one of the basic sub-domains does not guarantee an educator is able to convey knowledge to others effectively. He adds that an assumption made by many is that if a performer, for example, sight reads music well, they will be able to teach others to sight read music. One should note that educators interpret knowledge at the first level of transformation based on their prior knowledge and beliefs, meaning that beliefs and knowledge are intertwined. According to Georgii-Hemming (2013), transformation in Shulman's (1987) model consists of preparation, representation, selection, and adaption, which usually concerns the questions of methodology (why), content (what), reconstruction (why), and method (how). Beliefs are preferred ways of professionally teaching and learning (Angeli & Valanides, 2015). Educators possessing a constructivist belief encourage student-centred activities that promote creativity and autonomous learning. In contrast, educators who believe in the transmission model of learning become the source of knowledge, and learners become passive recipients of knowledge. The following section describes and briefly discusses the basic sub-domains, intersecting sub-domains as the first level of transformation, and meta-conceptual awareness as the second level of transformation.

3.3 CONTENT KNOWLEDGE (BASIC SUB-DOMAIN)

Content Knowledge is one of the basic sub-domains in the TPACK framework. It refers to the knowledge about the subject matter to be delivered to learners in the classroom. In music, educators need to know the theories and concepts of music, especially for performance (playing an instrument or singing), composition (creating music or improvising), and listening (recorded music or listening to others playing live) (Green, 2008). These are primarily the three ways learners and musicians engage in learning music. Content Knowledge, in a musical sense, is mainly the knowledge of skills, including playing an instrument/singing, improvisation, and composing music. Content Knowledge, as prescribed in the CAPS document, is driven by school knowledge and international learning standards. Learners' performance is measured against international content standards (Khoza, 2019). Learners acquire content knowledge from learning institutions (physical access) by attending face-to-face classes to answer the *what* question of teaching and learning. Assessment is based on what learners are expected to achieve, which is an assessment *of* learning instead of one *for* learning. Another basic sub-domain mentioned by Angeli and Nalanides (2015) is the pedagogical knowledge discussed below.

3.3.1 PEDAGOGICAL KNOWLEDGE (BASIC SUB-DOMAIN)

As one of Venn diagram's basic sub-domains, Pedagogical Knowledge is referred to as "broad principles and strategies of classroom management and organisations that appear to transcend subject matter" (Shulman, 1987, p. 8). This type of knowledge deals with the knowledge of teaching and the knowledge of assessing learning. Educators need to have a broad sense of knowledge of processes and methods of teaching learners and the type of activities that will encourage learning. Mishra and Koehler (2008), augmenting Shulman's (1987) definition, add that this knowledge includes the knowledge of educators' learning theories and how to apply them in the classroom. Mishra and Koehler's (2006) description of Pedagogical Knowledge follows:

A generic form of knowledge that is involved in all issues of student learning, classroom management, lesson plan development and implementation and student evaluation. It includes knowledge about techniques or methods to be used in the classroom, the nature of the target audience, and strategies for evaluating student understanding (Mishra & Koehler, 2006, pp. 1026 – 1027).

In this study, Pedagogical Knowledge emerges as critical and the most significant factor in integrating Content (Structured) and Technological (Unstructured) knowledge and the ability to articulate how teaching and learning should take place. Pedagogical Knowledge helps music

educators simplify content knowledge such as theory, improvisation, and composition. An anticipated outcome in undertaking this study is the combination of strengths between Content/Professional and Technological/Societal Knowledge, which may lead to a reconstruction of new theories underpinning Pedagogical/Personal/Pragmatic Knowledge. Khoza (2019) refers to this amalgamation of Content/Professional and Technological/Societal Knowledge as the *common factor curriculum* where educators and learners find a neutral position by combining each construct's strengths. Assessment for learning is the main objective for Pedagogical Knowledge. The third sub-domain in the TPACK diagram is the technological knowledge discussed below.

3.3.2 TECHNOLOGICAL KNOWLEDGE (BASIC SUB-DOMAIN)

The TPACK model constitutes Technological Knowledge as referring to the use of computers and digital technologies. This study signifies TK as the application of technology in music and as a construct influenced by informal teaching to address societal needs. Bauer (2013) refers to Technological Knowledge as a comprehension of the fundamental technologies used in teaching and learning. Most learners obtain or acquire this type of knowledge on their own. The content of Technological Knowledge is a product of different methodological activities generated from various sources (Hoadley & Jansen, 2014). Assessment is based on what learners have achieved, which is assessment as learning. Educators assume facilitating roles. Educators and learners aim to answer the *how* question of teaching and learning. Herring et al. (2016) noted that integrating technology in music is distinctive, depending on the sub-disciplines. For instance, for music theory, a teacher might use computer software to notate music, while the other might use sequencing for recording and playback of tracks in an ensemble class. Different disciplines in education have different approaches in TPACK due to the specifics in the nature of the subject matter. The same is found to be correct in the music discipline; instrumental, vocal, and general music educators have different TPACKs even though some commonalities are traceable. Music educators must develop skills in the use of specific music applications (applying structured and unstructured practices). Pedagogical Content Knowledge as an intersecting sub-domain between pedagogy and content is discussed below, followed by Technological Content Knowledge and Technological Pedagogical Knowledge.

3.3.3 PEDAGOGICAL CONTENT KNOWLEDGE (INTERSECTING SUB-DOMAIN)

Pedagogical Content Knowledge refers to the construction of lesson plans and how they should be executed. It is the interaction of pedagogy and content knowledge. Pedagogical Content Knowledge is in line with Shulman's (1986) work applicable to a specific content area. Students' prior knowledge and alternative teaching strategies in a particular discipline are all expressions essential to effective teaching and learning. Pedagogical Content Knowledge entails that a music educator needs to have an in-depth knowledge of music and to communicate that understanding to learners through various pedagogical processes in diverse educational contexts. In other words, the Pedagogical Content Knowledge concept is about the synthesis action of Content and Pedagogical Knowledge, central to the knowledge needed for teaching. Ball et al. (2008) reports a gap in Pedagogical Content Knowledge; often, articles reporting on PCK do not give account to a specific content area but more general claims about the teacher knowledge. Pedagogical Content Knowledge is guided by different beliefs, reasoning, and knowledge for various disciplines.

3.3.4 TECHNOLOGICAL CONTENT KNOWLEDGE (INTERSECTING SUB-DOMAIN)

Technological Content Knowledge constitutes the content to be delivered in the classroom through technological knowledge. It is a by-product of the intersection between technology and content knowledge. Educators need to possess a more profound understanding of technologies relative to the content to be delivered and how content shapes the educational technologies to be utilised. Integrating technology in music classes is not about the technology itself but the content and instructional practices' effectiveness. It's all about the use of relevant tools to deliver content and implement practices in improved ways. This also assists learners to exert control over their learning, ultimately leading to a learner-centred approach.

3.3.5 TECHNOLOGICAL PEDAGOGICAL KNOWLEDGE (INTERSECTING SUB-DOMAIN)

Technological Pedagogical Knowledge is an integration of Technological Knowledge and how learners are taught. Technological Pedagogical Knowledge allows educators to choose which technological tools are appropriate or coincide with the selected instructional technique. The flexibility on how to use available tools is necessary. Technological Pedagogical Knowledge emphasises the capabilities of technology in teaching and learning while at the same time applying educational aims, values, and purposes of education. Integrating technology in music classes is a very complex activity, and music educators need to constantly make decisions,

adapt, and adjust during classroom instructions. TPACK, which is at the second level of transformation, is discussed hereunder and formed by an intersection of all sub-domains.

3.3.6 TECHNOLOGICAL PEDAGOGICAL AND CONTENT KNOWLEDGE (META-CONCEPTUAL AWARENESS)

Technological Pedagogical and Content Knowledge is formed through interactions among Content, Pedagogy, and Technology. Harris et al. (2009, p. 401) refer to TPACK as a form of professional knowledge that “technologically and pedagogically adept, curriculum-oriented teachers use when they teach”.

A recent study conducted by Mishra (2019) reports Contextual Knowledge as one of the knowledge domains considered for the adoption of technology use for individual learners, specific classrooms, schools, or society’s development. Rosenberg and Koehler (2015) recognise Context as an essential part of educational research; however, it was given less attention to educational technology research, and it was not recognised as knowledge. Context was described as one of the essential components of the TPACK framework from when it was introduced. It was never included in Venn’s diagram as one of the teacher knowledge domains. The diagram recognises the TPACK framework, which was ideologised in early 2000, as the knowledge required by educators to successfully integrate technology with interlocking circles. The outer dotted circle is now labelled Contextual Knowledge, i.e., teachers’ knowledge of the context. This knowledge comprises teachers’ awareness of the available technologies, school knowledge, and national policies they operate within the education sector (Mishra, 2019). The acronym of Contextual Knowledge is (XK), which has been suggested to eliminate confusion between the terms as (CK) already stands for Content Knowledge. The latest development of TPACK is an attempt to meet the diverse and complex settings of today’s classrooms and schools, and the nature and role of Context in TPACK. Contextual Knowledge becomes essential in helping music educators appropriately design, implement/enact curriculum and apply TPACK in the diverse and complex settings of the 21st century teaching demands.

3.4 APPLICATION OF TPACK TO MUSIC EDUCATION

Technological Pedagogical and Content Knowledge in the field of music is relatively new, and research has shown that several music educators rank CK and PCK as the most important knowledge one can acquire. An amalgam of content, technological, and pedagogical knowledge should contribute extensively to music educators’ teacher knowledge and practice. Grieser and Hendricks (2018) define Music Pedagogical Content Knowledge as knowledge of music techniques encompassing, firstly, the musical engagement by learners in a meaningful

way, secondly, the implementation of the music curriculum effectively, thirdly, the assessment of learner's abilities in various aspects of music, and lastly, a profound demonstration of musical concepts. Researchers in the field of music have utilised Shulman's conceptual framework of PCK to investigate and explore the Pedagogical Content Knowledge required for music teaching. The extension of PCK to the TPACK framework may be effectively used for any skill that requires a synthesis of teacher knowledge. Efficiently designed professional development through the application of the TPACK might enhance a teacher's confidence in improved music education.

Adopting new technologies in teaching and learning is a part of social and cultural change, primarily driven by the introduction of digital technologies. Learners produce high technical quality music, displaying more incredible skills in using specific computer music programmes that they have taught themselves at home. In a study conducted by Gall (2016) entitled "TPACK and Music Teacher Education", he mentions that 'professional musicians are hired to assist and work with small groups of learners to introduce them to music technology'. However, he emphasises that the 'professional musicians, even though they display in-depth knowledge in technological knowledge (general and musical), they often have a limited understanding of pedagogical skills of what constitutes school music. This may be true for music learners at a different dimension where some learners are skilled and confident in using technologies (generally). However, they display less skill with specific music technologies that often require other skills. Music technological knowledge requires educators to encourage learners' voices to be more dominant in the classroom. A learner's ability to manipulate sound and compose a piece of music using a personal computer is technological knowledge that does not require a formal musical skill. Harris et al. (2009) report that there is evidence, through empirical studies, that technology could immensely support musical knowledge development without the instrumental notation knowledge acquired at school.

Informal learning in technologies becomes a problematic issue for educators following structured ways of teaching. Harris et al. (2009) mention that music educators in several countries consider creative activities intricate and challenging to implement as there are no clear guidelines and/or pedagogical specifics for music lessons. This study strongly encourages educators to offer activities that would mirror the experiences learners' have encountered in informal musical engagements and not just formal musical engagements acquired in class. Educators need to understand and value musical knowledge obtained both in and outside of

school. In a study conducted by Bauer (2013) entitled “The acquisition of musical Technological Pedagogical and Content Knowledge”, he observed and discovered how music educators received their TPACK. He found that most participants acquired Technological Knowledge and Technological Pedagogical Knowledge through self-exploration, whereas for Content and Pedagogical Knowledge, they acquired through music conferences and conventions. Their Technological Pedagogical Knowledge was acquired through in-services held in school districts. Bauer and Dammers (2016) also reported in a study entitled “Technology in music teacher education” that the standard components of teacher knowledge (Content, Pedagogy, and Pedagogical Knowledge) ranked higher by music educators than the technological knowledge domains (Technological, Technological Content Knowledge, Technological Pedagogical Knowledge, and Technological Pedagogical and Content Knowledge). The findings suggest a lack of development in technology for music educators.

Music educators who ranked higher for Technological Content Knowledge usually follow structured ways of teaching. Below in Figure 3.4 is an example for each content and topic to be realised in the classroom using appropriate technological knowledge with an example of how drill and practice exercises on music theory with music software can be integrated into lesson plans (Wilson, 2004).



Figure 3.4: The MiBAC user interface (Wilson, 2004, p. 16)

A learner is given a major C key and is required to play chord 1 of the key. For teaching and learning using the technology to be effective, there should be a thorough understanding of hardware and software. Lessons are developed using a system called Technology-Assisted

Language Learning (TALL). The activities are sequenced to achieve a specific level of mastery (Wilson, 2004). Mishra and Koehler (2006) emphasise a difference in knowing how to use technology and knowing how to teach with it. The emphasis suggests that teachers are responsible for acquiring an understanding of the relationship between content, pedagogy, and technology. Learners also need training in the basic use of computers, available software, notation, and sequencing programmes by using the internet and accompaniment software.

Different articles, studies, and dissertations by various researchers regarding TPACK as a tool by which music educators inform their practices are among the gaps in literature that have not been adequately exhausted. Another gap is how TPACK in music education may affect the skills of 21st century learners. To address these gaps and provide the TPACK conceptual framework that may guide the integration of technology into the teaching of music (mentioned as one of the reasons music educators are resisting the use of TPACK in their teaching-learning), this study offers a conceptual framework speaking to the structured, unstructured, and semi-structured ways of teaching. Studies conducted by several authors did not address the conceptual framework needed to synthesise the teacher domains in response to the challenges of the culturally responsive pedagogy, Bauer (2013), Bauer and Dammers (2016), Gall (2016), Murillo (2017), and Daniel and Parkers (2017), Macrides and Angeli (2018), Gorgoretti (2019), Taopan et al. (2020), Evans (2020), Eiksund et al. (2020), Price (2020), and Biasutti and Phillippe (2021).

Gall (2016) conducted a three-year action research study on “TPACK and Music Teacher Education” in England. One of the study’s main objectives was to develop a conceptual framework for music teaching and technology, building upon Pedagogical Content Knowledge and Technological Pedagogical and Content Knowledge ideas. Gall’s (2016) work, even though similar to the study underway, is located within the structured system of instructing music with the integration of technology and does not include the unstructured construct. Educators’ TPACK should also consider the social and cultural norms to fully understand and promote learning linked to the societal view of learning. There are, however, limitations to the use of TPACK as a model in teaching music, as suggested by Mishra and Koehler (2006).

3.5 LIMITATIONS OF TPACK IN MUSIC EDUCATION

Technological, Pedagogical and Content Knowledge has been adopted as a framework to integrate structured (content), unstructured (technological), and semi-structured (pedagogical) instruction of music teaching. One of the TPACK framework’s limitations is that it does not

clearly state how to use technological resources to meet society's needs (Mpungose, 2017). Cejas (as cited in Ruiz, 2020) also declares that TPACK does not speak to the competencies but the needed knowledge. It is also not clear when the concept should be integrated when teaching. Previous studies indicate that music teachers place a great deal of focus on performance and individual instrument tuition, neglecting music theory. Music educators use the TPACK framework as the accumulated knowledge of separate constructs, and TPACK was designed as a structural model, and none of the intersecting sub-domains should be discerned individually. There is an enormous gap in Technological Knowledge as applied by music teachers in schools. Despite that many articles on music technology's role are published, music educators rarely use technology in the classroom (Macrides & Angeli, 2018). Even those using technology often do so as an end to itself instead of as a tool to facilitate the needs of music education (Macrides & Angeli, 2018). Factors contributing to the use of technology in class, such as lack of knowledge in music technology application, lack of a conceptual framework to guide the integration of technology into music teaching, and a lack of guidance for teachers on teaching music with technology (Macrides & Angeli, 2018) are reported. Gorgoretti (2019) confirms that in countries such as South Africa and Sub-Saharan Africa, technology use has not reached the implementation level of teaching in other countries due to socio-economic and technological challenges. Herring et al. (2016) report that technology in music is often treated in isolation. Dorfman (2016) attests that technology is a stand-alone course in music and teacher education programmes. "The lack of technology integration into classroom instruction is an ongoing issue in music education" (Herring et al., 2016, p. 288). The impediment to the implementation strategies is that sometimes music educators themselves are not familiar with the latest technology and their education at tertiary level was grounded on traditional approaches. Even though there is exponential growth in the use of technology, primarily digital technologies in the classroom, Ruiz (2020) made a startling discovery that music educators' focus is techno-centred and lacks pedagogical and content knowledge as suggested by the TPACK model.

The notion that the knowledge of music and knowledge of teaching music are two different concepts is identified by a few researchers who recommend that teachers of music must be able to explain or define prepositions deemed valid in the profession and how they relate to other occupations in and out of the discipline, both in theory and practice. In contrast, Duke and Simmon (2006) believe that the level of subject matter knowledge or skill in a particular area of specialisation does not guarantee fluency in conveying that knowledge or skill to others. The

same scenario can be traced in the music field; there is always an assumption that because one plays or sings well, they will also be able to teach or impart the skill needed to others. In his study, Bauer (2013) discovered that in-service music teachers rated their knowledge in Technological Knowledge, Technological, and Pedagogical Knowledge lower than their Content, Pedagogical Knowledge, or Pedagogical Content Knowledge. Music educators are often faced with challenges in their teaching practice as they need to develop the knowledge they did not acquire through their practice. Music educators need to have in-depth knowledge of the teacher domains: technological, pedagogical, and content knowledge.

Several practising musicians work as teachers of music education in different secondary schools. Their practical knowledge developed outside of the formal settings and musical experiences is not often presented in in-service training settings. It has been reported that most music educators, especially in higher education, have not received any formal training in pedagogy. Daniel and Parker (2017) describe this group as “musicians who happen to teach”. Music practitioners in higher education and those teaching music in Magnet Schools are highly trained performers who have chosen to move into teaching. They rely on their previous experiences to inform their pedagogical strategies. Some music educators teaching music instruments teach the way they were taught. An interesting notion by Ballantyne (2005) is that the more a music teacher is musical, the more they see themselves as musicians. Conversely, the less musical they are, the more they relate to themselves as teachers.

There have been no mandatory requirements for teachers to formally study the art of pedagogy. This is one of the gaps that this study attempts to address: finding a neutral voice that will speak to both ways of teaching, structured and unstructured.

Teaching and not just teaching music in the 21st century has proven to be altogether a different phenomenon. Music educators are expected to focus on teaching 21st century learners guided by learner-centred classroom characteristics. The 21st century curriculum content should develop creativeness, innovation, and critical thinking and communication skills. This is the central gap regarding Content Knowledge. The transformation in music education through digital natives is ushering and modifying the educational system, supplementing traditional pedagogy. The primary foundation of music education before the digital age, was graded music textbooks series. Music educators still follow this model in some music schools, which is rote learning (Murillo, 2017). The introduction of Magnet Schools, Science, Technology, Engineering, and Mathematics (STEM) programmes have changed the education system as

these programmes provide specialised education of 21st century credentials. This move is compelling the adaptation of Technological Knowledge and the Arts to be included within STEM to become (STEAM).

Taopan et al. (2020), on “TPACK framework: Challenges and opportunities in EFL classrooms”, report that teachers combine Pedagogical Knowledge with content-specific knowledge through pedagogical reasoning by creating learning environments that suit the needs of their students. This is, however, a great challenge for the educators as some of them do not have the required levels of competence to connect with learners who follow unstructured ways of learning. One respondent mentioned, regarding technology implementation, that her learners often assist her as they have sufficient knowledge of technology for their daily use outside of the classroom (Taopan et al., 2020). A challenge requiring music educators to rethink their conceptual framework and what will be deemed necessary to include when integrating technology in music teaching is that it has become hard to assess learners with the notation of composing. Learners sample, sequence, and edit music making it difficult to judge the extent to which they can work independently without some software assistance. Technology is of great value, especially if it enhances creativity, makes learning more manageable, and is a means to achieving music learning objectives. This, however, should not be done by excluding the use of acoustic instruments as most Indigenous African Music songs still rely a lot on these. This suggests that music educators may be required to teach in new ways as new technologies are turning Pedagogical Knowledge on its head and are challenging perceptions and musical values of music education.

3.6 RECOMMENDATIONS OF HOW TPACK CAN BE EFFECTIVELY APPLIED TO MUSIC EDUCATION

The study is built on a conceptual framework built around technological (unstructured) knowledge, content (structured) knowledge, and pedagogical (semi-structured) knowledge as guided by Mishra and Koehler’s (2006) TPACK framework in theorising the teacher knowledge of teaching domains. Educators following the structured and unstructured teaching methods should expand their knowledge on content, pedagogic, and technology to understand how the framework’s sub-domains interact with one another.

TPACK for music educators should be flexible enough to accommodate different teaching philosophies, styles, and approaches as TPACK is not limited to a particular teaching system. Music educators need to have an in-depth knowledge of music (both practical and theoretical),

the appropriate methods, and how students successfully apply TPACK in music education. Moreover, music educators need to understand and value musical knowledge gained from different contexts, which should also mirror the experiences learners acquire in informal musical engagements. Bauer and Dammers (2016) recommended integrating training and learning in and about technology, the music content, music pedagogy, and different learning contexts, which may most effectively help music educators capitalise on their pedagogical knowledge with technology. Gorgoretti (2019) reported that technology's positive effects on music education might increase as educators become aware and embrace Technological Pedagogical and Content Knowledge. These challenges call for a shift in music education (pedagogical revolution) where values, new philosophies, and pedagogical approaches added to technological obstacles (such as training and resistance) are investigated. The effort might become a catalyst in integrating music technology and music pedagogy effectively.

3.7 SUMMARY

In this chapter, an approach with the application of the TPACK framework was introduced as interdependent constructs in order to assist educators to integrate structured (content) unstructured (technological) knowledge which gives birth to a semi-structured (pedagogical) knowledge of instruction. The TPACK framework suggests three interdependent components of teachers' knowledge and the emphasis placed on the TPACK framework as connections between curriculum content, specific pedagogical approaches, and technologies. Additionally, the chapter investigated the need to successfully implement TPACK in music education and the relevancy for the framework to be explicitly taught to educators. The nature of Pedagogical Content Knowledge differs for various disciplines due to the specific nature of the subject.

Furthermore, the chapter identified that Technological Knowledge is greatly influenced by an informal construct that addresses societal needs. Content Knowledge is categorised under formal instructions; hence educators are expected to possess teaching methods or formal training in teaching. Moreover, it was discovered that the TPACK framework in music argues for effective musical development, and the use of technologies compels educators to mobilise the three bodies of knowledge: Content, Pedagogy, and Technological Knowledge. Some educators use and have accepted Technological Knowledge as a fundamental tool for societal relevance; however, some still perceive Technological Knowledge as inadequate for the curriculum and only use it for traditional pedagogical practices informed by professional practices. Technological developments in music education force changes in educators' roles and their pedagogical knowledge.

The following chapter details the research methodologies followed to collect/generate data. The next chapter entails the research paradigm, approach, and design guiding this study, namely, the pragmatic paradigm, through mixed methods and the convergent parallel design.

CHAPTER FOUR: CONSIDERING FIELDWORK METHODOLOGIES ON THE DOMAINS OF TEACHER KNOWLEDGE

4.1 INTRODUCTION

The two previous chapters deliberated on a conceptual review of literature on teacher knowledge domains of teaching and the theorisation of the use of TPACK to support teacher knowledge. This chapter discusses the research methods employed in this study to investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. The phenomenon of this study is investigated qualitatively and quantitatively, allowing the researcher to investigate and study the phenomenon from a variety of perspectives by participants using different methods despite the differences in philosophical stances between these two approaches. The purpose, the objectives and the research questions of the study are presented first. Thereafter, the study's pragmatic paradigm, approach, and design are discussed to filter knowledge from the respondents and the participants and as a set of assumptions to guide the research process. Also, a description and selection of participants and data collection/generation methods follow—these further elaborate on how sampling was drawn from a larger population being studied. Furthermore, a discussion on data analysis and interpretation, trustworthiness, ethical considerations, limitations, and the chapter's summary is approached at the end of the chapter. Table 4.1 below provides an overview of the research methodologies.

Table 4.1: Research methodologies

INTRODUCTION
RESEARCH:
• Purpose and focus • Objectives • Questions
RESEARCH PARADIGM:
• Pragmatic paradigm
RESEARCH APPROACH AND DESIGN:
• Mixed methods approach • Convergent parallel design
SELECTION OF CASES AND PARTICIPANTS:

• Schools: Probability sampling (Cluster sampling) • Head Office and District Officials: Non-probability sampling (Purposive)
DATA COLLECTION/GENERATION METHODS:
• Questionnaires (Quantitative) • Reflective activity (Qualitative) • Interviews (Focus group interviews and one-on-one) • Observations (Classroom observations)
DATA ANALYSIS AND INTERPRETATION:
• Quantitative data: Descriptive statistical analysis (SPSS) • Qualitative data: Thematic analysis: Nvivo
TRUSTWORTHINESS:
• Credibility, dependability, transferability, confirmability
ETHICAL CONSIDERATIONS:
• Informed consent letters
LIMITATIONS:
• Methodology, interviews
SUMMARY:
Purpose, objectives, research questions, methodologies, trustworthiness

4.2 RESEARCH PURPOSE AND FOCUS

The overarching purpose of this study is to investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. This study also intends to bridge the gap between educators' differing views brought by different teaching practices, which in turn cause tensions between educators. Underpinning the study's conceptual framework is the TPACK model employed to rationalise the relationships between the teacher knowledge domains. The focus is on the implementation and enactment of the music curriculum.

4.3 RESEARCH OBJECTIVES

The below-mentioned objectives are formulated to guide the research's investigation and the generation of new knowledge (pragmatic curriculum) using the TPACK theoretical concept as a guide.

- To investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

- To understand how educators' technological, pedagogical, and content knowledge influence successful implementation of a Music Magnet School Programme in Gauteng.
- To investigate why educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways.

4.4 RESEARCH QUESTIONS

The following research questions assisted in generating and gathering data to attain the research objectives as mentioned above.

- What are educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province? **(Descriptive question addressed mainly by questionnaires).**
- How do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province? **(Operational question addressed mainly by observations).**
- Why do educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways? **(Philosophical question addressed mainly by semi-structured interviews and focus group discussions).**

4.5 RESEARCH PARADIGM

In social sciences, paradigm refers to the philosophical assumptions that guide and define the researcher's worldview (Cohen et al., 2018). The worldview as a perspective guides the researcher on how to interpret the research data. It is a school of thought with the aim to help the researcher determine the research methods to be used and how the data will be analysed (Kivunja & Kuyini, 2017). In the past, the paradigm was used to discuss the researcher's shared beliefs and values regarding the nature of reality and knowledge. This study is grounded and nested on a pragmatic paradigm. The word pragmatism originates from the Greek word "pragma", meaning action (Kaushik & Walsh, 2019). Pragmatism assists the researcher to know and experience the world practically through the action-oriented framework (Hothersall, 2017). Pragmatism compels researchers to constantly search for a better and non-discriminatory situation that brings equity and respect to all concerned. The pragmatic paradigm was developed through the works of Charles Pierce, John Dewey, Geroge Herbert

Mead, and William James at the turn of the twentieth century (Leavy, 2017). The paradigm holds no allegiance to any theories or set of rules but suggests integrating different worldviews, which may be useful in different research contexts. The pragmatic paradigm's relational epistemology assisted in investigating educators' views by embracing the reality brought by educators advocating for the structured and those supporting the unstructured implementation/enactment of the music curriculum.

Post-positivism, constructivism, participatory, and pragmatism are examples of different paradigms that guide social research studies. All these different paradigms share the following common elements: axiology (beliefs about the role of values in research), ontology (assumptions about the nature of reality), epistemology (assumptions about how we gain knowledge), methodology (shared understanding of how we gain knowledge about the world), and rhetoric (shared understanding of the language of the research) (Scott, 2012; Kivunja & Kuyini, 2017; Creswell & Hirose, 2019). Even though the four paradigms share common elements, they hold different axiology, epistemology, ontology, and rhetoric perspectives. The post-positivism paradigm (quantitative research) is viewed as objective, suggesting that laws of cause and effect can be understood through scientific methods. Post-positivism argues for a singular view of reality. Multiple views of reality characterise the constructivism paradigm (qualitative research). The rationale behind following this method is always on understanding the phenomenon as construed by the participants (Cohen, et al., 2018). Knowledge is viewed as subjective. The participatory paradigm (qualitative research) seeks to improve the life situations of the marginalised and oppressed (Cohen et al., 2018). This study is guided by the beliefs, norms, and values of the pragmatist philosophy which are: 1.) The rational epistemology of the pragmatic paradigm holds the view that a researcher decides on relationships that they deem appropriate for the study being conducted. 2.) A non-singular reality ontology holds a belief that there are different approaches and there is no single reality when interpreting reality. 3.) The mixed-methods methodology, a combination of qualitative and quantitative research methods. 4.) And value-laden axiology that considers human values, respects all participants' rights and research that benefits people (Kivunja & Kuyini, 2017). The rationale for deliberately choosing the pragmatism paradigm was for the following reasons: To answer the research questions: what (descriptive question) through data collected through questionnaires (quantitative research), the how question, which is the operational question, through data generated through observations (qualitative research), and the why question, which is the philosophical question, through data generated through conducting

interviews (qualitative research). Additionally, the reason for choosing the pragmatic approach was for triangulation purposes to corroborate the findings of the study. Moreover, to employ the best approaches to gain knowledge and the understanding of the research problem using methodologies that help answer the research questions.

The pragmatic paradigm argues that a researcher should use the most suitable methodological approach to tackle the research problem at hand. A major underpinning of pragmatism is that knowledge and reality are based on the belief and habits that are socially constructed, and knowledge is always based on experience (Kaushik & Walsh, 2019). Pragmatism draws from both qualitative and quantitative assumptions, and individual researchers have the freedom to choose the methods, techniques, and procedures of research that best meet their needs and purposes. In the context of this study, the quantitative approach is employed to answer the descriptive question, which assisted the researcher to collect descriptive data about the content, pedagogical, and technological knowledge of the educators. The qualitative approach guided the researcher to explore the how (operational) and the why (philosophical) questions of educators' technological, pedagogical, and content knowledge.

4.6 RESEARCH APPROACH AND DESIGN

There are three approaches to research reviewed: qualitative, quantitative, and mixed methods. A qualitative approach is often inductive, and it aims to generate meaning to knowledge building. Most researchers use this approach to explore and investigate social phenomena and build a deeper understanding of social life dimensions. On the one hand, the qualitative approach is appropriate if one wants to explain or evaluate the phenomenon of the study (Leavy, 2017). On the other hand, the quantitative approach is often deductive, and it aims to prove, disprove the hypothesis. It involves the testing of relationships between variables, correlations, and the testing of variables. Mixed methods research is generally about collecting/generating data and integrating quantitative and qualitative data in a single project to fully comprehend the phenomenon being investigated or explored. The method is driven by both quantitative and qualitative research questions. Mixed methods research is valuable, especially if the researcher wants to describe and explain the phenomenon of the study (Leavy, 2017). This study employs mixed methods research to investigate the phenomenon of the study: Technological, Pedagogical and Content Knowledge. Creswell and Creswell (2018) define mixed methods approaches as plans and procedures undergirding the broad assumptions and detailed data collection/generation analysis and interpretation methods. In this study, mixed methods are

defined as combining different elements of qualitative and quantitative approaches for a deeper understanding of the study's phenomenon and corroboration in a single research enquiry (Johnson et al., 2007). This definition views mixed methods as a methodology and not just a simply mixed method that includes qualitative and quantitative research. Mixed methods as methodology is a philosophical assumption that guides the collection/generation and analysis of data and the combination of the two approaches during the research process. Mixed methods are employed to develop a better and more context-specific instrument by collecting and generating data, and integrating quantitative and qualitative methodologies to better understand the study's problematic issue. This study adopted the mixed methods approach to strengthen and expand on the conclusions and the validity of the study (Schooneboom & Johnson, 2017). There are other valid reasons, such as triangulation (to corroborate the results from different methods) and for complimentary purposes (to elaborate and clarify results from one method with the results from the other method). Triangulation is utilised in different manners such as: the methodological (between and within methods), data triangulation (using contrasting sources of information), an investigator (different researchers), and theory (different theoretical positions) (Creswell, 2012). In this study, triangulation is applied as methodological (Different methods are employed to collect and generate data) and data triangulation (Different sources of information, such interviews, questionnaires, reflective activity and classroom observation are applied), Triangulation is also applied for credibility purposes, to enhance the integrity of the findings. Diversity of views from participants/respondents, which were later combined to uncover relationships between the variables, is also the rationale for employing mixed methods research. Furthermore, it is for the *theoretical drive*, which is an investigation of the phenomenon which focuses on description and exploration with quantitative as the "core" component and qualitative as the "supplemental" component (Schooneboom & Johnson, 2017).

Dissemination of questionnaires and reflective activity via emails happened during the first phase. The second phase focused on interviews to generate data for the study. The final phase focused on conducting classroom observations. According to Creswell (2014), mixed methods involve collecting qualitative and quantitative data to answer the research question/s, which is followed by the analysis of both forms of data collected and generated from the participants/respondents. The point of integration for the results occurred when quantitative results (findings from the questionnaires) were added and integrated to the "supplemental" component (qualitative results, generated through interviews, classroom observations and

reflective activities. Following the process of data collection/generation and analysis, convergent parallel design was observed.

The convergent parallel mixed method, as a design of this study, is when the researcher collects both qualitative and quantitative data simultaneously and then combines the overall results' interpretation (Creswell, 2007). A side-by-side comparison approach is employed to analyse data from quantitative and qualitative methods. The data collected from the questionnaires is analysed first; thereafter, data generated through interviews to confirm or disconfirm the quantitative results is analysed.

4.7 SELECTION OF CASES AND PARTICIPANTS

Selection of participants was achieved through sampling. Sampling is done by investigating the subset of the population to learn about one or more characteristics of a population (Lavrakas, 2008). Data was collected/generated from a population of music educators in the Music Magnet Schools in the Gauteng Province and from the District and Head Office. During the sampling process, several schools were selected from a larger population. A selection of respondents was generated by following probability sampling procedures. Probability sampling is when samples are selected from a larger population, ensuring that every element from the study's population has a known chance of being selected. Generally, probability sampling strategies are used in quantitative research and may be included in mixed methods research (Kaushik & Walsh, 2019). The results obtained from using probability sampling are typically statistical in nature. Cluster sampling was employed to get 14 Music Magnet Schools. Cluster sampling is multistage and uses pre-existing clusters randomly selected from a population (Kaushik & Walsh, 2019).

A purposive sampling approach was followed to select stakeholders within the Gauteng Department of Education to answer the philosophical question. They hold expertise and experiences with regards to the phenomenon of this study. Purposive sampling, according to Denscombe (2010) and Kaushik and Walsh (2019), refers to a *hand-picked* sample that is based on relevance to the phenomenon being investigated and the knowledge of the phenomena by the participants. In the context of the study, three stakeholders from the Gauteng Department of Education were purposively selected. The technique usually fits with qualitative and mixed methods research. Participants were purposely chosen to obtain different perspectives on different philosophies of music education that underpin Western and African music instruction.

The participants are not music teachers but music educators who once taught music and are now stakeholders in different departments working at the Gauteng Department of Education.

Sampling of a sampling approach was employed to generate participants for the focus group discussions. These participants were sampled from the first group sampled for qualitative approach. The participants selected were a group of music educators from Music Magnet Schools

4.8 DATA COLLECTION/GENERATION METHODS

Table 4.8: Data collection/generation

3	Objective 1	Objective 2	Objective
Rationale for data collection/generation	To investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province	To understand how educators' technological, pedagogical, and content knowledge influence the successful implementation of a Music Magnet School Programme in the Gauteng Province	To investigate why educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways?
Research strategies	The questionnaire, reflective activity	Classroom observations	One-on-one interviews and focus group discussions
Respondents/Participants	58 music educators	Nine music educators	Thirty-four music educators, three District/Head Office Officials
Time taken to collect/generate data	Questionnaires, together with reflective activity, were emailed and collected two months later from the respondents	Observations were conducted over two months with two practical lessons per educator and three for the	One-on-one interviews were conducted with three stakeholders, two officials from the Head

		other sampled school.	Office, and one official from the district
Validation of different research strategies	The questionnaire as the core component for data collection assisted in understanding what each music educator believes about the technological, pedagogical, and content knowledge of implementing/enacting the music curriculum in Music Magnet Schools in the Gauteng Province	The class observations assisted the researcher to determine how music educators instructed music to learners applying technological, pedagogical, and content knowledge. These were the focus areas: teaching techniques, how educators explained and demonstrated musical concepts, knowledge of educational values, and catering to learners' needs	One-on-one interviews and focus group discussions were conducted to explore and further investigate the responses obtained from the questionnaires to acquire in-depth knowledge on why music educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng province manifest itself in particular ways?

Data collection/generation is a process of gathering data that will be measured or interpreted based on the stated or posed research questions (Kabir, 2016, Kaushik & Walsh, 2019). Data collection/generation is essential for the integrity research. It is also one of the essential components in conducting research. Table 4.8 provides a summary of data collection/generation as discussed below. Two categories of qualitative and quantitative approaches are primarily utilised to organise data. Qualitative data is predominantly descriptive or nominal in nature. The generation of qualitative data in this study addresses the *how* and the *why* questions of the research in an unstructured way by focusing on group discussions, one-on-one interviews, reflective activity, and observations to improve or clarify the quantitative findings from questionnaires. According to Kabir (2016) qualitative data generations are characterised by less structured and mainly open-ended questions. They rely on interactive

interviews and the use of triangulation to increase the credibility of the study. Quantitative data is numerical in nature, including measuring scales (nominal, ordinal, interval, and ratio) (Kabir, 2016). Quantitative data was collected to answer the *what* question of the research. Mixed methods data collection/generation combines qualitative and quantitative research within a single framework. The rationale for following the mixed approach in this study was to increase the research's validity and reliability and to capitalise on strengthening the weakness of using a single approach research design.

This study is informed by the empirical research approach, which involves collecting and generating quantitative and qualitative data. To answer the research questions, this study employed the following data collection/generation techniques: questionnaires, reflective activity, interviews, and observations. These techniques are utilised to answer the three research questions: 1. What are educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province? **(Descriptive question addressed mainly by questionnaires)**. 2. How do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province? **(Operational question addressed mainly by observations)**. 3. Why do educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways? **(Philosophical question addressed mainly by semi-structured interviews and focus group discussions)**.

Data collection/generation started in mid-March 2021 as schools were reopened mid-February after the Summer break. The reflective activity together with questionnaires were emailed first to all the sampled respondents/participants. Consequently, interviews with Music Magnet School DHs followed later. Only a few DHs were interviewed as there were no DHs in other schools. The one-on-one interviews with DHs were later followed by interviews with stakeholders. The focus group discussions were conducted at the end, followed by the class observations as the final data collection/generation method. I received two gatekeepers' letters from the Gauteng Department of Education and the University of KwaZulu-Natal. Below is a discussion of the data collection techniques, the questionnaires, reflective activity, interviews, and observations.

4.8.1 QUESTIONNAIRE

For centuries questionnaires have been utilised as the primary instrument to collect data in a research survey. They first came to be employed by Sir Francis Gatten between 1822 and 1911 (Kabir, 2016). A questionnaire may have different types of questions such as dichotomous (where respondents are given two options to choose from), nominal-polytomous (respondents have more than two unordered options), ordinal-polytomous (respondents have more than two ordered options) and the continuous (respondents are given a continuous scale to choose from) (Kabir, 2016). The different types can also be identified as multiple-choice, rank-ordering, and rating scales questions. A questionnaire consists of standardised questions that are often closed-ended or open-ended. Open-ended questionnaires are primarily used for smaller-scale research. They become helpful where the possible answers are not obvious, or a long list of possible answers that a respondent may choose from is provided. Closed-ended questionnaires are usually used to collect large datasets through self-administering or by mail or email (Young, 2016). The collected data can be easily processed and analysed. The administered questionnaires to the respondents consisted a combination of the aforementioned types of questions. The questionnaire mainly consisted of dichotomous, multiple-choice, and rating scale questions. The type of questions, as they appeared in a questionnaire administered to music educators at different Music Magnet Schools, is divided into the following types, as shown in Table 4.8.1.

Questionnaires can be advantageous for the following reasons: they are cheap and have standardised answers, especially closed-ended questionnaires (Kabir, 2016). The results are usually easy to quantify. Questionnaires can be distributed to a large group in a short period (Kabir, 2016). The disadvantage of questionnaires is that it limits information collection opportunities and restricts the researchers' abilities to fully understand the respondents' emotions, behaviours, and feelings. A further disadvantage is that it may be hard to measure respondents' truthfulness, and the questions can be misinterpreted due to their level of subjectivity (Kabir, 2016). Chesney and Penny (2013) and Fang et al., (2021) attest that about two thirds of respondents do not provide accurate information, and the chance level of accuracy is around fifty four percent.

Table 4.8.1: Different types of questions

Questions		Type														
1. Gender	<table border="1"> <tr> <td>Female</td> <td>Male</td> </tr> </table>	Female	Male	Dichotomous												
Female	Male															
2. In the past two years, have you participated in any professional development in the following areas?	a) CAPS curriculum training <table border="1"> <tr> <td>Yes</td> <td>No</td> </tr> </table> b) Music content <table border="1"> <tr> <td>Yes</td> <td>No</td> </tr> </table> c) Music pedagogy <table border="1"> <tr> <td>Yes</td> <td>No</td> </tr> </table> d) Information Technology (ICT) and Communication <table border="1"> <tr> <td>Yes</td> <td>No</td> </tr> </table>	Yes	No	Yes	No	Yes	No	Yes	No	Dichotomous						
Yes	No															
Yes	No															
Yes	No															
Yes	No															
3. At what age did you start teaching music?	<table border="1"> <tr> <td>Under 25</td> <td>25-29 years</td> <td>30-39 years</td> <td>40-49 years</td> <td>50-59 years</td> <td>60+ years</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>	Under 25	25-29 years	30-39 years	40-49 years	50-59 years	60+ years							Multiple-choice		
Under 25	25-29 years	30-39 years	40-49 years	50-59 years	60+ years											
4. For how long have you been teaching music at the present school?	<table border="1"> <tr> <td>First-year</td> <td>1-2 years</td> <td>3-5 years</td> <td>6-10 years</td> <td>11-15 years</td> <td>16-20 years</td> <td>More than 20 years</td> </tr> <tr> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> <td></td> </tr> </table>	First-year	1-2 years	3-5 years	6-10 years	11-15 years	16-20 years	More than 20 years								Multiple-choice
First-year	1-2 years	3-5 years	6-10 years	11-15 years	16-20 years	More than 20 years										
5. Which statement/s best suit/s your view regarding Indigenous African Music (IAM)?	<table border="1"> <thead> <tr> <th>Statement</th> <th></th> </tr> </thead> <tbody> <tr> <td>1. Music practitioners from the community should teach IAM.</td> <td></td> </tr> <tr> <td>2. Academically trained music educators should teach IAM.</td> <td></td> </tr> <tr> <td>3. Professional trained music educators should teach IAM.</td> <td></td> </tr> </tbody> </table>	Statement		1. Music practitioners from the community should teach IAM.		2. Academically trained music educators should teach IAM.		3. Professional trained music educators should teach IAM.		Multiple-choice						
Statement																
1. Music practitioners from the community should teach IAM.																
2. Academically trained music educators should teach IAM.																
3. Professional trained music educators should teach IAM.																

4. All the above.		
5. Other (Please specify)		

6. How would you rate the following at your school? a) Educators' understanding of curriculum goals <table border="1"> <tr> <td>Very high</td> <td>High</td> <td>Medium</td> <td>Low</td> <td>Very low</td> </tr> </table> b) Educators' success in implementing the CAPS curriculum <table border="1"> <tr> <td>Very high</td> <td>High</td> <td>Medium</td> <td>Low</td> <td>Very low</td> </tr> </table>	Very high	High	Medium	Low	Very low	Very high	High	Medium	Low	Very low	Rating scales
Very high	High	Medium	Low	Very low							
Very high	High	Medium	Low	Very low							

7. Indicate the extent to which you agree or disagree with the following statements. a) Music Magnet School educators have adequate instructional resources for teaching music. <table border="1"> <tr> <td>Agree</td> <td></td> <td>Disagree</td> <td></td> </tr> </table> b) The Music Magnet School Programme has adequate technological resources to teach music. <table border="1"> <tr> <td>Agree</td> <td></td> <td></td> <td>Disagree</td> <td></td> </tr> </table> c) Music Magnet School educators have been trained to apply technological, pedagogical, and content knowledge in teaching music. <table border="1"> <tr> <td>Agree</td> <td></td> <td>Disagree</td> <td></td> </tr> </table> d) Music Magnet School educators have adequate support for applying technological knowledge in their teaching. <table border="1"> <tr> <td>Agree</td> <td></td> <td>Disagree</td> <td></td> </tr> </table>	Agree		Disagree		Agree			Disagree		Agree		Disagree		Agree		Disagree		Rating scales
Agree		Disagree																
Agree			Disagree															
Agree		Disagree																
Agree		Disagree																

The above questions appearing in Table 4.8.1 are not all the questions that have been asked in a quantitative questionnaire administered to the respondents. See Appendix E for an entire questionnaire. A few questions are selected to show an example of each type of question. Question five, which comprise a statement, has the *other* option. It should be noted that all possible answers to choose from were exhausted before the questionnaire was designed using the information obtained from the literature review. However, this option had to be added lest there was a different perspective other than those given.

Questionnaires were sent via emails as an attachment using a standard format, Microsoft Word. Respondents were informed why they needed to provide information that will make them to be easily identified for follow-up purposes and for the researcher to obtain their consent. Respondents were reminded two weeks after sending the documents. Ten per cent of the respondents were willing to participate; however, they had challenges with the type of gadgets such as cell phones and laptops they were using. A google form questionnaire was created that could be quickly answered through cell phones. This improved the response rate. Another set of questionnaires was sent through the delivery and collection method, which yielded a higher response rate than the previously mentioned two methods.

The questionnaire attempted to answer the descriptive question of the study “What are educators’ technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province? The questions were divided into three sections as shown below:

Section A: Personal information:

1. Gender
2. Age

Section B: Musical background:

1. Instrument
2. Age started teaching the instrument
3. Teaching experience
4. Qualification
5. Music stream

Section C: Educators’ technological, pedagogical, and content knowledge of implementing a Music Magnet School in the Gauteng Province:

1. Understanding of curriculum goals
2. Successful implementation of the MMS/CAPS curriculum
3. Adequate instructional resources
4. Adequate technological resources
5. Adequately trained in TPACK
6. Adequate support in technological knowledge in teaching music
7. Professional development in CAPS curriculum
8. Professional development in the music content

9. Professional development in the music pedagogy
10. Professional development in Information and Communication Technology (ICT)
11. Who should teach Indigenous African Music?

The cover page of the questionnaire stated the title of the research study, the purpose of the research, and the information encouraging the respondents' participation and issues of ethics for the credibility of the study. The questionnaire comprised three sections: Section A, presented questions about personal details; Section B, dealt with the musical background of the respondents; and Section C asked questions on educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School in the Gauteng Province. Section A of the questionnaire consisted of four questions concerning personal information: the respondent's name, gender, age, and the name of the school they taught at. The section was included to obtain the respondents' profile. Section B consisted of five questions that addressed the musical background of the respondent. The first question in Section B asked the respondents about the choice of instrument/s they taught at school. The question was mainly asked to determine the type of instrument each respondent played and taught. The second question related to the age the respondents started teaching music. The third question was posed to determine the number of years the respondent had been teaching music. The fourth question probed the level of formal music education. The fifth question determined the music stream each respondent taught. The main reason for asking this question was to decide later if there was a relationship between the respondents' chosen stream and teaching practices.

Section C consisted of questions dealing with technological, pedagogical, and content knowledge of Music Magnet School educators. This section was included to evaluate the possible correlation between the variants such as the chosen stream, the in-depth knowledge on TPACK, and the professional development of the respondents. The first question determined the level of respondents' understanding of the curriculum goals and the educators' success in implementing the music curriculum. Respondents were also asked to indicate the extent to which they agreed or disagreed with the statements provided in question two of section C. These statements were on Music Magnet School educators having adequate instructional and technological resources to teach music, having adequate knowledge in all aspects of TPACK, and necessary support in applying technological knowledge in their music teaching. Besides attempting to determine if music educators had adequate training, support, and technological resources in teaching music, it was essential to determine if they had any professional

development in CAPS training, music content, music pedagogy, and ICT, which was the fourth question. Section C ended with a question on the aspects of Indigenous African Music. Respondents were asked to choose a statement that best matched their perspectives on teaching IAM in schools. The question was included to determine if any person/educator can teach the IAM stream well or if the stream can only be taught well by practitioners from the community or those who have training in African music. Another reason for asking this question was to investigate if respondents knew the importance of IAM in the music curriculum. Another instrument used to generate data from the participants is discussed below, the reflective activity.

4.8.2 REFLECTIVE ACTIVITY

Reflection as an instrument was chosen as one of the data generation instruments from educators. Reflexivity is interchangeably used with other terms such as critical or transformative reflection (Ryan, 2015). According to Ryan (2015), reflection is defined differently from various perspectives. Teo and Tan (2011) describe reflections as a process of retrospection, continual re-examination, a critique of underlying practices in teaching for change. Ryan (2015) adds that reflection is a cognitive experience linking emotions, thoughts and actions emanating from real-life experiences and theoretical knowledge. Luttenberg et al. (2017) proposed a framework on the domains of reflection in the education context. These are scientific, technical, artistic, and moral reflections. These domains are useful in answering such questions as: what is true? (Scientific reflection); what is effective and efficient (technical reflection); what is good (Artistic reflection); and what is just? (Moral reflection) (Luttenberg et al. 2017).

The reflective activity becomes an essential component in generating data on educators' perspectives on the teaching and learning of music in Music Magnet Schools in Gauteng. Reflexivity is mainly conducted in qualitative research to validate research procedures. The instrument was employed as one of the supplemental components together with interviews. Educators were expected to critically reflect on their practice and whether the learners' needs were met. They were also expected to clarify their pedagogical goals or outcomes when teaching. Educators' perspectives on different teaching practices applied when implementing/enacting the Magnet School/CAPS music curriculum were also interrogated through the reflective approach.

Most importantly, educators' challenges when teaching the chosen stream were investigated to determine the gap in educators' technological, pedagogical, or content knowledge. Educators

from 14 Music Magnet Schools in the Gauteng Province were emailed reflective activities two months prior to semi-structured interviews and observations. The reflective activity consisted of ten questions for music educators to reflect on. The questions were based on reflections based on professional, societal, and personal propositions, the phenomenon of the study (Technological, Pedagogical and Conte Knowledge) and curriculum concepts such as teaching practices, goals, content, values, challenges, and resources. Table 4.8.2 presents the questions educators were asked to reflect on.

Table 4.8.2: Reflective activity questions framed on the concepts of Content, Technological and Pedagogical propositions

Curriculum Concepts	Questions	Propositions	Knowledge
Question 1 Teaching practices	What teaching practices do you apply when implementing the Magnet School/CAPS music curriculum?	Content Societal Pragmatic	Professional knowledge Societal knowledge Personal knowledge
Question 2 Goals	What are your goals on implementing and enacting the Magnet School/CAPS music curriculum?	Objectives Aims Outcomes	Professional knowledge Personal knowledge Societal knowledge
Question 3 Stream	Which music stream do you teach and why?	WAM Jazz IAM	Professional knowledge Professional/Societal knowledge Societal knowledge
Question 4 Teaching style	What teaching methods do you apply during teaching and learning?	Teacher-centred Learner-centred Blended	Professional knowledge Societal knowledge Personal knowledge
Question 5 Values	What values and educational purposes do you apply when teaching the chosen stream?	Discipline Creativeness/social skills Collaboration	Professional knowledge Societal knowledge Personal knowledge
Question 6 Challenges	What are the main challenges in teaching the chosen stream?	Content Knowledge Technological knowledge	Professional knowledge Societal knowledge Personal knowledge

		Pedagogical knowledge	
Question 7 Technological tools	Which music technology tools and programmes do you use in teaching music?	Hardware Software Ideological-ware	Professional knowledge Societal knowledge Personal knowledge
Question 8 Effectiveness	Do you think applying technological knowledge in music lessons improves lesson efficiency?	Examination Assignment Group activity	Professional knowledge Societal knowledge Societal knowledge
Question 9 Perspectives	What are your perspectives on different teaching practices applied by Music Magnet Schools educators when implementing the Magnet School/CAPS music curriculum in your school?	Professional perspective Cultural perspective Blended perspective	Professional knowledge Societal knowledge Personal knowledge
Question 10 Reconstruction of theories/philosophies	What theories would best underpin different teaching practices of implementing the Magnet School/CAPS music curriculum?	Content Societal Blended	Professional knowledge Societal knowledge Personal knowledge

Most of the reflective questions are based on reflection on action practices. Reflection on action is an activity that happens after an event has taken place, a “look back mode”, according to Teo and Tan (2011). Bassot (2015) describes reflection in action as a “thinking on your feet” kind of action. Reflection in action gives educators a chance to assess their strategies as they go along and consider if the approach works or needs to be changed. According to Bassot (2015), this is a skill that is developed with practice and experience. In the context of this study, the reflective activity was made up of open-ended questionnaires, which allowed participants to reflect on their experiences regarding the phenomenon of the study. The reflective activity was administered together with the questionnaires to 48 music educators.

The first question was mainly asked to ascertain different teaching practises as applied by different music educators. The teaching practices are influenced by professional, societal, or personal knowledge. Some educators follow the structured way of teaching, while others followed unstructured techniques. Question two probed the goals as imparted by educators to

learners when teaching music guided by objectives (professional knowledge) based on teaching content knowledge, the outcomes driven by the societal knowledge underpinned by learning and aims driven by personal knowledge with the purpose to educate when implementing/enacting the music curriculum. The third question was on the streams they teach. Western Arts Music is informed by professional knowledge, IAM by societal knowledge, and Jazz underpinned by professional and societal knowledge.

Following the third question, the fourth question was posed to interrogate educators teaching styles, the teacher-centred (professional knowledge), learner-centred (societal knowledge), or blended, which is influenced by personal knowledge teaching style. The fifth question was raised to investigate further the values imparted to learners when different reflections are applied. The sixth question was asked to establish if there were any challenges with applying content, pedagogical, or technological knowledge as discussed in Chapter Two when teaching learners music. The seventh question was asked to determine the technological tools used by educators in teaching music when applying professional knowledge (hardware/software), societal knowledge (software), or personal knowledge (ideological-ware).

In addition to the questions mentioned above, the eighth question was asked to determine information on how educators assess learners and if the use of technology made any difference in improving lessons. The ninth question interrogated educators' views on different teaching practices applied when teaching music to learners. The tenth, and the final question, interrogated participants' beliefs regarding the theories/philosophies underpinning the different teaching practices. The third instrument discussed below is comprised of one-on-one interviews and focus group discussions.

4.8.3 INTERVIEWS

Interviews are widely used in qualitative research to generate data about participants' experiences and beliefs concerning the phenomenon of the study. In this study, interviews are employed to investigate further the responses obtained from the core component (questionnaires) to explore the views and beliefs on technological, pedagogical, and content knowledge of music educators to provide a deeper understanding of the phenomenon of the study. Interviews are a commonly used research instrument to generate data from the participants. The questions are structured so the easy to answer questions are asked first to encourage and build up participants' confidence. Kabir (2016) makes a list of the types of interviews that a researcher may choose from, such as informal conversation interview, where

questions are improvisatory asked for openness; the general interview guide approach is similar to the informal and the conversational interview, which is more flexible, and it covers the same topic from all participants. The structured type of interview is where participants are asked the same closed-ended questions is also referred to as the closed, fixed response interview. There are three major categories of interviews: structured, unstructured, and semi-structured (Babbie et al. as cited in Ryan et al., 2009).

Structured interviews are questions that are worded the same, and they leave no room for probing. They are constructed based on the premise that the data will be comparable. Structured interviews are similar to structured questionnaires as there is sometimes no space for follow-up questions to elaborate further (Gill et al., 2008). Predetermined questions are designed which are relatively quick and easy to answer. Unstructured interviews are open-ended questions that do not follow a specific framework of questioning. There are no predetermined answers, and the flow follows the direction of the participant's responses. The interviewer may pose an opening question as an initial question to start an interview, and the response becomes the guide to the initial question. The unstructured interview may be time-consuming and challenging to manage, especially if the interviewer is still a novice. According to Gill et al. (2008), this type of interview is usually considered where the subject area is unknown.

Semi-structured interviews allow for probing, and the approach is more flexible. The method follows the use of open-ended questioning. The technique enables the participants to tell their stories without responding to structured questions (Ryan et al., 2009). Semi-structured interviews are structured so that there are several key questions to serve as a guide and to help define the areas of concern to be investigated. However, the participant and the interviewer are given the freedom to diverge and probe on interesting responses. Creswell (2012) adds on the different types of interviews: one-on-one, focus group, and open-ended questions on questionnaires. Discussed and described below are the one-on-one and the focus group discussion interviews.

One-on-one interviews assist in gaining insight from the participants regarding their perceptions and in-depth knowledge of the phenomenon. The one-on-one questions probed the research question on different perspectives as to why educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways.

One-on-one interviews were employed to generate data from the stakeholders and the Music Magnet School DHs. The main reasons for generating data from the DHs were to obtain a broader understanding of the study's phenomenon and a clear understanding of the department's setup. Question one was asked to establish the number of years and the teaching experience of the DH: In which year did you start working as a Music Magnet School teacher? Question two was posed to investigate the DH's expectations compared to other music institutions, given the fact that Music Magnet School Programmes operate differently and offer different kinds of music: What were your expectations for the programme before teaching music at your school? Question three was asked to generate information on how the programme's implementation assisted in promoting and preserving music at secondary schools. Research studies show that the number of learners enrolled in music has declined. The question was also asked to determine the use of technology and to ascertain if the Music Magnet School Programme contributed to the preservation and promotion of music in the arts, especially in the 21st century using technology? Question four was asked to ascertain further if the objectives of implementing the programme in the Gauteng Province were achieved: Have the objectives of implementing a Music Magnet School Programme in the Gauteng Province been achieved? A Music Magnet School programme is a unique programme that has only been implemented in the Gauteng Province to further academic desegregation. Question five was phrased to establish if any music educators have been trained to teach Indigenous African Music in the DHs' school. Previous studies have indicated that only a handful of music educators have a qualification in Indigenous African Music. Question six was asked to generate different views on the implementation and enactment of the music curriculum as offered in the Music Magnet School Programme: What are your views on the implementation and enactment of the Magnet school/CAPS music curriculum in the Music Magnet School Programme? Question seven was posed to establish if the music educators experience any challenges in different Music Magnet Schools: What are the main challenges faced by the Music Magnet School educators in your school concerning the Magnet school/CAPS music curriculum? The final question, eight, was asked to enable the DHs to express their different perspectives on different teaching practices applied by the music educators. Music Magnet School educators came from different backgrounds, with different training and perspectives to find themselves teaching music in different Music Magnet Schools: What are your perspectives on various teaching practices applied by Music Magnet Schools when implementing the Magnet school/CAPS music curriculum in your school? The focus group discussions followed the one-on-one interviews.

A focus group discussion is whereby a trained person conducts and moderates a group interview. Usually, the group consists of six to eight participants. Kabir (2016) describes a focus group interview as a method that entails a small group of participants discussing the topic of the study to reveal the *how* and *why* of the participants' behaviour and attitudes. Data is collected employing semi-structured group discussions. Focus group interviews are a group discussion of a phenomenon of the study. Focus group discussions are usually utilised to generate collective views from those who participate. The focus group interview emerged in the 1940s from the works of Merton and Fiske when they conducted interviews to ascertain consumer satisfaction (Gill, 2008; Kabir, 2016). Focus group discussions were employed to further investigate the study's phenomenon to understand and determine the underlying reasons for participants' attitudes and beliefs when teaching music. As a moderator in different groups, I did not participate or join the discussion. I only facilitated the group discussion, ensuring that all participants had a chance to contribute and express their views.

The focus group discussion is advantageous in research, especially when one wants to explore cultural and educational values to examine how and why participants think or behave in a particular manner. On the contrary, the focus group interview poses no privacy or anonymity. Additionally, one person could also dominate the group discussion. The group's moderator needs to be skilful in conducting the group discussion and be able to deal with conflicts and create a conducive environment to conduct a group discussion. Focus group discussions are also time-consuming to analyse.

Using audio recorders to generate data from the participants allows for transcription consistency and credibility. Interviews were recorded after obtaining permission from the participants. Most interviews lasted for 40 minutes, and some were 90 minutes long. A few participants elaborated and expressed their perspectives, often using their mother tongue languages. The responses were later translated into English which is the primary medium of communication for this study. The transcription of interviews followed verbatim standards, which is word for word of the interview. The transcripts were clearly marked and labelled. In some schools a minimum of three to a maximum of six participants were interviewed depending on the staff establishment. There were, however, two schools where most of the educators were absent on the day of the discussion, and only two educators participated. Interviews with educators were conducted until the information gathering reached saturation,

with no new insights or knowledge generated. The final stage of data generation from participants was through classroom observations.

4.8.4 OBSERVATIONS

The observational method as a data-generating method is more than just an inquiry or observation about the world around us; but a process of systematically finding out about the world (Kabir, 2016). Observations are used to generate data from the participants, whereby the researcher observes within a specific research field. Moreover, the observer gets a chance to understand the participants' reactions better and can know the context and obtain first-hand experience.

Observation methods were of the several complementary qualitative methods in this study. They were chosen because of the study's problematic issue and scientific context to complement the "core" component. The observational method was selected to answer the *how* question of the research to explain the participants' behaviour, especially for educators who teach Indigenous African Music as it is socially constructed. Kabir (2016) mentions that it becomes crucial to use observational methods when the phenomenon is being studied in its natural setting. There are three types of observations: direct participant observation, non-direct participant observation, and indirect participant observation (Ciesielska & Bostrom, 2018). Direct participant observation is a classical method that assists the observer to gather data about the social practices, focusing on how people behave in an environment that is naturally theirs. The method can provide invaluable information that was not apparent or was too sensitive to share during interviews. The non-direct participant observation occurs when the observer remains an outsider and is not directly involved in the process. Indirect participant observation is when a hidden camera or voice recorder is used so that researchers do not participate in the observation and participants are unaware of the researcher.

There are three main types of observers, namely: 1. Completely Participating Observer (the observer blends in a study environment to understand the lifestyle, customs, and how the participants perceive reality). 2. Partially Participating Observer (the observer gets involved in interactions and not in activities specific to the environment studied). 3. Non-Participant Observer (the observer does not get involved in any form of activity) (Ciesielska & Bostrom, 2018). Observation techniques may take a direct and indirect form. In direct observation, the observer looks at the events happening in their presence in the moment of them occurring. In contrast, indirect observation is where an observer asks the participants to self-record, or the

observer relies on recordings from past events in the form of videos and documentation (Ciesielska & Bostrom, 2018).

The advantages of observational methods are that they have less bias and as such their reliability is stronger than some other methods (Ciesielska & Bostrom, 2018). The findings can be generalised, especially where large samples have been covered. The interaction can be, however, missed, which is one of the disadvantages. It is not always strong instrument though, especially when one wants to generate fresh insights (Kabir, 2016). Observations were conducted twice in each school sampled. There was a school where they were lesson observation were conducted thrice to further generate the data and for saturation purposes. Educators were requested to self-record their lessons in following with Covid-19 regulations. However, in other schools, this proved to be a considerable challenge. Some educators could not record the lessons, and I had to step in and become a silent observer. I am fully aware that deviating from the method initially prescribed might impact on the findings. Data was validated through triangulation and by having participants verifying the findings. Table 4.8.4 below depicts the observation tool, and the process followed.

Table 4.8.4: The observation tool and the process

Observations	
Name of the School:	
Educator's Name:	
Observation Date:	
Task and Activity	Comments
1. Content - Is the content Jazz, IAM, WAM or integration of all music styles? - Subject knowledge: Does the educator have adequate knowledge of the subject?	
2. Learning styles and activity Are the learners sight-reading or memorising the song?	

• Is the educator modelling, using verbal explanation or both?	
3. The teaching style and technique • Is it the whole class, group, or an individual class lesson? • Is the lesson conducted through hearing or sight-reading? • Is the lesson teacher-centred or learner-centred? • Explanation and demonstration of musical concepts.	
4. Resources • Adequacy of teaching resources. • Do learners use their own resources?	
5. Technological tools • Application of technological tools to enhance music teaching. • Lesson efficacy using digital tools. • Does the educator use a variety of technological tools to enhance music teaching?	
6. Aims and objectives • Are the goals clear? • Are the tasks or lessons given appropriate to different learning styles?	
7. Challenges • What are the main challenges the music educator faces that hinder the effectiveness of the music lesson?	

The guideline in Table 4.8.4 was used to observe classroom lessons in three different schools with five different educators over two months. The tasks were in alignment with the questionnaire and the interviews that were already conducted to answer the operational questions of the study.

4.9 DATA ANALYSIS AND INTERPRETATION

Data generated from questionnaires were analysed using the IBM SPSS 27 through descriptive statistics. According to Leavy (2017), there are three kinds of descriptive statistics: 1. Frequencies which are generally reported as percentages. These are used to count the number of frequencies in a particular category. 2. Central tendency, such as the mean, which measures the average, the median, which measures the middle value, and the mode that measures the most frequent value in a sample. 3. Measures of dispersion which determine how scores differ from each other by using standard deviation. It has been previously mentioned that the questionnaire mainly consisted of dichotomous, multiple-choice, and rating scales questions. Data analysis and interpretation for dichotomous, multiple-choice, and rating scale questions and relationships between the variables were also identified employing simple tests of association, which were processed using chi-square in cross-tabulation.

Thematic analysis of interview transcripts was employed to analyse data generated from interviews. The following topics guided questions for interviews and to develop central themes for the study:

1. Educators' technological, pedagogical, and content knowledge
2. Implementation and enactment of the music curriculum by Music Magnet School educators
3. Different teaching practices by music educators and how they affect curriculum implementation
4. Indigenous African Music (IAM), as introduced in the National Curriculum: Music educators' perspectives
5. Professional development of music educators
6. Music education philosophies

The central themes, which were predetermined, underpinned the phenomenon of the study and the content of the research. During interviews, all participants were encouraged to express their views and experiences freely. In clarifying the central theme questions, especially to maintain a seamless flow of the interviews, follow-up questions were asked to the participants. Personal

beliefs and views were kept separate from the generated data by quoting the participants' responses. Now the study looks at the quality of the study through the trustworthiness lens.

4.10 TRUSTWORTHINESS

Trustworthiness is viewed as a determinant and a conventional criterion in qualitative research to measure or judge the data quality (Chowdhury, 2015). According to Guba and Lincoln (1994), trustworthiness is an alternative to reliability and validity used mainly in quantitative studies. The trustworthiness of this study is ensured through triangulation. Transcripts and recordings were shared with participants for validation. Credibility, dependability, transferability, and confirmability are all concepts of trustworthiness, especially in a qualitative study, to ensure the study's quality. As argued by Onwuegvuzie and Johnson (as cited in Cohen et al., 2018), validity in mixed methods should be replaced by "legitimation". Legitimation in mixed methods research ensures that the findings are credible, transferable, dependable, and trustworthy. Legitimation also assists in overcoming the problem of integration as both datasets from the qualitative and quantitative approaches are treated or placed on equal footing. According to Holloway and Wheeler (as cited in Chowdhury, 2015), assessing quality in the qualitative study should be examined under "internal validity and external validity" to measure credibility, transferability, reliability, and confirmability widely utilised to assess the trustworthiness of qualitative research. Bryman (2012) further adds that in qualitative studies, credibility is interchangeably used with internal validity, confirmability with objectivity, transferability with external validity, and dependability with reliability in quantitative studies.

Transferability is when the research findings can be transferred from one context to another. Transferability was ensured by providing accurate findings that could apply to other contexts that can be used by other researchers or other music teachers.

Dependability refers to the consistency and reliability of the research findings (Moon, et al., 2016). This research has been conducted so that any other researcher may be able to repeat the process with the same participants and still obtain the same results. Dependability was made possible by utilising different overlapping methods.

Confirmability concerns aspects of neutrality grounded in the data (Korstjens & Moser, 2018). The findings of this study are based on respondents and participants' perspectives and not those of the researcher. My beliefs and perspectives by no means influenced of the results. The methodological approach is clearly described to allow the integrity of the findings.

Confirmability was also ensured by allowing the participants to verify their responses; upon confirmability of the true reflection of the findings, they were formally recorded.

The credibility refers to the aspects of the truth which can be ensured through triangulation (Korstjens & Moser, 2018). The credibility was assured by employing different data collection/generation methods such as questionnaires, the reflective activity, interviews, and class observations. These are the most appropriate and well-recognised research methods when conducting a mixed methods research study. Data collected from questionnaires were verified with datasets generated from interviews, the reflective activity, and observations. All participants/respondents were randomly and purposively sampled. Triangulation also served to enhance the study's credibility. Educators' technological, pedagogical, and content knowledge, as the phenomenon of the study, has been profusely described. Transcribed data from the interviews were given to the participants to enhance the credibility of the study.

4.11 ETHICAL CONSIDERATIONS

Ethical considerations are of great importance for issues such as accountability, confidentiality, trust, and mutual respect (Kabir, 2016). A list of general ethical considerations or principles is listed by Kabir (2016), such as: honesty (researchers need to report all methods, procedures, and results with truthfulness); objectivity (disclosure of personal interest that may affect the study should be made known. Bias to be avoided in data interpretation and other aspects that require objectivity); confidentiality (protection of respondents'/participants' confidentiality with important matters to be practised); and human subject's protection (exercise privacy and autonomy when dealing with human subjects). All participants were assured confidentiality and that their identity was going to be kept anonymous. Confidentiality is a promise made to participants/respondents during the survey that their identity will not be revealed in any way in the study's findings. Pseudonyms are assigned to all schools and participants. The audio recordings are kept safe after they have been transcribed, and the transcripts show the assigned pseudonyms. For classroom observations, assent and letters to the parents were sent. Gatekeeper's letters from UKZN and the GDE were also received. All participants/respondents were given consent forms.

4.12 LIMITATIONS

Most research studies, if not all, encounter some research limitations. In achieving a certain level of credibility and the validity of this research, two major limitations had a major impact on this study. The main factor that impacted greatly was the pandemic, which demanded that

the methodology be conducted online, and interviews be conducted virtually. To adapt to this, questionnaires were sent through email to the respondents; however, due to some unforeseen circumstances from the respondents' side such as a few respondents struggling with data; the questionnaires were self-administered to be collected after four weeks. Secondly, one-on-one interviews with the DHs were merged with the focus group discussions. Some Music Magnet Schools did not have DHs or an acting DH. However, the posts had been advertised at the time of data generation.

Another factor was the issue of bias. Several respondents were known to the researcher. To avoid the temptation of influencing or interfering in the findings and the study's legitimacy, respondents/participants were allowed to express their views and provide the information needed without being influenced. For observations, participants were asked to self-record the music lessons.

4.13 SUMMARY

This chapter discussed the purpose, objectives, research questions, and research methodologies, including the research's trustworthiness. The next chapter discusses the findings, and analyses the data collected from respondents through questionnaires.

CHAPTER FIVE

DATA PRESENTATION AND ANALYSIS OF DATA FROM QUESTIONNAIRES

5.1 INTRODUCTION

In Chapter Four, full details of the chosen research design and methodology for data collection/generation for the study were discussed. The presentation and analysis of data from questionnaires are discussed in this chapter. A test of association between certain variables to statistically test if the findings did not happen by chance is also presented using the cross-tabulation test of association. As pointed out earlier in the methodology chapter, convergent parallel design for data collection/generation, analysis, interpretation, and discussion guides this study. The design was chosen to gather and generate data using different instruments that complement each other from the same topic to understand the research problems better. According to Creswell and Creswell (2018), convergent parallel design uses mixed methods design. The researcher converges or merges the findings from quantitative and qualitative data to comprehensively analyse the research problem. Data was collected and generated simultaneously and is analysed separately in different chapters and later interpreted and discussed as overall results following the convergent parallel design (Figure 5.1). The presentation and analysis of findings from different instruments are in Chapters Five, Six, and Seven, followed by a broader interpretation and discussion of findings in Chapter Eight as inferred by the research design.

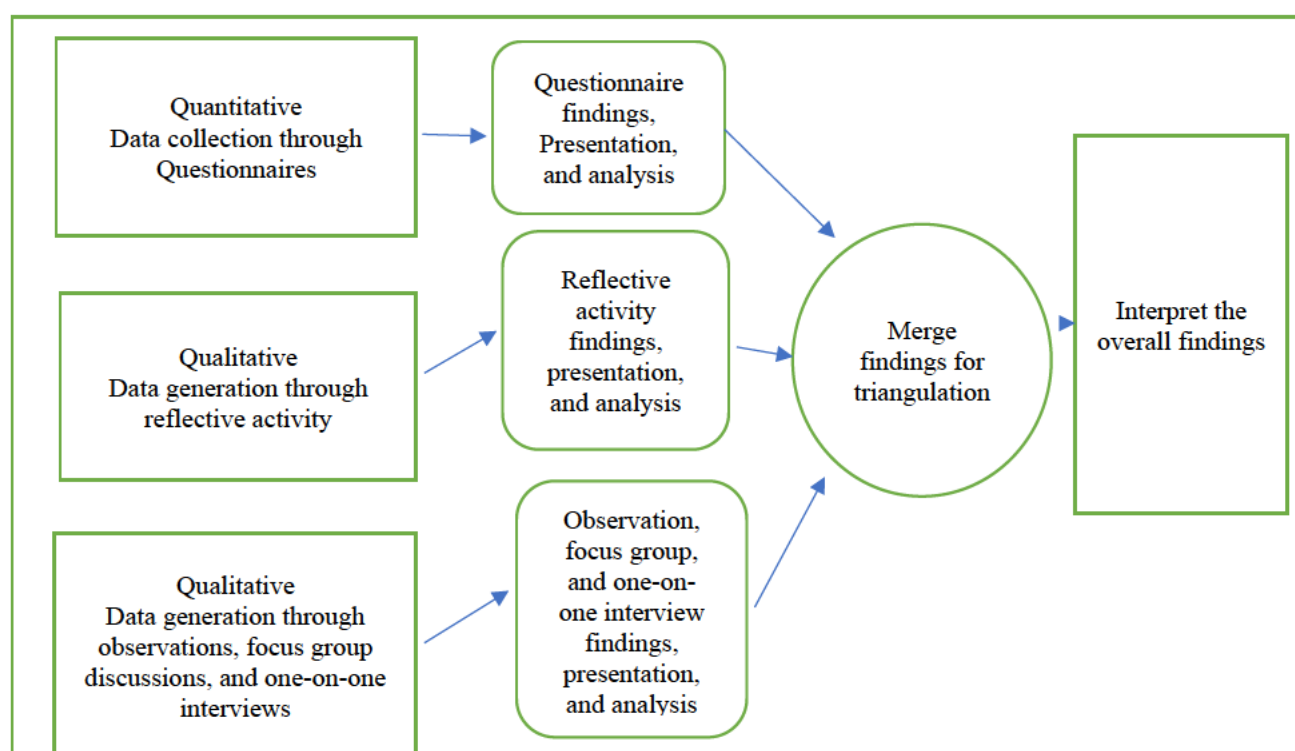


Figure 5.1: Data collection/generation, presentation, analysis, and interpretation of the research finding applying the convergent parallel design mixed methods

Data collected from the questionnaires attempted to answer the research question (descriptive) of the study as already indicated in Chapter One, Two, Three, and Four:

- What are educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province?
(Descriptive question addressed mainly by questionnaires)

The findings obtained from questionnaires in addressing the descriptive question of the research study focused on determining what content, technologies, and methods were used by the Music Magnet School educators in implementing the music curriculum. In this chapter, the findings are presented and analysed as per each section of the questionnaire — Section A: Personal information; Section B: Musical background; Section C: Educators' technological, pedagogical, and content knowledge in implementing the music curriculum.

5.2 DATA COLLECTED FROM QUESTIONNAIRES

Questionnaires were emailed to 14 Music Magnet Schools as per the sample size. Some Music Magnet Schools had a maximum of six educators, while others only had one educator. Of noteworthy, not all educators in 14 sampled schools responded to the questionnaires. The findings are based on a sample size of 58 respondents from a population size of 127 at the time of the survey with a confidence level of 95% (0.05) and a margin error of 10%. The margin of error percentage tells the researcher how much they can expect the findings to reflect the perceptions of the total population (William et al., 2012; Rich et al., 2018). The confidence level percentage gives a researcher the confidence to estimate the population's answer within a specific range (Martin & Bridgmon 2012; Rich et al., 2018). Data is presented using frequency distribution tables and charts. Frequency distribution is the most convenient method of organising data after it has been collected from the field. A frequency distribution shows how high or low and how spread out the data is across the entire scale or how concentrated it is in one area (Manikandan, 2016). Bar charts and histograms in this chapter are used to complement what is presented in frequency distribution tables. Also, they are presented for readers who prefer and more easily understand data presented in pictorial form. Only categorical data are presented with the mode in the frequency descriptive statistics. The rest of the variants are presented with mean, mode, and standard deviation. According to Martin and Bridgmon (2012) and Rich et al. (2018), the statistical mean is the average of the responses given by respondents. At the same time, the mode is the most commonly occurring number, and the standard deviation is the dispersion of data concerning the mean of that dataset.

Sections A, B, C below is a presentation and analysis of the findings collected from the sampled respondents.

5.3 SECTION A: PERSONAL INFORMATION OF THE RESPONDENTS

Section A of the questionnaire was included to obtain the gender and age profile of the respondents.

5.3.1 GENDER

Table 5.3.1 presents the mode of the findings based on how many males and females responded to the questionnaire. The descriptive statistics for the gender variable revealed a mode of 2, the most occurring number in the dataset—the number 2 representing males and 1 for females. Thus, the sample for the Music Magnet School educators consisted of 34 (58.6%) male respondents and 24 (41.4%) female respondents (N = 58), as shown below in Table 5.3.1 of the frequency distribution for gender.

Table 5.3.1: Descriptive statistics and frequency distribution for gender

Statistics		
Gender		
N	Valid	58
	Missing	0
Mode		2.00
Gender		
	N	%
Female	24	41.4%
Male	34	58.6%

Figure 5.3.1 shows the bar chart frequency distribution of females and males who responded to the questionnaire in a graphical presentation of the gender variable of interest in the X-axis and observations (frequency) in the Y-axis. In addition, it depicts the data given in Table 5.3.1 of the frequency distribution for the gender. The frequency observation for males is higher than that of females, as seen in different bars.

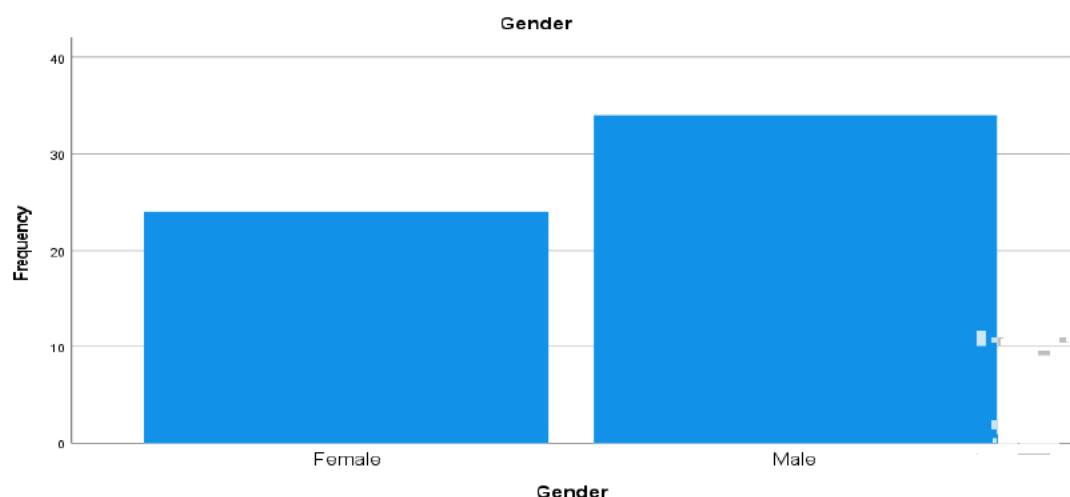


Figure 5.3.1: Bar chart frequency distribution for the gender variable

5.3.2 AGE

The second personal question required respondents to indicate their ages. The mode for the age of respondents was 4, meaning more respondents chose option four which is ages between 40-49, as displayed in Table 5.3.2 below.

Table 5.3.2: Descriptive statistics and frequency distribution for age

Statistics		
Age		
N	Valid	58
	Missing	0
Mode		4.00

Age		
	N	%
Under 25	1	1.7%
25-29	4	6.9%
30-39	8	13.8%
40-49	29	50.0%
50-59	14	24.1%
60+	2	3.4%

The sample consisted of 1 (1.7 %) respondent under 25 years old, 4 (6.9 %) respondents between the ages of 25 and 29, 8 (13.8 %) between the ages of 30-39, 29 (50 %) between the ages of 40-49, 14 (24.1 %) respondents between the ages of 50-59, and 2 (3.4 %) 60 or above 60 years of age (Table 5.3.2).

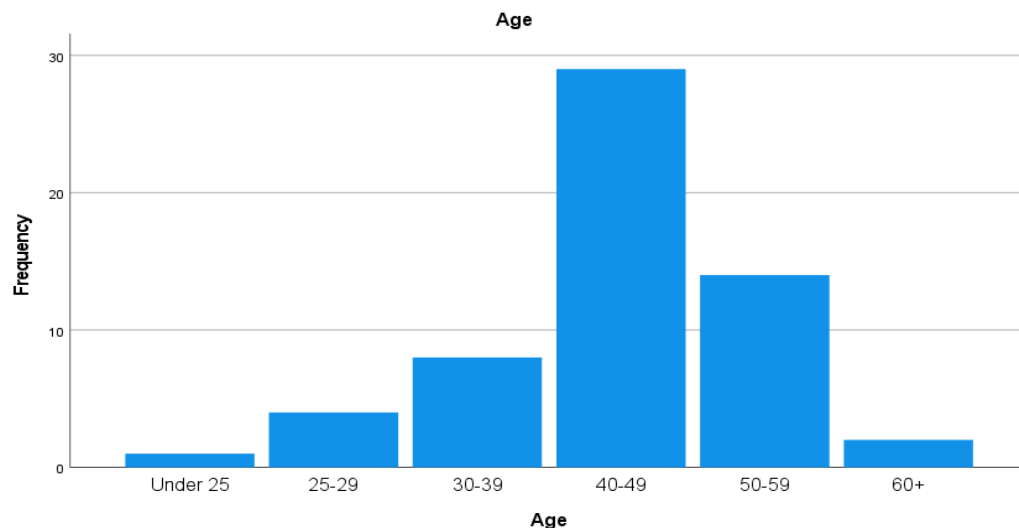


Figure 5.3.2: Bar chart frequency distribution for age

The bar chart shows respondents between the ages of 40-49, (highest) and respondents under 25, (lowest) as revealed in Figure 5.3.2.

5.4 SUMMARY FOR PERSONAL INFORMATION

Section A of the questionnaire revealed the age and gender of the respondents. The number of educators who responded to the questionnaire was 58. Most educators were males, at 34 (58.6 %) respondents. Evidence also revealed that most respondents, 20 (50%), were between 40 and 49, followed by 14 (24.1%) respondents above 50 years of age. Only 1.7% of the respondents were under 25 years of age. The main goal for collecting the demographic data was to obtain background information on the respondents. The research findings signify that most respondents were males in their forties. This may be due to various reasons, such as professional practice as the South African music industry is male dominated. Also, the playing of instruments is still male dominated (Moelwyn-Hughes, 2013). In a Music Magnet School meeting held on Wednesday, 27th September 2021, some new developments were divulged, such as multi-certification as part of the Skills Development Programme to be introduced. In this meeting, it was reported that by the end of August 2021, there were 139 Music Magnet School educators, of which 79 were males and 60 were females. The report suggests that the female to male ratio had not changed, even though there were more educators added to the programme. Section B below recounts a complete description of the musical background of the sampled respondents.

5.5 SECTION B: RESPONDENTS' MUSICAL BACKGROUND

Musical background formed section B of the questionnaire. The questions in this section were asked to determine the instrument each respondent taught, the age at which they started teaching the instrument, the number of years they have been teaching that instrument, the level of formal education and the stream they taught at school. The questionnaire did not specify the first, second, and third instrument each respondent taught. Instead, the questionnaire required the respondents to choose as many instruments as possible they taught in no particular order.

5.5.1 INSTRUMENT

The mode for all the respondents who play only one instrument is 1, a value label for piano as depicted in Table 5.5.1. The mode for those who played two instruments is 12 (the bass guitar). The mode for those who played and taught three and those who taught four instruments is 5 (recorder) and multiple modes of 13 (mbira and marimba), respectively. Twenty-six respondents out of fifty-eight played more than one instrument, 14 played more than two instruments, while only nine respondents played and taught four musical instruments.

Table 5.5.1 Descriptive statistic for instrument

Statistics					
		Which instrument do you play?	Which instrument do you play? (Second)	Which instrument do you play? (Third)	Which instrument do you play? (Fourth)
N	Valid	58	26	14	9
	Missing	0	32	44	49
Mode		1.00	12.00	5.00	13.00 ^a

a. Multiple modes exist. The smallest value is shown

Most respondents, 23 (40.4%) from the sample of 58 educators, indicated that they played and taught piano. Twelve (20.7%) taught voice, followed by 7 (12.1%) teaching guitar. Table 5.5.2 reflects respondents who only played and taught one instrument. Respondents who played bass guitar, 3 (5.2%), is followed by those who played the recorder and the guitar at 3.4%, while those who played the saxophone, djembe, saxophone, and drums were only at 1.7%. The most popular musical instruments chosen by respondents were piano and voice. A study conducted by Msimango (2004) revealed that the two instruments, the piano and the voice were most prevalent due to the historical background in South African Music education of missionaries, and 17 years later, the practice continues to hold. The music education instrumental lessons, especially piano lessons, have always followed an old traditional practice, which is one-on-one

music lessons. The pedagogical approach of this practice implies that the lessons still follow the teacher-oriented transfer of knowledge underpinned by professional knowledge.

Table 5.5.2: Frequency distribution for instrument

Which instrument do you play?		
	N	%
Piano	24	41.4%
Saxophone	1	1.7%
Recorder	2	3.4%
Trumpet	2	3.4%
Violin	5	8.6%
Voice	12	20.7%
Drums	1	1.7%
Guitar	7	12.1%
Bass guitar	3	5.2%
Djembe	1	1.7%

Table 5.5.3 discloses the number of observations for educators who played and taught more than one instrument (2 instruments). The bass guitar is most often played, with 7 (12.1%) respondents. The recorder and flute respondents follow this with 4 (6.9%) and 3 (5.2%), respectively. Two (3.2%) respondents indicated that they played and taught the clarinet and the voice. One (1.7%) respondent for each of the following instruments, indicated that they played and taught them: saxophone, trombone, marimba, djembe. For the *other* category option, the instrument played and taught by the respondent was not specified, while the other respondent 1 (1.7%) stated that they played the cello.

Table 5.5.3: Frequency distribution for instrument (Second instrument)

Which instrument do you play? (Second)		
	N	%
Saxophone	1	1.7%
Clarinet	2	3.4%
Flute	3	5.2%
Recorder	4	6.9%
Trombone	1	1.7%
Violin	2	3.4%
Voice	2	3.4%
Bass guitar	7	12.1%
Marimba	1	1.7%

Djembe	1	1.7%
Other	1	1.7%
Other (Cello)	1	1.7%
Missing System	32	55.2%
Total	58	100.0%

Table 5.5.4 illustrates all the respondents who played and taught three instruments at their school. Only 1.7% of the respondents played the flute, drums, guitar, djembe, and vocalists. Four (6.9%) respondents also played the recorder, while 2 (3.4%) played the trumpet and the marimba.

Table 5.5.4: Frequency distribution for instrument (Third instrument)

Which instrument do you play? (Third)

	N	%
Flute	1	1.7%
Recorder	4	6.9%
Trumpet	2	3.4%
Voice	1	1.7%
Drums	1	1.7%
Guitar	2	3.4%
Marimba	2	3.4%
Djembe	1	1.7%
Missing System	44	75.9%
Total	58	100.0%

Table 5.5.5 shows that of the total sample size, only 2 (3.4%) respondents played marimba and mbira as the fourth instrument. In comparison, only 1 (1.7%) also played the trombone, drums, and other (viola and organ). The voice was also an additional instrument in this category.

Table 5.5.5: Frequency distribution for instrument (Fourth instrument)

Which instrument do you play? (Fourth)		
	N	%
Trombone	1	1.7%
Voice	1	1.7%
Drums	1	1.7%
Marimba	2	3.4%
Mbira	2	3.4%
Other (Viola)	1	1.7%
Other (Organ)	1	1.7%
Missing System	49	84.5%
Total	58	100.0%

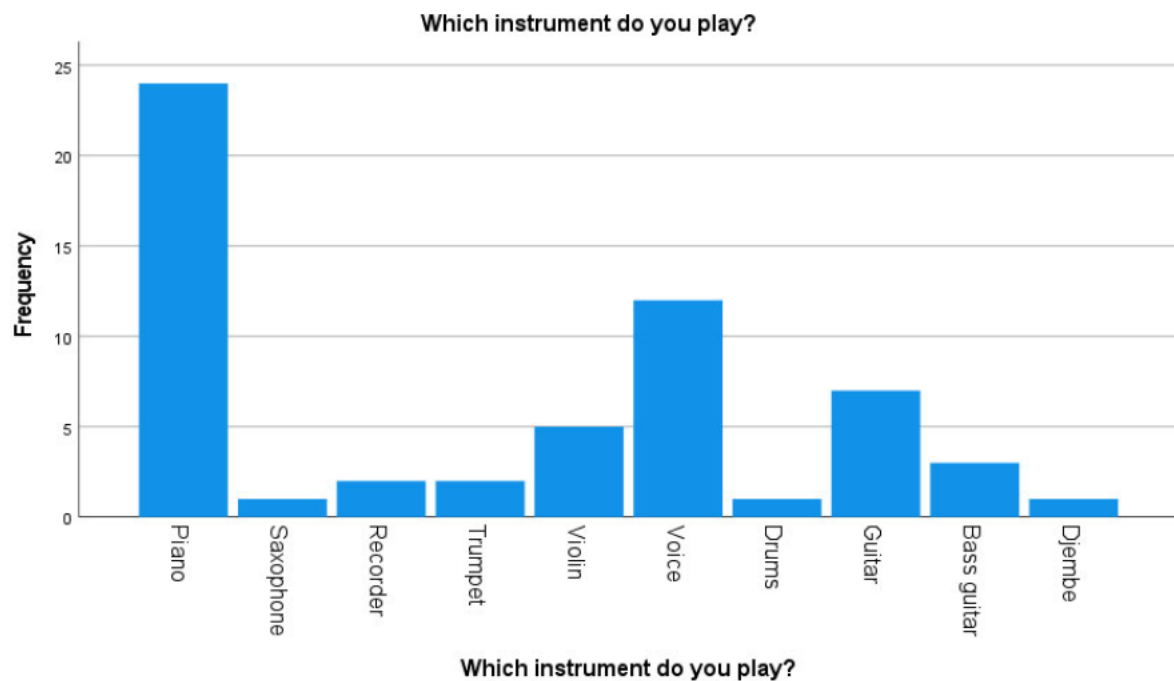


Figure 5.5.1: Bar chart frequency distribution for instrument

Figure 5.5.1 shows a bar chart of all instruments chosen by respondents. Bar one is the highest of the bars with a choice of piano. Bars for saxophone, drums, and djembe are the lowest of the bars. Of the respondents who played more than two instruments, bass guitar was the most prevalent, as depicted in Figure 5.5.2.



Figure 5.5.2: Bar chart frequency distribution for instrument (second instrument)

Figure 5.5.3 is a frequency distribution illustrated in a diagrammatic form of all the instruments chosen as an additional instrument by respondents. Again, most respondents chose the recorder as the third instrument they play.

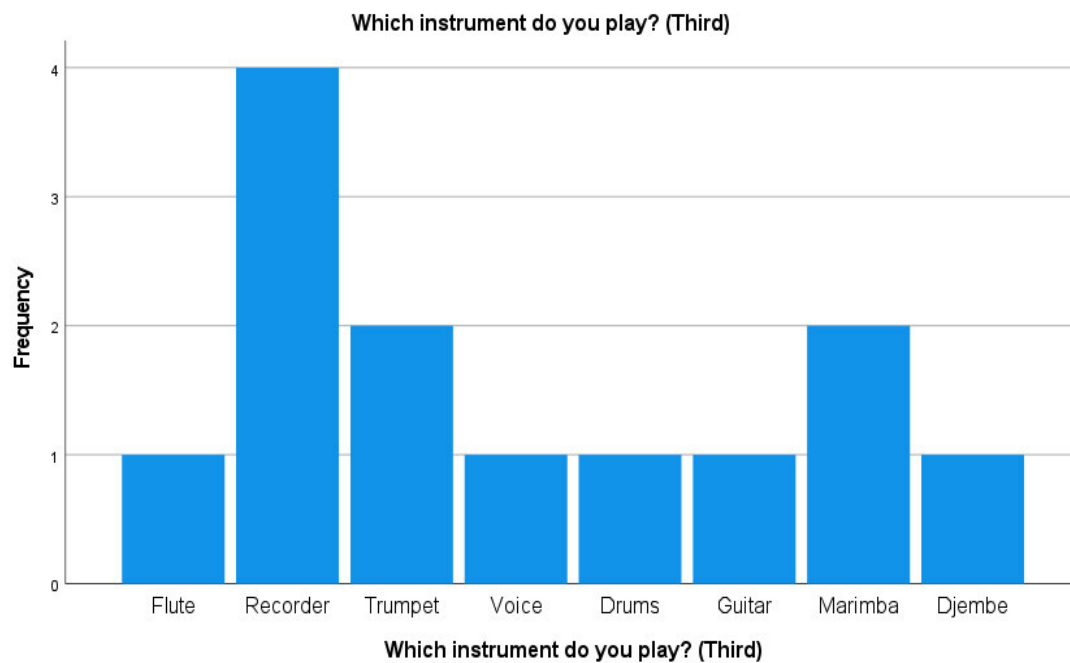


Figure. 5.5.3: Bar chart frequency distribution for instrument (Third instrument)

Figure 5.5.4 depicts a bar chart of frequency distribution for the fourth instrument for the data given in Table 5.5.5. Of noteworthy, , most respondents chose both the marimba and the mbira as the forth instrument they played and taught at school.

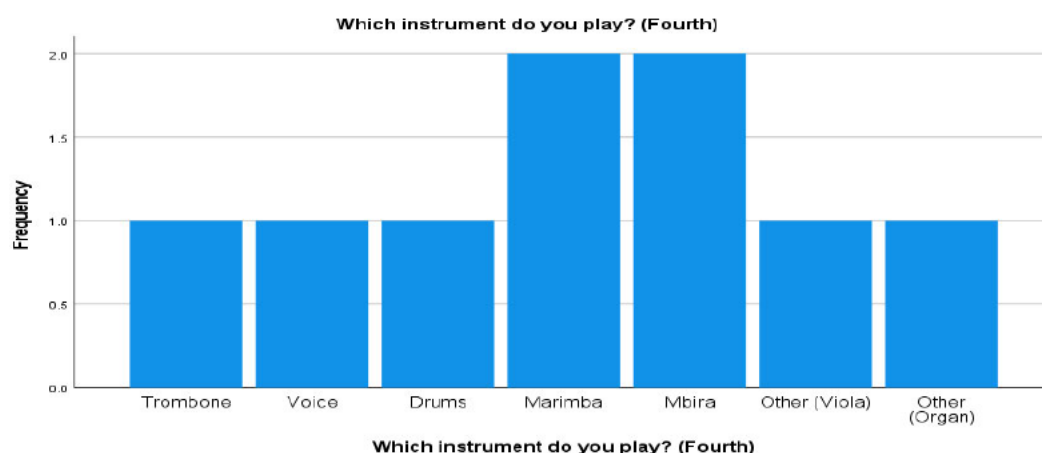


Figure 5.5.4: Bar chart frequency distribution for instrument (Fourth instrument)

5.6 AGE RESPONDENTS STARTED TEACHING MUSIC

The descriptive statistics for the age at which the respondents started teaching music in Table 5.6 was observed at mode 3, reflecting that most educators started teaching between the ages of 30-39. The frequency distribution shows that 26 (44.8%) respondents began teaching when they were above thirty years of age, followed by 21 (36.2%) who only started when they were between the ages of 25-29. Few respondents, 10 (17.2%), started teaching music when they were under 25 years of age. And only 1 (1.7%) respondent began when they were above 40 years of age. The findings may be due to the fact that when the Music Magnet Schools were established, the Department of Education hired music teachers who had already completed their degrees and were practising music in the community. Most of them were above the age of thirty.

Table 5.6: Descriptive statistics and frequency distribution for the age at which started teaching music

Statistics		
At what age did you start teaching music?		
N	Valid	58
	Missing	0
Mode		3.00

At what age did you start teaching music?

	N	%
Under 25	10	17.2%
25-29	21	36.2%
30-39	26	44.8%
40-49	1	1.7%

The bar chart in Figure 5.6 reveals the frequency distribution of a high number of educators who started teaching in their thirties with a relatively small number of those who began above their forties.

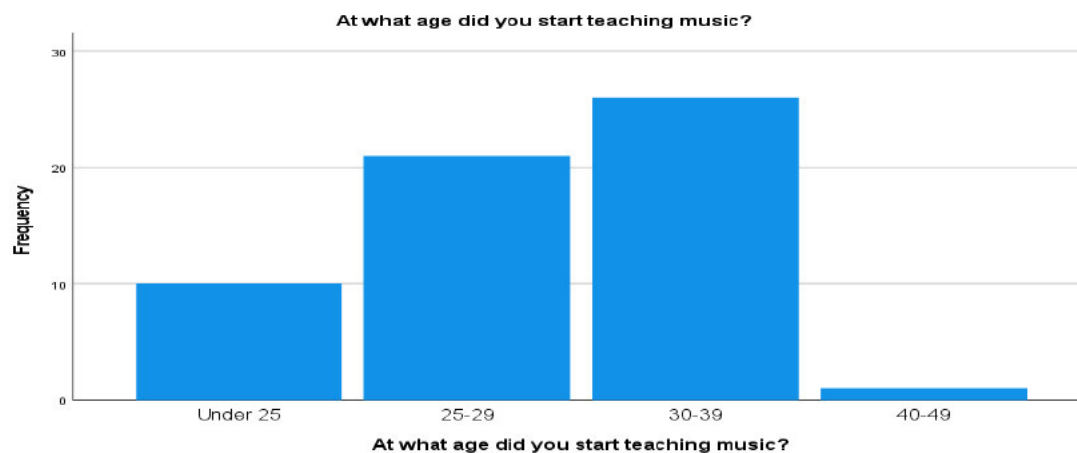


Figure 5.6: Bar chart frequency distribution for the age at which started teaching music

5.7 TEACHING EXPERIENCE

The sample for the Music Magnet School educators revealed a mean of 4.34 (SD = 1.23) with multiple modes of 4. Most respondents, 16 (27.6%), indicated that they have no less than 6 years and more than 11 years of teaching music, followed by 12 (20.7%) who indicated that they have more than 3 years of teaching experience. Ten (17.2%) indicated that they have between 16-20 years of teaching experience. Only 2 (3.4%) of the respondents indicated 1-2 years of teaching experience. One (1.7%) respondent stated that they had only started teaching music and 1 (1.7%) respondent indicated that they have more than 20 years of teaching experience, as shown in Table 5.7. The findings suggest that most respondents have vast teaching experience in the programme. Only 10 respondents started teaching when the programme was implemented 18 years ago. Literature reveals that effective teaching and learning is associated with teaching experience (Kini & Podolsky, 2016). Music educators' knowledge is developed over time and is revealed through experience.

Table 5.7: Descriptive statistics and frequency distribution for teaching experience

Statistics

For how long have you been teaching music at the present school?

N	Valid	58
	Missing	0
Mean		4.3448
Mode		4.00 ^a
Std. Deviation		1.23618

a. Multiple modes exist. The smallest value is shown

For how long have you been teaching music at the present school?

	N	%
First-year	1	1.7%
1-2 years	2	3.4%
3-5 years	12	20.7%
6-10 years	16	27.6%
11-15 years	16	27.6%
16-20 years	10	17.2%
More than 20 years	1	1.7%

Frequency distribution lay between respondents whose ages were 6-10 (27.6%),11-15 (27.6%) and those who only started teaching music, first years (1.7%). One (1.7%) respondent had 20 years of teaching experience, as shown in Figure 5.7 of the bar chart.

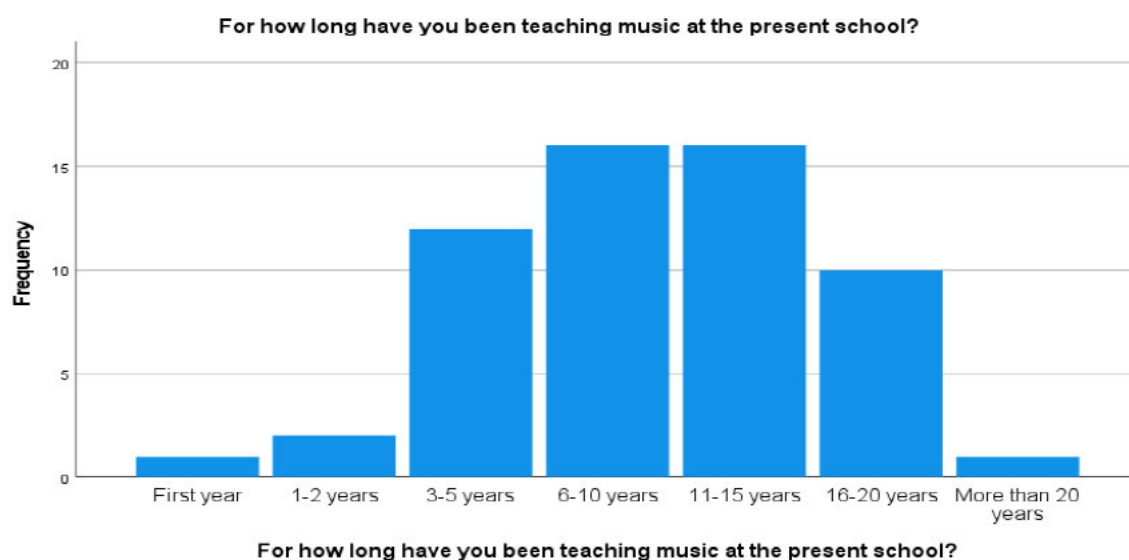


Figure 5.7: A bar chart of frequency distribution for teaching experience

5.8 QUALIFICATION

Table 5.8 shows that most respondents have a three-year degree indicated by the mode of 3.

Table 5.8: Descriptive statistics and frequency distribution for qualification

Statistics

What is your highest level of education?

N	Valid	58
	Missing	0
Mode		3.00

What is your highest level of education?

	N	%
Diploma	7	12.1%
Three-year degree	23	39.7%
Honours degree	20	34.5%
Master's degree	8	13.8%

According to Table 5.8, from the sample of 58 respondents, 23 (39.7%) had a three-year degree qualification, 20 (34.5%) had honours degrees, 8 (13.8%) had master's degree, and 7 (12.1%) a diploma qualification. Figure 5.8 shows that the curve illustrates a normal curve of the total sample size, meaning the respondents' data with a qualification of a 3-year degree is near to the mean (3.50), which is more frequent in occurrence as indicated by the histogram. The findings suggest that, of the sampled, respondents were highly educated, implying a positive professional practice in their teaching and learning. In other words, an in-depth knowledge of the music content.

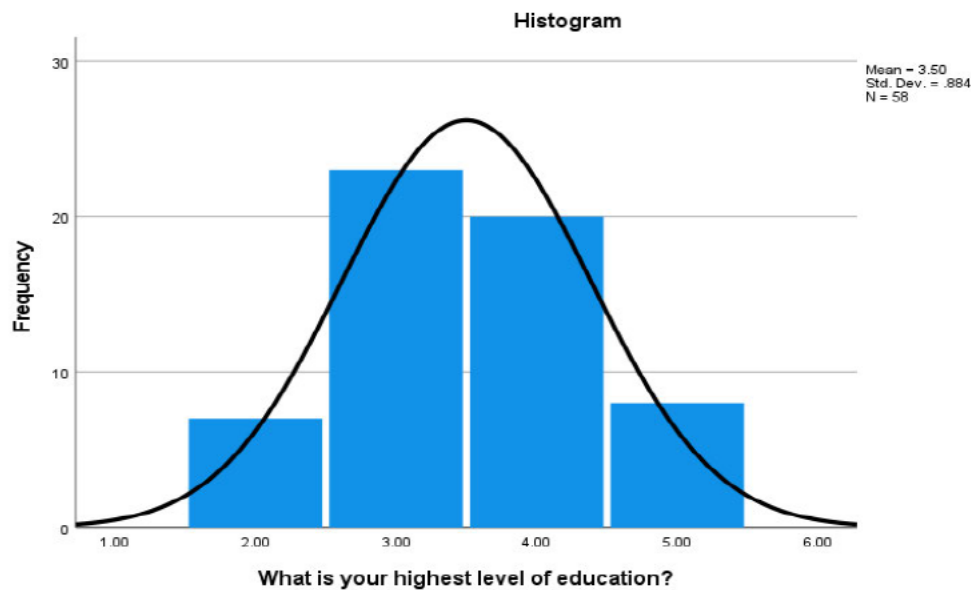


Figure 5.8: A histogram with a normal curve for frequency distribution for teaching experience

5.9 MUSIC STREAM

A particular attribute by respondents on a stream they taught at school is evidenced by the mode of 2 (Western Arts Music) and 3 (Indigenous African Music) for respondents who chose two streams.

Table 5.9: Descriptive statistics and frequency distribution for the music stream

Statistics		which music stream do you teach at your school? (Option 2)	
Which music stream do you teach at your school?			
N	Valid	58	6
	Missing	0	52
Mode		2.00	3.00

Evidence from Table 5.9.1 depicts that 26 (44.8%) of the respondents were trained in Western Arts Music and taught this stream. Twenty respondents (34.5%) were trained in Jazz, 3 (5.2%) were trained in Indigenous African Music, and only 9 (15.5%) were taught all the above streams. The implication of the findings denotes that most of the respondents follow the structured/professional/content construct of teaching music. In contrast, only 5% of the respondents advocate for the unstructured/societal/technological proposition of teaching music. The findings imply a considerable gap in different streams taught at school. There is a significant growth of the respondents who teach and are trained in Jazz, as evidenced by the

findings. Less than 10 respondents who teach all streams are guided by the professional and the societal proposition.

Table 5.9.1: Frequency distribution for music stream

Which music stream do you teach at your school?

	N	%
Jazz	20	34.5%
Western Arts Music	26	44.8%
Indigenous African Music	3	5.2%
All the above	9	15.5%

Table 5.9.2 illustrates a frequency distribution of respondents 6 (10.3%) who indicated that they also taught Indigenous African Music as a second stream.

Table 5.9.2: Frequency distribution for music stream (option 2)

**Which music stream do you teach at your school?
(Option 2)**

	N	%
Indigenous African Music	6	10.3%
Missing System	52	89.7%
Total	58	100.0%

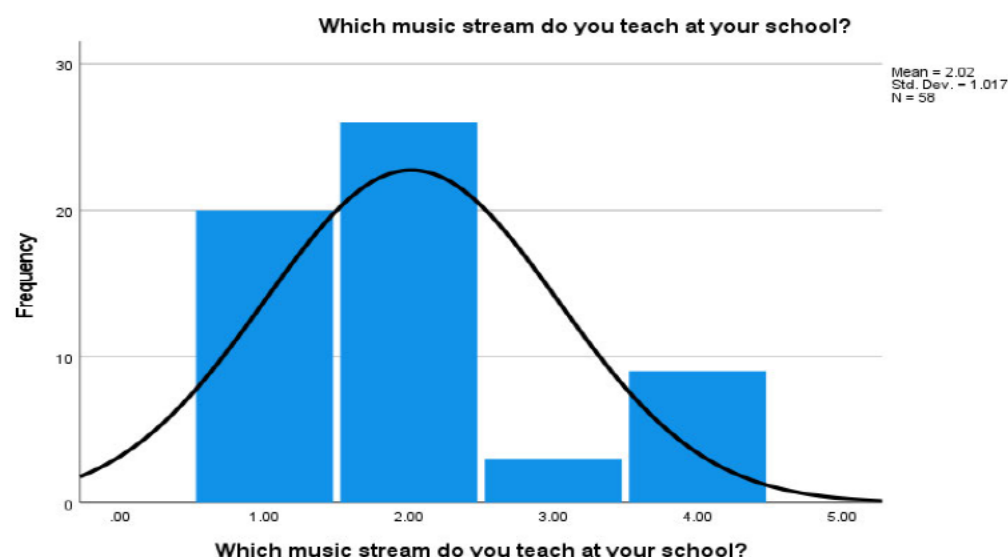


Figure 5.9: A histogram with a normal curve for frequency distribution for music stream

Figure 5.9 shows a frequency distribution of the stream chosen by the respondents. WAM represented by 2 being the highest, followed by Jazz represented by 1, and the least chosen

stream IAM represented by the number 3. The histogram shows a right-skewed or positively skewed distribution with data located on the highest point.

5.10 SUMMARY FOR MUSICAL BACKGROUND

Section B of the questionnaire revealed the instruments played and taught by the respondents, the age at which they started teaching music, the teaching experience, the respondents' qualifications, and the music stream they taught at school. The findings indicate that most respondents, 24 (41.4%), played and taught piano, followed by 12 (20.7%) respondents who stated that they taught voice. The least taught and played instruments were mbira, trombone, clarinet, and saxophone, averaging at 1.7% of the responses. Most of the respondents indicated that they started teaching music when they were in their thirties. Only one respondent indicated that they began when they were in their forties. Only 10 (17.2%) respondents started when they were below 25 years of age. Most respondents, 16 (27.6%), had a teaching experience of 6-10 while others had 11-15 years, while only one respondent indicated that they started teaching when they were above 40 years. Of the 23 (39.7%) respondents were qualified with a three-year degree, and only 7 (12.1%) were qualified with a diploma qualification. Twenty-six (44.8%) respondents were teaching Western Arts music and 9 (15.5%) taught all streams (Jazz, WAM and IAM). Only 3 (5.2%) taught Indigenous African Music. The research findings imply that the calibre of music teachers in the programme are highly qualified Western-trained educators, guided by the professional proposition. The findings depict the piano as discernibly the most taught instrument. To understand the technological, pedagogical, and content knowledge of educators in implementing the music curriculum, it was necessary to establish their musical background first. An inference of the findings, especially on the most taught and played instrument, insinuates a common existing approach to teaching music, which is still the one-on-one approach. The Indigenous African Music instruments were the least taught and played instruments, implying that professional knowledge took precedence over societal knowledge when teaching music instruments to learners. Also, educators' qualifications and experience suggest positive connotations, for instance, self-knowledge, which positively informs teaching experience and knowledge building by educators. The Department of Education in the CAPS document stipulates the minimum requirements for a music educator, which is a Bachelor's Degree (DoE, 2011). Most educators are qualified beyond the stipulated qualifications.

5.11 SECTION C: EDUCATORS' TECHNOLOGICAL, PEDAGOGICAL, AND CONTENT KNOWLEDGE OF IMPLEMENTING THE MUSIC CURRICULUM

Technological, pedagogical, and content knowledge is the phenomenon for this study. The questions around the phenomenon were of utmost importance. Questions were asked relating to understanding curriculum goals referring to technological, pedagogical, and content knowledge of educators; educators' success in implementing the music curriculum; adequate instructional and technological resources when teaching music; sufficient training in technological, pedagogical, and content knowledge; and sufficient support in applying technological knowledge in their teaching music. Also, questions on educators' professional development in CAPS training, music content, music pedagogy, and ICT were asked. A question on the aspects of Indigenous African Music was also added. The revised music curriculum, CAPS, places more emphasis on the Indigenous African Music as a newly instructed stream; however, an inadequacy in teacher training and resources has left many scholars (see for example, Gordon, 2020) questioning its validity in the music curriculum, how it should be taught, and by whom? Equally important, music educators should have a clear understanding of curriculum goals when implementing the music curriculum.

5.11.1 UNDERSTANDING OF THE CURRICULUM GOALS AND IMPLEMENTATION OF THE MUSIC CURRICULUM

Table 5.11.1 illustrates the descriptive statistics of understanding the curriculum goals by the respondents and educators' success in implementing the Music Magnet School or CAPS curriculum. Both modes for the two variants were 1 (high) and 3 (medium), respectively. The mean for curriculum goals was 1.8 (SD = 1.03) and 2.7 (SD = 1.04).

Table 5.11.1: Descriptive statistics for the understanding of curriculum goals and educators' success in implementing the Music Magnet School and CAPS curriculum

Statistics		Educators' success in implementing the Music/CAPS curriculum	
		Educators' understanding of curriculum goals	
N	Valid	58	58
	Missing	0	0
Mean		1.8448	2.7586
Mode		1.00	3.00
Std. Deviation		1.03960	1.04815

Table 5.11.2 depicts the number of respondents, 28 (48.3%), who indicated that they had a very high level of understanding of curriculum goals, while 17 (29.3%) indicated that their understanding was high. Only 9 (15.5%) stated a medium understanding, while 2 (3.4%) indicated low and very low.

Table 5.11.2: Frequency distribution for the understanding of curriculum goals

Educators' understanding of curriculum goals		
	N	%
Very high	28	48.3%
High	17	29.3%
Medium	9	15.5%
Low	2	3.4%
Very low	2	3.4%

The descriptive statistics for respondents who indicated their success in implementing the Music Magnet School and CAPS curriculum is shown below in Table 5.11.3. Just below 50%, 28 (48.3%) of the respondents verified that it was medium, while 16 (27.6%) indicated that it was high. Only 6 (10.3%) confirmed that it was very high. Another 6 (10.3%) stated that it was deficient.

Table 5.11.3: Descriptive statistics for success in implementing the MMS/CAPS curriculum

Educators' success in implementing the Music/CAPS curriculum		
	N	%
Very high	6	10.3%
High	16	27.6%
Medium	28	48.3%
Low	2	3.4%
Very low	6	10.3%

Figure 5.11 illustrates a histogram with a positively skewed distribution, with most respondents choosing between a medium and high success of implementing the curriculum.

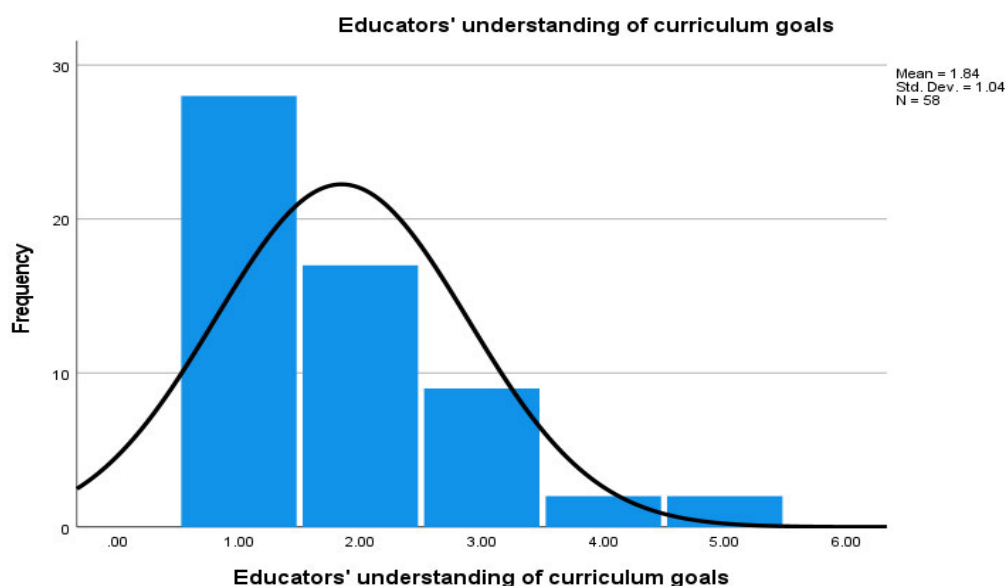


Figure 5.11: A histogram with a normal curve for frequency distribution for understanding curriculum goals

Figure 5.11.1. depicts a frequency distribution with a number of observations (frequencies) in the Y-axis, which is 28 as revealed in Table 5.11.3. The histogram also displays a normal curve of the frequency distribution.

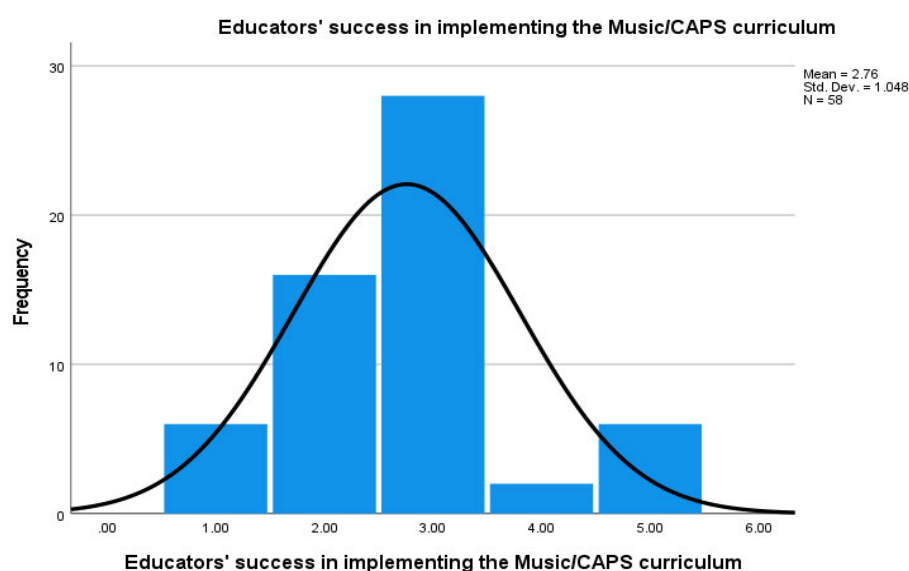


Figure 5.11.1: A histogram with a normal curve for frequency distribution for the success in implementing the MMS/CAPS curriculum

Table 5.11.4 below is a descriptive statistic for the instructional resources, technological resources, raining in Technological, Pedagogical, and Content knowledge (TPACK), and support in using technology variables. Additionally, Table 5.11.4 reflects an average mean of

1.6 (SD = 0.48), 1.8 (SD = 0.34), 4.6 (SD = 0.47) and 1.8 (SD = 0.32) respectively with different modes of 2 for all the variants, meaning that the frequency of the respondents who disagreed was more than the frequency of those who agreed having received training for all variants.

Table 5.11.4: Descriptive statistics for instructional resources, technological resources, training in Technological, Pedagogical and Content Knowledge (TPACK), and support in using technology in teaching music

		Statistics			
		MMS educators have adequate instructional resources for teaching music	The Music Magnet School Programme has adequate technological resources to teach music.	MMS educators have been adequately trained to apply technological, pedagogical, and content knowledge in teaching music	Music Magnet School educators have adequate support in using technology in their teaching.
N	Valid	58	58	58	58
	Missing	0	0	0	0
Mean		1.6207	1.8621	1.6552	1.8793
Mode		2.00	2.00	2.00	2.00
Std. Deviation		.48945	.34784	.47946	.32861

Thirty-six (62.1%) of the respondents indicated that they disagree with Music Magnet Schools having adequate resources to teach music, as opposed to 22 (37.9%) who indicated that they agree, as shown below in Table 5.11.5.

Table 5.11.5: Frequency distribution for instructional resources for teaching music

MMS educators have adequate instructional resources for teaching music		
	N	%
Agree	22	37.9%
Disagree	36	62.1%

In Table 5.11.6, most respondents, 50 (86.2%), disagree that the Music Magnet School has adequate technological resources to teach music, while 8 (13.8%) agree.

Table 5.11.6: Frequency distribution for technological resources for teaching music

The Music Magnet School Programme has adequate technological resources to teach music

	N	%
Agree	8	13.8%
Disagree	50	86.2%

Table 5.11.7 reveals that 38 (65.5%) respondents disagreed that they have been adequately trained to apply technological, pedagogical and content knowledge in teaching music. Only 20 (34.5%) respondents agreed that they had been trained.

Table 5.11.7: Frequency distribution for training in Technological, Pedagogical, and Content Knowledge in teaching music

MMS educators have been adequately trained to apply technological, pedagogical, and content knowledge in teaching music

	N	%
Agree	20	34.5%
Disagree	38	65.5%

Fifty-one (87.9%) of the respondents highly disagreed that they had any support in using technology for teaching music, while only 7 (12.1%) agreed that they had the support, as shown in Table 5.11.8.

Table 5.11.8: Frequency distribution for support in using technology for teaching music

**Music Magnet School
educators have adequate
support in using
technology in their
teaching**

	N	%
Agree	7	12.1%
Disagree	51	87.9%

Figure 5.11.2 indicates that most respondents, 51 (87.9 %), did not have adequate technological resources to teach music, compared to only 7 (12.1%) respondents who had sufficient resources, as illustrated by the bar chart.

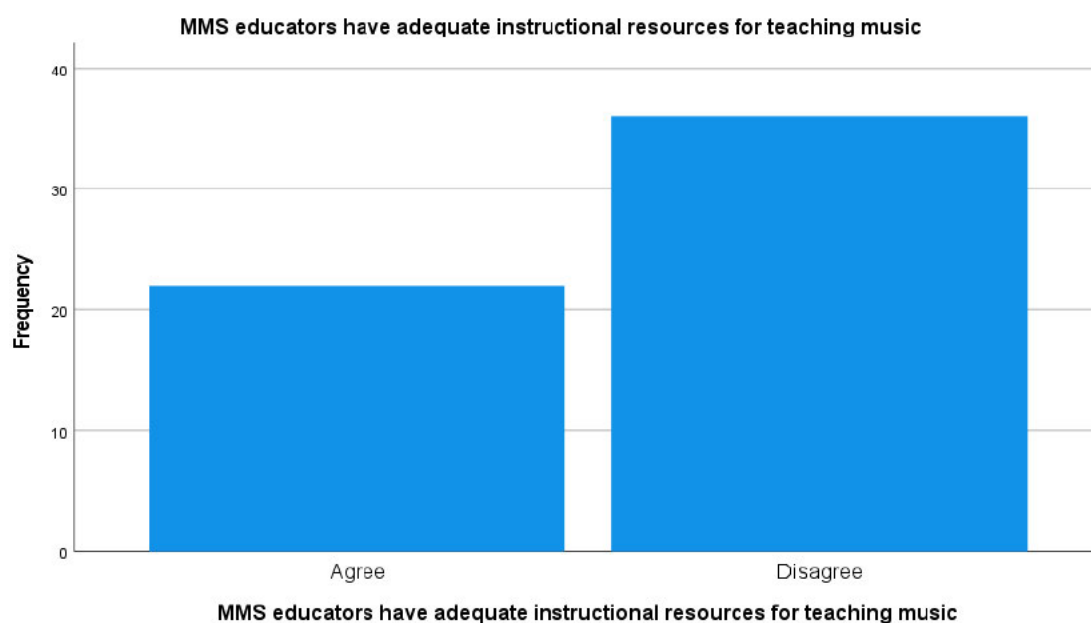


Figure 5.11.2: A bar chart for frequency distribution for instructional resources in teaching music

Figure 5.11.2 is a frequency distribution of the results obtained from respondents who indicated that they do not have instructional resources to teach music, as depicted by the bar chart.

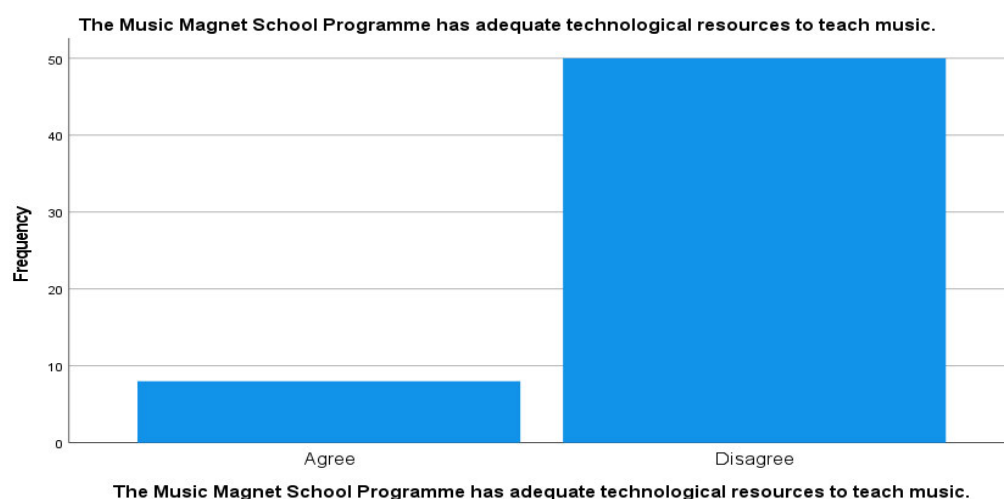


Figure 5.11.3: A bar chart for frequency distribution for adequate technological resources in teaching music

Figure 5.11.3 shows that most respondents have not been adequately trained to apply technological, pedagogical, and content knowledge in teaching music, as indicated by the bar chart below.

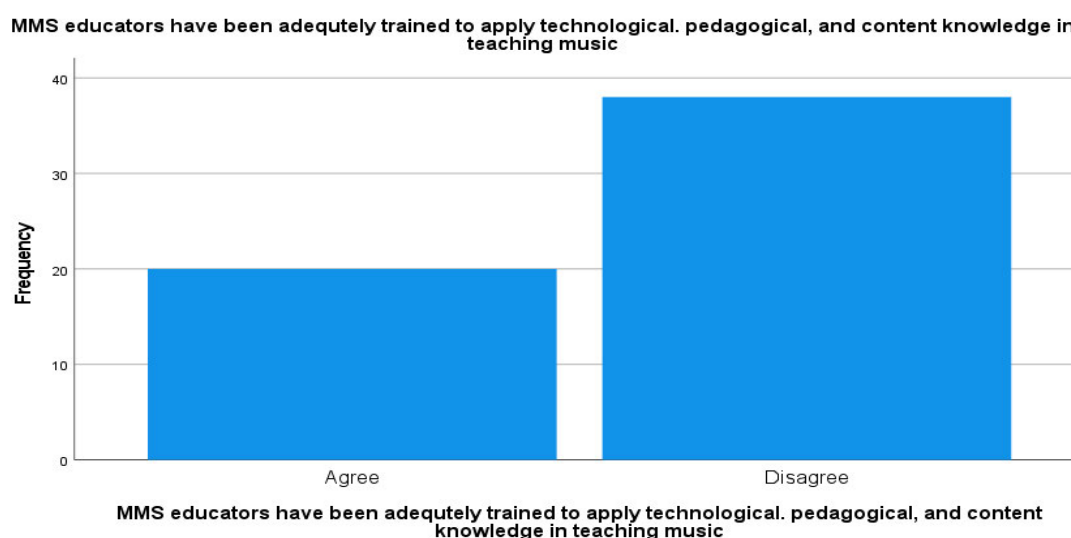


Figure 5.11.4: A bar chart for frequency distribution for training in TPACK in teaching music

When it comes to receiving support in using technology in teaching music, most respondents disagreed that they receive support regarding using technology in teaching music, as indicated by 51(87.9%) in Figure 5.11.3. Only 7 (12.1%) respondents agreed to receiving support in using technology in teaching music”.

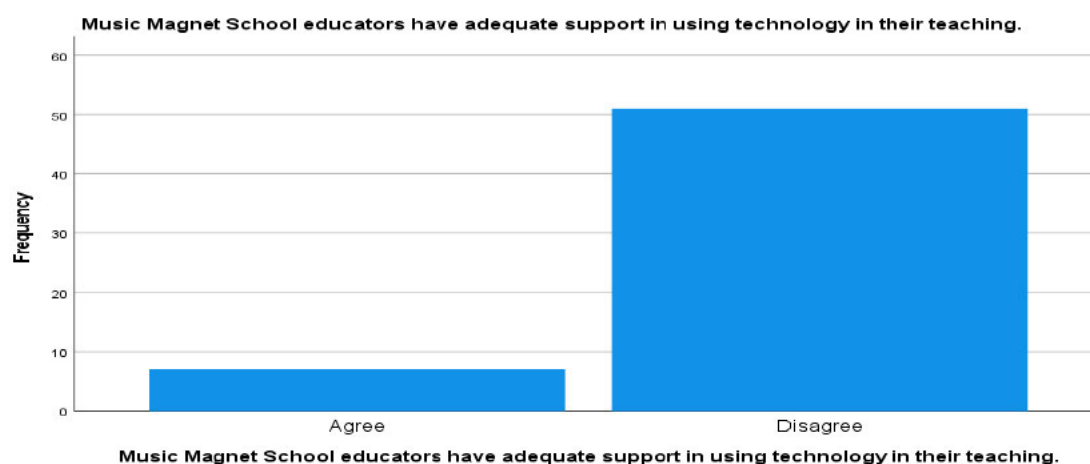


Figure 5.11.5: A bar chart for frequency distribution for support in technology in teaching music

5.12 PROFESSIONAL DEVELOPMENT

Table 5.12 displays the descriptive statistics modes for all variants is 2 (No) for CAPS curriculum, 1 (Yes) for music content, 2 (No) for music pedagogy and 2 (No) for ICT.

Table 5.12: Descriptive statistics for professional development in CAPS curriculum, music content, music pedagogy and ICT

		Statistics			
		CAPS Curriculum	Music Content	Music Pedagogy	Information and Communication Technology (ICT)
N	Valid	58	58	58	58
	Missing	0	0	0	0
Mode		2.00	1.00	2.00	2.00

Thirty-two (55.2%) respondents did not receive training for the CAPS curriculum, while 26 (44.8%) indicated that they did. This is revealed in Table 5.12.1 of the frequency distribution.

Table 5.12.1: Frequency distribution for CAPS curriculum

CAPS Curriculum		
	N	%
Yes	26	44.8%
No	32	55.2%

Table 5.12.2 reveals that 39 (67.2%) received training for the music content, while 19 (32.8%) did not.

Table 5.12.2: Frequency distribution for the music content

Music Content		
	N	%
Yes	39	67.2%
No	19	32.8%

Most respondents, 42 (72.4%), indicated that they did not receive training in music pedagogy, as displayed in Table 5.12.3. In contrast, 16 (27.6%) respondents received training.

Table 5.12.3: Frequency distribution for the music pedagogy

Music Pedagogy		
	N	%
Yes	16	27.6%
No	42	72.4%

The frequency distribution in Table 5.12.4 for ICT training reveals that 46 (79.3%) respondents did not receive ICT training, while 12 (20.7%) did.

Table 5.12.4: Frequency distribution for ICT

Information and Communication Technology (ICT)		
	N	%
Yes	12	20.7%
No	46	79.3%

The frequency distribution illustrated in Figure 5.12 shows almost an equal distribution of the attributes by respondents who indicated that they had received training in the CAPS curriculum, 26 (44.8%) and those who did receive training in CAPS, 32 (55.2%).

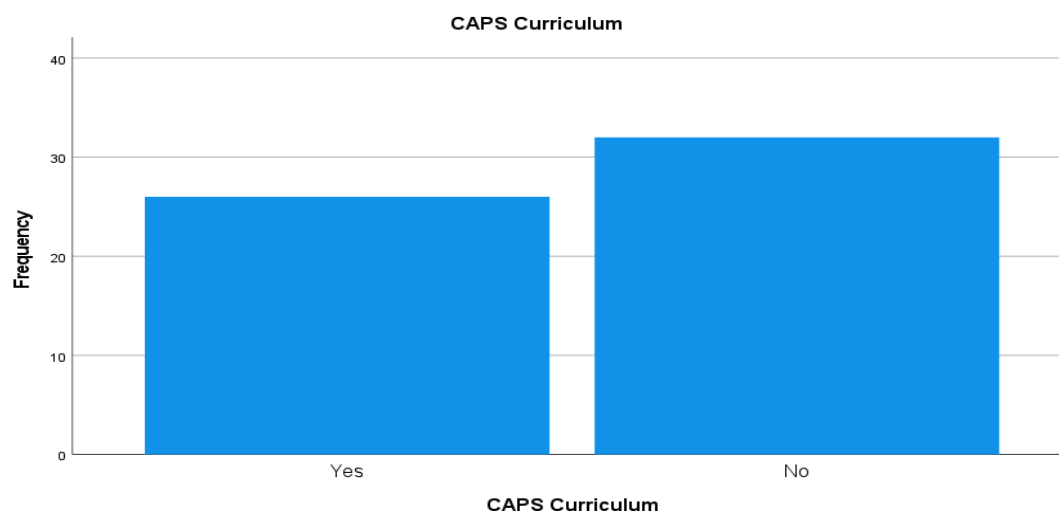


Figure 5.12: A bar chart for frequency distribution for CAPS curriculum

The observation depicted in Figure 5.12.1 provides an attribution by respondents who indicated that they received training in the music content or not. Respondents who said *Yes* is the highest of the bars.

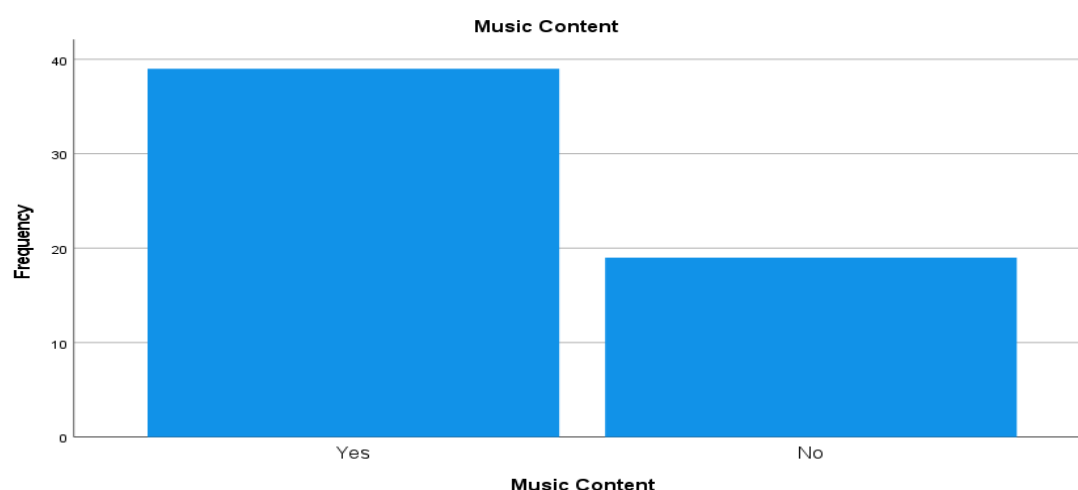


Figure 5.12.1: A bar chart for frequency distribution for music content

Figures 5.12.2, 5.12.3, and 5.12.4 illustrate the frequency distribution for the responses made by the educators on whether they received training in music pedagogy and ICT or not. Most respondents did not receive any training in music pedagogy as indicated below, 42 (72.4%) 41 and 46 (79.3%) respondents who did not receive ICT training.

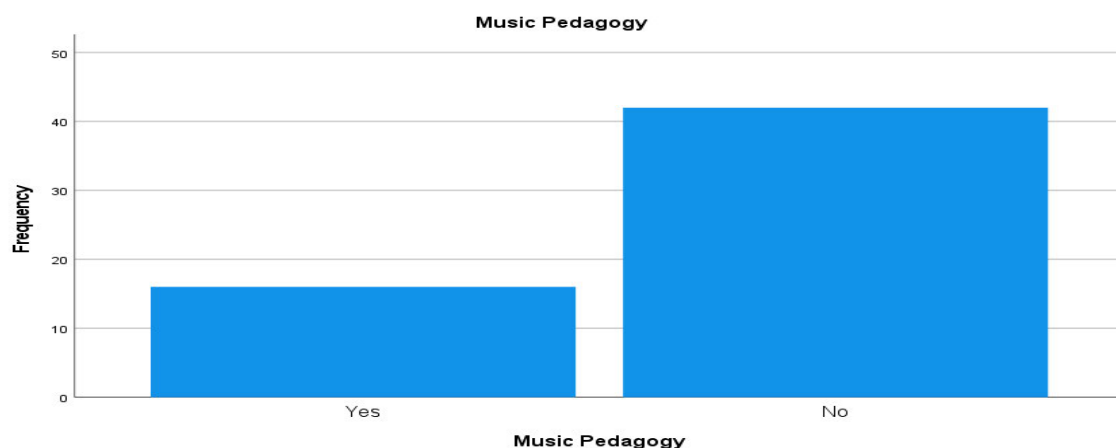


Figure 5.12.2: A bar chart for frequency distribution for music pedagogy

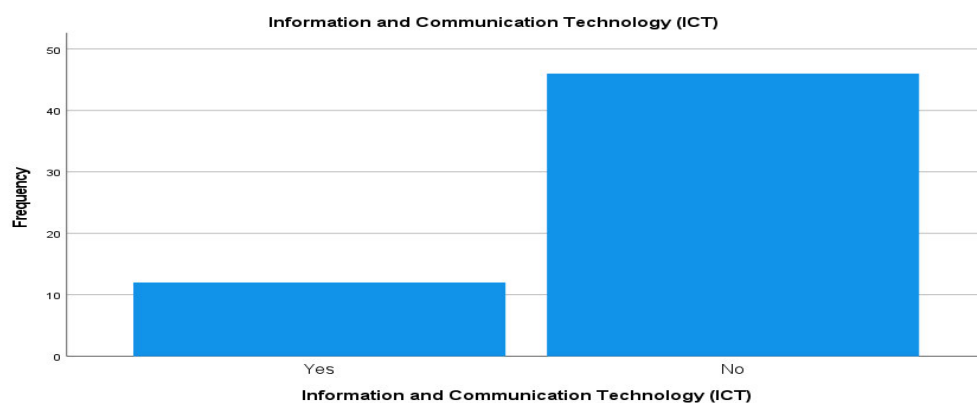


Figure 5.12.3: A bar chart for frequency distribution for ICT

5.13 WHO SHOULD TEACH INDIGENOUS AFRICAN MUSIC?

The final question for section C ended with a question on aspects of Indigenous African Music. The value number 4, which represented option four in statements, was the most frequent in who should teach IAM, with a measure of central tendency ($M_o = 4$) as indicated in Table 5.13 of the descriptive statics and frequency distribution of who should teach IAM. Thirty-seven (63.8%) believed that IAM should be taught by academically, professionally trained, and music practitioners from the community. In comparison, 13 (22.4%) respondents felt that professionally trained musicians should teach IAM. The number was followed by 6 (10.3%) respondents who indicated that music practitioners from the community were the best candidates to teach IAM. One (1.7%) respondent affirmed that academically trained music educators should teach IAM at school. Also, one (1.7%) respondent indicated that “No 2 & 3 of the above do not possess adequate knowledge about the topic” in the other category.

Table 5.13: Descriptive statistics and frequency distribution for who should teach IAM at school?

Statistics

Which statement/s best suit/s your
view regarding Indigenous African
Music (IAM)?

N	Valid	58
	Missing	0
Mode		4.00

Which statement/s best suit/s your view regarding Indigenous African Music (IAM)?

	N	%
Music practitioners from the community should teach IAM	6	10.3%
Academically trained music educators should teach IAM	1	1.7%
The professionally trained music teacher should teach IAM	13	22.4%
All the above	37	63.8%
Other (No 2 & 3 of the above do not possess adequate knowledge about the topic).	1	1.7%

The histogram in Figure 5.13 shows a high distribution of respondents who consider music practitioners from the community, academically trained music educators, and professionally trained music all suitable for teaching Indigenous African Music at school. In contrast, only one respondent indicated that academically trained music teachers should teach IAM.

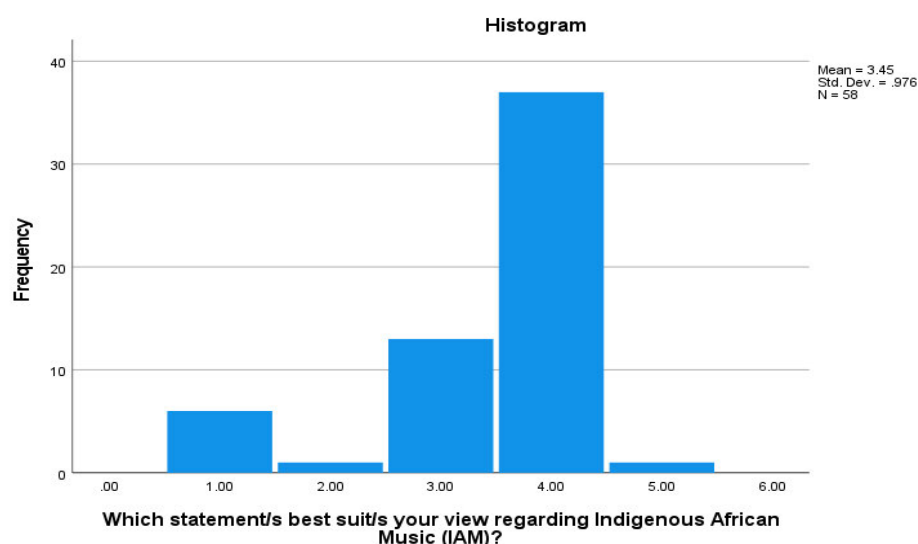


Figure 5.13: A histogram for frequency distribution for who should teach IAM at school

5.14 SUMMARY FOR EDUCATORS' TECHNOLOGICAL, PEDAGOGICAL AND CONTENT KNOWLEDGE IN TEACHING MUSIC

Section C revealed educators' technological, pedagogical, and content knowledge of teaching music, the level of understanding curriculum goals, educators' success in implementing the music curriculum, adequate instructional and technological resources when teaching music, adequate training in technological, pedagogical, and content knowledge, and adequate support in applying technology in their music teaching were asked. This section also questioned educators' professional development in CAPS training, music content, music pedagogy, and ICT. Furthermore, a question on the aspects of Indigenous African Music was added. The analysis of findings especially in this section is based on respondents' beliefs and not necessarily on how deep they understood the curriculum. There are only two respondents who chose low and very low for each option 2 (3.4%). Twenty-eight (48.3%) respondents indicated that their success in implementing the Music Magnet School and CAPS curriculum was medium. Only 2 (3.4%) stated that it was low. Of the total sample of 58 respondents, 36 (63.1%) disagreed that they have adequate instructional resources, while 22 (37.9%) indicated that they did not have instructional resources. Most respondents, 50 (86.2%), disagreed that they have adequate technological resources in teaching music, while only 8 (13.8%) agreed to the statement. The findings reveal that 38 (65.5%) disagree with having received adequate training to apply technological, pedagogical, and content knowledge in teaching music, while 20 (34.5%) acknowledged that they received the training Regarding adequate support in using technology in teaching music, 51 (87.9%) disagreed that they the support, and only 7 (12.1%) affirmed that they did not receive any support in using technology for teaching music. Thirty-

two (55.2%) respondents did not receive training for the CAPS curriculum instead of 26 (44.8%) who received training in CAPS. A majority of 39 (67.2%) respondents revealed that they received training in the music content, while 19 (32.8%) never received training. Most respondents, 42 (72.4%), never received training in music pedagogy, while only 16 (27.6%) received training. The same findings were also evident with those who received training in ICT, with 46 (79.3%) respondents indicating that they never received training while 12 (20.7%) stated that they received training in ICT. Regarding those teaching IAM in schools, most respondents, 37 (63.8%), argued that professionally, academically trained music teachers and music practitioners from the community should teach Indigenous African Music. The implications of the findings reveal that even though respondents indicated an average rate in implementing the music curriculum, the majority had a high understanding of the curriculum goals (objectives, outcomes, and aims) as suggested by Khoza (2016). The implementation of the curriculum is affected firstly by the inadequacy in resources and technological tools and secondly, by the majority of respondents not receiving training in ICT, technological, pedagogical, and content knowledge.

Interestingly so, most respondents received training in the music content, suggesting in-depth content knowledge. Most educators indicated not receiving training in CAPS, implying no mediation of the curriculum when it was first introduced. Additionally, the findings suggest that the main impediment is a lack of training, especially in teacher knowledge domains, as suggested by the TPACK framework. A formulation of two hypotheses was implemented to test if there was an association between receiving training and the stream choice. As indicated above, most respondents did not receive training in pedagogy. Also, most respondents did not receive training in the CAPS curriculum. Below is a test of the association of variables as alluded to above.

5.15 TEST OF ASSOCIATION

Observations made on the findings regarding the frequency of response in some variables influenced the researcher to statistically prove or test if some results did not happen by chance using the cross-tabulation test of association. Cross-tabulation is used in association with chi-square to test the association between variables. The null hypothesis, meaning there is no relationship, is tested under the following hypotheses:

- Receiving training in music pedagogy is not influenced by the stream choice.
- Receiving training in the CAPS curriculum is not influenced by the stream choice.

According to Rich et al. (2018), the hypothesis is defined as a statement that can be tested and believed to be factual. The test for independence, chi-square, or Pearson's Chi-Square test, has been used to prove the association between the variables listed above with a 0.05 level of significance. The calculated probability value from the findings is compared to the values found in Appendix B of chi-square probabilities aligned with the specific degrees of freedom. The results will indicate if the expected results are mere chance, and our hypothesis is rejected or accepted.

5.15.1 HYPOTHESIS 1: RECEIVING TRAINING IN MUSIC PEDAGOGY IS NOT INFLUENCED BY THE STREAM CHOICE

Table 5.15.1 shows the respondents' summary for the cross-tabulation of the music stream and the music pedagogy training with 58 (100%) respondents, and no missing cases.

Table 5.15.1: Case Processing Summary

	Valid		Missing		Total	
	N	Per cent	N	Per cent	N	Per cent
Which music stream do you teach at your school? * Music Pedagogy	58	100.0%	0	0.0%	58	100.0%

Forty-two (72.4%) of the sample of 58 respondents did not receive training in music pedagogy, while 16 (27.6%) did. Of the 20 jazz-trained respondents, 16 (80%) did not receive training in music pedagogy, while only 4 (20%) did. Seventeen (65.4%) of the classically trained respondents also did not receive training. Only 9 (34.6%) out of 26 classically trained respondents received training. No one received training in music pedagogy from those who chose the IAM stream., As depicted in Table 5.15.2, of the 9 teaching all streams, only 6 (66.7%) received training and 3 (33.3%) did not. The computed results in Table 5.12.4 show the chi-square value of 2.511 with 3 degrees of freedom and the p-value of .473.) The critical value in Appendix B at 5% with 3 degrees of freedom is .473, and the critical value at 5% with 3 degrees of freedom is 7.815. We, therefore, fail to reject the null hypothesis and conclude that there is no relationship between the variables. However, the results obtained show a very strong association between the variables, especially regarding respondents doing Indigenous African Music. The findings denote that most professionally and socially oriented educators did not receive training in music pedagogy. The findings suggest that most educators are teaching from experience, guided by how they were taught. Prescribed teaching methods do

not guide them. Music educators were recruited straight from the universities based on their performing skills. These music educators were performers rather than music teachers, meaning that they reverted to how they were pedagogically taught by default.

*Table 5.15.2: Which music stream do you teach at your school? * Music Pedagogy Cross tabulation*

			Music Pedagogy		Total
			Yes	No	
Which music stream do you teach at your school?	Jazz	Count	4	16	20
		% within which music stream do you teach at your school?	20.0%	80.0%	100.0%
	Western Arts Music	Count	9	17	26
		% within which music stream do you teach at your school?	34.6%	65.4%	100.0%
	Indigenous African Music	Count	0	3	3
		% within which music stream do you teach at your school?	0.0%	100.0%	100.0%
	All the above	Count	3	6	9
		% within which music stream do you teach at your school?	33.3%	66.7%	100.0%
	Total	Count	16	42	58
		% within which music stream do you teach at your school?	27.6%	72.4%	100.0%

Table 5.15.3 displays the Pearson Chi-Square test of 2.511, the degrees of freedom of 3, and the probability value of .473 of the valid number of cases of 58 respondents.

Table 5.15.3: Chi-Square Tests

	Value	Df	Asymptotic Significance (2-sided)
Pearson Chi-Square	2.511 ^a	3	.473
Likelihood Ratio	3.309	3	.346
Linear-by-Linear Association	.248	1	.619
N of Valid Cases	58		

a. 3 cells (37.5%) have expected count less than 5. The minimum expected count is .83.

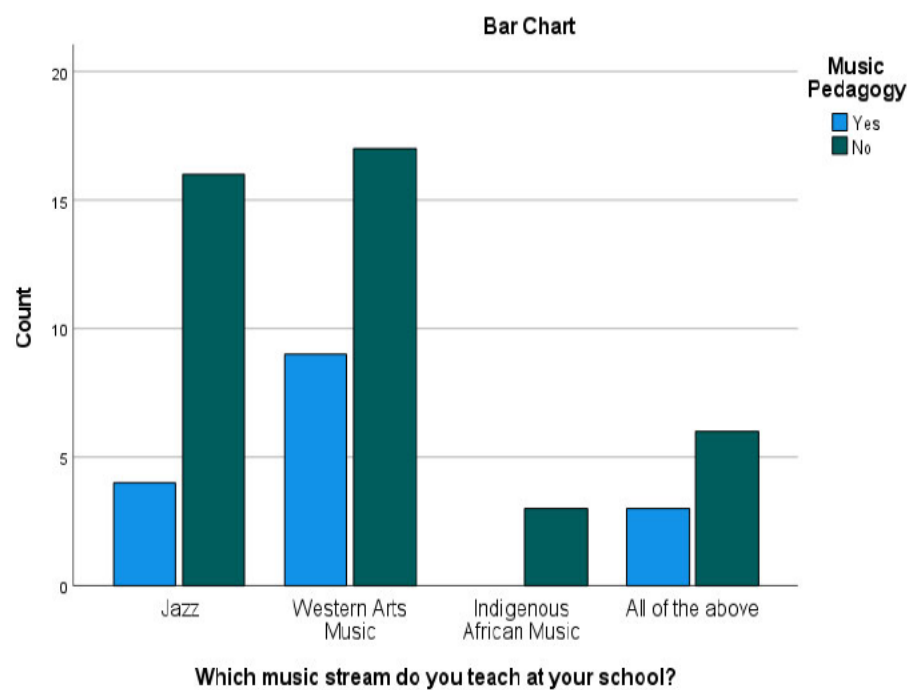


Figure 5.15: Bar chart frequency distribution of the music stream

Figure 5.15 displays different bar charts indicating who has received training in music pedagogy as per the other music streams taught by the respondents. Most respondents trained in Western music did not receive the training in music pedagogy, followed by those trained in Jazz. No respondents of those trained in Indigenous African Music received the training in music pedagogy as indicated by the bar charts.

5.15.2 HYPOTHESIS 2: RECEIVING TRAINING IN THE CAPS CURRICULUM IS NOT INFLUENCED BY THE STREAM CHOICE

Table 5.16.1 shows the summary of 58 respondents who indicated whether they had received training in the CAPS curriculum or not and the music stream they were teaching.

*Table 5.16.1: Which music stream do you teach at your school? * CAPS Curriculum Cross tabulation*

			CAPS Curriculum	
			Yes	No
Which music stream do you teach at your school?	Jazz	Count	10	10
		% within Which music stream do you teach at your school?	50.0%	50.0%
	Western Arts Music	Count	13	13
		% within Which music stream do you teach at your school?	50.0%	50.0%
	Indigenous African Music	Count	0	3
		% within Which music stream do you teach at your school?	0.0%	100.0%
	All the above	Count	3	6
		% within Which music stream do you teach at your school?	33.3%	66.7%
	Total	Count	26	32
		% within Which music stream do you teach at your school?	44.8%	55.2%

The results in Table 5.16.2 show the null hypothesis (receiving training in CAPS is not influenced by the music stream). The critical value at 5% with 3 degrees of freedom, as shown in Appendix B, is 7.815, and the probability value, according to the findings, is .332 at 5% with 3 degrees of freedom. The null hypothesis could not be rejected at 5% with 3 degrees of freedom, concluding no relationship between the variables ($x^2 = 3.416$, $df = 3$, $p = .332$). The findings indicate that being professionally or socially inclined is not an indicator to/of receiving training in CAPS. However, the indication by findings implies that indigenously trained music educators did not receive CAPS training whatsoever.

Table 5.16.2: Case Processing Summary

	Value	Df	Asymptotic Significance (2- sided)
Pearson Chi-Square	3.416 ^a	3	.332
Likelihood Ratio	4.556	3	.207
Linear-by-Linear Association	1.333	1	.248
N of Valid Cases	58		

a. 4 cells (50.0%) have expected count less than 5. The minimum expected count is 1.34.

Figure 5.16 depicts the results obtained from the respondents on different music stream choices and whether they have received training in the CAPS curriculum. It is evident from the bar charts that those who chose the IAM stream did not, while the majority of those doing Jazz and WAM had received training.

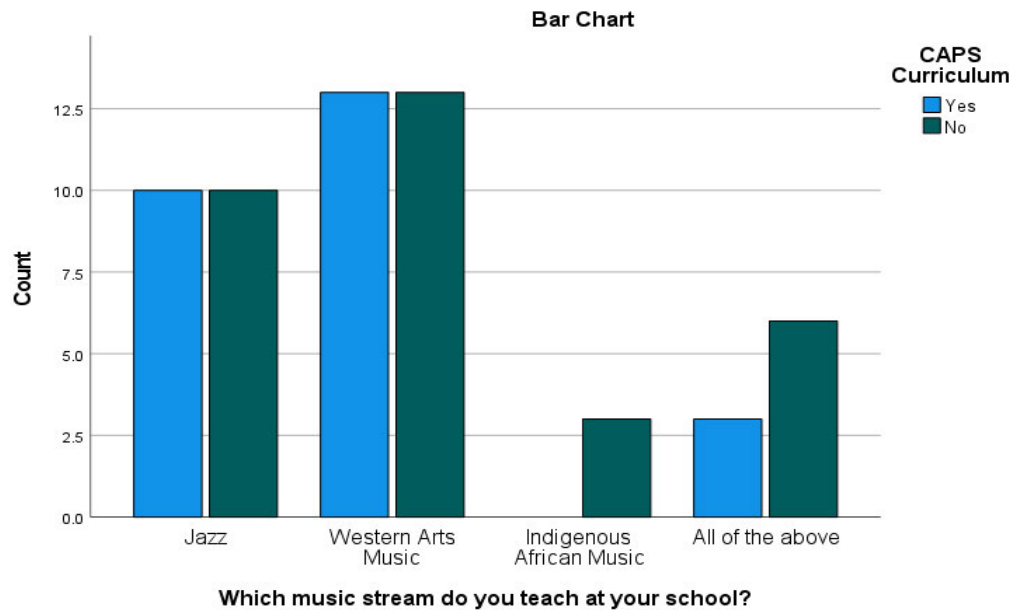


Figure 5.16: A frequency distribution bar chart of the music stream and CAPS curriculum variants

5.17 SUMMARY

A test of association between the variables indicated that for both null hypotheses created, the association test failed to reject the null hypothesis, concluding that there was no relationship between the variables. Also, a summary of the presentation and analysis of the findings was presented in this chapter as per questionnaire sections as indicated. The next chapter focuses on the findings obtained from the reflective activity and attempts to answer the description question, what are educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province?

CHAPTER SIX

DATA PRESENTATION AND ANALYSIS OF DATA FROM REFLECTIVE ACTIVITY

6.1 INTRODUCTION

The previous chapter focused on the presentation and analysis of the findings generated quantitatively from the questionnaire. In this chapter, data collected from the reflective activity to answer the descriptive question of the research study mentioned in Chapter Five are presented and analysed. The reflective activity was administered to 58 sampled respondents; only 33 (56.8%) respondents completed and returned it. In addressing the research study's descriptive question to establish what content, objectives, and technologies are used by the Music Magnet School educators when implementing the music curriculum, findings are presented and analysed in pre-selected themes with a specific question under each theme. Of noteworthy, School H is not included in the analysis, for there were no reflective activity documents returned.

6.1.1 THEME 1: TEACHING PRACTICES

Educators' teaching practices are influenced by different beliefs and perspectives underpinned by professional, societal, and personal knowledge. The first question sought to determine teaching practices applied by music educators.

1. What teaching practices do you apply when implementing the Magnet School/CAPS music curriculum?

School A:

Educator 1

"The way I was taught is the way I am teaching; however, in later years, I have discovered that my teaching strategies are a combination of various music education studies from different music philosophies".

Educator 2

"I always strive to make them work in group and always make an effort to report back so that they can improve".

Educator 3

"I consider carefully the order in which learning targets should be learnt, then design learning material to help achieve the targets skills".

Educator 4

"I am a jazz-trained educator; however, I did not do teaching methods, and I teach my learners the way I was taught even though there are guidelines to follow".

Educator 5

"I make learning active, offer second chances, resourceful and encourage discussions".

Educator 6

"Teacher clarity and feedback".

Educator 7

"I use cooperative learning and sometimes model to learners what I need them to do".

The teaching practices by most educators in School A are largely influenced by pragmatic knowledge (professional and societal knowledge). For instance, Educators 1 and 4 rely on the experience gained from how they were taught. Educator 2's teaching is influenced by societal knowledge, thereby allowing learners to work in groups. While guided by the prescribed syllabus, Educator 3 applies personal knowledge to design what would address learner needs.

School B:

Educator 1

"I follow mostly the learner-centred approach".

Educator 1 in School B is guided by the learner-centred approach in teaching music learners, which is socially driven.

School C:

Educator 1

"Personal teaching practices as there is no Magnet curriculum".

Educator 2

"Depending on the situation, I apply the guidelines in the Magnet Music Curriculum and sometimes, my own".

Educator 3

"I observe the learners as (we) don't really implement the Music Magnet curriculum – thus brings about designing my own".

Educator 4

“No, we design our own Magnet curriculum that caters for the immediate needs of the music learners”.

Educators in School C do not necessarily follow the Music Magnet School curriculum as highlighted by Educators 1 and 2. The findings imply that even though there is a curriculum available, the educators in this school have chosen to devise their own music curriculum to suit learners’ needs. This implies that their teaching practices are best suited to their personal preferences.

School D:

Educator 1

“The teaching practices I involve cooperative learning, assistance in developing technical and the theoretical and practical skills”.

Educator 2

“Demonstration/Explanation/ Worksheets/Recordings...”.

Educator 3

“Spoken word, singing where applicable, body percussion, demonstration on music instrument where needed”.

Educator 4

“Currently, there are no practices”.

Educator 5

“I apply no practices”.

Educators 4 and 5 did not indicate any teaching practices, stating that there were no specified teaching practices. Their responses could mean that they did not understand the question or were unsure about their teaching practices. Both Educators 1 and 3 use the demonstration approach and recordings and worksheets mentioned by Educator 3. Educator 1 applies professional knowledge in teaching learners’ music.

School E:

Educator 1

“I use creative arts books which the school supplied”.

Educator 2

“I use Unisa question papers and creative arts books”.

Educator 3

Left the question blank.

Educator 3 left the question blank; however, Educators 1 and 2 are guided by the professional proposition as they both use prescribed textbooks.

School F:

Educator 1

“Unisa, Trinity, Royal house”.

Educator 2

“Unisa, Trinity”.

Both educators who responded in School F follow the content syllabus and are guided by professional knowledge.

School G:

Educator 1

“Modelling and teamwork”.

Educator 2

“Demonstration and technology-driven approach”.

Educator 3

“I am Jazz trained, and I have been involved in many community projects, meaning that I teach as I was taught following the modelling approach to demonstrate what is required”.

Educators in School G are guided by the societal proposition/knowledge as Educator 2 has indicated that he uses the modelling approach and teaches as he was taught.

School I:

Educator 1

“I use the blended approach, which is a combination of modelling and cooperative learning”.

Educator 2

“I teach the way I was taught and a little bit of facilitation”.

Educator 1 in School I is guided by the pragmatic approach, and educator two leans on societal knowledge.

School J:

Educator 1

“I use my own knowledge from the university”.

Educator 1, the only educator who responded from School J, is guided by the societal approach, using the knowledge from the university as a reference.

School K:

Educator 1

“Modelling and teamwork”.

Educator 2

“I am guided by the CAPS document, which mostly follows the teacher-centred approach. However, I use also a bit of demonstration and facilitation approach”.

Professional and societal knowledge is applied by Educators 2 and 1, respectively

School O:

Educator 1

“Interactive teaching one-on-one”.

Educator 2

“Anything useful and relevant”.

Educator 3

“I teach holistic – practical, theory combined with aural training and general music knowledge”.

“Anything useful and relevant”, as mentioned by Educator 2, implies the blended approach. Educator 3 follows the professional path, and for Educator 1, it would be both professional and societal practice.

6.1.2 ANALYSIS

Most educators in all sampled schools who responded to the reflective activity were guided by personal knowledge (professional and societal) practices. About seven educators were guided by the professional knowledge (teacher-centred) approach. Only six educators indicated that they followed the learner-centred approach, underpinned by societal knowledge. The findings imply that professional and societal knowledge greatly influences educators from all schools to promote the teaching and learning of music. The construct of pedagogical content knowledge by Shulman (1986) is a blending of content and pedagogical knowledge, which is displayed and understood by educators in most schools regarding their teaching practices, where learners’ diverse interests are acknowledged. Barendsen and Henze (2019) emphasise interdependency

between pedagogical content knowledge and teaching practices, where pedagogical content knowledge comprises in-depth knowledge of content and how to enact it. However, a few educators were unsure about their teaching practices, implying that they followed whatever worked at that moment. There is no critical reflection to determine if what they used worked for teaching and learning.

6.1.3 THEME 2: GOALS

Professional, societal, and personal propositions influence teaching goals by educators. The question was asked to establish the learning goals when teaching learners music as would be guided by the objectives (professional knowledge), aims (personal knowledge), and outcomes (societal)

2. What are your goals in implementing and enacting the Magnet School/CAPS music curriculum?

School A

Educator 1

*“Avoiding the comfort zone: This influences learners because they see an example of risk-taking. **Being resourceful:** Thinking out of the box for acquiring supplies **and** doing some DIY to what appears to be a distant resource—**keeping a positive mind-set:** Being mindful that a positive spin to everyday tasks goes a long way. **Active learning:** Learners are going to find more motivating outcomes from doing rather than listening or viewing”.*

Educator 2

“If followed correctly, one can actually see the improvement as the learners upgrade to certain phases”.

Educator 3

“CAPS details us with guidelines to teach and assess. It gives us clear guidance for teachers when teaching”.

Educator 4

“I believe that it is a good concept as some of the styles were not catered for pre-1994. CAPS speaks to the integration of different styles for diversity. However, Indigenous music is still trying to find space within as it is not understood as music that can be taught at school”.

Educator 5

“The curriculum is by far the best because learners are exposed to three types of music styles”.

Educator 6

“The implementation of the curriculum is of good benefit to each learner, whether they will pursue music after matric or not”.

Educator 7

“To prepare learners for higher education learning and help them hone their musical gift”.

Educators have different learning goals for learners to achieve, such as objectives, outcomes, and aims. Educator 1 emphasised the learning outcomes which are socially driven as she mentioned that one of the goals is to promote active learning where learners are encouraged to be creative. Educator 3 focused more on the learning objectives as they were guided by the CAPS document, answering the question of *what* is to be taught? Educators 6, 7, and 4 also share the same sentiments as guided by the CAPS document.

School B:

Educator 1

“The programme has not been properly implemented as there are so many loopholes such as the curriculum, the resources and the structure of the programme”.

Educator 1 in School B did not answer the question.

School C:

Educator 1

“There is no curriculum”.

Educator 2

“It is a challenge as there is no specified material prescribed for the Magnet School Music curriculum”.

Educator 3

“Serving learners according to the areas”.

Educator 4

“We look at the needs of each learner and their background of music”.

Educators 3 and 4 mentioned learner needs as goals when teaching music in the programme, which are outcomes driven by societal considerations. Educator 1 indicated no curriculum

instead of responding to the question posed; in addition, Educator 2 highlighted a challenge and did not directly answer the question.

School D:

Educator 1

“Implementing the basic theoretical knowledge skill will help a learner achieve a practical goal towards performance”.

Educator 2

“To achieve good end result for performing or write theory”.

Educator 3

“The end goal should be kept in mind – that it is learner’s ability to perform a music piece individually or in a group”.

Educator 4

“These are documents developed from the Eurocentric perspective; therefore, their chances of success are minimal”.

Educator 5

“The curriculum is really not practical, most things don’t work, so I have no perspectives”.

Educators 1, 2, and 3 focused on the learning objectives when teaching music to learners, i.e., to become better performers. Educator 5 did not have anything to say except to indicate that the “curriculum is not practical”, implying that for him, goals were hard to follow and achieve when the curriculum is impractical.

School E:

Educator 1

Left the question blank.

Educator 2

Left the question blank.

Educator 3

“Well, it is not a bad thing at all as long as it will be checked and tested”.

Both Educators 2 and 2 left the question unanswered. The response from Educator 3 was not related to the posed question, which can mean that the question was not straightforward, or that the educator was not sure about the intended goals as prescribed/unprescribed.

School F:

Educator 1

“Different music styles create unity and diversity as the music genres are not the same”.

Educator 2

“The programme is not professionally designed, and there are no clear guidelines, and every teacher applies what they believe will work for the implementation of the programme”.

Responding to the question, Educator 1 indicated the advantages of different music styles which promote unity and diversity—considering that one style should speak to the learning objectives (what is to be taught?), the other one, learning aims (how music should be taught?), and the other to learning outcomes (why music is taught?) On the other hand, Educator 2 indicated that even though the curriculum was there, there were no clear guidelines as to how each educator should implement the curriculum; hence they concluded that each educator ended up doing whatever worked for them. The findings imply that the curriculum makes it difficult for educators to follow clear goals for teaching and learning.

School G:

Educator 1

“They are to cover the curriculum, impart knowledge on learners”.

Educator 2

“To encourage learners to be creative and be able to work as a group”.

Educator 3

“It is to impart knowledge and create independence”.

Educator 1’s goals were objectively related, which was to impart knowledge to learners by covering the curriculum, and the objective is professionally driven. Educators 2 and 3’s goals were socially driven, focusing on why music is taught. Learners are encouraged to be creative and to learn to collaboratively work as a group.

School I:

Educator 1

“It is to transfer the skill of reading music, discipline and creativeness”.

Educator 2

“When I started with music at the university, I had already had background knowledge of music as a self-taught pianist. I learned how to sight-read music when I started with Jazz. This, however, I believe is not what is practised out

there as a musician. So, my aim is to prepare learners, even though formally taught, who would forget about the score sheet and become creative, transfer the melody/music in their minds to their instruments...meaning that they should not depend only on sight-reading music”.

Both educators 1 and 3 from School I were guided by socially driven knowledge. The aim was to encourage music reading and oral perception so that learners became well-rounded music learners. Additionally, they were encouraged to be creative, which is the learner-centred approach.

School J:

Educator 1

“It is a great development as most learners need skill in this fraternity”.

Educator 1 from School J did not indicate whether the learning goals were societal, professional, or personal.

School K:

Educator 1

“They are to cover the curriculum, impart knowledge on learners”.

Educator 2

“To make sure that the curriculum is covered, firstly and to encourage learners to be independent”.

Educator 1’s goals were to impart learning by covering the curriculum, the goals of which are objective related. In contrast, Educator 2’s goals were professionally and socially related.

School O:

Educator 1

“To develop & assist young learners in becoming respectable instrumentalists and musicians”.

Educator 2

“My goal is to train balanced, intelligent musicians that can perform read count, harmonise, memorise etc.”.

Educator 3

“Creating well trained, confident music students who will appreciate a lifetime appreciation of music”.

The goals mentioned by all educators were personally and socially driven. Learners were trained to be respectable musicians who could read and memorise the music they were playing and be lifelong music learners.

6.1.3 ANALYSIS

Different educators had different goals of teaching music; however, most educators' goals were both societally and professionally driven as they were guided by the curriculum's objectives and outcomes. Only three educators' goals were driven by personal knowledge. Five educators did not respond to the question. The findings of the study implicate an in-depth understanding of teaching goals by educators. However, the goals followed were stipulated in the CAPS curriculum, which mostly followed the professional approach.

6.1.4 THEME 3: STREAM

Music Magnet School educators are trained in different music genres, with three main streams offered. Educators were asked to indicate the stream they taught and were trained in, as influenced by different propositions, i.e., WAM (professional), IAM (societal), and Jazz, which is either (professional and/or societal).

3. Which music stream do you teach and why?

School A:

Educator 1

"I teach the European classical music even though I have learnt the elementary basics of Jazz and gradually improving. As such, I do not compartmentalise myself as a European classical musician but rather a plain musician, but the reason for my teaching the chosen stream is that being the genre I grew up in and studied and can easily transmit knowledge".

Educator 2

"I have been trained in the classical voice, and I teach opera, for it is what I have been trained to teach and majored in at varsity".

Educator 3

"Jazz and indigenous Music. Jazz can sharpen learners' character by giving them courage and let them be innovative and prepare them to improvise".

Educator 4

"I teach Jazz even though I can do a little of classical piano, especially for learners who are beginners".

Educator 5

"Jazz is the stream I was introduced to when I studied music".

Educator 6

“Jazz and popular music, the reason being that is what I specialised in at school and in my surrounding”.

Educator 7

“I am versatile even though I was trained in Western music. The environment that I am in calls for flexibility as not all learners want to sing Opera music”.

There is a combination of different music content taught by music educators in School A. Three educators have been trained in Western Arts Music; however, they focused on other streams to cater to learner needs. Educator 4 taught Jazz and Indigenous African Music as he was trained in both. Educator 6 teaches both Jazz and Pop music, while Educator 5 indicated that they taught Jazz music. The findings suggest as depicted by the results, that educators are guided by professional and societal propositions, which is a perfect balance when it comes to teaching music to learners as it creates well-rounded musicians possessing the good values of each stream provided at school.

School B:

Educator 1

“Jazz and African Music because I had majored in them when I was still at varsity”.

Educator 1 from School B taught both Jazz and African music as they were trained in these while at school. The findings imply that the educator is socially driven when teaching music to learners.

School C:

Educator 1

“Jazz music stream, it is my academic qualification and profession”.

Educator 2

“Jazz music, I was trained in Jazz studies for my junior degree in music”.

Educator 3

“Choral, African/South African Jazz, traditional and popular music. I teach these different styles of music so that the learners can be knowledgeable of all the streams”.

Educator 4

“Afro music, Jazz and popular music”.

Findings depict that no one taught or had been trained in Western Arts Music in School C. All educators received training in Jazz, and some focused on teaching Pop and choral music.

School D:

Educator 1

“African music is our focus because of a need to centre African Indigenous Knowledge Systems”.

Educator 2

“WAM – I studied this stream since childhood and completed a degree (BMus). It is an important building block for any other stream”.

Educator 3

“Western Music (WAM) I grew up learning to read notes to assist myself to play a wide variety of music styles, I studied at the university”.

Educator 4

“African Music because in Africa IAM ought to take prominence”.

Educator 5

“Western Arts Music as prescribes by the curriculum. Indigenous music as it is what we identify with”.

Three educators (Educators 2, 3, and 5) taught Western Arts Music, while the primary focus for Educators 1 and 4 was on Indigenous African Music. The findings in School D also suggest that music educators were driven by professional and societal knowledge of teaching music to learners.

School E:

Educator 1

“Jazz and popular music because I am trained in Jazz and popular music, and it also keeps the kids interested in music”.

Educator 2

“Classical music because I am classically trained”.

Educator 3

“Classical voice because it is what I was trained in at the university”.

Two educators in School E taught and were trained in classical music. Educator 1 taught Jazz and Popular music. The findings suggest that the dominating stream taught is professionally driven.

School F:

Educator 1

“Jazz, Classical and Indigenous music”.

Educator 2

“Jazz, Pop and RnB because I got training in Jazz music”.

In School F, Educator 1 taught all streams, Jazz, IAM, and WAM, and Educator 2 taught Jazz, Pop, and RnB music. Educator 1 has become the first educator in all schools consulted to teach all different streams. The findings imply that the educator is versatile and can easily cater to all learner needs in different contextual settings. The essential expectation by the Department of Education is that an educator should be trained or at least have some form of knowledge in all three different streams to cater to all learners’ needs.

School G:

Educator 1

“Western music. I was trained in Western music”.

Educator 2

“Jazz”.

Educator 3

“Jazz, that was the only stream available when I was still a student”.

Only one educator indicated that they taught WAM. Educators 2 and 3 indicated that they taught and were trained in Jazz.

School I:

Educator 1

“I teach Jazz and African music, Jazz because I was trained in Jazz at school and African music because I grew up playing African songs before studying music”.

Educator 2

“Jazz because I was trained in Jazz, even though I also incorporate other different styles of music, like African Jazz, African music and a little bit of Western music for the beginners”.

Both educators in School I taught Jazz and incorporated other styles like African music and Western music.

School J:

Educator 1

“Western music”.

Educator 1 from School J taught Western Arts Music which is guided by professional knowledge.

School K:

Educator 1

“Western music. I was trained in western music”.

Educator 2

“Western Classical music. I grew up playing Western music as I was trained from an early age”.

Both educators from School K teach Western Arts Music as they were both trained in this stream.

School O:

Educator 1

“I teach both at a Magnet School (practical & theory) as well as music as ‘n subject in school (CAPS Gr 10-12). Music as Subject: I teach WAM, traditionally the most familiar with our pupils and the culture of the community”.

Educator 2

“WAM because I am a westerner and I teach in a relatively monocultural school”.

Educator 3

“Mostly classical – Trinity, Unisa and ABRISM syllabus but also light classical music if needed”.

All three educators from school O taught and were trained in Western Arts Music.

6.1.5 ANALYSIS

Most educators who responded to the questionnaire indicated that they taught Western Arts Music (professional knowledge), closely followed by those who stated that they were trained and taught Jazz (professional and societal knowledge). Only four respondents indicated that they taught Indigenous African Music (societal knowledge), with one respondent indicating that he taught all three streams. The implications of the findings suggest an imbalance, especially for educators trained in IAM. The implementation of the music curriculum is still professionally driven, as indicated by several educators who have been trained and who taught Western Arts Music in the Music Magnet Programme. One respondent, who taught all three

streams, did not specify their primary stream of training. Also, the findings imply that the stream choice is determined by the educators' qualifications and training, suggesting that learners can only be taught in that particular stream, educators are qualified to teach.

6.1.6 THEME 4: TEACHING METHODS

Educators were asked the question on teaching styles to determine if they followed the teacher-centred approach, which is influenced by professional knowledge; the learner-centred approach as guided by societal knowledge; or blended approach as influenced by personal knowledge.

4. What teaching methods do you apply during teaching and learning?

School A

Educator 1

"Two teaching methods best describe my teaching strategy, Teacher-focused approach: learners learn through listening and following my instructions, i.e., I am the sole supplier of knowledge and learner-focused approach: Meets individual learner needs".

Educator 2

"I use Unisa workbook for theory and voice pedagogy for the voice".

Educator 3

"I am using Suzuki method, which is the character first and ability second".

Educator 4

"I combine both the learner-centred and teacher-centred, which is learner-centred for Jazz and teacher-centred for Classical piano".

Educator 5

"Traditional, resource-based and spaced learning".

Educator 6

"Demonstration method and discussion methods".

Educator 7

"I integrate different methods depending on the type of a learner".

Most educators, four out of seven, applied the blended approach teaching methods guided by personal knowledge, except for Educators 2, 3, and 5, who used the traditional teacher-centred approach. The findings suggest some balance, primarily learners are also encouraged to become innovative and creative.

School B:

Educator 1

"I mostly use demonstration and group activities".

A response by Educator 1 from School B suggests a learner-centred approach by educator one.

School C:

Educator 1

“One-on-one teaching method – practical with a component of theory in one session”.

Educator 2

“I simply follow what I learned from my previous teachers, and sometimes I do apply intuition”.

Educator 3

“It is an approach to music education rooted in the idea that music should be a cultural and social experience”.

Educator 4

“Learners are encouraged to use their creativity and imagination while the teacher is the source of knowledge and assessor”.

Educators from School C followed mostly the learner-centred approach. However, despite following the traditional method of teaching music, especially for instruments, Educator 1 did not specify whether their teaching style was learner/teacher centred. Educator 2 depended on previous experience, insinuating that they could have been exposed to any teaching style.

School D:

Educator 1

“A combination of teacher-centred, learner-centred and content-focused methods”.

Educator 2

“Demonstration/Explanation/Recording/YouTube/Cell phone recording/Worksheets/Tests/Performances”.

Educator 3

“Listening to music, demonstration of music, the performance of music, reading of music notation”.

Educator 4

“No applicable methods”.

Educator 5

“I don’t use any specific methods”.

Educators 1, 2, and 3 from School D followed the blended approach, while Educators 4 and 5 did not specify a style. However, both educators applied a particular teaching style; they were unaware of it, as the findings suggest.

School E:

Educator 1

"I use musical sheets and CD players for listening and transcribing the songs".

Educator 2

"I use Suzuki method for violin lesson".

Educator 3

"The method that I am using is a coaching style; I also do a demonstration approach and tell the learner what she needs to know".

Educator 1 used both the learner and the teacher-centred approach informed by personal knowledge, while Educator 2 followed the teacher-centred approach guided by professional knowledge. Educator 3 was driven by the learner-centred approach underpinned by societal knowledge. The findings suggest that all educators apply different teaching styles, personal, professional, and societally driven.

School F:

Educator 1

"All of the methods depending on the genre".

Educator 2

"CAPS methods".

Educator 1 indicated that they were guided by different methods, and Educator 2 followed the teacher-centred approach influenced by professional knowledge.

School G:

Educator 1

"Mostly the content-focused and the teacher-centred approach".

Educator 2

"I use the blended approach as I follow both the syllabus and the way I was taught".

Educator 3

"The learner-approach to create independency and creativeness".

The professional proposition guided Educator 1 as they used the content and the teacher-centred approach. Educator 2 was driven by personal knowledge as he applied the blended

approach, while Educator 3 was guided by societal considerations by following the learner-centred approach.

School I:

Educator 1

“I use the blended approach even here, which is learner-centred and teacher-centred”.

Educator 2

“I apply both the learner-centred and the teacher-centred, especially since I also follow the CAPS curriculum”.

Both educators from School I follow the blended approach, which is influenced by personal knowledge.

School J:

Educator 1

“Start from level one teaching theory of music”.

As the findings imply, Educator 1 from School J did not necessarily follow the learner/teacher-centred approach. Theory lessons can follow either approach.

School K:

Educator 1

“Mostly the content-focused and the teacher-centred approach”.

Educator 2

“The CAPS document is used as a guide as I mostly follow the content as it should be covered”.

Both educators from School K were guided by professional knowledge as they both followed the teacher-centred approach.

School O:

Educator 1

“Interactive teaching, one-on-one as well as small group classes”.

Educator 2

“The question, answer”.

Educator 3

“I concentrate on self-practising at home, correcting wrong learning patterns, technique in scales and pieces and sight-reading”.

Educators 2 and 3 from school O followed the teacher-centred approach, while Educator 1 applied the learner-centred approach.

6.1.7 ANALYSIS

Most educators' teaching methods were driven by personal knowledge, a combination of professional and societal knowledge. About ten educators followed the teacher-centred approach, which is driven by professional knowledge. Some educators indicated that they were guided by societal knowledge. Two educators did not indicate which teaching methods they used when teaching learners music. Educators' educational backgrounds and philosophies influence their teaching methodologies. The findings suggest that about ten educators followed a top-down approach where learning is objectively assessed through tests and assessments. In contrast, a majority followed an integrated approach; a teacher-centred and learner-centred approach.

6.1.8 THEME 5: VALUES

The question was asked to determine the values imparted to learners when teaching music depending on the assorted styles of music taught, such as discipline, social skills, creativeness, lifelong learning, and collaboration.

5. What values and educational purposes do you apply when teaching the chosen stream?

School A:

Educator 1

*"Punctuality, respect for others, cleanliness, cooperation and respect for oneself. **Educational objectives:** provide opportunities and guidance, enhancing their appreciation of the arts, to expose learners to the music of different cultures".*

Educator 2

"It is a long-term goal to teach voice; thus, learners need to have patience and also take good care of their health as the voice needs a good body to work".

Educator 3

"I choose to do best, and it helps me grow and develop. Also create the future that I want that will lead me to excellence, respect and opportunity to reach any goals".

Educator 4

“Classical piano brings the values of self-discipline, and the value of sight-reading and Jazz brings the value of innovation and creativity for learners”.

Educator 5

“Moral development and inculcation. The purpose is to make learners intellectual, social and economically aware”.

Educator 6

“I make a point that we share the same values (trust, patience, and freedom). Purpose to develop learners’ skills”.

Educator 7

“Discipline when it comes to practising their instrument, moral values and creativity and proficiency in reading music”.

Educators from School A indicated various music values they imparted to their learners when teaching music, such as punctuality, respect for others, cooperation, appreciation of diverse cultures, patience, respect, self-discipline, sight-reading, and social and economic awareness. Values such as moral development, trust, freedom, moral values, creativity, and proficiency in reading music were also mentioned. These are all informed by professional, societal, and personal knowledge.

School B:

Educator 1

“Discipline (practice your instrument)”.

Educator one from School B mentioned discipline as one of the musical values imparted on learners when teaching music.

School C:

Educator 1

“Respect, responsibility”.

Educator 2

“Imparting knowledge, critical thinking, and challenging the learners to become analytical”.

Educator 3

“Builds more concentration and discipline, reading, loyalty and creativity that brings about fun”.

Educator 4

“Reading, creativity and loyalty are the prime aspects in music as a discipline”.

Critical and analytical thinking, concentration, reading, loyalty, and discipline were all musical values indicated by educators from School C driven by societal, professional, and personal knowledge.

School D:

Educator 1

“To develop learner’s self-esteem, confidence, integrity, talent, and overall performance skills”.

Educator 2

“Performing, enjoyment of music, to think, abstract and appreciation”.

Educator 3

“The value of enjoyment to perform music instrument, the skills to perform and to improve performance that is the main purpose of educating music”.

Educator 4

“The purpose is to develop an all-rounded individual...”.

Educator 5

“The purpose, it is that the learners learn and play the music they identify with”.

Educators from School D mentioned self-esteem, confidence, analytical thinking, appreciation of music, enjoyment of music, developing an all-rounded individual, and creativeness. The values mentioned are all informed by professional, societal, and personal propositions.

School E:

Educator 1

“Discipline, moral values and creativity”.

Educator 2

“To be effective teachers, ongoing study and education are essential, especially supported by the parent”.

Educator 3

“After the learner has finished with the course, I would like him or her to be independent and be as professional as s/he can be”.

Discipline, moral values, creativity, independence, and professionalism were most of the values mentioned by Educators 1 and 3: professionally, societally, and personally driven propositions. Educator 2 noted life-long learning “ongoing study”, which is socially driven.

School F:

Educator 1

“Preparing learners for higher learning, preparing learners to be astounding performers”.

Educator 2

“It is to see our learners going further in music and gaining skills that they can use to make a living”.

Astounding performers, both educators indicated. The musical value could be both professional and societal. The primary goal for both propositions was to prepare learners who could be remarkable performers, regardless of the stream they are trained for.

School G:

Educator 1

“Discipline in practising music”.

Educator 2

“Respect for the craft and discipline”.

Educator 3

“To create independence, discipline, and creativeness”.

Discipline, independence, creativeness, and respect for the craft were musical values mentioned by the educators from School G.

School I:

Educator 1

“Self-discipline and morality especially with African music”.

Educator 2

“Creativeness, independence, collaboration and self-discipline”.

Educators from School I indicated that values such as self-discipline, morality, creativeness, independence, and collaboration would build a young learner in music.

School J:

Educator 1

“All learners must understand and love music”.

Musical understanding was one of the values added by Educator 1 from School J.

School K:

Educator 1

“Discipline in practising music”.

Educator 2

“Discipline”.

Discipline was a shared value mentioned by Educators 1, and 2 from School K. Discipline is a musical value that could be professionally or socially driven.

School O:

Educator 1

“I am not sure I understand the question here? I use the UNISA, ABRSM as well as the TRINITY syllabuses for the practical aspect”.

Educator 2

“I teach the Western philosophical outlook, the historical European heritage of canonical master composers’ secular and sacred compositions”.

Educator 3

“Self-appreciation through diligent practice, self-confidence when performing, ensemble enjoyment and hard work”.

Educator 1, even though they indicated that they did not understand the question mentioned that they used the Unisa, Trinity, and ABRSM syllabus, which encourages self-discipline and fluency in sight-reading as underpinned by professional knowledge. Educator 2 also did not specifically answer the questions but mentioned the approach they followed, which was more European. Educator 3 cited self-appreciation, self-confidence, and musical enjoyment as values imparted to learners when teaching music.

6.1.9 ANALYSIS

Values such as discipline and moral values were mentioned by almost all schools except for schools D and F, who added values such as music understanding, great performers, confidence, and self-esteem. These are all driven by societal and professional propositions. Music as a subject taught at school fulfils objective (professional) and outcomes (societal) related values (Muldma & Kiilu, 2012). The implication of the findings suggests that a fulfilment of the musical values is achieved.

6.1.10 THEME 6: CHALLENGES

The fundamental reason the question on challenges was asked was to establish the challenges educators may be experiencing and to ascertain if they were professionally, socially, or personally driven.

6. What are the main challenges in teaching the chosen stream?

School A:

Educator 1

“1. The collaborative opportunity with the composer, 2. Communication is limited to score markings, 3. Character and aesthetics choices: it is the educator and learner’s responsibility of understanding the type of sound and texture the composer is trying to achieve and make more effective”.

Educator 2

“Because it is not part of the mainstream, subject time is a challenge as one has to wait for free time and after school to teach”.

Educator 3

“The challenge is to get resources and space to practice”.

Educator 4

“Even though Jazz is not as formal, it becomes a bit tricky when learners have to follow exactly what is required from them. They always tend to want to play what they have heard, combining it with Pop and House music. The issue of resources is another challenge, especially since our learners do not have their Instrument to practice on when they are not at school”.

Educator 5

“Most learners don’t have instruments to practice the given material”.

Educator 6

“With current Covid-19 regulations, it’s a bit difficult to teach the learners since they attend once after a week or three times”.

Educator 7

“There has not been real support from the department even though things are changing a bit with now having a budget that we never had before, and instruments are being bought. However, there is still a lack of resources for learners as they cannot buy their instruments. Three out of 20 have their own instruments, and most kids come from families that are really not doing well financially”.

Educators from School A mentioned issues stemming from both professional and societal challenges. The content of Western Arts Music becomes a challenge when it comes to collaboration; the performers cannot be creative beyond sight-reading music from the music scores. Societal challenges were also added; Jazz leans more on professional knowledge and ceases to be an oral/aural art form. Also, Covid- 19 regulations were mentioned as some of the impediments to effective teaching and learning. An issue of support from the Department of Education was added to challenges experienced by the music educators. Additionally, the educators mentioned resources and space.

School B:

Educator 1

“Resources such as learning material and instruments”.

Educator one from School B indicated that resources such as instruments and LTSM were challenges they had.

School C:

Educator 1

“No support from programme directors or district”.

Educator 2

“Lack of resources like space and materials that would help to make learning more conducive”.

Educator 3

“Finding scores/charts especially on African music – traditional music”.

Educator 4

“Most learners do not have personal instruments, and that hinders their progress”.

Educators from School C were challenged with resources, LTSM, especially for African Music, and support from the Head Office.

School D:

Educator 1

“Research and development of the content. Implementation of African-centred methods of assessment and evaluation that are often contrary to the mainstream Eurocentric approaches”.

Educator 2

“Learners that do not practice or prepare enough”.

Educator 3

“Although the majority of learners enjoy being around music, not all are committed to spending regular time with their instrument”.

Educator 4

“The main challenge is the structure of the programme itself”.

Educator 5

“On teaching the Western Arts Music, the challenges come to that it is ancient music, and the learners lose interest”.

Educator 1 specifically mentioned the development of the IAM content and assessment standards relevant to the stream as the main challenge. Both Educators 2 and 3 added the lack of practice by learners as one of the challenges. Additionally, Educator 4 indicated that the structure of the programme was a challenge, while Educator 5 added that learners lost interest at their school when they were only taught Western Arts Music as they regarded it as *ancient* music. The findings imply that educators in School D experienced professional and societal challenges concerning teaching different music streams, IAM and WAM.

School E:

Educator 1

“We do not get much support from the school management”.

Educator 2

“There is no financial support from the management of the school”.

Educator 3

“There are so many challenges. The stream is not popular in our communities, and therefore it is not taken seriously”.

Educators 1 and 2 mentioned moral and financial support as the main challenges. In addition, Educator 3 indicated that the stream they taught was not popular in the community they served in and was not treated as equally as other popular streams.

School F:

Educator 1

“Support system from the management and acceptance from the management”.

Educator 2

“Resources and infrastructure”.

Educators from School F indicated support issues, acceptance from the management, resources, and space for teaching as their main challenges.

School G:

Educator 1

“The programme is flawed, and there is not much support from the department”.

Educator 2

“No support from the department, infrastructure and resources”.

Educator 3

“Resources, especially for the learners”.

Resources, infrastructure, and support were all challenges mentioned by educators from School G. Also, the programme’s design was raised as one of the significant challenges in fostering effective teaching and learning.

School I:

Educator 1

“Our learners do not have instruments, and there is minimal support from the Head Office”.

Educator 2

“I rely mostly on WhatsApp, YouTube and some musical software to teach music”.

Educator 1 indicated that resources and support from the Head Office were among the challenges they experienced. Educator 2 did not answer the asked question.

School J:

Educator 1

“No support from the district with CAPS ATP’s”.

Educator 1 from School J indicated having received no support from the district, especially regarding ATPs required in the CAPS document.

School K:

Educator 1

“There is not much support from the department”.

Educator 2

“We have no training to teach other different streams in the CAPS document, and there are no clear standards and syllabus, especially for the IAM. No instruments for the learners and one struggles to keep up with what is required”.

Educator 1 emphasised the lack of support from the department. Also, Educator 2 added that they did not receive any training on teaching different streams for CAPS, especially for IAM, which had no clear unit standards for assessment, and that resources were not enough.

School O:

Educator 1

“Magnet School: No challenges. Learners are. Music as Subject: Inadequate cultural background and insufficient knowledge/involvement by parents or enough understanding & dedication”.

Educator 2

“The lack of background about WAM in primary school”.

Educator 3

“Covid-19 online lessons, uncommitted parents, irregular routines for practising, lazy pupils”.

Educator 1 raised challenges with learners in the Magnet School Programme. Educator 1 added that there was not enough written about the cultural background of WAM, which was also highlighted by Educator 2. Additionally, Educator 2 mentioned that they received no support from parents, which was echoed by Educator 3. Moreover, Educator 3 disclosed that online lessons were the most challenging, especially during the Covid-19 pandemic.

5.15.7 ANALYSIS

Challenges such as resources, infrastructure, support, the structure of the programme, and LTSM were the main challenges commonly mentioned by most educators. The findings suggest that the challenges experienced by most educators were professionally and societal inclined. Respondents’ reverberation of different challenges insinuates that challenges became the major hindrances to effectively teaching music at school.

5.15.7 THEME 7: TECHNOLOGICAL TOOLS

The question on technological tools was asked to determine the tools used by educators in teaching music when applying professional knowledge (hardware/software), societal knowledge (software), or personal knowledge (ideological-ware).

7. Which music technology tools and programmes do you use in teaching music?

School A:

Educator 1

“I am a regular user of video and audio recording technology as a teaching evaluation tool because words cannot demonstrate clearly as a photo or video

of a learner who is doing something physically incorrect with the embouchure, posture or hand-position on an instrument”.

Educator 2

“Mainly, I use Sibelius to create new music and show the learners the various notations on the keyboard”.

Educator 3

“I am using Sibelius and Finale for writing and reading music as a music system for music appreciation”.

Educator 4

“I mostly use Sibelius to create backing tracks and for theory and composition lesson”.

Educator 5

“Currently, not using any”.

Educator 6

“None by far”.

Educator 7

“I use mostly digital tools such as WhatsApp, YouTube to listen and watch certain performances of the songs that my kids are doing”.

Educator 1 heavily applied a high-tech approach, as the findings depict. Sibelius was the most mentioned software used by Educators 2, 3, and 4 and other software like Finale. Digital tools such as WhatsApp and YouTube were also mentioned by educators in School A. On the other hand, Educators 5 and 6 did not use any technological tools.

School B:

Educator 1

“I use Digttools for notating music”.

Educator one from School B used Digttools software for notating music as driven by the professional proposition.

School C:

Educator 1

“Software like Sibelius and Q-base”.

Educator 2

“The laptop, music writing software and other music apps from android augment my teaching”.

Educator 3

“Sibelius”.

Educator 4

"I use several software like Sibelius, Logic Pro, Sibelius primarily for score writing and notation".

Some of the technological software such as Sibelius, Q-Base, and Logic Pro were mentioned by educators in School C. Educator 2 mentioned laptops as hardware used to enhance his teaching with technology.

School D:

Educator 1

"Music software such as Sibelius and Finale are often used to arrange and teach arrangements".

Educator 2

"Cell phone recordings, YouTube, cell phone Apps".

Educator 3

"Recording tools, record how music piece could sound with correct rhythm and notes. Receiving recording, how learners play music pieces".

Educator 4

"Software like Finale and Sibelius".

Educator 5

"None".

Finale and Sibelius software and hardware such as cell phones and recording tools (digital tools) were mentioned as technological tools used by educators in School D. However, Educator 5 did not use any technological tools.

School E:

Educator 1

"The internet mostly for downloading music sheets and music".

Educator 2

"I use Sibelius and Finale software to set questions and to transpose music".

Educator 3

"Most of the time, I use YouTube".

Educator 2 from School E was the only educator who indicated that they used Finale and Sibelius software. Educator 1 used the internet as a digital tool to download sheet music, and Educator 3 often used YouTube as a digital tool for teaching and learning.

School F:

Educator 1

“More of the internet and WhatsApp”.

Educator 2

“WhatsApp, YouTube. Learners download music technology is user friendly”.

Both educators from School F relied on WhatsApp and YouTube for teaching music.

School G:

Educator 1

“WhatsApp and YouTube”.

Educator 2

“WhatsApp and the internet, mostly YouTube”.

Educator 3

“I use some software to notate and create backing tracks for learners”.

Educator 3 used software for creating the backing tracks; however, they did not specify which ones. Educators 1 and 2 also mentioned WhatsApp and YouTube.

School I:

Educator 1

“I rely mostly on WhatsApp, YouTube and some musical software to teach music”.

Educator 2

“I use Sibelius to create backing tracks and a lot of YouTube to get the material I need”.

Educator 2 mentioned software such as Sibelius. Both educators from School I used YouTube and WhatsApp.

School J:

Educator 1

“I use Royal School and Unisa materials”.

Educator 1 from School J used the material from both Unisa and the Royal School; however, they did not mention if these are downloaded from the internet or used as hard copies.

School K:

Educator 1

“WhatsApp and YouTube”.

Educator 2

"I use mostly the cell phones to communicate lessons with my kids and download music from the YouTube for music scores that are not readily available".

Educators from School K used digital tools such as WhatsApp and YouTube in teaching music. Additionally, Educator 2 mentioned that they used cell phones for communication purposes, which was not always the case.

School O:

Educator 1

"I use note reading apps on my phone for young learners to play during their lesson to improve note reading, etc. They enjoy that! CAPS: Sibelius, as well as every aspect of Windows for lesson preparation etc. No other apps".

Educator 2

"Sibelius Music Programme. Cell phone and laptop".

Educator 3

"Sibelius, Kamien music appreciation CDs, YouTube, Google Classroom, Zoom".

Educator 3 mentioned digital tools such as YouTube, Zoom, and Google Classroom, and Educator 2 mentioned Sibelius as the software they relied on for teaching music.

3.1.11 ANALYSIS

Most educators mentioned Sibelius as one of the software they used for teaching music. Digital tools such as YouTube, and WhatsApp were most popular tools used by educators to teach music. However, a few educators indicated that they did not use any technological tools. These educators are driven by societal and professional knowledge. The findings suggest that most music educators included technology in teaching music using the latest software. An understanding of the TPACK framework by educators may assist in integrating technology, content and pedagogy (how music is taught?). The framework, TPACK describes the relationship between technological tools, what is taught (content) and how it is taught (specific pedagogical practices).

6.1.12 THEME 8: EFFECTIVENESS

The driving factor for the question on effectiveness was to determine the efficacy of applying technological tools when teaching music.

8. Do you think applying technological knowledge in music lessons improves lesson efficiency?

School A:

Educator 1

“The expansion of technology within society is a defining feature of the 21st century revolutionising how people work, learn and communicate. This is no different in music where technology should become a requirement in musical creation, production, and teaching”.

Educator 2

“It does as it also saves time and improves their ability to read and write music”.

Educator 3

“Technological knowledge allows learners to embrace music creation; furthermore, it allows learners to work at their own pace”.

Educator 4

“Yes, this is especially evident when assessing learners that they enjoy most of their lessons and they get to be more creative, and they are given a chance to play around with what they know to create what they prefer”.

Educator 5

“Yes”.

Educator 6

“It does a lot given that if we face situations like global pandemics, we will be able to continue with teaching”.

Educator 7

“Yes, it does a lot. Kids love technology, and it enhances the music lessons”.

All educators agreed that including technological tools in teaching music improved and enhanced music lessons. One educator emphasised that learners loved technology.

School B:

Educator 1

“Yes, most definitely”.

Educator 1 from school 1 positively agreed that technology assisted in making music lessons effective.

School C:

Educator 1

“Yes, it does”.

Educator 2

“Yes, we spend less time using the chalkboard/papers and letting the learner benefit”.

Educator 3

“Most definitely, because almost everything is about technology”.

Educator 4

“Definitely, it is a tool that makes classroom teaching much simple for one can create samples with sound and notation”.

All educators agreed that it enhanced music lessons. They also elaborated on its effectiveness.

School D:

Educator 1

“Yes, it does”.

Educator 2

“Yes”.

Educator 3

“Definitely, when learners are recorded, they really concentrate as not to make mistakes such as stopping unnecessarily. They do try to let the music flow”.

Educator 4

“At present and into the future, technology is unavoidable”.

Educator 5

“Yes”.

All educators in School D agreed that technological tools assisted and enhanced effective teaching and learning. Educator 4 highlighted the demand for the use of technology and that it is unavoidable, especially in the 21st century.

School E:

Educator 1

“Yes, it does; most learners want to be music producers, so technological studios skills help”.

Educator 2

“Yes, cause most kids want to produce and compose their own music”.

Educator 3

“In the voice teach, it does add value, especially now that we have power outages. I just download a backing track for us to continue”.

All educators unanimously agreed that technological tools made a difference in teaching music, Educator 3 adding that the effectiveness was evident, especially when there were power outages.

School F:

Educator 1

“Yes, definitely”.

Educator 2

“Yes, it does with the use of technology; it makes it easy to communicate with learners”.

Educators 1 and 2 both agreed that technology enhances their music teaching.

School G:

Educator 1

“Most definitely”.

Educator 2

“Yes”.

Educator 3

“Yes, most definitely”.

Also, music educators from School G agreed that technology made a difference in their teaching.

School I:

Educator 1

“Definitely, effective teaching and time management”.

Educator 2

“Most definitely”

School J:

Educator 1

“Yes, it does because you are able to follow different teaching methods”.

All educators acknowledged that technological tools enhanced their music teaching.

School K:

Educator 1

“Most definitely”.

Educator 2

“Most definitely”.

“Most definitely”, both educators from School K agreed.

School O:

Educator 1

“I suppose it does”.

Educator 2

“Yes”

Educator 3

“Yes, the younger generation grows up with technology”.

All educators from school O believed that the use of technology enhanced their music teaching, primarily since the younger generation were technologically driven.

6.1.13 ANALYSIS

Most educators agreed to the effectiveness of technological tools in teaching music and how it enhanced the music lessons. The findings suggest that integrating technology into content and pedagogical knowledge when teaching music proved effective, as indicated by the TPACK framework.

6.1.14 THEME 9: PERSPECTIVES

Question nine on educators’ perspectives interrogated their views on different teaching practices applied when teaching music to learners.

9. What are your perspectives on different teaching practices applied by Music Magnet Schools educators when implementing the Magnet School/CAPS music curriculum in your school?

School A:

Educator 1

“The main objective of a music educator/teacher is to produce a well-informed musician regardless of the method used, as long as during the lesson/class, there was fun, dynamic atmosphere and the learner’s interest retained”.

Educator 2

Different teaching practices allow for diversity to take place, e.g., teaching Indigenous Music needs versatility”.

Educator 3

“In my view, teachers need to assess and evaluate music learners to encourage the process of learning and motivation”.

Educator 4

“This concept works well for me. At the end of the day, we want to create a well-rounded person who will understand Western concepts, which is mostly sight-reading and the concepts of Jazz or African music, which is mostly improvisation and creativity. Our learners who started with classical music change when they enrol at universities to Jazz which means they start almost from scratch to learn the new genre”.

Educator 5

“Music learning was introduced to us differently, and therefore teaching practises and approach is different”.

Educator 6

“In the school, we are actually balanced in terms of the teachers implementing the curriculum as some teach Jazz, some Classic, and some Indigenous music”.

Educator 7

“I, myself, use different teaching practices as I need to cater to the learners’ needs. The 21st century teacher needs to be versatile and be well rounded. Any teacher who has been trained to apply one method or who uses a single method will be frustrated with the CAPS curriculum, and they will not be fit to teach music, especially in Black schools”.

Music educators should apply different teaching practices to produce a well-informed musician, as indicated by Educator 1. Diversity was embraced when music educators used different teaching practices. A well-rounded educator who will be versatile in all assorted styles of music offered is envisaged. Educator 5 highlighted that music was taught differently using various approaches, which calls for different teaching approaches. Diversity from different music educators was also embraced in School A. Educator 7 noted that a 21st century music educator needs to be versatile and should cater to learner needs in any educational context.

School B:

Educator 1

“They should be harmoniously incorporated without causing any tensions”.

Different teaching practices were encouraged by most educators, further elaborating that music brings diversity, and this should be harmoniously incorporated, Educators 1 and 2 acknowledged. Educator 3 added that it also depended on contextual factors.

School C:

Educator 1

“They bring diversity and respect among educators”.

Educator 2

“Until there are directions from the authorities, teachers will still remain condemned to their own devices”.

Educator 3

“It depends on the area where the school is situated. But prominently dependant on the teacher’s year plan”.

Educator 4

“Teachers normally plan the year’s programme that will make it possible for learners to collaborate and perform together”.

Different teaching practices bring diversity, as mentioned by Educator 1. Educator 2 shifted the blame to the top management as it was their responsibility to provide guidance regarding applied teaching practices when implementing the music curriculum. Educator 3 also highlighted contextual factors as the determinant for using different teaching practices.

School D:

Educator 1

“Each one of the educators uses the available practices to achieve a singular goal which is to enable learners to perform a chosen instrument”.

Educator 2

“There should be choices for learners to do the music stream they want”.

Educator 3

“Each teacher has his/her own style of teaching various musical instruments, and it creates a very creative and interesting environment”.

Educator 4

“I do not believe there are any existing practices”.

Educator 5

“The curriculum is confusing and not practical”.

Different teaching practices allowed learners to do what they are good at, which provides creativeness. Educator 4 indicated that different teaching practices did not exist. There is no clear justification of why the educator indicated such. Educator 5 did not express any views regarding different teaching practices; however, they noted that the curriculum in use was confusing and impractical.

School E:

Educator 1

“Variety is needed, and different styles positively applied will bring more creativity for our learners”.

Educator 2

“Music Magnet School practices deal with teaching a learner to play the instrument, not on the curriculum”.

Educator 3

“I think music educators are free to use the teaching practice that they believe will be best for the learner”.

Educator 1 supported different teaching practices as they believed that they brought variety. Educator 2 mentioned that Music Magnet School educators applied teaching practices that focus on instrumental playing.

School F:

Educator 1

“I support and agree with different practices applied by different teachers as long as there is harmony and unity”.

Educator 2

“It is good to use different practices to accommodate our learner’s needs”.

Different teaching practices accommodate learner needs if there is harmony and unity; this was indicated by Educators 1 and 2 in School F.

School G:

Educator 1

“We all teach differently and have been trained differently. All is needed is unity and respect for each other’s craft”.

Educator 2

“We need to work together as music teachers to create harmony. A garden is beautiful with many different flowers, and that is how the curriculum has been

designed, which, however, brings a whole lot of challenges when it comes to which music and style of teaching are more important, disrespecting other music and styles”.

Educator 3

“They tend to create some tensions among us as educators; however, it is needed as we have different backgrounds”.

The findings suggest that due to different training received by music educators and music being an art form that embraces diversity, most educators encouraged the acceptance of different teaching practices. Educator 1 added that there should be, however, unity and respect for each other’s craft. Educator 2 emphasised that the current curriculum has been designed to accommodate different teaching practices despite some apparent challenges, such as marginalisation of Indigenous African Music. Educator 3 added that different teaching approaches created unnecessary tensions among educators even though they embrace different teaching styles.

School I:

Educator 1

“It depends on the type of learners you are teaching and the aims; otherwise, there is always going to be different teaching practices, as long as there is harmony”.

Educator 2

“I think different teaching practices bring variety, especially since there are so many different types of music that are not taught or even played the same”.

Educator 2 acknowledged that different teaching practices brought variety. Educator 1 added that it all depended on the aims and the types of learners. The most important aspect was that there should always be harmony.

School J:

Educator 1

“We are not teaching differently; we plan together”.

Educator 1 in School J emphasised that the plan is collaboratively devised and not differently implemented.

School K:

Educator 1

“We all teach differently and have been trained differently. All is needed is unity and respect for each other’s craft”.

Educator 2

“We follow our experiences and how we were trained to teach different styles of music. However, there should be more balancing when it comes to other different styles of music so as to bring harmony”.

Unity, harmony, balance, and respect for the craft by educators becomes the key element to different teaching practices. Educators 1 and 2 emphasised that, once this has been achieved, there should be no problem applying various teaching methods.

School O:

Educator 1

“Some teachers are more successful than others, depending on several factors, not only teaching methods”.

Educator 2

“All the music teachers at my school share the same language background and training. Therefore, we all agree on teaching practices”.

Educator 3

“It is good to have different teaching practices – every pupil must be helped individually”.

Educator 2 mentioned that they followed the same teaching practices with other colleagues; however, Educator 3 added that different teaching practices were brilliant for catering to learner needs.

6.1.15 ANALYSIS

Diversity was embraced by most educators, stating that different teaching practices produced creativity within learners. However, diversity should be harmoniously acknowledged to avoid unnecessary tensions. The findings suggest that even though most music educators embraced diversity, they should observe an interconnection between different teaching practices as underpinned by professional and societal knowledge. The CAPS music curriculum is a panorama of different music genres underscored by different teaching practices to deal with past injustices. Also, tensions created by different teaching practices could be mitigated if

educators understood the rationale for introducing different streams and how each style of music should be taught.

6.1.16 THEME 10: RECONSTRUCTION OF PHILOSOPHIES/THEORIES

The final question investigated the theories/philosophies educators believe were best appropriate for the different teaching practices.

10. What theories would best underpin different teaching practices of implementing the Magnet School/CAPS music curriculum?

School A:

Educator 1

“Teaching theories that best support teaching practices in the CAPS music curriculum are no different from the general teaching practices researched by scholars; this includes theories that deal with thinking, behaviour, and experimenting”.

Educator 2

“There should be different teachings to be diverse because philosophies are different; thus, it cannot be that we use the same techniques on different people. We also have to check that the cultural backgrounds are not the same. Hence CAPS says that a teacher needs to be diverse so that teaching and learning can be a success”.

Educator 3

“There are plenty of theories that we can use, but I will opt for Suzuki philosophy because it works for myself and my learners. The philosophy of ‘character first, ability second’”.

Educator 4

“Different philosophies which speak to all different kinds of music will work well for the different music styles offered at schools. I do not think there can be one theory or philosophy that can underpin different teaching practices as offered by music teachers”.

Educator 5

“Each music style offered has its own philosophy, so it’s best to support all to acquire diversity”.

Educator 6

“Since we have different theories in music, it is better to have them as different as they are”.

Educator 7

“This is a call for research to come up with theories that would best underpin different teaching practices. You apply a different philosophy as per the need”.

For effective teaching and learning, Educator 1 believed that there should be different teaching philosophies. One size fits all was not a viable option. Educator 3 thought that the Suzuki method, which advocates for “character first, ability second”, worked for them and their learners. Educators 4, 5, 6, and seven also believed in different philosophies to support diversity. However, Educator 7 raised a point that music education is a field that needed extensive research to invent or create theories that would best underpin different teaching practices.

School B:

Educator 1

“Different styles of music call for different theories and philosophies, unless there is an integration of these styles that will call for a single theory, which is not there yet”.

Educator 1 acknowledged that a single philosophy or a theory that speaks to integrating different teaching styles had not yet been invented. Music teaching styles demand that each stream should be guided by a different philosophy or theory.

School C:

Educator 1

“There are no theories”.

Educator 2

“Lack of support for the programmes. Management must take this programme very seriously”.

Educator 3

“It will definitely work when its focus is on the obligations and creativity of every learner”.

Educator 4

“Based on the need and creativity of each learner, the curriculum is flexible”.

Educator 1 indicated that there were no theories. Other educators did not mention anything relating to the question asked.

School D:

Educator 1

“Theory of knowledge derived from the practice and the practical knowledge”.

Educator 2

*“The end result is important, and performances should be of a high standard.
To become audiences for other performers”.*

Educator 3

*“Creativity in how to get to the result of letting a learner perform a music piece
on his/her instrument in his/her own style”.*

Educator 4

“Best theories are still to be developed”.

Educator 5

“No theories”.

Educator 4 believed that theories speaking to the diversity of school music were still to be developed, and Educator 5 indicated no theories. Responses from Educators 2 and 3 were not related to the question posed. Educator 1 suggested that the theory should speak to how music was taught.

School E:

Educator 1

*“The one that speaks to our learners’ needs and the diversity that we have at
school when teaching music”.*

Educator 2

Did not answer.

Educator 3

*“We need to have more theories underpinning different styles of teaching for
diversity”.*

The best philosophy or theory is the one that will best cater to learner needs and different teaching practices, Educator 1 noted. Educator 2 left the question blank—Educator 3 advocated for different teaching theories to cater to different teaching approaches.

School F:

Educator 1

*“Different theories and philosophies for different arts from are what would work
best”.*

Educator 2

“Using different theories is good to accommodate learners and introduce them to other genres”.

Diversity is required, both Educators 1 and 2 emphasised.

School L:

An educator from School L, due to time constraints, gave a summary of her perspective on the reflective activity:

“I am teaching WAM as it was my training and education. I feel there is a place for IAM in the syllabus. The problem with it, I find as a moderator and examiner, is that the performances are poorly managed, and it seems that the exams I attended were merely a quick rundown of performance. It was not well prepared and thought through. I might be completely wrong. The problem is that I don't have sufficient training to really judge it. I just look at the musical aspects I can hear and stick to that. I find that learners (my own learners included) think that because it is part of their heritage, they are able to answer the questions. In the Final examination papers, this section is poorly answered. I feel that there is a big gap in the training of IAM. I don't mean to be overly critical, but exams, for instance, should be better prepared. If I could use an example from my magnet school, I have a very well-trained violinist with a master's performance degree from a good university in a certain country. He delivers in the practical field, but his professional admin skills lack. I think it a general problem with soloists. I hope this will help you in your research”.

The educator gave a summary of his experience as a Music Magnet School educator. He is professionally oriented and emphasised the main challenge in teaching IAM: insufficient training and assessment. The educator did not mention anything in response to some of the questions asked.

School G:

Educator 1

“The ones that embrace diversity”.

Educator 2

“I dream for a philosophy that will encompass all different styles without marginalising some”.

Educator 3

“Theories that foster creativeness, music participation and enjoyment as music is created to be enjoyed”.

A theory or philosophy that would encourage creativeness, music participation, speaking to all different teaching styles without marginalising the other, and embracing diversity were attributes made by Educators 1, 2, and 3 in School G in advocating for a reconstruction of a music education philosophy.

School I:

Educator 1

“I follow the Suzuki theory, which I think can be applied to all different styles of music. However, there are other philosophies out there that still need to be explored”.

Educator 2

“The theory or philosophy that will speak to creating independence, creativity and pure enjoyment of music”.

Educator 1 mentioned Suzuki theory as one of the theories that could apply to all unique styles and teaching approaches. Educator 2 envisioned a theory that would encourage independence, creativity, and musical enjoyment for learners.

School J:

Educator 1

Left the question blank

Educator 1 in School J left the question blank.

School K:

Educator 1

“The ones that embrace diversity”.

Educator 2

“There are no theories or philosophies at the moment that speak to different teaching styles and different styles of music”.

Educator 2 mentioned that a single theory underpinning different styles of teaching did not exist yet. Educator 1 added that it should be a theory or a philosophy that would embrace diversity.

School O:

Educator 1

Left the question blank

Educator 2

“Kodaly, Orff, Colourstrings, Alexander method are examples of philosophic approaches I find useful”.

Educator 3

“Respect every child according to his background and circumstances. Include all aspects of music in every lesson: note reading, rhythm, listening and creating music”.

Educator 1 did not answer the question. Educator 2 believed that Kodaly, Orff’s Colourstrings, and Alexander’s method could work for different teaching practices. Educator 3 emphasised diversity in creating a whole rounded learner who will be able to sight-read music and be creative at the same time.

6.1.17 ANALYSIS

Most educators advocated for different philosophies, stating that assorted styles of music demanded different theories and philosophies. Very few indicated that a single philosophy should be applied to address learner needs, diversity, and to encourage creativeness. Two educators mentioned Suzuki, Kodaly, and Orff’s Colourstrings, and Alexander’s method as philosophies or theories that could underpin all styles of teaching music. Other respondents left the question blank. The findings imply that educators are not necessarily conscious of the current music education philosophies underpinning different teaching methods and genres when teaching music. They followed whatever worked for them.

This chapter focused on presenting and analysing data collected from the reflective activity. The following chapter presents and analyses data gathered from classroom observation, focus group interviews, and one-on-one interviews.

CHAPTER SEVEN

DATA PRESENTATION AND ANALYSIS OF DATA FROM CLASSROOM OBSERVATIONS, FOCUS GROUP DISCUSSIONS, AND ONE-ON-ONE INTERVIEWS

7.1 INTRODUCTION

Both Chapters Five and Six attempted to answer the descriptive question of the study obtained from the questionnaire and the reflective activity. This chapter intends to answer the operational and philosophical questions by presenting and analysing data generated from classroom observations, focus group discussions, and one-on-one interviews, which are qualitatively interpreted.

- How do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province? (**Operational question addressed by observations**).
- Why do educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways? (**Philosophical question addressed mainly by semi-structured interviews and focus group discussions**).

The findings from all instruments are presented and analysed according to the pre-determined themes. A comprehensive interpretation and discussion of the findings from different datasets are presented in Chapter Eight. Responses obtained from focus group discussions are presented per school. This chapter is divided into three sections. Section one is based on the results obtained from classroom observations. Section two is based on the findings from the focus group discussions, and section three is based on the findings from one-on-one interviews. Verbatim transcript for one participant has not been included, but data summarised and cited in some account.

7.2 SECTION ONE: DATA GENERATED FROM CLASSROOM OBSERVATIONS

Classroom observations were added for two primary purposes: to answer the operational question *how* and as a qualitative complementary method of the research study: How do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province? Table 5.18 depicts a structured template of what was expected and what was observed. The pre-selected themes such as content, learning styles and activity, the teaching style and technique, resources, technological tools,

aims and objectives, and challenges guided the activities observed. The content taught was based on the stream chosen. Most music educators, when teaching music, follow the modelling and imitation approach; the teaching styles and techniques depend on an educator's training. An application of resources and technological tools was also observed.

Moreover, the classroom observation assisted in identifying the teaching goals of each educator. The descriptive observation was conducted first, followed by the focus and the selective observation underscored by the pre-selected themes. The comments are made in Tables 7.2, 7.2.1, 7.2.2, 7.2.3, and 7.2.4, followed by the analysis after each observation.

Table 7.2: A structured template of the observations

Observations	
Name of the School: School A	
Educator's Name: Mr Mathew Zimba (Not his real name)	
Observation Dates: 11th and 13th May 2021	
Task and Activity	Comments
1. Content - Is the content Jazz, IAM, WAM or integration of all music styles? - Subject knowledge: Does the educator have an adequate understanding of the subject?	First lesson: The learner played the jazz song "All the things you are", a jazz standard. The educator guided the learner, also by playing with him. The song's concept was thoroughly explained, and the educator displayed an understanding of the subject knowledge. Second lesson: The second lesson was a continuation of the first lesson. There were added lines for the learner to play this time, and the educator also played new lines and took a solo. The learner and the educator both played the melody with some embellishments by the educator. They took turns in taking solos. However, the improvisation was not spontaneous, but the transcribed written solo.
2. Learning styles and activity - Are the learners sight-reading or memorising the song? - Is the educator modelling, using verbal explanation or both?	First lesson: The learner sight-read the melody and the improvisation of the song. The educator used verbal explanations most of the time. Second lesson: The same concept of sight-reading with some corrections and explanations was applied for the second lesson.

3. The teaching style and technique • Is it the whole class, group, or an individual class lesson? • Is the lesson conducted through hearing or sight-reading? • Is the lesson teacher-centred or learner-centred? • Explanation and demonstration of musical concepts.	First lesson: It was an individual class with a saxophone learner doing Grade 12, sight-reading a transcribed song. The educator followed the teacher-centred approach. The musical concepts and how the learner was supposed to phrase some notes were thoroughly explained. Second lesson: The same concept of explaining some musical ideas and correcting the wrong notes and phrases was followed for the second lesson.
4. Resources • Adequacy of teaching resources. • Do learners use their resources?	First lesson: The learner used his saxophone; the school did not have that kind of an instrument. Second lesson: The learner came with his instrument, the saxophone, and his teacher played the clarinet, though.
5. Technological tools • Application of technological tools to enhance music teaching. • Lesson efficacy using digital tools. • Does the educator use a variety of technological tools to enhance music teaching?	First lesson: The lesson was conducted with backing tracks. There was a cell phone, speaker, and keyboard. The piano chords, bassline and rhythm section were all pre-recorded and played via the cell phone connected to the speaker. Second lesson: The same technological tools that were used in the first lesson were applied for the second lesson. The lesson was highly effective as the learner felt he was playing with the full band using backing tracks.
6. Aims and objectives • Are the goals clear?	First lesson: The learner wanted to pursue music as a subject, and he was preparing for auditions, also to be at a certain level with sight-reading and improvising. Second lesson: The objective was to have the learner play the melody fluently and follow all the instructions in the song, and be able to improvise as the song that he played was a jazz song. He also wanted to pursue a career in Jazz at the university.

7. Challenges

- What are the main challenges the music educator faces that hinder the effectiveness of the music lesson?

First lesson:

No obvious challenges

Second lesson:

The second lesson was conducted in the same venue, which was spacious and conducive for the lesson. No challenges were observed. The learner and the educator had all the equipment they needed for effective teaching and learning.

Observations and analysis: Both lessons started on time with a duration of sixty minutes each. However, they overlapped for both days. The lesson on Tuesday, 11th May started at 11h00, and started at 10h00 on Thursday, 13th May 2021. The classroom was big enough to accommodate an ensemble class. Before each lesson, the learner did some warm-up exercises with their instrument. The learner was at the advanced stage out of the three stages (beginner, intermediate, and advanced). The educator is classically trained, and you could see from his approach that even though they played a jazz song that required a learner's creativeness and spontaneity, the learners still sight-read his solos as you would in a classical piece.

The learner was in his final year and was prepared for higher learning, as indicated in Table 7.2. There was a beautiful interaction between the learner and the educator. The learner understood the music language very well. The use of technological tools enhanced the lesson. The backing tracks gave a full sound of an ensemble class, giving the learner a sense of rhythm. The content was both professionally and socially driven. The professional and societal propositions were also evident in the teaching and learning style followed.

The findings suggest that the lesson observed followed a one-on-one teaching model. The educator becomes a significant person, playing a crucial role in the learner's music learning and development. Carey and Grant (2014) list several disadvantages of following the one-on-one approach, such as passive learning, always depending on the teacher and negatively impacting learners' self-confidence. Also, the findings indicated a high use of technological tools to enhance teaching and learning. The educator did not need the entire band to play the jazz standard but used available technological tools. Though the lesson followed the professional teaching and learning approach, the learner could explore and experiment through improvisation. Another critical aspect of the lesson was how a classically trained educator attempted moving away from the professionally to the societally oriented approach of teaching

and learning, combining both methods (the structured and the unstructured), which yielded positive results.

Table 7.2.1: A structured template of the observations

Observations	
Name of the School: School A	
Educator's Name: Mr Malibongwe Ngema (Not his real name)	
Observation Dates: 25th, 26th and 27th May 2021	
Task and Activity	Comments
1. Content - Is the content Jazz, IAM, WAM or integration of all music styles? - Subject knowledge: Does the educator have adequate knowledge of the subject?	First lesson: The song was an African Jazz song, "Malaika" by Miriam Makeba. The educator is trained in jazz and plays the drums. Vocal instructions were secondary to him. He, however, had a broad knowledge of what was required, what to teach and what to correct. Second lesson: The second lesson was a continuation of the first lesson, and this time, the learners did not only sing the song but were provided with the song's lyrics and were taught how to pronounce some words of the song. Third lesson. A different version by Angelique Kidjo was played, and the learners were required to use the same approach by the artist. The lesson followed a repetition of listening and imitating the singer. Before learning the song, learners did arpeggio exercises. These were taken from YouTube. Toward the end of the lesson, the educator introduced a piece of new music, <i>Feel Good</i> by Lira.
2. Learning styles and activity - Are the learners sight-reading or memorising the song? - Is the educator modelling, using verbal explanation or both?	First lesson: The learners were memorising the melody and the lyrics of the song. Verbal and demonstration by the educator were applied to explain the concepts of the song. They followed the instructions that the educator gave. Second lesson: Learners had their copies and were memorising the lyrics from the copies provided.

3. The teaching style and technique • Is it the whole class, group, or an individual class lesson? • Is the lesson conducted through hearing or sight-reading? • Is the lesson teacher-centred or learner-centred? • Explanation and demonstration of musical concepts.	First lesson: The vocal class consisted of learners from different Grades, 8, 9, and 10. The song was taught through hearing. There were no music scores, even though the lyrics were written down. The educator combined the teacher and the learner-centred approach. Second lesson: Each learner had a copy of the lyrics, and the lesson was more on pronunciation, phrasing and singing the correct notes Third lesson: A new version was introduced with a fresh approach, and the learners enjoyed the latest version by Angelique Kidjo.
4. Resources • Adequacy of teaching resources. • Do learners use their resources?	First lesson: There was a piano in the classroom, and because it was a vocal class and did not need many instruments. Second lesson: The second lesson took the shape of the first lesson. Third lesson The third lesson was even more enjoyable. There was a piano accompaniment, a CD player and a cell phone used to download the vocal exercises from YouTube.
5. Technological tools • Application of technological tools to enhance music teaching. • Lesson efficacy using digital tools. • Does the educator use a variety of technological tools to enhance music teaching?	First lesson: There were not many technological tools applied in this lesson. Second lesson: It was the same for the second lesson. Third lesson The pianist played with the vocal ensemble, and the song was taking shape as each learner knew and understood their parts. There was a time where the live playing was synchronised with what they were playing from YouTube. The interaction was higher than in the previous lessons. The group had made some improvements.

6. Aims and objectives • Are the goals clear?	First lesson: For all the lessons on different days, the educator explained the lesson outcomes. All lessons were typical vocal lessons, where learners were taught songs and how to sing correctly.
7. Challenges • What are the main challenges the music educator faces that hinder the effectiveness of the music lesson?	First lesson: Contextual factors were observed. The first lesson was conducted in a small storeroom that was converted into a classroom. Second lesson: The second lesson was conducted in the same venue. Third lesson: The third lesson was conducted in a different room, which was more spacious and had additional types of equipment.

Further observations and analysis: The first vocal class was on Tuesday, 25th May, which started at 12h00, after the theory class conducted at 11h00. All other vocal lessons began at 12h00. Learners were not as punctual on Wednesday and Thursday, and the class consisted of learners coming from different grades with one boy learner. It consisted of six learners. The first lesson was not as intense as the second lesson. Learners were relaxed and they had a better understanding of the lesson. The lesson was a continuation of a song that was started a week prior to the observation. The first two lessons were conducted in the same venue, and the third was in a different venue with more equipment. Learners interacted with the educator more on their third lesson. They sang with confidence and were more involved and creative because they were not reminded about the song dynamics in the song. The third lesson seemed to be even more enjoyable. Technological tools, such as digital tools (YouTube) and hardware such as cell phones and the keyboard, were used. There was also a piano accompanist. Learners seemed to enjoy more lessons conducted with the use of technology. The observations suggest that the lesson was driven by societal considerations evidenced by the content, teaching, and learning style applied.

The findings firstly imply that based on the needs of the school and learner needs, the educator assumed the role of vocal teacher and played it exceptionally well. Secondly, the pedagogical content knowledge of the lessons followed the modelling and verbal approach. Stevanovic and Kuusisto (2019) believe that the modelling approach is more effective than the verbal approach

in conveying musical knowledge and skill. Also, the findings entail the use of technological tools which enhanced the lessons conducted. Based on the observation, learners enjoyed the lessons where technology was used.

Table 7.2.2: A structured template of the observations

Observations	
Name of the School: School C	
Educator's Name: Mr Thabo Lesufi (Not his real name)	
Observation Dates: 2nd and 4th June 2021	
Task and Activity	Comments
1. Content - Is the content Jazz, IAM, WAM or integration of all music styles? - Subject knowledge: Does the educator have adequate knowledge of the subject?	First lesson: The lesson was a combination of Jazz and African music. The educator was more of a facilitator as learners were allowed to explore and be creative on what they were playing. The song was their composition. Second lesson: The jazz lesson was conducted with one guitar learner. The educator who taught the learner had vast knowledge of the subject and explained the music concept more engagingly.
2. Learning styles and activity - Are the learners sight-reading or memorising the song? - Is the educator modelling, using verbal explanation or both?	First lesson: The learners played their composition, playing chords, while the other learner improvised and played the melody. Second lesson: The learner was sight-reading guitar chords, and the emphasis was on guitar changes. The educator demonstrated and used verbal explanations to augment what he implied.
3. The teaching style and technique - Is it the whole class, group, or an individual class lesson? - Is the lesson conducted through hearing or sight-reading? - Is the lesson teacher-centred or learner-centred?	First lesson: The lesson consisted of two guitar learners who played their composition. A learner-centred approach was followed, and the lesson was more complimentary, and learners creatively played the song. At the same time, the educator guided them there and there, especially with what they could add to their music. Second lesson:

• Explanation and demonstration of musical concepts.	The second class was with an individual learner, conducted through sight-reading. The lesson followed the teacher-centred approach.
4. Resources • Adequacy of teaching resources. • Do learners use their resources?	First lesson: Both learners had guitars; however, the instruments were the school's property. Second lesson: The learner used the equipment of the school that he left behind at the end of the lesson.
5. Technological tools • Application of technological tools to enhance music teaching. • Lesson efficacy using digital tools. • Does the educator use a variety of technological tools to enhance music teaching?	First lesson: Unfortunately, there were no technological tools applied in the lesson. Second lesson: The lesson did not make use of the technological tools.
6. Aims and objectives • Are the goals clear?	First lesson: The first lesson allowed learners to compose and play the songs, encouraging creativity. Second lesson: The main goal was to teach the learner chord changes. The learner did not play any melody but focused on the chords.
7. Challenges • What are the main challenges the music educator faces that hinder the effectiveness of the music lesson?	First lesson: Infrastructure was the main challenge. All other rooms were used for different lessons, and the lesson was conducted in the waiting area of the building. The educator and the learner were not that much bothered as they focused and enjoyed the lesson. Second lesson: The second lesson took place in a spacious classroom even though not conducive for the lesson as it is a storeroom that was converted into a classroom.

Further observations and analysis: Both lessons took place at various venues. The first one was a group lesson, while the second one was an individual lesson. Both learners in the first lesson took turns in accompaniment for each other. Even though the chords were the same, the song feel was differently played, depending on who was playing the chords. The learner played

the chord in a 4/4 feel while the one played it in a 6/4 feel. The other learner who attended the second lesson was taught to play the jazz chords and moved from one chord to another. The educator was trained in Jazz and Indigenous African Music. There was no evidence of the use of technological resources with his learners. The first lesson was more learner-centred, while the second one was teacher-centred. With the second lesson, he demonstrated and played with the learner. However, in the first lesson, he only explained the concepts and why learners played in assorted styles, even though they both played the same song. The content of the lesson was societally driven. Learners were given room to compose and creatively improvise in their piece of music. The goals were also socially driven.

The findings suggest that the societal implications of the lesson plan had a notable influence on how the educator taught both learners. In the first lesson, both learners were actively involved, and the educator provided the needed guidance. The educator assumed the role of being a facilitator and a collaborator. The implications of technological tools not being used in both lessons have different connotations. The first one, the school or the educator, did not have access. Secondly, the educator does not have adequate knowledge in applying them, or both lessons did not require the use of technological tools.

Table 7.2.3: A structured template of the observations

Observations	
Name of the School: School E	
Educator's Name: Mr Lewis Okono (Not his real name)	
Observation Dates: 10th and 11th June 2021	
Task and Activity	Comments
1. Content - Is the content Jazz, IAM, WAM or integration of all music styles? - Subject knowledge: Does the educator have adequate knowledge of the subject?	First lesson: The first lesson was conducted with a bass guitar learner, playing an African song with a feel from Zimbabwe. The song is a composition by the educator, "Good friend". The learner was more involved and freer in his playing without interruptions from the educator. Second lesson: The second lesson was conducted with a clarinet learner from a different school (Feeder school) playing a composition by the educator, "The song for you". The educator displayed an in-depth

	knowledge of the genre and taught and played with much confidence.
2. Learning styles and activity • Are the learners sight-reading or memorising the song? • Is the educator modelling, using verbal explanation or both?	First lesson: The learner memorised the song and was guided by the educator, who occasionally demonstrated what was required and how it was to be done by also playing with the learner. Second lesson: The clarinet learner played the song from memory and was accompanied by the educator, who played the lead guitar.
3. The teaching style and technique • Is it the whole class, group, or an individual class lesson? • Is the lesson conducted through hearing or sight-reading? • Is the lesson teacher-centred or learner-centred? • Explanation and demonstration of musical concepts.	First lesson: The lesson was learner-centred with an individual, and the lesson was conducted through hearing. The learner was given enough room to make mistakes and correct himself. The educator did not stop to fix the errors. Second lesson: The second lesson took the shape of the first lesson. However, it was with a different learner, playing another song in another school.
4. Resources • Adequacy of teaching resources. • Do learners use their resources?	First lesson: The learner used the school's bass guitar as he did not have his instrument. Second lesson: The learner played his instrument.
5. Technological tools • Application of technological tools to enhance music teaching. • Lesson efficacy using digital tools. • Does the educator use a variety of technological tools to enhance music teaching?	First lesson: The educator did not use any of the technological tools for the lesson. Second lesson: There were no technological tools used.
6. Aims and objectives • Are the goals clear?	First lesson: The learner was prepared to be a session player who will give back to the community through playing music. The goal was outcome-based: to train a learner who can play by ear and compose his songs.

	Second lesson: The learner was prepared to be a session player and pursue music as a career. The learner took a solo after playing the melody of the song. He executed that with confidence, supported by his educator, who accompanied him with guitar chords.
7. Challenges • What are the main challenges the music educator faces that hinder the effectiveness of the music lesson?	First lesson: No apparent challenges when it comes to resources and infrastructure Second lesson: The educator struggled to get a saxophone as he wanted to change the learner from playing the clarinet to a soprano saxophone which the school did not have.

Further observations and analysis: Lessons took place from different venues with different learners. The first learner was a bass learner, while the second a clarinet learner, as indicated in Table 5.18.3. The learner-centred approach was applied for classes. The educator was trained in Jazz and Indigenous African Music and played primarily African songs. The educator taught both learners the original compositions. No backing tracks were used; instead, the educator accompanied both learners with his guitar, playing chord changes. Both lessons started on time with a duration of 60 minutes each. When asked about the titles of the songs that learners played, the educator indicated that he wanted to change the instrument that the learner played (clarinet) to a saxophone with more economic market. However, he was struggling to get donations or to have the school agree to buy the instrument. Both learners interacted very well with their teacher and displayed confidence in their playing. Without a doubt, the lessons were driven by societal considerations. The educator explored the learners' abilities in allowing them to be free in playing and improvisation. The aim was societally driven, to prepare the learners to be session players in the community.

Both music lessons were predominantly learner-centred, allowing learners to learn from their mistakes with fewer explanations and demonstrations. The findings also suggest that the pedagogical approach followed was that advocated by the constructivists, Piaget (1985) and Vygotsky (1978), where learners are allowed to learn through experimentation, exploration, and active learning (Carey & Grant, 2014). The educator did not use technological tools and

followed an old approach of practically accompanying his learners with a live instrument, in this case, his guitar, for both lessons.

Table 7.2.4: A structured template of the observations

Observations	
Name of the School: School A	
Educator's Name: Mr Mathew Zimba (Not his real name)	
Observation Dates: 29th June 2021	
Task and Activity	Comments
1. Content - Is the content Jazz, IAM, WAM or integration of all music styles? - Subject knowledge: Does the educator have adequate knowledge of the subject?	First lesson: The group's song is an African Jazz song, "Malaika", which was also taught in the vocal class. Even though classically trained, the educator explained the jazz concepts with ease, and learners interacted well with him, even though they were unsure what they were doing in terms of playing the song.
2. Learning styles and activity - Are the learners sight-reading or memorising the song? - Is the educator modelling, using verbal explanation or both?	First lesson: They sight-read and memorised the song but leaned more on sight-reading. The educator played the song on the piano all the lines that were to be played by learners. Also, he notated down the lines for the bass player.
3. The teaching style and technique - Is it the whole class, group, or an individual class lesson? - Is the lesson conducted through hearing or sight-reading? - Is the lesson teacher-centred or learner-centred? - Explanation and demonstration of musical concepts.	First lesson: It was a group lesson with five learners. The lesson was conducted through hearing and sight-reading, even though it was meant to teach learners to play by ear. It was more of a teacher-centred lesson whereby the educator took the lead in demonstrating and writing down what was meant to be played by learners.
4. Resources - Adequacy of teaching resources. - Do learners use their resources?	First lesson: All learners who attended did not use their instruments. There were adequate resources needed for the lesson.

5. Technological tools • Application of technological tools to enhance music teaching. • Lesson efficacy using digital tools. • Does the educator use a variety of technological tools to enhance music teaching?	First lesson: The educator did not use technological tools for the lesson.
6. Aims and objectives • Are the goals clear?	First lesson: The goals were socially driven with the aim to teach the learners to play by ear and play as a group in an ensemble group.
7. Challenges • What are the main challenges the music educator faces that hinder the effectiveness of the music lesson?	First lesson: The learners were not at the stage of playing by ear what they heard. The Covid-19 also brought challenges as learners maintained social distancing, especially since it was a physical class not conducted online.

Further observations and analysis: The class was an ensemble group lesson. There were two vocalists from the vocal ensemble group, one boy and one girl learner. The class also consisted of one bass guitarist, one guitarist, and a drummer. There was no piano player, and the educator played the piano. The ensemble group played the “Malaika” song as indicated in Table 5.15.4, done by the vocal ensemble group with backing and live instruments this time around. The ensemble group was taken by a different teacher who was trained in classical music. All learners were beginners. The notes that the bass player learner played were written down for him as he was not yet at the stage to play by ear. The lesson took more than 60 minutes, and the learners were given a break during the lesson. The educator demonstrated for every learner all the lines they were to play, using the piano. It was the first time that the learners played a song that was not written down. However, the melody and the bass lines were transcribed and written down to speed up the process. Most learners were more fluent in sight-reading music than playing by ear. Professional and societal propositions influenced the lesson. Even though it was supposed to be a lesson where learners played by ear, it followed the professional approach of learning a song as some learners had not fully developed the skill of playing music by ear.

The observation findings imply that the educator competently moved between following the lesson's professional and societal approach. Moreover, learners were more trained in sight-reading music than playing by ear; hence the educator frequently demonstrated and played the melody lines using the piano. The findings also suggest that the educator was aware of training learners to be proficient in sight-reading and playing by ear.

7.3 SECTION TWO: DATA GENERATED FROM FOCUS GROUP DISCUSSIONS

Focus group discussions assisted in gaining more insight and in-depth knowledge of the phenomenon from the participants. Both focus group discussions and one-on-one questions further investigated the responses provided by educators through questionnaires and probed the research question on different perspectives as to why do educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifest itself in particular ways? The interviews from focus groups followed the verbatim transcription of the discussion, which is word for word from the interview, while interviews with officials did not. Still, only relevant parts of the interviews were included. Findings are presented and analysed per school under pre-selected themes influenced by different professional, societal, and personal propositions. Various scholars such as Khoza (2016), Mpungose (2017), Khoza and Biyela (2020), Makumane and Khoza (2020), Khoza (2020), Khoza and Mpungose (2020) and Khoza (2021) have exhaustively explored and investigated teachers' reflections/identities/propositions/visions/knowledge-building as driven by professional, societal, and personal propositions. The findings of this study and pre-selected themes are based on the propositions suggested by different scholars. As previously stated, a comprehensive interpretation and discussion of the findings are presented in Chapter Seven as a collection of all different datasets.

7.3.1 THEME 1: MUSIC STREAM

The CAPS curriculum offers an option of three streams, Western Arts Music, Jazz, and Indigenous African Music (DoE, 2011). Learners in the FET Phase are given a choice of one stream from the three offered. However, it should be noted that learners choose a stream based on the school's personnel. Most music educators teaching music are classically trained, implying that most learners are registered for WAM, which is underpinned by the professional proposition. Below is a presentation and an analysis of the findings in determining the music stream taught by participants interviewed.

School A:

Educators' responses:

1. Which music stream do you teach at your school?

Educator 1 *"I am teaching Vocal Technique which falls under Western Arts Music for obvious reasons, that is what I have studied, which is what the institution was looking for when they employed me".* **Ed. 2** *"I am teaching Jazz. It is the only music background I currently have and one of the curricula that were implemented where I studied".* **Ed. 3** *"I teach Jazz guitar; however, I am focussing on African music for it is also what I have studied at the university. I feel like we still lack in African music, especially Indigenous African Music. One other thing, I think if we can take this Indigenous and mix it with Jazz, it can make a lovely combination".* **Ed. 4** *"I am teaching Jazz, mainly because it is what I have studied".* **Ed. 5** *"I teach Jazz because of the background that I have from home. I grew up listening to Jazz, and that is what I studied at school".* Ed 1 added that *"I am teaching Western Music; however, I teach Pop music as well depending on the learners' needs".* *I tend to infuse different styles of music cause, from my side, not every learner loves Opera or Choral, or Classical music. So, you have to have this vast and versatile knowledge of what you are teaching as to when a learner comes and says, this is a song I want to learn, and you cannot turn them away. You must make a plan as to how you are going to teach or assist a learner in that particular genre".* Ed. 2 augmenting what **Ed. 1** said, *"When I teach guitar, I am not thinking Jazz or gospel music. I just want this learner to know music, to write music and to read music. And then the choice becomes the learner's if he/she wants to study a certain style of music".*

Music educators from school A were trained in Jazz, Western Arts Music, and Indigenous African music, creating a diversified learner environment. Even though trained classically, Educator 1 followed the personal proposition by infusing other assorted styles of music to cater to learners' needs after realising that not all learners she taught were inclined to opera, choral, or classical music. Educator 2 also highlighted that even though trained in Jazz and Indigenous African Music, he did not only channel learners to do those streams but focused on teaching learners to be able to read and write music and understand music better. He also mentioned that a collaboration of Indigenous African Music and Jazz would create a beautiful marriage. The

findings suggest that even though participants from school A are trained and teach different streams, their teaching was informed by the personal proposition.

The CAPS curriculum (DoE, 2011) envisages a multifaceted music educator who can teach all different streams offered. The implications of the findings signify that educators in school A can meet the needs of the learners. Pedagogically, the music educators were guided by the personal proposition, a combination of professional and societal approaches. Educator 1's point of note emphasised not being boxed in by what the curriculum offered, but teaching according to the goals and learner needs, leading to the learner's preference. The findings in School A suggest flexibility by educators even though they have been trained in specific genres.

School B:
Educators' responses:

Educator 1 *"I teach Jazz music, but what we always say to our learners is music appreciation because we are trying to accommodate other styles of music. But as we go on, the music is aligned to Jazz music".* **Ed. 2** *"I teach 80% Classical music, which is my interest and what I was trained in and the 20% I try to accommodate Jazz and Indigenous African Music".* **Ed. 3** *"As for me, I have been trained in Jazz and Classical music. However, I teach music; I do not classify what I teach. Our kids only choose for themselves, I do not channel them to any style, and I do not want to describe myself as a Jazz, African or Classical musician. Whatever I am able to impart to learners, I teach it. Our kids have their own perspectives of music. That is why I am liberal when it comes to music because music is not all about Jazz, Western or African music. It evolves".*

Participants from school B had diversified perspectives of music streams; for instance, Educator 3, even though professionally inclined in his teaching, preferred not to box himself or the learners in by presenting Jazz, WAM, or IAM as the only available streams. He chose the stream, whether prescribed or not, as per learner's needs. Educator 3, though his professional background called for the WAM stream, was flexible with other streams as well. The personal proposition drove participants' reasoning on why they teach a particular stream.

The implications of the findings by all educators in School B suggest that learners' needs and not the stream they were trained in determines their pedagogical approach. The idea of music

perceived as sound first before it is perceived in any culture became the motivation to teach learners.

School C:

Educators' responses:

Educator 1 *"...Relatively so, I teach Jazz and Pop music...* **Ed. 2** *"I'm leaning more towards Jazz, but I also teach Contemporary music".*

Both participants from school C taught Jazz and other streams like Pop and Contemporary music. Based on what they offered, this suggests that both participants were societally persuaded in their music teaching and the stream they have been trained in at school. The findings indicate that learners in this school were only exposed to Jazz and Contemporary music as no educator was trained or taught Western Arts Music.

School D:

Educators' responses:

Educator 1 *"I teach Western music; that is basically how I was trained".* **Ed. 2** *"I also do Western, but I have introduced a little bit of African music. Western, because I was trained that way as well. With African, I have realised that children don't really identify with Western music, and they tend to run away from it. It's more like something they don't know. So that is why I have decided now that, okay, let me at least do what they will identify with".* **Ed. 3** *"My concentration is on African music, the mere reason that it's easy to relate with it, especially because of the community they are coming from. The songs that they are doing, they may have heard them from the community, their mediated environment. So, I find it easier for them that they identify more with African music. Now the skill that they need to learn, particularly when reading music, I use the same songs that they know from the community to learn to sight-read them. I also think because, when I went particularly to the varsity, I did the Western Art Music and Jazz, but there was always something lacking in me, which was the African music. So, I think that is what I told myself that when I teach, I have to bring in the African music which has been silenced for a long".*

Educators 1 and 2 taught Western Arts Music. Educator 3 taught African music even though he was trained in Western and Jazz music, further explaining that African music as an African was

easy to relate with, especially when teaching the songs that learners were familiar with. The findings suggest that all three participants were influenced by personal reasoning in teaching the chosen stream even though they were trained differently. Educator 3 introduced a different dimension to how African music is taught. Learners are introduced to playing songs from the community by applying a Western approach, such as sight-reading. The educator was trained in Jazz and Western Art Music, but along the way, he discovered the importance of learning music that reflects one's culture.

The findings entail the necessity of being multi-skilled as a music educator so as to cater to learner needs. However, notating the orally/aurally played songs promotes the marginalisation of the African practice. Learners should be trained to learn and play their songs the way they do in their communities, fostering creativity and playing by ear. Most importantly, the findings imply that an educator's musical background becomes a crucial deciding factor in teaching African music. Western Arts Music became a point of reference in teaching other different genres as implied by the findings.

School E:

Educators' responses:

Educator 1 *"I teach Classical music for that is what I was trained in at school"*

Ed. 2 *"I am teaching Western music because I have been taught in Western Classical music".* **Ed. 3** *"I am teaching African music and Jazz. And I try to include everything that I have learned over the years, but strictly African music in any form, Marimba, Mbira and a bit of drumming as well".*

Both educators 1 and 2, indicated that they taught Western Arts Music driven by the professional proposition. In contrast, educator three taught Indigenous African Music and Jazz driven by the societal proposition. The findings suggest that learners in school E were exposed to all different streams and received music lessons from educators who have been trained in WAM, Jazz, and IAM.

School F:

Educators' responses:

Educator 1 *"Jazz because that is what I was trained in at varsity".* **Ed. 2** *Here at School F, they do both, Classical and Jazz. So, I get to focus on both because*

I accompany the learners and because I have the background of both of them. And then, there was a time where we tried choral”.

Educator 1 indicated that she got training in Jazz. Educator 2 taught both Jazz and Western Arts Music as she had a musical background for both. The findings suggest that both professional and societal knowledge shaped the teaching practices of the two educators. Educator 2 highlighted that at some stage, they attempted choral music to bring diversity and relevancy to what is commonly practised in most African schools.

7.3.2 THEME 2: TEACHING PRACTICES

The teaching practices by educators vary based on their background, training, and beliefs. These are influenced by professional, societal, and personal knowledge. Educators teaching the WAM stream tend to be guided by professional knowledge. In contrast, educators who teach IAM or African Jazz are driven by societal knowledge. These educators do not follow strictly prescribed pedagogies; they teach music the way they were taught, draw from their experience, and allow learners to be free and creative, which is a learner-centred approach. Educators following the professional proposition rely primarily on the prescribed syllabus and how to teach it, which is teacher-centred practice.

School A:

Educators’ response:

2. What teaching practices do you apply when implementing the music curriculum/the chosen stream?

Educators’ responses:

Educator 2 “...Well, when I look at the Suzuki method, they learn as they play. I love that method because you teach a child even if it’s two notes or three notes, as long as they can play in a band”. I am using the learner-centred approach most of the time, where I help a child achieve what they like”. **Ed. 1** “I use both the teacher-centred and the learner-centred approach. The teacher-centred is what is prescribed; it is what is written down, for instance, if they say the first phase in a vocal class, a learner who does Opera who needs to learn ‘Cario mi ben’ that’s what we do. However, I do not close them up into one language or genre. I incorporate other different styles and languages as per learner needs. The reason being, you want to entice the learners and give them the opportunity

for them to do what they like. It's a balance that you need to bring, follow the curriculum, but at the same time, you also bring what will interest the learners. The most important thing is that we must not ignore the prescribed curriculum because it also needs to be done". **Ed. 4** *"On my side when it comes to teaching methods is that basics are very important. So, I make sure that I work with the curriculum but still come up with my own ways cause some learners are fast learners while others are slow learners. So, I find a way of helping them".* **Ed. 5** *"I use group discussion because I have realised that not all learners are into the same kind of music and also not all of them learn at the same level. So, I also realised that making them work on their own as learners also assists those left behind".*

Even though classically trained, Educator 1 applied the pragmatic approach underpinned by personal knowledge to avoid boxing learners into learning only one genre. Also, Educator 1 followed the pragmatic approach to encourage learners' attendance and keep them interested in music. She strongly emphasised that the prescribed syllabus still needs to be followed, but at the same time, it should be incorporated with what will bring more interest to the learners. Educator 2 followed the Suzuki approach, believing that every learner has the potential to learn the music of any style. Educator 4, like educator 1, followed the curriculum and brought what would keep learners interested. Group discussion was also mentioned by Educator 5 as one teaching practice he applied in teaching learners music.

The findings imply that the pedagogical approach by educators in school A is pragmatic. Educators follow the learner and teacher-centred approach to avoid boxing learners in when following the prescribed syllabus. The comment by Educator 1 implied that following the prescribed syllabus did not keep learners motivated. Combining what they knew and that which was unfamiliar kept them interested, and they constantly attended music lessons.

School B: **Educators' responses:**

Educator 3 *"First of all, kids need to know how to read music and play music. So, the reading and playing come from my experience of playing music and knowing how to read from the Classical background and the Jazz background, which is what I impart on the learners. But I do not enforce it on them cause my*

understanding is not the same as their understanding. The musical part, I am not saying, this is Jazz, and this is Classical. I just explain the concept to them, and all they have to do is choose for themselves. I explain afterwards the style they are leaning towards, avoiding the way I was taught. Because the way I was taught was a stereotyped method of teaching like our education system. The kid is channelled into being told this ... how you must think, and this is how you must do things, and if you do not do things the way you are required, you have failed. That is why we have tests so that they can test you to fail. They do not test your potential". **Ed. 2** mentioned that *"From my side, the teaching approach, because of the instrument I teach, is historically a classical instrument, the violin, and the viola. So, in terms of the teaching approach, I use more classical material to teach learners how to play. For Jazz, it is more about listening and playing chords and really not about reading music. In terms of theory, I use the classical theory and not jazz theory. The learners play more jazz songs for the ensemble, listening and adding whatever they want to add. So, I use both approaches, the teacher-centred and the learner-centred".* **Ed. 1** *"sometimes when you teach these learners, you have to give them something they know and like. Most of the time, we play African Jazz in our ensembles because these are the songs they can relate to and have heard from their homes and the community. To do something that they can relate to also encourages creativity from their side because they already know these songs and sometimes how to play them. When they interpret it, they take it to another level".* **Ed. 3** again added that *"It's a question of morality and self-confidence. Like Ed. 1 has mentioned that creativity will encourage our learners to solve problems themselves and become independent. They should know that they can make their own choices".*

Educator 3 indicated the importance of sight-reading while teaching to play by ear as well. At the same time, he criticised the methods used when he was still a student, which had led him to decide not to dictate the type of music to his learner but to guide them in their preferences. Educator 2 followed both the teacher-centred and the learner-centred approach, while Educator 1 followed the learner-centred approach. The teacher-centred approach is strongly influenced by the professional proposition, while the learner-centred approach is underpinned by the societal proposition. Educator 2 raised a point of interest regarding the type of instruments offered. He taught a violin and viola, and because of the historical connotations of the

instrument to Western music, he could not teach it any other way. Learners were exposed to a different genre only when they were in an ensemble group. The findings imply that there are instruments only meant for a specific genre that can be taught only in that stream.

School C:

Educators' responses:

Educator 2 *"I am using a learner-centred approach; currently, we do not have a stated curriculum to follow as magnet teachers. Whatever material is available, I use" ...Ed. 1 added, "I will also say learner-centred approach cause in Magnet, we do not have formalised curriculum. My idea is to check the learner and look at what the learner needs".*

Both educators followed the learner-centred method. They added that there was no curriculum to follow, suggesting that they taught music the way they were taught. Also, the findings suggest that they chose not to follow the Music Magnet School curriculum, or they were not made aware of it.

School D:

Educators' responses:

Educator 3 *"I would say a bit of both, teacher-centred and the learner-centred approach. Because when you bring the theoretical knowledge and attach it to a particular song, you need to explain what's happening in the song, and also, I allow them to suggest songs". Ed. 1 "It depends on the pupils. At some point, I had a learner who brought me a cell phone, and he showed me a song on the cell phone and said he needed to know the score, and I showed him the chords of the songs without writing them down as in a scoresheet. The majority of the learners learn like that, and sometimes they don't start with sight-reading immediately because they find it hard to read music, so you introduce chords to them, and they play the type of music they want to play. However, the end result is that they must be able to perform something".*

Professional and societal propositions drove both participants' teaching practices. The contextual factors determined the method to be applied. Also, Educator 1 emphasised the importance of sound first before theory. She allowed her learners to bring their songs to learn

prior to introducing them to sight-reading, which is a professionally driven approach. Educator 1 moved from what was known to introduce what was unknown.

School E:

Educators' responses:

Educator 1 *"Mostly I follow the teacher-centred. Most of the learners that we are teaching do not know much about Classical music. The only thing that they know and are familiar with is choral music".* **Ed. 2** *"For me as a violin teacher, I also follow the teacher-centred, but I also mix the learner-centred a bit, because... remember that we are centred in Soweto, and when you teach violin, there's highly influence of the Kwela music which comes from the Soweto String Quartet. So, you cannot run away from that. It would help if you made sure that the learner also knows how to read music, which is a teacher-centred approach and the one which is societal from the Kwela style. Usually, I ask for Ed. 3's assistance, especially with Kwela music. You need to balance the two cause the learner will know how to play the song from Kwela music but will not be able to sight-read it. So, it is important that you balance the two approaches. Also, when I started learning how to play the violin, I was introduced to the Suzuki method/philosophy, which the Americans highly use. In fact, I was taught by an American educator; now when I grew up studying the Suzuki method, I did all the books, and when I came here to Soweto, I find this method of teaching learners, which is Kwela music, which I believe that learners need a person who can notate the Kwela music in a piece of music. I had to adapt to the style. Suzuki argues that no one is talented, but only when a person is playing particular music, a person becomes talented by practising and understanding that particular music. Suzuki continues to argue that only a person can be taught how to play and adapt to what they did not know. I always try to bring that to my teaching that we cannot only teach learners Western music only; They are able to learn and play other different styles".* **Ed. 3** mentioned that *"I use both approaches because I have to take Pop music and integrate it with Jazz for the kid to stay interested. For instance, I would take Michael Jackson's song "Human nature" and play Miles Davis' version and get the kids interested. Remember the kids' interest is very important because you can have forty kids*

when the term starts and before the end of the year, you are left with nothing because you are sticking to only one approach, which is Westernised”.

Educator 1 followed the teacher-centred approach. Educator 2 was guided by the teacher-centred and sometimes followed the learner-centred approach. Educator 3 applied both the teacher- and the learner-centred approaches. Educator 3 painted a picture of what had been portrayed by one of the educators in School D, where contextual factors played a significant role in determining the teaching practices. In addition, Educator 3 strongly emphasised the importance of applying and following the social and the professional proposition, stating that you risked losing socially driven learners when learning music.

The major implication of teaching Western music to learners from the township is that they are unfamiliar with it and do not have a background in sight-reading music. Educator 2 acknowledged his limitations as a classically trained violin educator, teaching music, especially in township schools. He emphasised the importance of being relevant. He got assistance from his colleagues when teaching Kwela music, which is music from society and required proficiency in playing by ear. He pointed out the importance of combining the two approaches emphasising that learners who played music by ear were not good in sight-reading and those who sight-read music had difficulties playing by ear. Educator 3 concurred with Educator 2, adding that teaching Western music to learners and not what they were familiar with had a negative effect in sustaining the number of learners doing music. Many learners drop out of the programme due to their musical needs not being considered.

School F:
Educators’ responses:

Educator 2 *“We use the method that is used at Royal Schools, Unisa methods. And sometimes a bit of Trinity. We sort of use a teacher-centred approach”.* **Ed. 1** stated that *“I use a combination of both, the teacher-centred and learner-centred approach. Sometimes you give a learner a chance to do songs that he or she is familiar with. So, it is not always just Jazz. Some of these learners do not even listen to Jazz. They listen to RnB; they listen to Pop music. For them to be easy to sing those songs, rather than spoon-feed them Jazz that they are not familiar with, I allow them to bring their own material that we can work on. It’s easier for them to do a song that they are familiar with. Then I also give*

them one or two Jazz pieces for them to learn". In Grades 10,11,12 here they choose between Jazz, Indigenous African Music and Western Arts Music. And the teacher who teaches the theory sometimes brings the Indigenous African songs for them to listen to and analyse. Then for practical, it depends on the training of an educator".

Educator 2 applied the teacher-centred approach driven by professional proposition as she followed the syllabus from Unisa and Royal schools. However, Educator 1 used the blended approach to cater to learner needs. Educators from school F highlighted what had been emphasised by most educators: the teaching method becomes irrelevant if it does not cater to learner needs.

7.3.3 THEME 3: RATIONALE FOR THE TEACHING METHOD

Music educators teach the way they were taught. Some use different teaching methods to fulfil the curriculum's requirements, underpinned by professional and societal considerations or both.

School A:

Educators' response:

3. Why are you applying particular ways of implementing the music curriculum/the chosen stream?

Educator 2 *"I teach the way I was taught at school with some improvements here and there. I have realised that the way I teach is from what I was taught at the university, but this ends up boring learners then I decide to add something that will interest them. For example, If I am teaching the learner 'Cario Me Ben', it becomes a problem cause the song is not known by the community the learner lives in".*

Educator 2 did not necessarily follow a prescribed teaching method which implied that she had learned and chosen a particular practice based on how she was taught. The suggestion by her statement is that she learned on the job and relied on previous experiences.

School D:

Educators' response:

Educator 1 *"I somehow teach the learners how I was taught, especially for the external exams, but they are not that many. However, if you are using Unisa or*

Royal school syllabus, you follow that syllabus, but you always try to bring in something else as well and try not to stick only to what is prescribed; otherwise, it might become boring to them”. For Educators 2 and 3, they shared the same sentiments.

All participants taught as they were taught and sometimes did not follow the syllabus to accommodate spontaneous learners.

School E:
Educators’ responses

Educator 1 *“We do not have a syllabus that we are using. I am teaching as I was taught because when it comes to the technique of singing classical music, especially the high registers, I use what you were taught from experience”.*

Educator 1 applied his experience and taught learners the way he was taught.

THEME 4: PERSPECTIVES ON DIFFERENT TEACHING PRACTICES

Contextual factors call for different pedagogical approaches. According to Lofthouse and Thomas (2015), educators are expected to change their teaching practices as part of development. Different teaching practices have a considerable influence on educators’ perspectives. Educators had different views on teaching practices as influenced by their background in music and experiences.

School A:
Educators’ response:

4. What are your perspectives on different teaching practices applied by Music Magnet Schools when implementing the music curriculum in your school?

Educator 1 *“I remember a particular Opera by Princess Magogo. Now what Professor Khumalo did was he composed music, and another composer came with the orchestration. Now you could feel that there is a difference between the African vocals and the flow of music, the repetitions and the crescendos and this Western composed accompaniment. But somebody came and said, let me infuse this. Let me gather this information on this composition of Western with regards to the instruments. And this language of IsiZulu and the style of singing and try to infuse and make it one. I think it’s possible if we as educators are*

knowledgeable enough and think outside of the box. We are going there slowly but surely". **Ed. 4** "I believe everyone is good at something. Someone good on Jazz or Western music should stick to that". **Ed. 2** had a different view "Yes, we can infuse the different styles, but only 5% of it because, first of all, we need to think about the music itself. In African music, we never sit down and compose a song. The song just comes depending on the environment. In Western, they sit down and write a song by following a certain structure. Somewhere, if the infusion has to happen, the African song loses its touch. As Africans, it can be repetitive music; however, it has something". **Ed. 1** responded by adding that "On this matter by Princess Magogo Opera because it is an Opera, it follows a certain form and has got a structure. But now, the challenge came when the composer for the orchestra could not actually read the rhythms correctly because they were polyrhythms and that comes naturally to African people. Now they had to call in Professor Mzilakazi to assist in that regard. However, when the soloist and the chorus came, they sought of gelled together because most of the singers were Africans, and they understood the African rhythms. Another important aspect is that we cannot teach learners only the African music because they will lack international knowledge". **Ed. 2** retaliated by adding that "who says that I want to be international relevant? Because I want to develop my music here, my staff notation here differs from the one known by those people. If I can learn their music, they must also learn my music". **Ed. 3** also added that "There is this problem that we have as South Africans of not supporting our own African music". **Ed. 1** argued that "The African continent is like no other continent in the world. We have got so many musical styles. So, if we are going to say in South Africa only, we have got a Venda style of singing, we have got a Ndebele style of singing, even in that particular culture, you have different styles. It now comes to say, let's bring in our own African composers and bring in a formal curriculum for African music that is going to be universal because if you are going to say let's learn every style, you are not going to know them all". **Ed. 5** "I agree with **Ed. 1** cause at the end of the day, we all come from different backgrounds. We were taught things differently. Yes, in African music. We have a lot of branches that will make us agree as to who's style will be globalised". **Ed. 1** again argued that "Will we not be putting ourselves in a box, because Africans do not follow a form or structure". **Ed. 2** exclaimed,

“That is what I am arguing, but I think everything that happens is because of economically reasons. We are no longer composing authentic African music because we are looking at something that is going to sell. But if we can go back to our roots and try and develop our own African music so that it can be at the same level with other genres. Let me give you an example; during Maputho Siseko in Zaire, in that period of five years being a president, he cancelled any music outside the country. People played music from Congo only, their indigenous music. That is why in five years, they were already conquering funds, Europe because they played their own music”.

The findings suggest a difference of opinion by educators who taught Western Arts Music and those who advocated for Indigenous African Music. Educator 1 made an illustration of how different teaching styles could give birth to learners who could easily collaborate with others musically because of being exposed to different teaching styles. Educator 1 had a different view, emphasising that it can never really work well as both styles were intricately different. In defending their point, Educator 1 accentuated that learners in schools need not only learn African music; otherwise, they would not be internationally relevant. Educator 2, in retaliation, emphasised that international knowledge should not only be about learning Western music. People around the world should also learn African music. The argument was expanded when Educator 1 mentioned that it would not be practical to devise an international curriculum in African music as there were too many cultures in South Africa alone. A global African music curriculum would fail to cater to all and will box-in all concerned. Still, Educator 2 believed that going back to the genre’s roots would give its development proper footing with other genres. The point was augmented with an example from the Democratic Republic of the Congo (formerly Zaire) and how the country managed to successfully play their music. The argument made by different educators illustrated the tension caused by applying different teaching practices, especially when there is no standard or neutral voice among the concerned.

All educators had valid points, defending what they strongly believed in, necessitating an innovative approach that may speak to different constructs. The findings suggest that significant implications need to be considered before any collaboration. It is not as easy as blending the two distinctive styles; major dynamics need to be considered.

School B:
Educators' response:

Educator 2 *“For me, what I would do firstly, not just pertaining to music, the whole education system must change because it does not empower learners with anything. It makes learners be slaves. Our education system is there for the purpose of slavery. So, I mean that the whole teaching methodology should change, not just music, but the entire educational system”*. **Ed. 1** mentioned that *“The Magnet should be structured differently, cause the whole concept of taking music schools presented a whole lot of challenges. I would first identify school centres to minimise the challenges that we are experiencing at the moment. I will make sure that the support is efficient as well”*. **Ed. 2** also added that *“We need to understand first, the concept of Magnet schools and why they were implemented. Music was supposed to have been implemented as a subject and not a project”*.

All educators had differing views on how Magnet Schools were constructed; Educator 2 also referred to the entire education system as in need of change. Participants' views strongly opposed the professionally driven approach of teaching learners, emphasising that it creates slaves out of children and does not empower learners to be what they were trained to become. Moreover, the findings suggest that music was not offered as a subject in all Music Magnet Schools. Uniformity is required so that the subject can find its space in the curriculum.

School C:
Educator' response

Educator 1 *“The challenge is getting the practitioners for the IAM, and we do not have the material for teaching the style. Then again, if you were to formalise IAM, it would be very tricky...the WAM has its own format; there is nothing creative with their playing. You play what is there, what you have been given. Now with African Music and Jazz, it's all about interpretation, you come with something, and it's also about creativity”*. **Ed. 2** *“Regarding the curriculum, in terms of IAM at schools, you don't have much of it in Magnet Schools. The challenge with the Magnet Programme and IAM is that do we have the material for teaching it? Do we have the practitioners to teach it? Yes, we don't have much of them. But it is a question of... can the*

Department outsource those who are able to teach it? IAM is part of us, even though we are teaching Jazz and Western Arts Music. IAM can be easily incorporated in formal settings because there are materials, especially at the varsity level. It's a matter of how do we get them? And anyone, whether trained in Jazz or Western Arts Music, will be able to teach IAM, as long as there is material. The problem with us is that we have the idea that it is passed orally, and some scholars have contextualised it; it's just that maybe, we don't want to go deeper and get the material''.

Both educators, 1 and 2, concentrated on the IAM challenges regarding different practices by educators. Educator 2 noted that IAM was not a popular stream within Magnet Schools due to a shortage of resources and qualified music practitioners. Whether the stream could be effectively implemented or enacted in schools depended on the availability of resources. He further mentioned that anyone trained in Jazz or WAM could easily teach IAM if relevant material became available. Participants focused on the social proposition of how music was taught at school and their challenges regarding the socially driven stream of music. The findings by Educator 2 suggest that one did not need to be trained to teach IAM, if there were relevant resources.

7.3.4 THEME 4: TECHNOLOGICAL TOOLS

Technology is highly beneficial as a tool for teaching and learning. However, Bauer (2013) accentuates that music educators have not taken advantage of or used technological tools extensively. Learners born in the 21st century are born into a digital world and are highly proficient in using technology. There are, however, factors such as socio-economic, with a huge impact in the advancement of technological use in schools and society. Evans (2020) believes that formal school music should prepare learners to become influential participators and contribute to their societies. With the use of digital music technology, learners can create and play around with musical sounds without training or knowledge in formal music. Unfortunately, learners do not get full exposure to several types of technology while still at school. The findings below allude to this fact.

School A:
Educators' response:

5. Which music technological tools and programmes do you use in teaching music?

Educator 4 *"In my stream, we have a lot of technological tools that we use; for instance, when I teach drums, I use a metronome or create loops to keep the time. I mostly use the loops to allow the learners to express themselves and add what they hear in their heads".* **Ed 2** claimed that *"It is possible as well to use technological tools in Indigenous African music. If you listen to West African music, they now use a certain gadget for their African music. I don't know the term, but your normal marimba, guitar and their sound are there in that particular gadget. For instance, if you were in a different room and they used that particular gadget, you would think that it's the real marimba being played".* **Ed 1** stated that *"When it comes to singing, it differs. I would say because we are in a school environment, we want the sound to be authentic; however, as time passes by and you graduate from school, you start hearing about pitch bands, your double pitching. That is where you get into a studio atmosphere where they say sing a line, which is required to be as authentic as possible without the amplifiers. What we do, for example, is to teach you the mic technique".*

All three educators taught different music streams, Jazz, WAM, and IAM. Technological tools were used differently for various purposes. Educator 4 created loops that helped him keep time, which served as a metronome for his learners. Also, to encourage learners for creativity. Educator 2, trained in Jazz and IAM, mentioned that technological tools were used in IAM, referring to the West African music where they used particular gadgets to create an almost authentic sound of the African instrument. The concept, however, differed with WAM, especially with voice learners, where technological tools were seldom used to avoid the amplification of the voice. The findings suggest that educators in this particular school, following the socially driven approach mostly applied technological tools in their music teaching while those who were professionally driven did not.

School B:
Educators' response:

Educator 2 *"Yes and no. There are tools that I use. But here, as a school, we don't use them because of the budget".* **Ed. 3** *"I use a little bit of it. I encourage my learners to go listen to music on YouTube, encouraging them to watch live music". When it comes to software, it's a question of budget".*

Educators indicated that their use of technological tools were limited by budget constraints. The findings suggest that the school did not have sufficient resources and technological tools to be used by learners and educators. Learners were encouraged to listen and learn music using YouTube if they could. It became a question of affordability.

School C:
Educators' response:

Educator 2 *"In terms of technology, the challenge that we have, most of our kids, come from a disadvantaged background. Basically, I would not be able to teach via Zoom, Skype, etc., because of what I have mentioned. We are forced to stick to the traditional teaching method...to have a learner come to a physical class. However, I use Sibelius, the band in the box, for backing tracks".* **Ed. 1** also mentioned that *"Regarding instrumentation, we have keyboards that are electronified, but our technological advancement, we do not use. We still use the acoustic approach".*

Financial constrictions in school C compelled educators to stick to the traditional teaching method (professionally driven); however, Educator 2 used Sibelius and Band in the Box to create backing tracks. The findings suggest that technological tools are used for physical classes, but not for virtual classes, as some of the learners came from previously disadvantaged backgrounds, hindering the use of technology when not at school.

School D:
Educators' response:

Educator 3 *"I am not using any at the moment, especially with African music, even though it is possible. This is because we have physical classes, and it will be challenging to teach them from home due to data factors".* **Ed. 1** *"The only*

one that actually uses is the cell phones where they sometimes record what they are playing, and I will also record for them the song they need to learn. So, I use that approach, especially when they battle with a particular piece of the song". **Ed. 2** *"Connectivity for the learners is a big challenge because data is costly. So that is why basically, I don't use any of the digital platforms, but I do use WhatsApp. We have groups; we communicate primarily when learners have challenges with certain sections in music. I also record the sounds as well for them".* **Ed. 3** *"I also create backing tracks for the music using Sibelius".*

All educators indicated that they used cell phones; however, data became an issue. Educator 3, when teaching African music, stated that he was not using any even though he sometimes created backing tracks using the Sibelius software.

School E:

Educators' response:

Educator 3 *"It depends on what is going on. I could want a learner to play something that is on YouTube, so I direct that learner to the saved video of that song. For instance, I would tell a kid to try and play "Fourplay", the bass line as we did in the physical class, where he will see the group playing the song and all other people using the same approach but with various versions".* **Ed. 1** *"What I normally do, I do exactly what Ed. 3 is doing. And usually, it will be a song and the accompaniment, especially when my pianist was not around last year. I download the piano accompaniment of the song we are doing in class".* **Ed. 2** *"I use Sibelius mostly with Grade 2 level violin kids".* **Ed. 3** added again that *"Our learners usually have sound cards that they use with speakers and laptops to create songs that they like".* **Ed. 2** added, *"Within the context of a Magnet School, our learners are not given a chance to explore with technology, as there are no resources available".* **Ed. 3** exclaimed that *"In fact, I think what should happen is the school need to have a mini studio for the learners so that they can compose their own music. Yes, we might not like the music that they compose, but it will give them a chance to be creative and play around with technology and make money out of it. And obviously, we will need to control it cause all learners will flock into the Music Department.*

All educators applied technological tools in their teaching. Educator 2 indicated that learners were deprived of exploring technology due to how Magnet Schools were structured. Educator 3 indicated that learners already knew how to use technology to create their preferred music by using sound cards; however, the Magnet School's environment deprived learners of an opportunity to fully explore their creativity. Findings suggest that despite challenges such as resources, most educators in this school found a way of applying technology when teaching music. One participant indicated that each Music Magnet School should have a mini studio, especially for the CAPS curriculum to be fully realised.

School F:
Educators' responses:

Educator 2 *"Our learners focus mainly on the internet and not really on the software because they need to go listen and google the material that is required for them to learn. We also communicate with them via WhatsApp for songs and stuff to be learned. Our learners do not necessarily use things like Sibelius because it is a government school. They only use the internet with their phones and communicate with the teacher with their phones, especially when the school get to be closed due to Covid-19, cell phones become the means to communicate with them. With software, not as yet, however, the Magnet Schools have now received a yearly budget, and schools can purchase some software to be used by learners and educators". The technological tools help a lot cause the child can also work from home. It would be nice for them to get access to some software so that they can notate songs themselves. If the child is given a piece that is in Eb and they can only sing in in C, with current software, they can notate and transcribe the song themselves". And maybe, if we can get them tablets/iPads that are for school, this can help a lot with technological knowledge".*

Educator 2 mentioned that they mostly used cell phones to communicate via WhatsApp for lessons. Learners did not have enough money to use or buy software such as Sibelius. Educator 2 suggested that the schools should provide technological tools for learners which may assist in the advancement of technological use, especially learners who follow the socially driven proposition. The findings suggest that it was an issue of access to digital tools such as software. Learners did not have the means to have these, and only the school could make them available.

Educator 2 noted that the school was to receive a budget from the Department, which would make a difference when it comes to securing and buying instruments and Learning and Teaching Support Material (LTSM).

7.3.5 THEME 5: GOALS

Educators need to understand the rationale for teaching to achieve curriculum goals. Curriculum goals are divided into objectives (professional), outcomes (societal), and aims (personal) propositions (Khoza, 2016). Educators' goals for teaching music are influenced by the main goals stated above.

School A

Educators' responses

6. What are your goals when teaching music in the Music Magnet School Programme?

Educator 3 *“My teaching goals are to advance a learner by imparting knowledge that is needed. And also, that they understand what they are doing, and they are able to explain to the next person. I will make an example that when we play a major scale, they can learn chords and arpeggios from there it is also to prepare them to go to higher institutions of learning”.* **Ed. 4** *“My goal personally is to make them grow in music. Not every child is gifted academically, and not every child will want to pursue something in the academic world. So, it is good to have balance in life. You need to be strong academically, and also, you need to be strong in arts. Not all the learners that I teach want to pursue music as a career. They are just doing it because they love it, or are just doing it because they want something different apart from doing the mainstream subjects. But I do have learners that want to pursue music as a career”.* **Ed. 2** *“Just to add on what Ed. 4 is saying. I always tell my learners that not every one of them is going to be a musician. One of you can become a journalist, and when you are asking musicians, you are able to ask relevant questions. I teach my learners to be creative and think for themselves and bring back to the community what they have learned at school”.* **Ed 1** *“To add to that, learning how to play an instrument is a skill. And when you have a skill, you are able to conquer your world. We do not teach music to learners to box them and say this is what you must do. They choose for themselves. We have kids who are doing law; however, because they have acquired a certain skill, they transfer it to that*

particular discipline. Yes, they are learners who want to take music as a career, but others do it for different reasons”.

Different goals by educators from school A were to impart knowledge so that learners could grow musically. Also, to prepare learners for a music career that was influenced by professional goals. Educator 1 noted that it was not always the case, though some learners were not interested in pursuing a music career; they only wanted to understand music and to obtain a different skill. The goal was driven by outcomes which were lifelong learning underpinned by societal considerations. Educator 2 added creativeness and independence as some of the goals. The findings imply that goals were not pre-set. Still, learner needs became the determinant, i.e., a learner who had decided to pursue music as a career would be prepared differently from a learner who just wanted to develop a skill for merely learning to play an instrument.

School C:
Educators’ responses:

Educator 2 *“I teach music because learners have shown interest in learning music, but there are those who are passionate about music and want to pursue a career in music after matric, so I prepare them so that they can go and learn music after matric at tertiary institutions”.* **Ed. 1** *“At the end of the day, the objective is to impart knowledge to learners interested in studying music. So that they can pursue it as a career, even though we have those underlying challenges in terms of classes”.*

The findings in School C suggest that the primary aim was to impart knowledge to any learner interested in learning music. After that, to prepare learners for higher education, which was secondary. Societal outcomes and professional objectives became the primary goals for educators in this school.

School D:
Educators’ responses:

Educator 3 *“I teach music for the purposes of performance. I did the music for the purposes of performance. I think that is the motivation for me to teach, and in the end, the learners are able to perform. And being able to perform means they can be auditioned at the varsity and play in their own community. So, they are able to function anywhere”.* **Ed. 1** *“Performance is mainly as a compliment,*

partly for fun as well. Children, if they enjoy music, they will go and play for friends and family. So, it is for the child's self-development, not really for them to go to university". **Ed. 2** *"I want to confirm as well about the performance as Ed. 3 has alluded to. We have two learners that we have produced who are DJs, which is another field of music, learners can be involved in. So, it is not just teaching them to perform and be auditioned at the university, but it is also about teaching them to use the music in their lives".*

All educators indicated that the main goal for teaching music to their learners was to train them to become performers. The goal is socially inclined. The rationale was that a learner should be prepared to become a good performer first, which became a prerequisite to anything they envisioned in life, whether they wanted to enjoy playing music or pursue a career in music. Educator 3 highlighted that some of the learners had become music DJs with the same training, implying that learners could follow whatever dream they wanted to pursue from the same institution, even though trained as performers.

School E: **Educators' responses**

Ed. 3 *"My aim is to be able to put these kids through what I went through in varsity and maybe have those who can be able to have big gigs—and being able to be a session player so that you can have pocket money. So, that is my main aim, to make a living off what they do".* **Ed. 2** *"It's easier for the kids to train their ear than to play the music that is being sight-read. So, for instance, if you ask a learner to play a certain concerto, they will not know how to play it, but when you ask them to play "Pata" by Miriam Makeba, it becomes easier for them to play it because that is the music that they know, that is the music that they grew up listening to being played by their elders".*

Educator 2 indicated that he aimed to prepare learners to be session players to make a living out of playing. In contrast, Educator 3 did not specifically indicate the goals for teaching music. However, the emphasis was on following what learners were comfortable with, such as learning songs that they knew rather than teaching them what they did not know, worse, expecting them to play the songs through sight-reading. The goals by Educator 2 were societal. Giving back to society became the primary outcome.

School F:
Educators' responses:

Educator 1 *"It's a two-way thing, one, there are those who want to pursue music as a career at tertiary institutions and two, there are learners who are not good academically but are incredibly talented in music. At least, that is one skill that a learner has to make it in life. So, our goal is to channel them to go to tertiary. And also, to take the skill back to the community, especially when a learner is academically challenged and cannot go to university. The skill that they acquired at school can make him make something of their lives".* **Ed. 2** *"I mostly focus on academic. I think we also want to see them as the greatest performers and to be recognised for their gifts because everybody shines in their own space... gifting. So, one of the goals would be that you do not want them to go out without understanding performance in its totality. Things like healing in your music, helping someone to get spiritual healing through music. So, when they have the overall understanding of performance, they become the greatest performers, in terms of stage, interpretation of music and whatever talent they have been given".*

Educator 1 mentioned that some of the goals were to prepare learners for a music career and prepare learners to give back to the community by using the skill obtained from the school. Educator 2 added one other goal, a sense of pride within learners as they thrived and aspired to become great performers. The goals were professionally (objectives) and socially (outcomes) driven.

3.3.6 THEME 6: PHILOSOPHIES

Music education philosophies, like any other philosophy, are subjective. Undoubtedly, every educator is guided by a particular philosophy, whether they are cognizant of this or not. Participants were encouraged to express their views on the reconceptualisation of a single music philosophy that would speak to the integration of different music streams.

School A:

Educators' responses:

7. What theories/philosophies would best underpin different teaching practices of implementing the Magnet school/CAPS music curriculum?

Educator 1 *"Some people believe that talent is a gift from God. Some people believe that you cannot learn how to sing. You are born as a singer, but some will say that I can teach you how to sing as long as you can hold a note. It's simple when it comes to instruments because it is about the movement of the hands and blowing etc. But when it comes to voice, it is different because some are tone-deaf; even the Suzuki won't help because they will see the note but will not be able to sing it and articulate it".* **Ed 2** mentioned that *"If Suzuki is tough for the tone-deaf person, then another approach using a different philosophy surely will work".* **Ed. 3** stated that *"There is no singular philosophy that can be used for different styles of music".*

Educator 3 maintained that there was no single philosophy that could speak to different teaching styles by educators. Educator 1, commenting on the statement by Educator 2 regarding the Suzuki method, emphasised that even the Suzuki method would not be a suitable method to train the learner when it came to tone-deaf learners. A difference of opinion by both participants, professionally and socially driven when teaching music, revealed that a single philosophy would not be a viable option for different teaching styles and music offered by the CAPS document.

The findings suggest that all educators in this school advocated for what worked for them. Participants emphasised that no single philosophy could speak to all different genres and the way they are taught. The findings have significant implications educationally, especially where educators do not see a need to venture into new and uncharted territories.

School B:

Educators' responses:

Educator 2 *"I wouldn't say one philosophy will work because we will be limiting the learners and ourselves. For instance, when I studied at the university, I did not know there was Jazz, Western or African music; I just wanted to learn music. And when I started, I majored in Classical and a bit of*

some genre”. Ed. 2 “Yes, everything evolves; however, if you were to develop one single philosophy, we will be limiting ourselves. We need to allow learners to be”. Ed. 3 “I agree with my colleagues cause if you start to channel people, that becomes a slavery mentality”.

All educators advocated for different philosophies for different teaching methods and styles of music. However, the findings suggest that a single philosophy encompassing different ideologies presented by different genres would not be a viable option.

School C:
Educators’ responses:

Educator 1 *“It is possible to integrate IAM with other forms; it goes back to the question of the willingness. If we were to go with a particular philosophy and lose the idea of different ideologies, we need not ask questions of who came with it, but we accept it as a method and a base to start. We, as practitioners, aspire to see a developed nation when it comes to the arts. If we were to stop that based on our ideas that we don’t want combined philosophies, we are actually derailing our own development. So, the best way is to accept what comes, look at it and it apply effectively”.* **Ed. 2** added that *“My fantasy is that Western Arts Music becomes a foundation of all different styles, and the learners specialise as they grow and develop in music. Western and Jazz can go together”.*

Educator 1 emphasised the issue of willingness and acceptance of a particular philosophy without dwelling on the questions of who developed it. Looking at a possibility of a single philosophy, Educator 1 mentioned that not accepting the philosophy would be to the detriment of self-growth through development. Educator 2 affirmed that different teaching practices on different music styles could go together. The findings suggest that even if a single philosophy speaking to all different teaching practices could be developed, the issues would still be on who has come with it to fulfil what purpose?

School D:
Educators' responses:

Educator 1 *"A garden is beautiful with variety"* **Ed. 3** *"Firstly, when it comes to African music, you need to understand the African philosophy of making things. What is it for? What is happening? What is its purpose? And what makes it be as it is? The African philosophy is the way of thought, the way of doing things, the communal understanding of sharing. One example, as a philosophy, if you are at a wedding, you are not going to sing a song of a funeral or a song of izangoma. What guides you to know if this is a wedding? It's the philosophical thought, traditionalisation, the customs that dictate what needs to happen at that particular function. "The thing is, the question remains what the song is for? What may be termed repetition may be said by those who do not understand it, especially those who are listening, but they do not hear any repetition for those who are practising it. What is the purpose of that repetition? Cause whatever is spiral, it moves from one level to the other because there also other things involved, particularly the dance, the music, the song, the costume. So, there are a lot of things that are happening even within that cycle of repetition. And it is able to create different moods up until the end. And there are stages within the performance. So, if you are looking at it from the outside, you might feel that it's the only repetition and there is nothing to it".* **Ed. 4** joined the group discussion as he was still engaged before the discussion commenced. *"The African philosophy, firstly, philosophy defined as knowledge. The African knowledge in how they do things... is what has been neglected. Now I hear you talking about the tensions that exist. What has been an observation is that even when the CAPS was formulated, Indigenous African Music was at a disadvantage. It is trying to play catch up with other developed streams, but the biggest challenge is that the approach in developing it is from the perspective of those who developed the streams, which renders it useless if you try to look at it deeply. Because now we will have tension if only our reference point is what we have studied. And then, we want to approach the African Indigenous Music that way. It will not make sense, and the tension will start there. What needs to happen for us to depart on a light footing is that we need the Indigenous theories, philosophies taken care of first before we depart, and*

there won't be tensions. Then we will exist with everyone harmoniously. And with regards to the information being taught to all learners, if we define what music is, it is not the same as in Western music or African music. Now with us, we don't learn music that does not exist in an African setting; we do/make music. That is where we start to confuse ourselves even when we teach children because we want to teach them. We do not want them to do music. So that can be confusing; we can do a lot of things with a learner. If you approach them the way they understand, not the way you understand, then it becomes easy. For example, we have a programme in Soweto, when other people listen to the children playing, they ask themselves why are they playing something that is so difficult? But to them, it's what they do, and it is easy for them. So that is an approach that you can apply, they it solves all the problems". **Ed. 2** stated that "One philosophy can never really work for all different music styles. So, about the confusion, I don't think we will be confusing the learners' per se, cause if we let the learners be and meet them halfway, meaning that we must not think that learners come to music with empty heads, there is some knowledge that they have musically, particularly the African children. Because as Africans we play music, our games are musically inclined, dance and so on. It is intertwined with other art forms. So, in the African context, it does not stand on its own. If you are now teaching these learners, just let it flow, do not try to restrict them because what actually confuses all of us is that we try to channel the music and our learners the particular way". **Ed. 3** added that "When it comes to Indigenous African Music, we have not started to understand where we want it to be. I am not sure if we asked ourselves a question as to why do we need it in our school curriculum? The CAPS document, yes, they brought the Indigenous African Music into the national curriculum, but sadly, they came with it and 'dumped it at the door in a box'. Nothing has been done, it has not been developed, interrogated, and nobody has been trained as to how to approach it. Yes, whatever is used now to be presented, it is superficial". **Ed. 4** "You know, just to come in, I can give you a practical example if you can ask if how do you teach Indigenous African Music and try and answer that question. And then I take you to a traditional wedding, and we sing, dance, and enjoy with everybody, and then I come back to tell you that is how we learn African music, then that is the whole theory there. And now we can graduate you; you will say I am mad.

Now, where does that stem from? It stems from the perspective we have developed as Africans to say, only ours can be graded using foreign standards or perspectives. It can be assessed as it has been taught cause now it is in the classroom, and we are teaching it in a certain way. Whereas, if I go to the Eastern Cape and attend a certain ceremony, I will sing and dance with everybody even though I do not know how to speak their language. And now that is why I have said earlier on that we don't learn music, we do it. Is it not the way we learn music as African? Can we bring that to class? So that is where the clashes might be because now we want to stand on this side and say ours need to fit this style". **Ed. 3** lamented that *"The problem is not the music, but the way we think".* **Ed. 4** *"Can I just come in again? The biggest challenge that we have is this, for instance, using these terms like formal and informal. According to who is Indigenous African Music informal? Cause to the people who are practising it, it is formal. Then, if you say it is informal, you are imposing something that does not exist to the perspectives of those who are practising it. So that is where we have a challenge. Now coming to address what has just been said, our biggest challenge is our thinking about what we perceive as lesser to the other. We have not discovered ourselves as Africans. What we know about ourselves is what we were told, that we are like this. Now that has caused a lot of confusion moving forward cause now you tend to discover that what I was told is not true. Now...We are not far from our original us. I am growing up and have grown up with people who lived before the colonialism which had practised indigenous music and other things. Now, we have a glimpse of who we are. Now for us to get a solution as practitioners, as teachers as researchers, we still need to think deep. If we try to do something like research. Why are we doing it? To get the proper perspectives, even if I go out and say I will write a curriculum, I must take into account that there are people who know more than me, and they know and have an authentic way of presenting that music. The main thing is to rediscover ourselves. Then we can come up with theories or proper philosophies that are speaking to African music".*

Educators 1 and 2 supported the idea of having different philosophies. In contrast, Educators 3 and 4 focused more on the African philosophy, maintaining that much still needed to be corrected regarding Indigenous African Music. Only then the focus could be on developing

theories and philosophies underpinning African music. The findings suggest that the premise to understand the philosophy of African music is through understanding the nature and the content of music which is all-encompassing. The African philosophy can better be understood and appreciated if viewed from its functionality in society. Educator 3 illustrated using a wedding, implying that one cannot sing a wedding song at a funeral. Relevancy plays a significant role in performing music in society. African philosophy is the way of life. Educator 4, speaking on how philosophy is understood, noted that whatever the definition is to different people, it circles around knowledge, behaviour, and environment. In response to the question on a single philosophy/philosophies that would speak to all different types of music and how they are taught, Educator 4 significantly mentioned that IAM had not been properly introduced. Therefore, it is of paramount importance that the CAPS curriculum is reviewed regarding IAM music; only then can relevant theories and philosophies be devised.

School E:
Educators' responses:

Educator 1 *“As Ed. 2 has already alluded to, that you teach the learners what they know and are interested in and introduce a little bit of what they do not know. So, I feel that this Suzuki Philosophy should be applied in all different styles and practices because Suzuki believes that no one is good at music until they have learned and practised it”.* **Ed. 2** *“And also the geographic part of where you are will always influence you to adapt and change some methods. That is very important to understand because, let’s say, if I am teaching in white schools, I will not be using the method that I am using right now. I will be using maybe the Suzuki method that is not infused with other philosophies. But because I am in an African environment, in Soweto, you need to develop your methods/philosophies and think outside of the box, and who knows, maybe my developed philosophy will be the one that will be used”.* **Ed. 3** *“I don’t think a single philosophy is that which will work because the music is very different. And we have people who have tried before, and it did not work. It just causes a lot of arguments. I remember arguing with my theory teacher at varsity. He was saying that African music is easy, and everybody can play. And then I took my instrument and played mbira guitar lines and told him to write them down and he wrote some stuff, and I gave him the instrument and told him to play what he has written. And he couldn’t cause it was different”.* **Ed. 1**, having a

counteractive opinion, added that *“If you had given that person a chance to learn it and teach him, he would have done it differently”*. **Ed. 3** *“It would not have made any difference because they have tried to play Xhosa music for the longest time, and they still cannot play it”*. **Ed. 2** *“Isn’t what Ed. 1 is saying that the development is based on understanding the culture and the music. So, if you cannot introduce the history of where that particular music originates, you have killed the music and its interpretation. For instance, If I only taught the violin following the Suzuki ideology, I would lose some learners because they were going to say that the music they are learning is boring and it is not what they know and what they are listening to”*. **Ed. 3** verified *“But are you guys saying we can use one philosophy or methodology”*. **Ed. 2** responded *“No, no”*. **Ed. 3** explained that *“It could be tried, but it will mean that there will have to be a class where everybody goes and attend Western theory, Jazz theory and African theory when it’s developed. The resources will be a problem; however, there is a possibility”*. **Ed. 2** *“There is this thing that we should learn to do, sharing of information. Ed. 3 assists me with things that I cannot do when I teach my learners because he has been trained in African music, and I assist where my help is needed. I think the philosophy that we are talking about is not there yet. It is still going to be developed. We as educators always follow what the learner is good at instead of exposing the learner to local and international knowledge”*. **Ed. 3** added that *“Although we have been trying, it is very hard”*. *“Ed. 2 has mentioned something. I remember when we were still at school, and we sang with the orchestra. Vocalists were not allowed to sight-read music during the performance, whereas the predominantly white instrumentalists were allowed to have scores and sight-read while playing. My point is that Africans has the ability to memorise and sing using the oral approach than the white people who are doing Western music. Even with our own black pianists who are classically trained, we have those who cannot play a simple G major without a score. So, this philosophy needs to be developed; it can be developed”*.

Educators, 2 and 3, supported different philosophies, even though Educator 3 indicated that a single philosophy could work if developed and implemented. Educator 1 believed that a Suzuki philosophy might be suitable for all different methods of teaching. The findings suggest a difference of opinion by educators based on their beliefs, musical backgrounds. However, all

educators have displayed flexibility that a single philosophy might work. There have been significant challenges in trying to collaborate the African and the Western for apparent reasons. White and classically trained educators are accustomed to playing at sight, and memorisation becomes intricately challenging for them.

On the other hand, African and Jazz trained educators are used to playing songs from memory. The two different approaches created tensions between educators. Educators' perspectives were based on their experiences, especially where this type of marriage had been tried but did not work. Educationally, there are dire ramifications to allow the status quo to remain. Envisaged learners are those who can play music at sight and who can orally learn and play songs with fluency. This calls for improved pedagogical approaches, innovations, collaboration, and creativity in teaching music, necessitating new theories and philosophies.

School F:
Educators' Responses:

Educator 2 *"There has to be harmony with educators who are teaching in one place, and why do I say that? Music is a very sensitive art form. Musicians are susceptible artists. You feed from your soul. So, when there is no harmony, there is no productivity. When there is no harmony, you cannot do anything. My honest opinion is that I don't believe in one philosophy cause the art forms are very different. People...ourselves are different. I would say it should be based on the learners. The kind of group that you have at that time should determine the type and the type of philosophy that would be followed. Teach according to that learner, their level of understanding, according to their environment. The environment plays a significant role. You will hear people say, they believe in the clap and tap, and you go to another province, they are into choral music, and you go to the other Province, they love the gospel. You know! When we are a team as educators, we should know each other's strengths. You must be able to understand that this learner is more to the Popular music side, and you channel them to the teacher who can teach and guide them in that particular genre. Yes, you can train as an individual and give them the tools of that particular stream, but based on the talent, on the gift and the environment, we know that methods used by a particular teacher will fit in training the learner. So, different approaches are needed for me, and we must not step on each*

other's toes for that. Someone will come with the way they were taught, for instance, at UCT, and I will come with the way I was taught at TUT. And for me, how I was taught will work for me, and I would know that it can fit this particular learner. The ARTS itself is different, and it is revolving, and we must not forget that as the years are going, it is revolving. The method that you were using ten years ago will not work for a particular learner now. It is okay with different methods, different theories, and different philosophies as long as they are suiting these learners". **Edu. 1** *"I share the same sentiments with* **Ed. 2** *cause number one, if I can make an example about us here, we are not all Jazz trained educators. In the past, I and the other teacher who is trained classically used to share learners. So, we teach together, like in day 1, day 2, they are doing Jazz or Pop and day 3 and 4, they are doing classical so as to see where the learners' interests were. I agree with Ed. 2; it's all about the learners' needs at the end of the day. We also need to have a common understanding that we are not the same in terms of what we did wherever we trained as educators".*

Educators' belief in different philosophies indicated the diversity of music. Educators need to be versatile, teach according to the learner needs, and be conscious of the environment. Different philosophies and approaches will work for Educator 2 if they cater to learner needs. Educator 1 shared the same sentiments.

3.3.7 THEME 7: PROFESSIONAL DEVELOPMENT

The need for professional development stems from the notion that educators are critical players in improving learner performance. Professional development both for content and pedagogical knowledge should be viewed as lifelong learning, even for experienced teachers. Participants were requested to indicate whether they had attended professional development in the past two years.

School A:

Educators' responses

8. Have you attended workshops or training on professional development in the past two years?

Educator 1 *"Yes, I have as a facilitator of music"* **Ed. 2** *"Not at all".* **Ed. 3** *"Yes, I did for professional development".*

Two educators indicated that they had attended workshops on professional development, while Educator 2 stated that he did not. The findings suggest that workshops were provided not for all educators but specifically for facilitation with choral music.

School B:

Educators' responses:

Educator 2 *"Yes and no. Yes, according to the department cause the training was more like a meeting and no according to us, because there was no development received". Ed. 3 added, "The problem is that these things are organised by people who know nothing about music and do not have an interest. We, as musicians, have been trained that if I do not know something, I should consult and ask for assistance. For instance, If I want a violin and there is something that needs strings, I go to the string teacher and ask for help. I go to someone who has in-depth knowledge, but because these people have not been trained like that, they think that you want to take their positions and you think that you are smart".*

Educators in School B attended a training; however, they felt that it was not as developmental as they had expected it to be. The findings suggest that the Department organised workshops and training. However, they were conducted by people less knowledgeable; those in attendance felt they could have been organised and facilitated differently.

School C:

Educators' responses:

Educator 1 and Ed 2 both mentioned that *"We attended a one-year course (FET subject advisor for IAM, Jazz and WAM) for the purposes of teaching us methods in teaching music".*

Both educators had attended the professional development training.

School D:

Educators' responses:

All educators *"Not really".*

No training or workshops were attended, as indicated by all educators.

School E
Educators' responses:

Educator 1 *"I have attended the workshops for the choir competitions that are not really developmental".* **Ed. 3** *"We have not".*

Only Educator 1 had attended the workshops for choir competitions while other educators did not. The findings suggest that the workshop offered for this school was not for people teaching IAM or Jazz but for those teaching WAM.

School F:
Educators' responses:

Educator 1 *"Yes, there was in 2019; it was about a year at the University of Pretoria. It was one training in teaching methods that were attended fortnightly for Music Magnet School educators to get specific points for SACE".*

There was a training that educators attended in 2019.

3.3.8 THEME 8: CHALLENGES

Challenges in music become the primary factor in inhibiting effective teaching and learning. Some challenges are professional, while some are societal. As mentioned by the participants below, numerous challenges indicated colossal impediments in the programme's implementation.

School A:
Educators' responses:

9. What are the main challenges that the Music Magnet School educators face in your school concerning the Music/CAPS curriculum?

Educator 2 *"Infrastructures, we do not have classes".* **Ed. 5** added, *"Resources, we do not have enough and relevant resources. For instance, we do not have an acoustic piano, and when it's loading shedding, we stop teaching the instrument. Another challenge is that learners do not have their instruments to practice when they are at home, which becomes one of the greatest challenges".* **Ed. 1** also added, *"Definitely, it is infrastructure and resources. For the mere fact that...for example, space is used for other things. Another challenge, especially with the Magnet setup, is that we are a school within a*

school, and the mainstream has its own timetable that does not cater to the programme. The time of seeing and teaching learners is minimal”.

Infrastructure, resources, and timetabling were the main challenges mentioned by the participants. The issue of music not being offered as a subject had major implications regarding contact time. Educator 5 felt that teaching and learning could be maximised if they could have a combination of acoustic and electronic instruments.

School B:
Educators’ responses:

Educator 2 *“Our biggest challenges are the principals”.*

The top management of the school was their biggest challenge in school B. The findings suggest no amicable relationship between the principal of the school and the music teachers. They also implied that the principal did not clearly understand how the programme should run, which always created major problems.

School C:
Educators’ responses:

Educator 2 *“In terms of the infrastructure, we are talking about one class where six teachers, teaching different instruments, share the same venue. We somehow have to come up with a plan for one-on-one class; for instance, if educator one is teaching piano and a saxophone teacher or drums also need to see learners, it becomes impossible. So, we do not have classes to teach music. Secondly, in terms of the LTSM, our schools do not get the LTSM material for these learners...”* **Ed. 1** stated that *“Like I said, we do not have prescribed material, and I print it out from the internet and go to YouTube for some of the material. Also, I use to buy the keyboard magazine, to outsource the material for teaching”.*

Infrastructure and LTSM were the main challenges mentioned by both educators. Space for teaching and learning directly affected the progress of learners. There was minimal teaching and learning taking place in this school.

School D:
Educators' responses:

Educator 2 *"First of all, it is the religious issues. The area is Islamic dominant. So, the first thing that I heard when I first came to the school and was given Creative Arts to teach was ... I got challenged. So, what is left of what I am doing is just 'a box of music' because, religiously, they cannot be entirely involved in music. It is difficult for me to navigate the curriculum because I am teaching theory that is not practically applied. So, that is one of the challenges here at school, and also, generally because of the religion, the attitude toward music is like, why do we need this? What I teach is completely different from what other music teachers teach because I teach what will actually involve all my learners at the same time, respect their religion. So, they are only allowed to use their voices, and obviously, the content of what they are singing also has to be directed in a particular direction".* **Ed. 3** *"The other one is the time slot. Our lunch break is way too short, and we are not catered for in the school timetable. And in this period, you need to make sure that you have taught them theory and practical instruments. Another challenge is that our music learners do not have their own instruments to practise at home".* **Ed. 1** *"Each one has to do things in a different way as Ed. 2 has mentioned that she is more involved in the Creative Arts teaching. The rest of us do smaller groups or individuals".* **Ed. 4** *"We have the problem that is precipitated by the conception of the very same programme. I think it was flawed from the very beginning. When it was structured, a lot of things were never taken into consideration. And now you find that the problems that you find in schools are because of those flaws. One, it is impossible to think that everybody can do music. That is not possible. Now, you go to school, and you are faced with that. Secondly, you are offering music that you cannot resource. If I say the learner can come and learn piano, do they have a piano? And now they are expected to know and play this piano cause I am teaching them, but they can't practice it anywhere. Now you see, it is not so much about the school problem, but the conception of the whole programme. How was it conceived? What was taken into consideration and what was not, which creates now a whole lot of problems. So, if we can talk about the programme's challenges, it can take us to the next day. I have just summarised what a problem is".* **Ed. 1** also added that *"Because of the instrumental problem,*

we have started to get a lot of recorders cause it's an instrument that is cheap and easy to play. But in high school, they want to play specific instruments".

Religious issues regarding singing, timetable issues, resources, and the programme structure were mentioned as some of the challenges, even though there were other challenges. The vocal educator could only teach theory to learners and could teach vocal music as singing was not allowed. The findings also suggest that music is not offered as a subject because it is not catered for in the school's timetable. Music lessons were conducted at lunchtime and after school. One other issue vocalised was the design of the programme and how flawed it was, and it had contributed immensely to the major problems experienced by the music educators.

School E:

Educators' responses:

***Educator 3** "We are not respected". **Ed. 1** added that "I wanted to say that no one is taking music seriously, especially in all these schools that we visit. We do not get kids. Other educators use all the periods, teach learners at lunchtime and even after school for intervention classes. They forget that not all their learners are academically strong. They will depend on music, and they are excelling in it. I have an example of one child who was doing all these subjects, and she was good, but she ended up doing music. She has graduated as an honour's music student. She has deprived a chance to be prepared for higher learning, and I was always fighting with her teacher from the mainstream. No one is taking us seriously. I do not know what is it that we must do in order to be taken seriously". **Ed. 3** "And yet, we produce people who are among the people who make the most money or who generate the economy for the country. I have a learner who is not doing well academically, but very good in music". **Ed. 2** "In the context of the Magnet School, we have challenges such as finance and the people who are at the top management have not majored in Performing Arts (Music). That is a challenge. How can you lead a department that you do not know anything about? This is a political issue that is destroying us as a music magnet school because we are not progressing. Our way forward is moving backwards. We do not have workshops or training that would empower us as the Magnet School. It's unfair for us to have people telling you about your instrument when they can't even play it themselves, let alone music as a whole. That is why we always have clashes and conflicts with them. Even our principals*

do not know the Magnet School concept, and they call us idlers. Those are the challenges that we have. The understanding of the Magnet School and how it should operate is essential for everyone involved”.

Issues of respect, budget, top managers who are not qualified in music or performing arts and principals who do not understand the Magnet school concept were some of the challenges mentioned by all educators. The conflict between music educators and the school managers hampered the progress of learners who are doing music. Also, one participant stressed that not all learners were academically strong. They did exceptionally well in the arts. The school had not received any financial support from the Department of Education. The findings suggest that there had been no professional development offered to music educators.

School F:

Educators’ responses:

Educator 2 *“The main challenge in our school is that we struggle with acceptance, with the top management, the SMT. If you have somebody who does not understand ARTS, it becomes a big challenge. Before we even get to the infrastructure and resources, the understanding of the craft... we are personally struggling with that. The relationships get to be broken, and you end up having to fight. People like Mama Miriam Makeba fought for us; we now have to enter into their shoes and fight for our kids so that music is accepted and known. And that these kinds of kids do exist, artistic kids exist, and they need to be taken into consideration. So you end up fighting for the well-being of the upcoming generation. Infrastructure-wise, we no longer have a venue for our kids to practice. Let me add...kid’s purposes are being killed by those in leadership who do not understand the craft. In January, we were fighting about the subject, music being phased out because to our Management Team, it is not important; it is irrelevant. And then you have kids that do not perform well in their academic studies, but they are beautiful as artists. It’s their call, their purpose; it’s the reason they exist. And it is important that they find somebody to usher them to their space. And you know that when you say you are phasing out a subject, you are killing someone and depriving them of their privileges. For the black child, it is important that music does exist in schools”.* **Ed. 1** added, *“Like*

the school, we need to be united and speak with one voice in order to solve the challenges that we have as a school”.

The main challenge mentioned by Educator 2 was the acceptance by the school’s management due to misinformation concerning the programme. Human relations, as added by Educator 1, were also some of the challenges mentioned. The findings suggest that the School Management Team had no understanding of the programme and how it should be run. One other problem adding to the major challenges was the issue of infrastructure directly affecting how learners were taught music and their progress. The school offered music as a subject; however, the school’s management did not consider the subject to be of any value to the learners. These findings have major implications for the implementation of the music curriculum. The music subject is only considered to be an extra-curricular and not given equal footing with other subjects. Educator 2 explicitly expressed that not all learners do well academically and have identified their strengths in arts. Interviews were also conducted with a few Departmental Heads, as presented below.

7.4 SECTION THREE: ONE-ON-ONE INTERVIEWS WITH MUSIC MAGNET SCHOOL DHS

The one-on-one interviews with Departmental Heads served as a tool to acquire background information pertaining to the programme and educators teaching in Magnet Schools. However, some of the sampled schools did not have Departmental Heads. Only three were available to be interviewed—the findings below are presented as prescribed interviews, later analysed in table 7.4 under pre-selected themes as informed by professional, societal, and personal propositions.

7.4.1 DEPARTMENTAL HEAD 1:1

1. In which year did you start working as a Music Magnet School teacher?

“I started working; I think it was 2003 or 2004”.

2. How many educators are there in your Magnet School?

“We have four, three at post level one and a DH at post level two. We also have Internship students from the College that we have partnered with”.

3. What were your expectations for the programme before teaching music at your school?

“I knew nothing about the programme; however, my coming to the magnet school, I was going to apply the methods that my teacher applied because I started music at a very young age. I did not have any knowledge of the Magnet School. Basically, I was going to apply the system that I knew, that which I was familiar with”.

4. How has the programme contributed to preserving and promoting music in the arts, especially in the 21st century, with technology?

“At the beginning, we did not have clear guidance of what is expected from us as music educators, pertaining to how the programme was structured. We did not have a structured curriculum. I used the curriculums that were already available, like your Unisa, Trinity and that one of Royal Schools. Because those schools have their own syllabuses, and rather than doing with a syllabus, I decided to take the syllabus of those schools. It worked because one could see directly with the learners. It was a way of being able to channel these learners into doing music as a subject. However, the challenge came with the mainstream educators who channelled learners in the fields of engineering, teaching and so on, which is expected. So, it was up to us as music Magnet school educators to preserve the arts and find talent and redirect it to what the learner wants and passionate about. In addition, remember that when we teach these kids, we are not only preparing them to be performers but other things in the field of music, like being a music director, composer, producer, and teacher and so on. Therefore, the curriculum of those schools that we used assisted us in shaping our learners in the music Magnet School. In short, my Magnet School contributed to the preservation of the arts. We also cannot run away from technology, especially in the 21st century. We are living in times where everything is done digitally. Now, even this interview is conducted digitally. In the old modern days, you would be writing everything down, word for word. So, we cannot run away from technology. Music too...in music the technology has always been used, genuinely speaking. For the mere fact that in the olden days, record players were used, which was the technology of that time. Then came the CDs, which was the technology of that time. Now, we are at a different level with the more advanced technology. In my school, even though we were let down by

COVID-19, especially with learners who could not come to school, we always did lessons with them through digital platforms and giving them work to do, and they will send the work back, and we will send it back again to them via digital tools. For instance, there was this learner Thokozani Mthembu (Not his real name), who would be going to the university this year. I prepared him with theory and practical lessons via digital platforms, like your WhatsApp. So, even as music educators, we cannot run away from using technology in teaching music. We have to adapt to what is happening now. Here at school, we have a Jazz band that usually meet in one of our rooms for rehearsals and learning new songs; it is a tiny room. Now, in adapting to the new norm, one would not bring the big numbers into a tiny room; they have to keep the social distancing. One we did, one to look and create backing tracks that really assisted in getting the work done. Because had we brought everyone in the same small room, it will be risky, and secondly, the school implemented a rotational timetable, and the learners did not all come on the same day. Learners in our community stay around the school, but there are those who live far. Nevertheless, we managed to continue with the music lessons with those who stay within 5 to 8 kilometres from the school. However, the important thing is we adapted to using the technology”.

5. Has music as a subject been incorporated into the school’s timetable?

“No, it has not because we are not doing music as a subject. Moreover, we teach at lunchtime and after school. However, with the new norm of having our learners coming on different days, we have a timetable where they come any time of day for the entire day to attend their music lessons as individuals. Basically, this has worked to our advantage as the Music Magnet School Programme”.

6. Are there any educators in your school who have qualifications in Indigenous African Music or who have been trained in IAM?

“Yes, we do have one educator who has a degree in African Music and is teaching learners instruments like Mbira, African Bow instruments, Marimba and so on. However, he is more passionate about Indigenous African Music than the styles of music”.

7. What are your views on implementing and enacting the CAPS-related curriculum in the Music Magnet School Programme?

“The Magnet school idea was very brilliant even though it was a racial thing and heavily political. Why Am I saying this is that whites were more privileged to music than black students were? Now when the Magnet schools were introduced...in reality, it was a sort of empowering mechanism for the black child in a way that it was meant for everyone to have the same equal education in South Africa. However, within that good, though, I think some things were not clearly planned in such a way that it is of the same reason that the Magnet School did not have a set curriculum. They could have done one thing, especially since the white teachers who were redeployed to the programme from their old centres, was to bring the syllabus they were using in those extra-curricular centres. Unfortunately, that did not happen, and we realised very late that we were robbed and by the time we had realised this, those whites have already retired and we had to start afresh and find from our colleagues and from private teachers. That was a flaw in implementing the visible programme. But then again, remember that as blacks, it comes naturally when it comes to music; whether it is at home doing chores, or at church or some family gathering, we are always singing. Then, I think besides those who have studied music, the Magnet School Programme should have also included practitioners from the community to guide our learners with African music. If I were in a position to make changes, one of the changes I would make is to bring the practitioners from the community. Remember that with African music, the music is orally learned; it is not notated down. Even though some people have tried to notate it down, it is just not as authentic as it should be. In that case, it naturally means that one should bring the one who has the expertise of the African music and instruments, how to make them, play them and take care of them. It is precisely the same with western instruments because when you are taught the instrument, you are taught to take care of it, how it is made and how to play it”.

8. What are the main challenges the Music Magnet School educators face in your school concerning the MMS/CAPS curriculum?

“Look, we have always had challenges in the Magnet school. There have always been challenges from when the programme was implemented, challenges of not

been supported. Remember, the Magnet School Programme is a provincial project and not a national project because it is only in Gauteng. We never got support from the provincial office, support with curriculum support with LTSM, resources and the budget. Nevertheless, things are changing, especially with the budget, and now we are also under the district office. In addition, the funniest thing, though, with our district officials is that we, as the Magnet School educators, have more knowledge of music than the people in the district. However, not everything is bad because they are new and are working on supporting the programme”.

9. What are your perspectives on different teaching practices applied by Music Magnet Schools when implementing your school’s music curriculum?

“First, let’s look at the teacher-centred approach; it cannot be one-sided. We have always known that the teacher-centred is following the syllabus and giving exams and everything. In addition, it can also have teacher-centred without a syllabus with African instruments. It is also possible. Personally, be it teacher-centred or learner-centred for me, it does not matter because when it is learner-centred, all you have to do is guide the learner and facilitate teaching and learning. You cannot impose. Remember that whatever knowledge the learners have already, you as a teacher might not know about it”.

10. What theories/philosophies would best underpin different teaching practices of implementing/enacting Western and Indigenous African music?

“I am going to answer this one from the African perspective. Remember, in the African way, music, be it a working song, protest song, the jinx of the song was about the message, the rhythm in the song and so on. Now, basically, when the Western civilisation came in, they went deeper into analysing the aesthetic of music so much that they came with different theories. Now there is nothing wrong with those theories. However, the theories that they came with do not apply to only one type of music. For instance, if we were to take the...I think it’s Suzuki or Dalcroze, or whoever came with the tonic sol fa theory or philosophy; basically, it had to do with the different styles of music. Therefore, I believe that any philosophy can apply to any type of music. Somewhere, they match. Consequently, I think that the way the theories or philosophies are, let them be,

maybe someone would come up with something that speaks more to the different types of music and teaching practices”.

7.4.2 ONE-ON-ONE INTERVIEWS: DEPARTMENTAL HEAD 2

1. In which year did you start working as a Music Magnet School teacher?

“I started in 2003”.

2. How many educators are there in your Magnet School?

“Six including me”.

3. What were your expectations about the programme before teaching music at your school?

“Well...It was for the first time for me to come across music at the school level. I came across music at the tertiary level. So, it was challenging to have a straight expectation of what is expected of us, you know. Even though I had a glimpse at the tertiary level of a teacher-student relationship in teaching, especially the practical and ensemble part...My expectation was of having that teacher individual practical tuition. And then with the ensembles that create that vibe in the school that can then promote the school’s programme and see the development. The ensemble was the one that promoted the programme and that kept learner’s interest. I was part of the group that arrived at the school. And there we some weird instruments but not the proper popular instruments. One felt like there were teaching at a lower grade with your glockenspiels and harmonicas, you know! So, it was kind of weird at that time”.

4. How has the programme contributed to preserving and promoting music in the arts, especially in the 21st century, with technology?

“In a way, it has...because music teachers are artists in their own right, they are very much enthusiastic about what they are doing, teaching music. It does not matter what the situation is. That is why you find different schools working differently because the fact is at the moment, there is no proper structure in terms of teaching. There is a syllabus that they proposed, but it is not straightforward cause it just speaks to you should work at how your school is structured. But people are doing whatever they can. They even bring their own instruments. And sometimes, outsource them or get donations. For instance, if

there is a learner in a school who is good at a particular instrument and the school does not have that instrument, that's where we outsource the instrument. And sometimes, you will have teachers who are more into jazz and now when they find that the instruments that the department provides are not relevant to the stream. Those teachers also find their way of outsourcing those relevant instruments. Even those who are classically trained would do the same thing, get relevant instruments. So, the programme has...we have got learners who went out to the idols, we have got learners who are now in the Army, Police Bands coming from our school. There was a competition that was on SABC 3...I can't remember the name of the programme...But our group won that competition. Some other schools as well...the Magnet School, are very supportive of the SASCE choral music. And most of those learners who go to the nationals come from our schools, and some pursue a career in music. Even certain programmes of the department are now supported by the Magnet School Programme, like Segarona. The Youth and Culture rely more on the Magnet School. With technology...the challenges are the resources. Right now, are experiencing the Covid-19 pandemic, which means it difficult to involve learners in ensemble groups due to social distancing. Even the one-on-one lessons are difficult to conduct. So, now we need to do online teaching, which is really not easy doing ensemble classes online, especially with young ones. You know, if you are doing it with the professionals, it is not a problem. Because with them, you just focus on the language that they understand, the music language. But now, with young one in the school setup, it becomes difficult because you have beginners. Sometimes, it calls for you to be next to the person and physically demonstrate in front of them. At the same time, we have problems with the resources, data, hardware cause some learners do not have phones, especially in the townships where learners come from disadvantaged communities. We have a situation where learners in the FET are only studying music formally for the first time, and they are straight from the villages where the music resources are scarce. I would like to use the software to create backing tracks, but the school does not have that kind of technology”.

5. Has music as a subject been incorporated into the school's timetable?

“We teach music at lunch and after school”.

6. Are there any educators in your school who have qualifications in Indigenous African Music or who have been trained in IAM?

“Not really... We have Jazz and Classically trained teachers”.

7. What are your views on implementing and enacting the CAPS-related curriculum in the Music Magnet School Programme?

“The CAPS is not a problem...For us, we have music as a subject, and the Music Magnet School educators teach practical. We follow the CAPS curriculum in terms of practical requirements, PATS, and exams. The teachers teach according to what the learner is playing. But as for any other things...however, I am not sure when it comes to IAM because I think the involved educator takes the theory part of it. But when it comes to the instruments, it's on Western music. The district came and told us that they would provide the school with Marimbas, and I hope there is a clear syllabus for it. I can also mention that we were advised that if a learner is struggling to play the Western instrument, we can change him or her to an African instrument, like Djembe, which is easy to learn within six months. The drum teacher is very much prepared, and we are waiting for the school to act”.

8. What are the main challenges the Music Magnet School educators face in your school concerning the MMS/CAPS curriculum?

“Mostly, it is the resources and the infrastructure. Most township schools are not designed with school halls that have a stage. The programme is very vast, I mean, to have six teachers and you can imagine if each teacher at the rate of 1 is to 1 had twenty learners which is about 120. The programme does need infrastructure in terms of space and proper classrooms. Remember, in actual fact; each classroom is supposed to have a piano because I always say the piano is like a calculator for music...like they use it in maths, in music, it's a piano and each teacher must know how to play the piano. However, we do not have that luxury. Unfortunately, we are teaching in townships whereby these learners cannot afford to buy their own instruments. We lack support from the parents because they do not know what the Music Magnet School Programme is about; some do not even care. They want their kids to be doctors and lawyers. They do not understand this art thing. Those are some of the challenges. If you can compare the former model C school...for instance, I would give an example of

a lady who said she starts working at 6AM and gives music tuitions to learners and the support she has from the parents. In the afternoon, she teaches until late, and parents come and fetch their kids. So, that is one support that you can get from the parents. Another challenge are the feeder schools where some principals do not support the programme, and they'll tell you that they already have their working programme, and we are there to disturb. This is also the support that we need from the district because there is protocol involved. I cannot just go to another school and propose to teach creative arts, the principal from my school or the district should prepare that for me. And also, the clarity of what are we supposed to do there, cause at times we find ourselves teaching creative arts and not music instruments and the teachers who are supposed to be teaching the Creative Arts have stopped because we are there. I believe that we can assist for a year and move to another school the following year. That is another challenge. Another challenge is when you are at a feeder school from 10h00-14h00 teaching Creative Arts, and the principal from your school expects you to come back. We are using our money and cannot go to all these different schools in one day. When the Head Office official was here, he tried to explain to the management that the programme is not easy cause it is not as straightforward. Hence, we see so many variations by teachers”.

9. What are your perspectives on different teaching practices applied by Music Magnet Schools when implementing your school's music curriculum?

“Unfortunately, when you have a syllabus and the policy that is restricting you ...so I mean, it becomes a challenge that should not be. For instance, if you take the situation at tertiary, they would invite someone to conduct music workshops on a different stream that is not popular, like Pops Mohamed, who would come and conduct a seminar on IAM for classically trained students. He incorporates different music styles, and there is nothing wrong with varying practices of teaching and other kinds of music as long as we can combine them and be creative about it. The problem becomes the syllabus and too many restrictions. For instance, for the group that will write the Matric exam, I would like to teach scales and start from the beginning giving the basics, but now because of time, you restricted only to teach five scales with an expectation of I should be doing that for the whole year. Most of us are professionals playing

from outside, and we bring the experience to the classroom. But unfortunately, sometimes, we get restricted”.

10. What theories/philosophies would best underpin different teaching practices of implementing/enacting Western and Indigenous African music?

“Ummm...I don’t think we should have a one way; it can restrict us, especially when it comes to different idioms that we are following. As for me, it is coming okay, in terms of being able to separate IAM, Jazz and WAM, you know. But I think there should be more clarity, especially for those who did not do IAM at varsity. For instance, in CAPS, the WAM is straightforward and easy for someone who has been trained in that genre and most of the people are trained in WAM even before they enrolled at the tertiary level. The most important thing is that with the other streams, it also needs to be broadly clarified. South Africa is diverse, even in its music, and we cannot focus on one thing. We cannot restrict teachers”.

7.4.4 ONE-ON-ONE INTERVIEWS: DEPARTMENTAL HEAD 3

1. In which year did you start working as a Music Magnet School teacher?

“I have been teaching music all my life, but I started in 2010. I was always in the FET, teaching music as a subject”.

2. How many educators are there in your Magnet School?

“We have six full-time people and two part-time people. We have incorporated the FET with the Magnet hence the number. Because what we do is test all Grade Eight when they come into our school and place them in two music classes. Now we do have creative Arts, but we focus on the music component, which prepares our learners for FET. And we have outstanding results from that. But we are getting different instructions on how we should be teaching music in the Magnet”.

3. What were your expectations about the programme before teaching music at your school?

“I would say...I just got back from the UK, and I was teaching in the UK at that stage, and there I was a Head of something similar to the Magnet Schools, peripatetic teaching. So, I was only a principal for one day a week. The music ran on Friday afternoons. Basically, I would say that I expected that we do the

same sort of thing. It is all interlocked, and I don't why we want to separate one thing from the other".

4. How has the programme contributed to preserving and promoting music in the arts, especially in the 21st century, with technology?

"I honestly do think so... I mean, we have kids here...of course, not all of them are going to study music when they finish matric. I have a boy who started school not knowing what music was all about, and my biggest problem is explaining to o parents what music is because music is not just music for music. It is more than that. It's the whole concept that they would have to learn. It contributes in a sense that we have already appointed two teachers and like this boy who did not know anything about music and now he is a superb violinist. So, it really does contribute, and I think with the music...I have done a lot of studies on music therapy and the value of music, and so forth. It really does ... You know Linda, our teachers in our school, all want to teach the music classes because the kids are disciplined...you know after a few weeks being in the music class, they are completely different kids. They are positive, and they want to work. You know the music programme is very congested in a sense. There is a lot of work to be done, and the kids follow. I think that is the main contribution that we give them something they would have never had if they had not done music. When it comes to technology, I must be honest; we really do not have the facilities. We are starting, and for the first time in 11 years, it is the first time that we got funding. So, we are setting up a recording studio. We are actually going to be teaching YouTube lessons for our school; we are going to create a YouTube channel where we are going to teach our learners. For instance, if this week we are teaching in a recorder the 'B' note and this is how to blow and the exercises...it's creating a lesson that can go back to even if they had attended a physical lesson. WE came up with this concept because of this Covid thing...When everybody is teaching Zoom lessons, and it's crazy, and you do not know how many kids you are reaching, they can always go back with the YouTube channel".

5. Has music as a subject been incorporated into the school's timetable?

"Music is incorporated into the school's timetable".

6. Are there any educators in your school who have qualifications in Indigenous African Music or who have been trained in IAM?

“Not at this stage. I know there is a big drive, the facilitator is driving it, and now I have a good understanding of why? Unfortunately, we are many older teachers, and we have all been trained in Western Arts Music. You know with us as musicians; you know what we are like”.

7. What are your views on implementing and enacting the CAPS-related curriculum in the Music Magnet School Programme?

“I think it’s practical, especially if you can have the specialists...I mean...not being close to the culture that much...I mean, I mark matric papers every year, and I have to mark IAM and the Jazz section of what I am marking. And it’s fascinating, but with my experience, I cannot say it is for all schools...When it comes to IAM, kids write the same thing for every question...they know a few things, for instance, if they have been exposed to Isicathamiya, in a question, they will always refer to the same elements of Isicathamiya, which is not necessary in the question asked. That is what I just found. And I think it has to do with the structure...I don’t know...I am not that learned in that area, and I mean you are studying it now, and you will have some knowledge in it. I can also imagine that IAM is complicated to assess for someone who does not understand the concepts because it is freer. And WAM is very structured and organised. If I can say something more about that...I think...because ...we teaching music here and you to introduce all other music cultures. And I have my two songs because I grew up in the North West. So, I have two Setswana songs that I grew up singing from the farm with the other kids. I find that the kids in the city are singing something else, Pop music and whatever they are listening to. And this makes me very sad cause we are losing what is valuable, and one cannot blame them cause it’s the way they grew up”.

8. What are the main challenges the Music Magnet School educators face in your school concerning the MMS/CAPS curriculum?

“I would say resources... and also space for teaching. You know music teachers are always popped into the smallest spaces in the school, and they have to teach there. And I think maybe things get lost in the sense that you can’t. In an ideal

situation, I would love to have a big class where I can put kids in a circle and say today, we are going to sing Setswana song, and you can improvise dance with it. But we just do not have that...it's sad. And if I can compare it to...in the UK, the class music up until year nine, they are exposed to Indian music, African music, etc... different African instruments. You have movie music, and over a period of four years, they are exposed to so many genres, which is something that we are lacking and the attitudes. I can say that, in all honesty...me teaching abroad and being exposed to that curriculum actually broadened my horizons personally. Because you know you grow up with the notion...I mean, there was not even a mention of Jazz, and the closest that you got to African music was in your choir class. You will do what they called African American songs those days. Indigenous music was not taught at all, and I just found what I found very interesting. Now that has changed”.

9. What are your perspectives on different teaching practices applied by Music Magnet Schools when implementing your school's music curriculum?

“You know I am going to say something that might infuriate many people. WE are all specialists in a way, but our management dictates the style we should follow. And I think in all the arts, music is the one where you have a lot of freedom, but you don't have freedom if you understand what I mean. Because if your management decides this is what we are going to do and this is how we are going to do it, you have to follow that; otherwise, you will always be in trouble. I think there should be a very structured syllabus, and I don't think there is freedom. I want to use an example if I can. I am bringing this down to myself. I once had to do blues, and I was struggling because I have not been trained in it. And I decided not to structure my lessons. I wanted to see what the kids would come up with. I mean, this is just a normal 30 music class kids. They are not specialising in anything. And actually, one of the items was so good, and it was not me, it was the children. So, I think, in a way, it should not be so strictly formulated. The freer approach would bring us further with music education. That is my personal view”.

10. What theories/philosophies would best underpin different teaching practices of implementing/enacting Western and Indigenous African music?

“Because you are always going to have many schools of thought and because it is creative subject, people...I have been working with music teachers all my life. They are a difficult breed, but if you can give them some freedom to do things their way, which is my approach as an HOD. I want them to bring something to the table I might not like, but I must be able to appreciate it. And I think with the creative subject, it’s challenging to pin things down as all the arts subjects are...I have an example...I have one teacher who has excellent results with the practical, and his approach is holistic, but he will say, I am the teacher, I am teaching you the child who is in my class now. This is one lesson you will practice for the next six days before I see you again. For the next six other days, you are your teacher. And I have another teacher who just follows the rules. He has relatively good results, and he follows rules...I am doing this today; I am doing this tomorrow...like teaching from the top. And then I have another teacher who is forever...he does not have the discipline of following the rules in his class, and he also produces excellent results. And I think it’s very difficult to be very prescriptive in such a creative subject”.

7.4.5 SUMMARY

To obtain a broader understanding of the study’s phenomenon, interviews were conducted with Departmental Heads to obtain the school’s set-up prior to the focus group discussion. Some of the sampled Magnet Schools did not have DHs. Table 7.4 summarises the findings generated from the three DHs interviewed, which are analysed as pre-selected themes.

Table 7.4: Analysis of one-on-one interviews with the DHs

THEMES	QUESTIONS	ANALYSIS
1. The year started teaching at Magnet School	In which year did you start working as a Music Magnet School teacher?	Two of the three DHs interviewed started teaching music in the Music Magnet School Programme a year after its implementation. DH 3 began in 2010; however, he indicated that he has been teaching all his life. The two DHs had the most extended history and experience, suggesting they understood goals and learner needs much. Even though DH three

		joined the programme 11 years ago, he had a broader understanding of what was required for effective teaching and learning of the music subject.
2. Educators in the Programme	How many educators are there in your Magnet School?	Each Magnet School consisted of six educators, with two more part-time in one school and two more interns in another school. According to the Department of Education, the programme should have 168 permanent music teachers, six per school. There are 28 Music Magnet Schools in Gauteng. The Head of Departments from these schools had a full capacity of what is required and even more.
3. Expectation about the programme	What were your expectations about the programme before teaching music at your school?	The Magnet School was nothing close to what they had expected regarding its operation and the syllabus used, all three DHs proclaimed. The implications of how the programme is operating have dire consequences to the educational fraternity. All DHs had to find a way to adapt and flow with how the programme was structured, which had nothing in common with how they were trained as music students in any institution. They had to make it work despite the challenges.
4. Preservations and promotion of the programme	How has the programme contributed to preserving and promoting music in the arts, especially in the 21 st century, with technology?	DH one mentioned that even though there was no Magnet school curriculum, in his school, they used the Unisa, Trinity and the Royal school syllabus, which assisted in preparing learners to pursue music as a career after matric. DH two mentioned that the Magnet School

Programme in his school contributed by ensuring that learners participated in Youth and Culture activities like Segarona and SASCE choir competitions and other activities. DH three indicated that some of the learners in the programme are prepared to study music after completing matric. Also, he mentioned that the programme had provided learners with something they would have never had if they did not study music, a skill to play an instrument. When it comes to technology, the Covid-19 pandemic has demanded most schools and educators to adapt to the changes of the 21st century as most educators started using technology, all three DHs indicated. Challenges such as to do with devices and data were mentioned by all three DHs interviewed. The findings suggest positive contributions in arts and the Department of Education despite the experienced challenges such as no standard music curriculum and no clear guidelines for how the programme was to operate. The findings suggest societally related contributions, such as encouraging learners to participate in cultural activities; professional contributions such as preparing learners for further careers in music. According to the report given at a Magnet School meeting held on Wednesday, 27th September, Mr Venter noted that most Music Magnet

		Schools were heavily affected during the Covid-19 pandemic due to data problems and inadequacy of technological tools for distance learning.
5. School's timetable	Has music as a subject been incorporated into the school's timetable?	DH one indicated that music was not included in the main timetable as it was not offered as a subject. DH two and three indicated that music was incorporated into the school's timetable. The implicit findings suggest that not all Music Magnet Schools offer music as a subject; this has implications for uniformity and standardisation within the programme. Learners coming out of the same programme would have different experiences and qualifications, especially those who would pursue music as a career after matriculation.
6. Educator's qualifications	Are there any educators in your school who have qualifications in Indigenous African Music or who have been trained in IAM?	Only DH one indicated that there was one educator who has been trained in Indigenous African Music. Other DHs stated that there was no one with such qualifications at the time of the interview. The findings imply a considerable gap and disparity of qualifications needed. Few educators have been trained to teach IAM, insinuating that the stream is greatly affected as there are no qualified educators to teach it, resulting in fewer learners choosing it. The implications have direct consequences, creating an imbalance in dealing with the injustices of the past. Also, the findings suggest that most learners in the Music

		Magnet School Programme are taught by educators who have been either trained to teach/play Western Arts Music or Jazz.
7. Views on the implementation of the programme	What are your views on implementing and enacting the CAPS-related curriculum in the Music Magnet School Programme?	DH 1 acknowledged that the implementation of the programme was a flop as there were so many loopholes. Regarding the enactment of the programme, he mentioned that the Magnet School Programme should have considered the music practitioners from the community to assist with Indigenous African Music. DH two indicated that the implementation of the CAPS at his school had no challenges as they followed what was required. DH three mentioned that WAM implementation was not a problem as it is structured and straightforward; however, with IAM, it was tricky with no clear assessment standards. The findings signify that those educators who followed the structured/professional way of teaching music, as guided by the CAPS document, had fewer problems in implementing music due to the prescribed content and methodologies. However, those who followed the unstructured/societal practice experienced many challenges in enacting the programme. The CAPS document suggests that the Department of Education should enlist practitioners from the community to assist with the IAM stream (Doe, 2011). The findings indicate that it has not been the case.

		It was never considered from the onset, and it still stands.
8. Challenges	What are the main challenges the Music Magnet School educators face in your school concerning the MMS/CAPS curriculum?	Challenges have become an ongoing experience, as indicated by DH one. Challenges like lack of support from the Head Office, LTSM issues, and some district officials not having the music qualifications were noted by DH one. However, he indicated that there would be some improvement now that the Department had made budget provisions. DH two mentioned resources and infrastructure as the main challenges. Also, he added that they did not receive any support from the parents of the learners who are doing music. The feeder school issue was mentioned as one of the challenges. DH three also indicated that they were challenged with resources and infrastructure. Shared challenges, as noted by the three Departmental Heads, suggest that since inception, educators have experienced similar challenges, and it is only 18 years later that the programme will receive its budget to minimise challenges such as LTSM, resources and financial support from the Department of Education.
9. Perspectives on different teaching approaches	What are your perspectives on different teaching practices applied by Music Magnet Schools when implementing your school's music curriculum?	In summary, DH one supports all different teaching practices, and it mattered not whether one followed the teacher or the learner-centred approach. DH two believed that there should be no problem with following different teaching practices and mentioned that

		this was an advantage. DH three was keen on trying other methods; however, he emphasised that there should be flexibility as they were mandated to follow the prescribed style. Different teaching approaches brought diversity, putting on equal footing other cultural practices, all DHs agreed. However, Departmental Head three added that they should not be forced to follow one practice and teach a particular stream but be equipped for all offered streams and be granted autonomy. The findings suggest that even though different streams were provided, there are still some restrictions and the prescribed syllabus boxed educators who follow the structured/professional way of teaching music.
10. Philosophies	What theories/philosophies would best underpin different teaching practices of implementing/enacting Western and Indigenous African music?	Departmental Head one advocated for different philosophies and believed that any ideology could be applied to all distinct types of music. DH two emphasised diversity and accentuated that educators should not be restricted by creating a single philosophy that will underpin and suppress the creativity of educators. Moreover, music is a creative subject, and it required different philosophies and theories. The findings suggest different views by Departmental Heads interviewed. The complexity of music as a creative subject requires different theories/philosophies, as emphasised by DH two,

		suggesting that the status quo of how music was offered should remain. In contrast, Departmental Head three, without divulging much, believed that any philosophy that catered for the indifferences existing in music would work. However, it should tell both sides of the story without forcing one ideology over the other.
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Two of the DHs interviewed had a classical music background, and the other one was trained in Jazz even though his background was classical. Both societal and professional propositions informed their teaching. Two of them had been in the programme the longest and had vast knowledge of how it started, as indicated in Table 7.4. The significant implications of the findings suggest that the programme has not been evaluated to adapt to the new ways of teaching and learning music. Most schools were severely affected by the Covid-19 pandemic. The issue of music as a subject infers significant challenges, especially to learners who would apply to the same institution of higher learning and would be coming from the same programme, but in terms of music proficiency and minimum requirements would be at different levels. There should be some form of standardisation in how and what is taught to learners from all different Music Magnet Schools.

Moreover, the findings suggest that a collaboration with practitioners from the community with music educators needs to be looked at for the music curriculum to be realised. Most music educators, especially white teachers, have not received training in teaching Indigenous African Music. One of the interviewed, a white Departmental Head indicated that it was not easy to appropriate the culture that was not yours, making it difficult for them to teach IAM.

One Departmental Head emphasised the issue of support by parents of the learners they were teaching. Music in the black communities is still regarded as a natural talent, requiring no formal education. Most parents or people from black communities do not see music as a viable option for future employment, implicating less or no support at all. The notion directly influences the professional implication of the subject negatively.

The presentation and analysis of findings generated from classroom observations, focus group discussions, and one-on-one interviews with three departmental heads were made. The following chapter focuses on interpreting and discussing findings collected/generated from respondents/participants using different data gathering instruments.

CHAPTER EIGHT

INTERPRETATION AND DISCUSSION OF THE FINDINGS

8.1 INTRODUCTION

This study investigates educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. Educators in the field were given a questionnaire and reflective activity to answer the study's descriptive question of "what". At the same time, focus group discussions and one-on-one interviews were conducted to answer the philosophical "why" question. The classroom observation attempted to answer the operational "how" question of the research study. This chapter focuses on interpreting and discussing the study's findings as gathered from questionnaires and generated from interviews and observations. The interpretation and the discussion of the findings are supported by the reviewed literature, direct quotes from the participants, and the theoretical framework, TPACK. Additionally, the study's phenomenon, technological, pedagogical, and content knowledge are propositions guiding the pre-selected themes while discussing the findings.

The TPACK framework emphasises the interdependency between technological (societal), pedagogical (personal), and content (professional) knowledge. The essential connections between the three teacher domains were investigated, and the following areas or themes were a point of focus regarding questions asked: Music stream (what content)? Teaching practices (pedagogical), how? What goals and values (mostly professional/content or societal/technological) are impacted to learners? Professional development and the CAPS curriculum as suggested by the TPACK model. What technological tools are applied when teaching music? Questions on perspectives and philosophies on different pedagogies as applied by Music Magnet School educators. And the overall challenges experienced by music educators in realising a successful implementation/enactment of the music curriculum using technological, pedagogical, and content knowledge as the primary teacher domains were investigated.

The study employed methodological triangulation; multiple instruments were used to generate and gather data. In this chapter, findings are merged for interpretation and discussions to obtain an in-depth understanding of the research problem investigated. Findings are discussed under pre-selected themes shown in Table 8.1, guided by the professional, societal, and personal propositions. Most respondents who participated in the survey were male. Fifty per cent of all the respondents were between the ages of 40-49 years of age. Most respondents started teaching

music in their thirties, and they taught and played the piano. The pedagogical experience of the respondents ranged between 6-10 and 11-15 years. Most of these highly qualified respondents taught and were trained in Western Arts Music.

Table 8.1: Pre-selected themes, data sources and key findings from the reflective activity, questionnaire, the focus group discussion, and observations

Pre-selected themes	Data sources	Key findings	Triangulation
Music stream	1. Questionnaires (Quantitative and reflective activity) 2. Interviews (Focus group discussions and one-on-one) 3. Observations	Most respondents/participants taught and were trained in Western Arts Music	Convergence of the findings.
Teaching practices	1. Questionnaire 2. Interviews (Focus group discussions and one-on-one) 3. Observations	Most educators in all sampled schools were guided by professional knowledge (teacher-centred approach).	The findings from the datasets informed each other.
The rationale for teaching practices	1. Interviews (Focus group discussions and one-on-one) 2. Observations	Of the sampled participants taught the way they were taught.	Convergence of the findings
Goals	1. Questionnaires (Quantitative and reflective activity) 2. Interviews (Focus group discussions and one-on-one) 3. Observations	Most respondents/participants indicated that they had a high understanding of educational goals.	Convergence of the findings.
Values	1. Interviews (Focus group discussions and one-on-one) 2. Observations	Values such as discipline and moral values were mentioned by most participants.	Findings informed each other.

Challenges	1. Questionnaires (Reflective activity) 2. Interviews (Focus group discussions and one-on-one) 3. Observations	Most respondents/participants indicated that they did not have instructional resources. Challenges such as curriculum issues and the structure of the programme were noted by most. The challenges were also evident when conducting classroom observations.	There is a strong convergence of the findings.
Question 7 Technological tools	1. Questionnaires (Quantitative and reflective activity) 2. Interviews (Focus group discussions and one-on-one) 3. Observations	Most respondents indicated that they did not have adequate technological tools. Also, they did not have enough support from the department in using technology in teaching music.	Findings from different datasets informed each other.
Question 8 Effectiveness	1. Questionnaires (Reflective activity) 2. Interviews (Focus group discussions and one-on-one) 3. Observations	The participants who applied technological tools in their teaching felt that technology enhanced their teaching practices. In contrast, those who did not use it did not indicate that applying technology in music teaching would be effective.	Convergence of the findings.

Question 9 Perspectives	1. Questionnaires (Quantitative and reflective activity) 2. Interviews (Focus group discussions and one-on-one)	On the question of who should teach IAM, most respondents indicated that professionally, academically trained and practising musicians from the community should teach IAM. Also, the issue of diversity was highly expressed by most on different teaching practices by Music Magnet School educators.	Convergence of the findings.
Reconstruction of theories/philosophies	1. Questionnaire (Reflective activity) 2. Interviews (Focus group discussions and one-on-one)	Most respondents had differing views on the construction of new philosophies; however, most respondents strongly expressed that they were content with different philosophies and teaching practices.	Convergence of the findings.
Professional development	1. Questionnaires (Quantitative and reflective activity) 2. Interviews (Focus group discussions and one-on-one)	Most respondents/participants did not receive CAPS/Magnet School curriculum training, pedagogical knowledge, ICT, and technological knowledge.	Convergence of the findings.

Findings, as depicted in Table 8.1, display a strong degree of overlap between the different datasets. The collaborated findings, as guided by the pre-selected themes, are interpreted and discussed below.

8.1.1 MUSIC STREAM

Post-1994, the Department of Education in the CAPS document streamlined music into three different streams: WAM, Jazz, and IAM. The Music Magnet School curriculum, CAPS-related, and CAPS, is designed around the three streams. The findings revealed that most educators (44.8%) taught and were trained in Western Arts Music and 34.5% taught and were trained in Jazz. Only 3% of the respondents taught and were trained in Indigenous African Music. There is, however, significant growth of educators now trained in Jazz which was not always the case. The three music streams are underpinned by professional and societal knowledge. Western Arts Music is mostly influenced by content/professional/structured knowledge.

On the contrary, Jazz and IAM are underpinned by societal/technological/unstructured knowledge. The study's findings signify the pedagogical implications of the most followed method as being the professional/structured approach underpinned by professional knowledge. One participant, when asked to comment about the injustices of the past, accentuated that:

“So, in having three choice streams, I mean...what do you think, especially, the white educators and most black people are going to choose, because most black people who are teaching in these Magnet Schools or even not in just Magnet Schools even at FET level, went through the same Western system. So, when you give them three choices, which one do you think they will choose? Western Arts Music...At least now, there is a growing number of people who now choose Jazz. But very few choose IAM”.

Numerous factors contribute to a small number of music educators opting to not teach IAM in schools. The findings suggest that there is no balance in how IAM is presented within the music curriculum. The CAPS document itself does not translate what should happen in the classroom. A lack of resources for teaching the stream is one of many significant factors. Gordon (2020) exclaimed that IAM is challenging to implement, especially for those trained to teach Western Arts Music and who are unfamiliar with different African cultures. Gordon (2020) commented that even though the rationale for including Indigenous African Music in the National curriculum addressed past injustices, IAM is not fully implemented. One participant intensely lamented:

“So, in trying to address the past injustices, another apartheid was created because you have three choice streams in the curriculum: your Jazz, Indigenous African Music, and Western Arts Music...”

The above statement reflects the participant’s view that the gap was widened by creating different streams. Drummond (2015) proposed that to solve the challenge and bring balance between the streams; there should be an overlap of skills that could apply to Western and African music to close the gap between the streams and educators who are teaching and trained in IAM. A noteworthy suggestion by Drummond and Hoek (as cited in Gordon, 2020) is that there should be one stream of music in the CAPS music curriculum that would encompass all three streams that are currently offered. Drummond (2020), on subverting existing music streams, pointed to a new term, “glocalisation”, which speaks to the integration of globalisation and local music. Drummond (2020) claims that the three offered streams are problematic for they imply some hierarchy. Music educators need to seek a neutral voice by bringing polarised views along the continuum to speak to all different streams. Another participant, regarding IAM, suggested that:

“We should also have capacity development regarding how people can begin to put together this kind of programme regarding Indigenous African Music. Now you see, there were lots of debates as to how will that be done. And that is why even if you look at the CAPS document for music, although people like Dr Lefa Motaung (Not his real name) and other people who advocated for the inclusion of the Indigenous African Music...because at that time, they were also doing their own studies at universities. So, most of what you see there is more of an outline of somebody else’s dissertation...But unfortunately, the issue is that the consultation was also politically sensitive...”

For equal footing with other streams, the participant suggested that competency development to gain insight into running programmes of this magnitude were required. Furthermore, he acknowledged that the inclusion of IAM in the curriculum was politically driven. The findings revealed that the professional knowledge proposition guided most music educators by choice of the music stream. Moreover, another cluster of music educators, mainly trained in Western Arts Music, is venturing into other styles of music, other than the one they were trained in, to meet learner needs. Two participants expressed their views:

“I teach the European classical music even though I have learnt the elementary basics of Jazz and gradually improving. As such, I do not compartmentalise myself as a European classical musician but rather a plain musician, but the reason for my teaching the chosen stream is that being the genre I grew up in and studied and can easily transmit knowledge”. Participant 2 “I am versatile even though I was trained in Western music. The environment that I am in calls for flexibility as not all learners want to sing Opera music”.

Both participants were trained in Western Arts Music; however, learner needs influenced their teaching practices. Different stream choices have major educational implications, directly affecting learners. There is still some disparity between the type of music offered at school and what learners listen to in their communities. Also, stream choice had a tremendous influence on music educators’ teaching practices.

8.1.2 TEACHING PRACTICES

Music Magnet School educators come from diverse backgrounds, with different experiences, beliefs, and teaching practices, and this creates unnecessary tensions, problematizing and causing polarisations in how different streams are taught. One participant stressed that:

“...Because now we will have tension if only our reference point is what we have studied. And then, we want to approach the African Indigenous Music that way. It will not make sense, and the tension will start there. What needs to happen for us to depart on a light footing is that we need the Indigenous theories, philosophies taken care of first before we depart, and there won’t be tensions. Then we will exist with everyone harmoniously”.

The intention is not to create tensions when applying different teaching practices. Harmony and balance should be inevitable when one approach is fully understood and respected, whether Western or African. The main goal was to meet learners’ needs. A point of departure should be to develop theories, and educational philosophies for African music, as emphasised by the participant in the above statement. Both participants in the accounts below followed professional knowledge when teaching learners. Educator one stressed the need to follow the teacher-centred approach, emphasising that the learners they taught did not have a classical music background. Likewise, the findings suggest that classical music was not the type of music they listened to in the community. Odendaal (2020) believed that fostering different musical practices was a major source of confusion for music educators. However, he further

stated that the tension might become a seed for the needed transformation of music education in South Africa.

Educator 1 *“Mostly I follow the teacher-centred. Most of the learners that we are teaching do not know much about Classical music. The only thing that they know and are familiar with is choral music. Ed. 2* *“For me as a violin teacher, I also follow the teacher-centred, but I also mix the learner-centred a bit”.*

One participant, who indicated that they followed a pragmatic approach, specifically noted that Jazz followed the learner-centred paradigm, as influenced by societal knowledge. For the classical piano, they followed the teacher-centred approach, as influenced by professional knowledge. Classical music is built on content knowledge, with a prescribed syllabus of what is to be taught, and what resources to use when teaching. On the other hand, Jazz, especially in the secondary schools’ context, can either follow the professional or the societal approach. The determining factor becomes the calibre of the training of the educator:

“I combine both the learner-centred and teacher-centred, which is learner-centred for Jazz and teacher-centred for Classical piano” ...Another participant “Ed. 1 *“I use both the teacher-centred and the learner-centred approach. The teacher-centred is what is prescribed; it is what is written down, for instance, if they say the first phase in a vocal class, a learner who does Opera who needs to learn ‘Cario mi ben’ that’s what we do. However, I do not close them up into one language or genre. I incorporate other different styles and languages as per learner needs”.*

Another dimension brought forward by participants on teaching practices implied that if the same versatile educator implemented different teaching practices, tensions would be lower; however, tensions arose when executed by different educators.

“...I am using the learner-centred approach most of the time, where I help a child achieve what they like”.

The findings have confirmed that the sampled Music Magnet School educators applied different teaching methods based on how they were trained on contextual factors based on learner needs. The findings suggest that pedagogical practices by music educators on content knowledge were implemented differently. The *why of the music educators* teaching practices is discussed below.

8.1.3 RATIONALE FOR TEACHING PRACTICES

Teaching practices, styles, methods, or approaches circumnavigate around the *why* question of music teaching. Findings obtained through classroom observations suggest that the observed music educators applied a combination of teaching practices. It is essential for every educator to know and understand why they follow a particular approach for effective teaching and learning. The actions and interactions by the educator and the learner all contribute to teaching practices. Music activities for all observed lessons were planned, even the unstructured lessons. Most educators acknowledged that their teaching practices were highly influenced by the experience they acquired and the way they were taught while still students. One participant interestingly conveyed that:

“I am a jazz-trained educator; however, I did not do teaching methods, and I teach my learners the way I was taught even though there are guidelines to follow”.

Another participant further revealed that:

“I have realised that the way I teach is from what I was taught at the university, but this ends up boring learners then I decide to add something that will interest them. For example, If I am teaching the learner ‘Cario Me Ben’, it becomes a problem cause the song is not known by the community the learner lives in”.

Captivatingly, another participant affirmed that even though she was guided by the syllabus (professional knowledge), she still applied what would interest her learners. Most music educators who were classically trained often used the prescribed syllabus and pedagogically followed what had been prescribed.

“I somehow teach the learners how I was taught, especially for the external exams, but they are not that many. However, if you are using Unisa or Royal school syllabus, you follow that syllabus, but you always try to bring in something else as well and try not to stick only to what is prescribed; otherwise, it might become boring to them”.

The findings revealed that educators followed certain practices, which are societal, professional, and personal. These were significantly influenced by their music backgrounds, which impacted why they applied specific techniques when teaching music. Educators were fully cognizant of the contextual factors, diversity, and the implications of following one teaching practice. They spontaneously adapted to the environment and applied appropriate teaching methods, which had some positive educational implications, also influenced by the

specific goals they wanted to achieve when teaching music. Just the same, the results depicted that most music educators taught music the way they were taught despite their different backgrounds, experiences, and perspectives. Oleson and Hora (2014) assert that experience often informs practice; most educators imitate their previous teacher, which informs their teaching practice. Some educators would even remember the teaching strategies that were most effective for them (Oleson & Hora, 2014).

8.1.4 GOALS

To obtain in-depth knowledge of music educators' teaching goals, questions were asked in a reflective activity questionnaire, focus group discussion, and classroom observation. All educators who participated in focus group discussions expressed different goals. Regarding the understanding of curriculum goals, 48% of the respondents indicated that they had a remarkably high understanding of curriculum goals. Only 3.4% accounted for a low understanding of curriculum goals. Professionally guided educators referred to the CAPS document, which details the goals, with clear guidance as their frame. One participant maintained that "They are to cover the curriculum, impart knowledge on learner". Most goals by educators were societally and professionally driven. Imparting knowledge on learners was the primary goal. This was followed by those who were preparing learners for a music career. Learners were prepared to become great performers and encouraged to give back to the community by using their skills at school. One participant affirmed that:

"I teach music for the purposes of performance. I did the music for the purposes of performance. I think that is the motivation for me to teach, and in the end, the learners are able to perform. And being able to perform means they can be auditioned at the varsity and play in their own community. So, they are able to function anywhere".

The affirmation by the participant implied that performance (training and guiding learners to play fluently) was the cornerstone, and the building block of whatever outcome might be envisaged. In one of the classroom observations, the lesson's focus was to prepare the learner for higher education. The learner was in Grade 12, and the songs he played and learned channelled him toward that goal. Also, the observation data revealed that learners were taught to achieve the outcome-based goals, to become session players in the community. One educator interestingly alluded to the fact that even though his focus was on teaching learners to fluently read and play music when they go back to the community, learners were expected to play by ear and discard sight-reading skills. Therefore, the main goals for this participant were

personally driven.

“When I started with music at the university, I had already had background knowledge of music as a self-taught pianist. I learned how to sight-read music when I started with Jazz. This, however, I believe is not what is practised out there as a musician. So, my aim is to prepare learners, even though formally taught, who would forget about the score sheet and become creative, transfer the melody/music in their minds to their instruments...meaning that they should not depend only on sight-reading music”.

The main goal was to prepare well-rounded learners who will possess international knowledge while possessing local knowledge. This was to be the main reason learners were taught music above all other goals. More goals on teaching music were to promote community involvement, an appreciation of music, and listening skills. Learners were expected to possess international knowledge by being proficient in Western music, and music should bring cultural awareness where learners understand their culture and can play local music. In addition to the goals, one other important aspect of teaching music are values imparted to learners.

8.1.6 VALUES

Regelski (2002) asserts that values in music education are a question of relationships, which is the means and the end, the process, and the product. It is a question of intentions and purposes. He further proclaimed that there is a relationship between values and function. Against this backdrop, educators were required to indicate the values of music education by asking which values they imparted to their learners. Participants’ accounts revealed that music education values, as imparted to learners, were primarily professional. Self-discipline and proficiency in reading music were among the top musical values mentioned by participants. Practising in music has always been intertwined with self-discipline. One educator strongly conveyed that, “Classical piano brings the value of self-discipline, and the value of sight-reading and Jazz brings the value of innovation and creativity...”. It can be argued that Jazz and all other music styles bring in learners the value of self-discipline, which is associated with practising.

Regelski (2002) mentioned that musical values should prepare learners to function in and for society. He further added that school music sometimes became irrelevant to the everyday musical life of diverse cultures, suggesting that values imparted to learners at school should speak to the international knowledge and be relevant to local knowledge. Other participants conveyed that learners should perform music, be critical and be analytical thinkers, and have moral values. Values accounted by educators are all influenced by professional and societal

knowledge. However, circumstances such as challenges proved inevitable and were negatively working against the desired outcomes of effective teaching and learning, as discussed below.

8.1.7 CHALLENGES

South Africa's political history has a considerable influence on the state of music education. Studies by different researchers explored challenges brought forward by formal and informal teaching (Devroop, 2007, Drummond, 2014, Hellberg, 2014, Carver, 2014, De Villiers, 2015, Hoadley, 2018, Odendaal, 2020). Post-1994, in mitigating the injustices of the past, a Music Magnet School Programme was implemented. Responding to questions regarding the programme's challenges, the sampled participants conveyed different challenges stemming from professional and societal propositions. Challenges experienced by participants ranged from curriculum issues, the structure of the programme, and the lack of support (moral and financial) from the Head office. These are chronologically discussed below.

Curriculum challenges: When the Magnet School curriculum was implemented, there was no training provided for educators. One participant emphasised the importance of development, stating that a curriculum change may be followed by mediation.

"You cannot just throw a new curriculum in people's faces...most Music Magnet School teachers are not even trained as teachers; they are performers...I mean, it's difficult even for a teacher; you need mediation so that they do exactly what they're to do".

According to the participant's response, many challenges experienced by music educators could have been alleviated had they received training in the new curriculum. One other prominent challenge was how the CAPS curriculum is giving prominence to Western music setting the tone of how Indigenous African Music should be taught. Gordon (2020) acknowledged that specialists in the field were never consulted. This is especially evident in how IAM has been designed. Carver (as cited in Gordon, 2020) also expressed his concern about how IAM is taught at school compared to how it is performed in the community. Even though the rationale for including the IAM in the national curriculum was to address past injustices, Indigenous African Music is still not fully implemented (Gordon, 2020). There is also no evidence of a documented syllabus, especially for a learner who would choose an African instrument as their first instrument, as documented in the CAPS document for music. Based on the observed data, Music Magnet School educators still applied Western music pedagogies and approaches when teaching African music. Incorporating IAM in the national

syllabus was politically driven, which created problems necessitating a political solution. One participant had a different view on why IAM was recontextualised; to preserve African music for generations to come. She commented further that the old generation of grandmothers and grandfathers was no longer available to filter African knowledge down through music. Ongati-Omollo (2010) believes that the recontextualisation of IAM was done to ensure cultural music preservation. He emphasised the importance of understanding the contextual factors in bringing the IAM practice into the classroom. One of the participants added that:

“So, a lot of things were just thrown in there without the scaffolding of pedagogy...as long as they must study this and that...that is why we are struggling to date to come up even with the music textbooks...and when you look at how the Western Arts Music, they are not complaining because they are many textbooks addressing harmony, theory, counterpoint or history of their music”.

Gordon (2020) added that the issue of not having a clear syllabus for IAM in the South African curriculum had been exposed. Another participant stated that: *“Research and development of the content...implementation of African-centred methods of assessment and evaluation are often contrary to the mainstream Eurocentric approaches”*. The institutionalisation of IAM was to give voice to the marginalised and oppressed. One participant implied that the CAPS document should be viewed as a “work in progress” regarding the IAM stream. Hellberg (as cited in Gordon, 2020) went further, asserting that IAM required major refining for it to be a viable option when compared to Western Arts Music. The concept of the music curriculum in the CAPS document directly affected the structure of the Music Magnet School Programme, as discussed hereunder.

The structure of the programme: How the programme had been implemented became a concern as voiced by several participants. *“The programme is not professionally designed, and there are no clear guidelines, and every teacher applies what they believe would work for the implementation of the programme”*. Another participant lamentably reported that:

“We have a problem that is precipitated by the conception of the very same programme. I think it was flawed from the very beginning. When it was structured, a lot of things were never taken into consideration. And now what you find in schools are because of those flaws”.

The participant implied that the root problems and challenges emanated from the onset. An additional problem was the structure of the programme. As a participant noted, taking the programme to the Youth and Culture Department instead of to the Curriculum Department became a major error. The participant further stated that, *“I think there is a misconception around the operations of the Magnet Programme between the Department and the schools themselves”*. The findings have a negative educational implication suggesting a review of the programme for the music curriculum to be effectively implemented/enacted. Moreover, resource challenges need to be considered as a matter of urgency. Without required resources, a programme such as Magnet School would not yield the desired goals.

Infrastructure and resources: The DoE (2011), in the CAPS document, stipulates that required resources such as spaces for teaching, textbooks, original scores, sound equipment (CDs, iPods, etc.), and computers and computer programmes (Sibelius/finale) should be made available. Research findings revealed that only 37.9% of the respondents indicated adequate instructional resources. And just above sixty-per cent, 66.1% disagreed that they had adequate resources. During class observations, most learners did not play with their instruments. One participant added that *“Most learners don’t have instruments to practice the given material”*. The findings suggest that most learners in the Magnet School Programme did not have their instruments; the material or what was taught in the previous class became undeveloped until they met with the educator again in the next lesson, which hindered their progress. In addition, there are no textbooks for African Jazz and Indigenous African Music (Gordon, 2020).

Infrastructure was also noted as one of the main challenges. Observation data confirmed the contextual factors in some schools where lessons were conducted in storerooms converted into classrooms. In one of the schools, four classes were taught in one open classroom. Each educator occupied a corner space where they conducted lessons. It was difficult to have any practical lesson; however, educators forged their way into having productive lessons. In some schools, where physical classrooms are not a challenge, they were given small rooms to conduct lessons. One of the participants interviewed acknowledged the inadequacy of resources and noted that:

“...By ensuring that there are available musical instruments even though they are not enough, especially in the previously disadvantaged areas where learners cannot afford to buy their own instruments”.

Most participants expressed their frustrations, noting that there was minimal support from the Head Office.

“Look, we have always had challenges in the Magnet School. They have always been challenges of not been supported. Remember, the Magnet School Programme is a provincial project and not a national project because it is only in the Gauteng Province. We never got support from the provincial office, support with curriculum, support with LTSM, resources and the budget”.

Other participants also implied that the School Management Team, including principals, did not clearly understand how the programme should operate. Another participant added that parents did not support the programme and were only interested in having their children focus on mainstream subjects.

8.1.8 TECHNOLOGICAL TOOLS

Of the sampled participants, technological tools such as available software (Sibelius, Cue base, Pro Tools, etc.), digital tools (WhatsApp, YouTube, and Zoom), and using the internet to download accompaniment software were mentioned. All schools sampled did not have software bought by the school. Researchers like Macrides and Angeli (2018), Bauer and Dammers (2016), and Biasutti and Phillippe (2021) confirmed the gap in the use of technological tools with TPACK as a framework in music educator’s practices. Only 13.8% of respondents confirmed that they had adequate technological resources to teach music, while a significant 86.2% verified that they did not. Sibelius was mostly used for creating backing tracks and for score writing and notations. One participant added that they were in the process of building a studio. Another participant explained that used the technological tools to prepare one of the learners to pursue a career in music:

“...I prepared him with theory and practical lessons via digital platforms, like your WhatsApp. So, even as music educators, we cannot run away from using technology in teaching music. We are using technology in teaching music. We have to adapt to what is happening now”.

In addition, one respondent acknowledged that learners had sound cards that they used to create music, and these learners may be encouraged and exposed to advanced technological tools, especially for ensemble groups. One of the participants raised a different angle and the challenges he encountered when conducting virtual lessons using technology.

“...So, now we need to do online teaching, which is really not easy doing ensemble classes online, especially with the young ones...if you are doing it with a professional, it is not a problem...But now, with the young ones in the school set up, it becomes difficult because you have beginners”.

Two participants applied technological tools in their lessons during classroom observations using backing tracks and music from YouTube. One participant emphasised that:

“The expansion of technology within the society is a defining feature of the 21st century revolutionising how people work, learn and communicate. This is no different in music where technology should become a requirement in musical creation, production and teaching”.

The only challenge with the abovementioned emphasis is the availability of resources, training, and support from the department. Findings indicated that 65.5% of the respondents did not receive adequate training in applying technological knowledge in music teaching, while only 34.5% did. Regarding receiving support for technology use in music teaching, 87.9% did not receive any support compared to the 12.1% who did. One other participant who envisioned technology implemented as one of the streams expressed his view on the importance of technology:

“Just imagine if you were to talk that language to say that, no man, you boys and girls, you are also arranging and composing music with your phones...and maybe you do not need to do music formally, and perhaps, you can do the basics up until to Grade 3 or so...Just imagine how these people would grow. We can have our own studios with our learners to build them up while they are still at school. They can produce and start getting involved at SABC. So, the streams themselves have given us that platform because some of the required tasks like compositions need learners to have some form of formal technological knowledge”.

Effectiveness: The effectiveness of technological tools was supported by most participants. They agreed that technology allowed learners to become more creative. Another participant acknowledged that learners loved technology and they were good at implementing the technological tools. And the other participant also added that: *“Definitely, it is a tool that makes classroom teaching much simple for one can create samples with sound and notation”.*

Participants also mentioned that technological tools, especially digital tools became effective in communicating with their learners.

8.1.9 PERSPECTIVES ON DIFFERENT TEACHING PRACTICES

Teaching practices are what define the profile of each educator. Different training and backgrounds influence which method an educator will apply when teaching. The outcomes become the focal point for most, regardless of which practice is followed. All participants had differing views regarding different teaching practices. However, they embraced and supported other teaching practices, provided there was harmony among those involved. Differing views ranged from issues of diversity, various music streams taught (especially IAM), the eligibility of who should teach it, and the structures of the programme. Of the 58 respondents, when asked if who should teach IAM, most respondents (63.8%) indicated that it should be taught by practitioners from the community and professionally and academically trained music educators. One participant firmly articulated that it was not important which method was used; the main goal was to produce a well-informed musician whose musical needs were met. Another participant supported the concept of different teaching practices and said it worked if the focus was on creating a learner who will understand the Western music concepts, which are mostly fluency in sight-reading music, and IAM or Jazz concepts which are based on creativity and improvisation. Different participants expressed their views:

“The 21st century teacher needs to be versatile and be well rounded...” Another one added, *“I support and agree with different teaching practices applied by different teachers as long as there is harmony and unity...”* Another participant also added, *“A garden is beautiful with many different flowers, and that is how the curriculum has been designed, which, however, brings a whole lot of challenges when it comes to which music and style of teaching are more important, disrespecting other music and styles...”*

The emphasis made by one of the participants was on the issue of marginalising some other styles of music, especially IAM. The diversity in music teaching practices was to be embraced, honoured, and respected by all involved.

Another thought-provoking view was on the issue of how IAM is taught. Ongati-Omollo (2010) critically expressed that formal institutions, regarding IAM, emphasised how to play or make music. The practice has created a disjuncture of how music is performed in the community and how it is taught at school. He emphasised that an African child performs music

in the community and does not learn to play music. One participant in support of Ongati-Omollo (2007) relayed his view on the matter by saying:

“If we define what music is, it is not the same as Western music. We don’t learn music, that does not exist in an African setting; we do/make music. That is where we start to confuse ourselves even when we teach children because we want to teach them. We don’t want them to do music”.

The difference is vast; learning how to play and playing music are two different practices. The school setting, with its formal practices, does not support this process. An academically and professionally trained music teacher would automatically apply the formal didactic process, and the authenticity of music will be lost forever. Gordon (2020) suggests that 21st century music educators should be able to accommodate different music styles and approaches, oral and music notation for effective teaching and learning. Other participants also felt that practitioners from the community may be encouraged to assist with Indigenous African Music, for they have expertise with African music. Supporting the view by different participants, one participant emphasised that:

“...we really need to revisit those earlier documents that incorporated what you are saying that to institutionalise African music when you are going to work through the people who have gone through formal education will be very suicidal. And it would be misinforming the generations to come”.

A collaboration by differently trained educators and practitioners was highly recommended by many. The findings suggest that those involved in teaching practices of different genres had not mastered the concept of implementation and enactment of the music curriculum. Learners were not given the freedom to learn music through playing as they would in their communities. Instead, they were taught how to play songs following Western concepts. The practice has negative implications, further encouraging the marginalisation of other streams, also creating unnecessary tensions among educators. The theories and philosophies underpinning different teaching practices are discussed below, especially regarding the amalgamation of different constructs.

8.1.10 PHILOSOPHIES

The question on music educational philosophy was also asked in order to identify different philosophical viewpoints that can argue for integrating professional and societal constructs.

Regelskie (as cited in Sutherland, 2012) emphasised that music educators who are not aware of music philosophies are prone to suffer difficulties when teaching music. Educators need to be acquainted with the philosophies that underpin their practice. Authors like David Elliot confirmed that music education philosophies are not yet fully developed though. Certain practices directly influence the personal philosophies of music educators. To marry the structured and the unstructured ways of teaching, participants were requested to comment if, taking the strength of each would produce new theories and philosophies that would speak to that amalgamation of two different two constructs. Views differed from music educator to music educator with one common perspective that there was no need for amalgamation of the two constructs. However, most participants advocated for different philosophies giving allegiance to the application of different teaching practices and styles of music.

“Different philosophies which speak to all different music kinds of music will work well for the different styles offered at schools. I do not think there can be one theory or philosophy that can underpin different teaching practices as offered by music teacher”.

The view was expressed on the grounds that music, as an art form, was diverse. What made each style unique was not just the music but also the philosophical underpinnings of that music. There is always going to be differing schools of thought, no matter the amalgamation. This suggests that participants felt that there was no need for a single philosophy. One philosophical thought will restrict educators.

In contrast, two or three participants specifically mentioned Suzuki as one of the theories that could speak to assorted styles of music. The Suzuki theory, also called the *mother tongue approach*, was coined by Dr Shinichi Suzuki. He was a self-taught violinist born of a violin manufacturer who also never learned music formally (Collins-Davis, 2021). He likened the teaching philosophy to a mother tongue language where children effortlessly learn how to speak the language through listening, imitation, and repetition (Collins-Davis, 2021). He followed the concept of *character first, ability second* as the guiding principle. The philosophy was later named *talent education*, a teaching method with a philosophy that encouraged the development of the skill, knowledge, and character of learners (Collins-Davis, 2021). Suzuki believed that given the right environment, every child could learn to play an instrument, emphasising that music is not only for the gifted but can be developed. However, the Suzuki philosophy contradicts the traditional music pedagogy of music notation. It encourages learners to learn music by ear and later introduce music notation after mastering playing an instrument,

which starts immediately with Western Arts Music. The notation method, which is the essential element of Classical music, cannot be accommodated by the Suzuki method.

Also, a fragment of participants believed that integration of unique styles of music could work, and it would take a willingness to adapt to the new ideology. For a correlation between the streams chosen, the participant stated that:

“It is possible to integrate IAM with other forms; it goes back to the question of willingness. If we were to go with a particular philosophy and lose the idea of different ideologies, we need not ask questions of who came with it, but we should accept it as a method and a base to start...If we were to stop based on our ideas that we don’t know who considered the philosophies, we are actually derailing our own development”.

It becomes an issue of development as well when new philosophies are introduced. Educators hamper their personal growth when they become sceptical when stepping into uncharted territories, as asserted by the participant. Continuous professional development becomes necessary in building educators’ knowledge in all aspects, including music education philosophies.

8.1.11 PROFESSIONAL DEVELOPMENT

Professional development is associated with developing skills and specific knowledge as a continued effort to build the one involved. The sampled participants were asked to indicate if they had received any form of professional development in the past two years for content, technological, and pedagogical knowledge, CAPS curriculum, and ICT. The question was also asked during the focus group discussion. Only 34.5% received training in technological, pedagogical, and content knowledge. Most respondents (62.2%) received training for the music content. Only 27.6% received training in music pedagogy, and 12.1% received training in CAPS. Of the respondents, only 20.7% indicated that they received training in ICT. Many respondents received training in the music content, which is related to subject knowledge. The findings also indicate that most respondents have insufficient training for professional development in TPACK as a model. Most white educators, guided by professional knowledge, felt that there was no training tailored for them to teach IAM. Feenstra (as cited in Gordon, 2020) contended that white professionally trained music teachers did not have adequate knowledge to teach IAM, further stating that it “is impossible to appropriate someone else’s culture” especially for the purpose of teaching cultural music. The view by the participant insinuates that proper training and guidance into understanding diverse cultures would at least

alleviate the problem at hand. De Villiers (2015) reported no proper training was given to educators when the new curriculum was implemented, resulting in a misfit between educators' preparation and expectations. Educators may receive appropriate training, especially for content and pedagogical knowledge (De Villiers, 2015).

8.1.12 SUMMARY

The chapter focused on the interpretation and discussion of the findings of the research study. Also, side by side discussion of findings from different datasets was followed. The pre-selected themes guided the discussion and interpretation of the findings. The following chapter focuses on the implications of effective educators' music curriculum implementation by reflecting on the professional, content, and personal propositions guided by the TPACK concept in addressing the research questions.

CHAPTER NINE

PROPOSITIONS FOR AN EFFECTIVE IMPLEMENTATION AND ENACTMENT OF A MUSIC CURRICULUM, JUSTIFIED BY EDUCATORS' KNOWLEDGE

9.1 INTRODUCTION

The body of literature reviewed in this study has argued for teacher knowledge to become a fundamental aspect in determining educators' teaching practices and knowledge building. Khoza (2020) proclaimed knowledge building as partitioned into professional, societal, and personal divisions as a framework for curriculum activities. Different studies have confirmed that the focus had shifted toward applying this knowledge in the classroom. Evidence based on the findings of this study denotes that while each educator was guided by a specific ideology, which determined their practice, most educators followed and were inclined toward professional knowledge. However, some educators also highly valued their social experiences, and as a result were guided by a combination of both.

The study also revealed that innatism influenced educators who were inclined toward professional knowledge. As previously noted, these educators taught musically gifted learners only; for instance, in the FET Phase, learners choose music as a subject only if they can display proficiency in reading and playing music. Professionally driven educators teach music based on the giftedness of learners, while socially-driven educators focus on shaping and guiding learners irrespective of whether or not they are talented. Therefore, this implies that music education, influenced by professional construct does not bring balance but rather promotes individual differences of those endowed with particular genes. What entails effective educators' knowledge when teaching music? Are there any other factors at play? Khoza's (2021) study on teachers' identities, argued that "natural identity" is the main contribution to knowledge, which is justifiable by actions and outcomes influenced by natural laws (Khoza, 2021).

In a bid to depict an effective implementation and enactment of music in the Magnet School, this chapter addresses the research questions, thereafter the propositions of an effective implementation and enactment of the music curriculum based on the "natural identity" identified as the fourth including professional, societal, and personal identity. Thereafter, contributions to the body of knowledge in music are indicated. Furthermore, the implications of the study and the final remarks are presented.

9.2 ADDRESSING THE RESEARCH QUESTIONS

This study investigated educators' technological, pedagogical, and content knowledge of implementing the Music Magnet School Programme in the Gauteng Province. The research questions, descriptive (what), operational (how), and the philosophical (why) of educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School in the Gauteng Province were formulated to guide the investigation of the study. Moreover, the research objectives assisted in how the research questions were to be investigated: To investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province; to understand how educators' technological, pedagogical, and content knowledge influenced the successful implementation of a Music Magnet School Programme in Gauteng; to investigate why educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifests itself in particular ways.

Also, as previously mentioned, this study is driven by the TPACK concept. Different instruments such as questionnaires (quantitative and qualitative reflective activity), classroom observation, and interviews (focus group discussion and one-on-one semi-structured interviews) were employed to respond to the research questions to attain resolutions to problematic issues.

9.2.1 WHAT ARE EDUCATORS' TECHNOLOGICAL, PEDAGOGICAL, AND CONTENT KNOWLEDGE OF IMPLEMENTING A MUSIC MAGNET SCHOOL PROGRAMME IN THE GAUTENG PROVINCE?

An investigation of educators' technological, pedagogical, and content knowledge was revealed through quantitative and reflective activity questionnaires. Educators' technological knowledge focuses on resources, which are objects or people conveying teaching and learning (Khoza & Mpungose, 2020). Most educators indicated that their schools did not have adequate music resources, including musical instruments and educators trained to teach IAM. Similarly, several learners did not have their musical instruments, they used the ones provided by the school, during school hours, which hampered their progress in learning to play music instruments. Insufficiency of resources was cited as the main challenge regardless of which music stream the educator taught. The absence of resources, especially for Indigenous African Music, greatly affected educators' goals. Educators' objectives for teaching music varied. For some, teaching music was an obligation set by the Department of Education to follow the curriculum as it is and drill learners to become astounding performers who could fluently sight-read music, while others encouraged autonomy. Additionally, most participants indicated a lack

of access to technological resources, which are driven by societal considerations for teaching and learning music.

Of the sampled participants, most did not receive training in pedagogical knowledge, CAPS/Magnet School music curriculum, and/or Information and Communication Technology. The findings suggest that even though there is a music curriculum, most educators relied on their own experiences and background. One participant alluded as well to the self-sufficiency of music educators in that *“everybody is doing their own thing. You will not hear things like how far are we all those who are teaching Jazz? What are we teaching now with our learners and those who are teaching IAM or WAM?”* Another participant further indicated that, *“the Music Magnet School teachers rely on themselves”*.

Educators’ content knowledge, according to Shulman (1986), is subject-matter specific professional knowledge. However, Yates et al. (2011) argue that educators guided by professional knowledge should not assume that content knowledge could be replaced by pedagogical knowledge. In music, content/professional knowledge is a skill that the educator should possess to teach learners effectively. However, Millican (2013) warns against educators perceiving that a high degree of content knowledge is a determinant for conveying the knowledge or skill to others.

Based on the findings, most music educators were trained in Western Arts Music and predominantly taught the Western music stream. Those who taught other streams, especially African music, South African Jazz, or Indigenous African Music or a combination of all the streams, were guided by European ideologies. The CAPS curriculum is designed such that the content is highly influenced by Western music. Carver (2020) attested to the apparent dichotomy between Western and African music, implying that African music does not have theory of its own. Every learner, whether doing Jazz, WAM, or IAM, followed the same prescribed Western music theory. There are three main domains in Western Arts Music: performance, theory, and composition. The theory of music serves as means to augment literacy in music playing and for analytical purposes. This suggests that music theory for IAM learners has little authentic purpose in supporting the performance component. The practical and theoretical content do not speak to each other. Ashton-Bell (2014) also suggested that Western music should be used as a hermeneutical reference point for all other streams rather than be the central ideology. Only transcribed music can be read at sight for IAM; however, the song’s authenticity becomes lost in most cases. Bennett (2015) saw Western music theory as a cultural

filter suppressing other cultures. Jazz, though a bit different; its notated music serves as a structure to a song to be played; otherwise, each player gives a different interpretation of it through improvisation sometimes. Kivijarvi and Vakeva (2020) believe that teaching music using only Western Art theory may shape learners into becoming Western music practitioners rather than well rounded musicians capable of playing music in any culture. Another emphasis made by Kivijarvi and Vakeva (2020) is that music educators sometimes teach Western music theory without critically reflecting on its relevance for other different genres of music. Kivijarvi and Vakeva (2020) suggested that Western music theory, rather than being applied as a universal standard of how music is to be learned, should be used as a framework in guiding the analysis of musical works in performance. The second research question was an operational question on how music educators applied technological, pedagogical, and content knowledge when teaching music.

9.2.2 HOW DO EDUCATORS APPLY TECHNOLOGICAL, PEDAGOGICAL, AND CONTENT KNOWLEDGE IN IMPLEMENTING A MUSIC MAGNET SCHOOL PROGRAMME IN THE GAUTENG PROVINCE?

The second research question was “how do educators apply technological, pedagogical, and content knowledge in implementing a Music Magnet School Programme in the Gauteng Province”. Khoza and Mpungose (2020) referred to societal knowledge building as knowledge, which addressed the operational “how” question of teaching and learning. The objective was to understand how technological, pedagogical, and content knowledge influence successful implementation of the Music Magnet School Programme in the Gauteng Province. The findings indicated that only a few music educators received formal training in pedagogy. Daniel and Parkers (2017) referred to this group of educators as practitioners who happen to teach music as they relied primarily on their previous experiences. These educators do not necessarily follow the prescribed traditional pedagogies but rely on their intuition and how they were taught, especially when teaching IAM and Jazz. However, relating to the notion that music played in the communities is practised in the formal settings as it is played in the community, the findings indicated that it was not the case. Indigenous African Music was taught and developed from the conceptual content derived from Western music. Yates et al. (2011) believed that formal pedagogical practice had little value in African music learning. This suggests that music lessons should mirror how and what learners are taught music in the community. Another aspect confirmed by some participants is how learners were taught how to play African music instead of performing it. The emphasis was that, in the community, a child is not taught how to play but engages rather in the actual playing and learns from direct

participation, which is not how it is depicted in the CAPS curriculum. This has left many music educators grappling with how African music should be taught and enacted.

The findings also indicated that several participants applied technology in their practice even though there was a lack of resources and inadequate training in technology. The use of YouTube by participants was an example of technological knowledge driven by the societal proposition. Learners were not given hard copies of music scores, but were directed to YouTube for listening and demonstration of songs. Khoza and Mpungose (2020) referred to this type of teaching and learning as digitalised curriculum where specific hardware, software, and pedagogies are used, which may be driven by either professional or societal propositions. Several educators embraced the application of technology in their teaching and learning, while others were still finding their way. Khoury (2017) acknowledged that sometimes learners lead when applying technological knowledge, and educators should create an environment that accommodates such. Prensky (2012) referred to learners who have been born into the technological era and frequently use technology as “digital natives”. One participant asserted that learners in her school used sound cards to compose and create their music without any formal music training. The use of technology demands educators apply new pedagogical practices that call for a shift in music values and philosophies. An application of hardware resources such as laptops and mobile devices, and software such as Sibelius were the most used technological tools. It was apparent that a conspicuous pedagogical influence for some highly trained music educators was socially driven. These educators taught music the way they were taught, a concept of learning how to teach music on the job.

According to Makumane and Khoza (2020), goals in the social proposition are driven by learning outcomes, a demonstration by learners acquired through learning experiences. Learners were encouraged to play their compositions, improvise, and participate in group performances with the aim to promote creativity and independence. Educators worked as facilitators, mentors, pacemakers, and guided learners to produce their content. However, assessment guidelines for the informal practice were still not clear. Carver (2020) confirmed that there were still no guiding principles for assessing Indigenous African Music, where formal education was concerned. The next section discusses the philosophical question (why) of teaching and learning which is one of the primary questions of the study.

9.2.3 WHY DO EDUCATORS' TECHNOLOGICAL, PEDAGOGICAL, AND CONTENT KNOWLEDGE MANIFEST ITSELF IN PARTICULAR WAYS?

Music educators need to understand the *why* of teaching music, which should, however, be the premise of the *what*, *who*, and *how* of teaching music. Price (2018) stated that, by default, when educators teach, they are addressing the philosophical question of knowledge building in teaching and learning. The study's philosophical question is, "why do educators' technological, pedagogical, and content knowledge manifest itself in particular ways?" The objective was to investigate why educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifests itself in particular ways. The findings were generated through focus group discussions and one-on-one interviews guided by different themes, the rationale for teaching practices, values, challenges, perspectives on different teaching practices, philosophies, and professional development. Further, questions pertaining to the philosophical question of the study were asked. Educators expressed their views guided by their beliefs. Educators' technological, pedagogical, and content knowledge were affected by various rationale such as teaching practices and values that music educators believe to be the most essential to learners; the challenges proved to be the primary impediment to their practice; different perspectives and philosophies of how different styles of music should be taught; and music educator's professional development.

The reason music educators applied different teaching practices emanated from their musical background and experiences. All 58 respondents had been trained in WAM, Jazz, or IAM which became the deciding factor in applying a particular practice. Moreover, experience underpinned most of the participants' practice. They taught music the way they learned in school. Furthermore, their chosen methods were influenced by their values, and additionally shaped by professional, social, and personal propositions.

Values: Educators aim to impact specific values when teaching music. The primary goal for teaching a particular style of music is for a purpose that would lead to a specific function in society. Teaching and learning music is a socio-cultural activity. Learners are taught music for out of classroom activities. Values such as social (learn about their culture and that of others), moral values (acquire social skills through music playing), self-confidence (to be able to play in a group with others), and self-discipline (to be disciplined in learning their craft through practising), are some of the values that should be on top of the list when it comes to music education. Values go hand-in-hand with goals that each educator sets. Several values were cited by the participants ranging from the ones mentioned above.

Music education has broader values depending on the proposition followed. For example, a professionally inclined music educator focuses on training learners to be well equipped in sight-reading music, a prerequisite of the Western Arts Music. Technical and artistic competence becomes an essential goal for the professionally driven music educator. Also, values such as self-discipline, self-confidence were among the values of interest. This yields international knowledge in learners. The main objective was the delivery of the content.

In contrast, societal-driven music educators focused on the proficiency of listening and learning music by ear. Learners become aware of diverse cultures as they interact with others. Their focus is on creatively composing their songs and choosing what they want to play and learn. They develop social skills such as respect, listening to others, and working together as a group, resulting in the acquisition of local knowledge. The level of proficiency in sight-reading is minimal. Getting involved in a peer community becomes a lifelong learning of music.

There were, however, apparent challenges working against educators' intended goals of effectively teaching music in the Music Magnet School Programme.

Challenges: Challenges ranging from the curriculum, the programme's structure, infrastructure, and resources were significant influences of why music educators' technological, pedagogical, and content knowledge manifested in particular ways. Music educators were not trained for the Magnet school curriculum/CAPS. Several problems stemmed from the improper implementation of the curriculum and the programme. Indigenous African Music, as recontextualised in the classroom, is aligned with Western concepts of teaching music. The recontextualisation of IAM demands an ideological shift for the music curriculum to be effectively implemented. Music educators, especially those trained in Western Arts Music, did not have an in-depth knowledge of African cultural values, and struggled to enact the IAM stream in the classroom. The structure of the programme had become a noteworthy influence on why music educators taught music in particular ways. There are no clear guidelines for the IAM, resulting in educators grappling with how to implement the music curriculum. Most participants considered the programme as being "flawed". There is an urgent need to restructure, reformulate, create new theories, redesign, and reconceptualise the teaching practices.

Infrastructure and resources also played a significant role in shaping how Music Magnet School educators taught music. The inadequacy of Indigenous African instruments and theories

propelled music educators to teach in particular ways, such as teaching IAM grounded on Western principles. The practice of following the Western paradigm in setting the model for learning IAM is detrimental to the stream (Odendaal, 2020). Some educators taught IAM with Western instruments. However, the recontextualisation of IAM does not give educators the leeway to conduct African music lessons using Western pedagogies. Also, different perspectives by educators on various teaching practices became a considerable influence in affecting the implementation of the curriculum.

Perspectives: Music educators' beliefs, perspectives, ideologies, and attitudes play a significant role in understanding the educational process of teaching and learning. Though all these differ and are major influences on different teaching practices, the content should be delivered effectively. Effective educators' knowledge is determined by professional, societal, or personal influence and a strong correlation between the propositions. Educators' backgrounds and beliefs should display specific relations and professional and societal collaboration to create a positive teaching and learning atmosphere. Most educators advocated for different teaching practices, and harmony among educators was to be fostered

Professional development: Educators' differences in perspectives or ideologies were influenced by factors such as training received and professional development. These all directly translated to how educators taught music to learners. Most educators had not received professional development within the past two years, which directly affected their technological, pedagogical, and content knowledge when implementing the music curriculum. The ever-changing world of music education requires relevancy. Drummond (as cited in Van Rensburg, 2020) emphasised that music educators need to be supported with continuous professional development for a successful music curriculum implementation. Professional development should focus on sound knowledge of content, pedagogical practices, and the technological knowledge of how these propositions relate and interact with each other.

The discussion of the findings within the framework of TPACK revealed a lack of training for music educators in technological, pedagogical, and content knowledge in implementing a music curriculum. As previously mentioned, this study argues for an amalgamation of the professional and the societal proposition, where good values and strengths of each proposition are identified and integrated to yield a new personal proposition. The integration of the two propositions yields a personal proposition. Learners become well rounded in music playing, possessing both local and international knowledge. This requires that educators need to be

flexible, acquire new ways of teaching learners, and be mindful of contextual factors. Teaching music in the 21st century requires that both learners and educators become critical thinkers, and that educators encourage creativity. Learners should become active participants who can collaborate with different learners in learning assorted styles of music. Self-growth and self-knowledge are encouraged. Additionally, learners need to become innovators who can deconstruct and reconstruct the knowledge at their disposal.

The integration of different propositions is supported by Gordon (2020), where he emphasises that there should be an identification of common elements from all other music streams offered at school. The focus should not be on identifying differences but on what is shared. However, for this to be realised, an educator of a certain calibre should be developed with necessary training. Music educators should be able to integrate various kinds of knowledge into their practice.

Now, looking at the propositions of effective educators' implementation and enactment of the music curriculum, this chapter recommends cognisance of relevant music values, incorporating technology in teaching and learning, pragmatic music curriculum, and reconstruction of relevant philosophies and theories as fundamental to effective teaching and learning in the 21st century. As mentioned earlier in Chapter Two, the four propositions could assist in deepening educators' understanding of several types of knowledge as an attempt for knowledge building.

9.3 PROPOSITION 1 (COGNISANCE OF RELEVANT MUSIC VALUES)

The South African curriculum (CAPS) indicates that learners should be equipped with relevant knowledge, skills, and values that promote local and international knowledge (DoE, 2011). As such, a deeper awareness of music educators' general values should be a point of entry prior to teaching music to learners. Music education is built upon values embedded in each society to meet educational objectives (Muldima & Kiilu, 2012). The acquisition of relevant skills, knowledge, and musical values is reliant on how music educators understand the importance of imparting these to learners. Musical values such as creativity, musical literacy, critical thinking, social values (cultural identity), and moral values (respect and working together with others) are such values that should be considered when teaching music. Music education should be understood and viewed based on the values it offers. Carruthers (2008) believes that, for effective teaching and learning, music programmes should mirror the relevant pedagogical values, goals, and teaching practices.

Educators' roles as mediators of values should not only be influenced by music educators' musical background, experience, and teaching practices but should focus on fulfilling learners' needs. The collaboration of professional and societal values is highly recommended. Khoza (2021), on values, adds that educators should focus on producing learners whose identity will be informed by a balance of educational values that are informed by professional, societal, and personal practices to address the professional, societal, and personal needs. Music educators, whether formally or informally trained, should reflect on their experiences to provide proper solutions to the problematic issues caused by the tensions between the professional and the social constructs. Arostegui and Kyakuwa (2020) accentuate that one contributing factor to the tensions between the structured and the unstructured implementation and enactment of the music curriculum is derived from how the music scholars define the goals and values of music education. These tensions are often caused by the problematisation and the implementation of educational policies and different pedagogic practices. And they should provide an opportunity for music educators to reconstruct holistic educational values. A practising music educator's role needs to be revised in line with the application and dissemination of knowledge, especially in terms of what may work in the classroom. The goal is to synergise knowledge domains by educators (technological, content, and pedagogical).

9.3 PROPOSITION II (INCORPORATING TECHNOLOGY IN TEACHING AND LEARNING)

Societal knowledge is based on the premise that learners learn how to play music informally and follow their musical interests. Narita and Green (2015), staunch advocates of informal pedagogies, suggest that informal practice encourage learners to be creative and select their repertoire. Informal learning is considered to have a high impact in preparing learners for societal considerations—most learners studying music enter with prior knowledge of informal music. They learn and are trained formally how to sight-read music at school. Societal/technological/informal/horizontal knowledge follows a curriculum driven by social reasoning when defined as a plan of teaching and learning (Makumane & Khoza, 2020). A fully integrated music curriculum that includes technology as a fundamental part of teaching and learning should be followed.

Learners should be encouraged to learn how to play music by actively listening, performing, and composing their songs using the current technological tools. Also, educators need to know about available technologies and should apply it to enhance their teaching and learning. The increased demand for educators to use technology in their teaching and learning suggests the

incorporation of technology. The findings revealed that music educators made minimal use of technology in the classroom due to inadequate resources and training in applying technology.

9.4 PROPOSITION III (PRAGMATIC MUSIC CURRICULUM)

Music Magnet School educators are encouraged to apply a collaborative approach aligned with different knowledge domains for effective teaching and learning. The underlying tensions between different practices require integration and progressive knowledge-building. Professional and societal knowledge are applied as separate domains causing a rift between conceptual and practical propositions. Carver (2020) argues for a systematic approach that integrates both the conceptual and practical propositions for knowledge building. McPhail (2018) likewise attests to the conflict between professional and societal knowledge transmission in the classroom. This suggests that integration of the professional and societal knowledge is required to give birth to pragmatic knowledge. Khoza and Biyela (2020) assert that personal/pragmatic knowledge produces pedagogical knowledge building needs. In other words, a pragmatic curriculum is driven by an educator's personal proposition. Makumane and Khoza (2020) argue for the importance of applying a pragmatic curriculum as a driving force in empowering educators' versatility and meeting the requirements of the 21st century. Pedagogical knowledge requires an in-depth knowledge of different teaching practices, learning theories, and philosophies in order to successfully apply them in the classroom. Pedagogical knowledge provides a framework that includes an amalgam of professional (content) and societal (technological) knowledge. The reconceptualisation of knowledge domains as depicted by the pedagogical framework should reflect a pragmatic approach.

Personal/pedagogical/pragmatic/diagonal knowledge addresses the question of *who* is teaching? This study argues for a versatile music educator guided by professional and societal propositions to efficaciously implement/enact the pragmatic curriculum pertinent to 21st century teaching and learning. Most Music Magnet School educators, as previously mentioned, were either guided by professional or societal knowledge. Very few educators were guided by the personal proposition. In Chapter Two, this study suggests impleenactment as a process that speaks to the integration of professional implementation and societal enactment of the curriculum. A provision of relevant 21st pedagogies with the use of appropriate resources to provide an ongoing construction of appropriate experiences for the learner in creating balance for all learning experiences offered to learners at school and in the community is envisaged. Knowing or understanding the *who* question of teaching and learning leads to the philosophical question of the *why* of teaching and learning.

9.5 PROPOSITION 1V (RECONSTRUCTION OF RELEVANT PHILOSOPHIES)

Barba (2017) asserts that music values should underpin the philosophy of music, the value of teaching and learning, and utilisation of those values in teaching and learning music. The reconstruction of philosophies should address the critical aspects of how learners learn to play orally and at sight. Equally important, the reconstructed philosophies should emphasise creativeness, innovation, and collaboration with learners. The integration of professional and societal propositions calls for a reconstruction of philosophies. This study suggests that the issue of complexities due to varying practices affected by diverse cultures be addressed as a matter of urgency. Otherwise, the music art form risks being irrelevant in teaching music in the 21st century. Moreover, the study proposes an alternative perspective underpinned by a professional, societal, and pragmatic approach. Khoza (2021) mentions the “natural identity” as an added approach. The “natural” identity demands that educators should constantly reflect on their actions to answer the philosophical questions of the “why” of education.

The reconstruction of philosophies speaking to identities should reflect constellations of the four identities as modelled by the TPACK framework. Attributes of effective educators’ knowledge of implementing and enacting a music curriculum should also be considered within the “natural identity”. The heritability of cognitive ability for educators and learners should be regarded as one of the main factors to knowledge building. Natural identity provides the basis of and allows for factors such as environmental and situational forces to determine how they affect the knowledge building of educators and learners. Khoza (2021) refers to natural identity as the conscious, unconscious, and subconscious mental action, or the process of acquiring knowledge by believing that all activities and their outcomes are a product of natural laws. Learners in formal and informal environments are expected to acquire procedural and declarative knowledge; however, their genetic differences become the deciding factor for them to do well. Stern (2017) adds that even though humans have been endowed differently genetically, the environment/society or situational forces influence or hampers the genetic variance. He believes that the more one is exposed to a conducive environment, the more one performs well.

The genetic variation of educators affects the professional and the societal knowledge building alike, which later influences educators’ teaching practices. This demands a continual reflection by educators to become aware of their natural identities (Khoza, 2021). Also, this suggests that expertise from professional knowledge, socio-cultural cognition, and heritability from natural identity should congruently be seen as critical factors in knowledge building

which later influences effective implementation and enactment of the curriculum by music educators. A construction of relevant theories and philosophies speaking to the synthesis action of the four identities should act as a catalyst in harmonising the tensions between professional and societal constructs in teaching and learning music.

9.6 CONTRIBUTIONS

An investigation on educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province endeavoured to generate a semi-structured/pedagogical/personal/pragmatic knowledge constructed by an amalgamation of the structured/professional/content and the unstructured/societal/technological knowledge. No other study has investigated the advantages of professional and social spaces to produce a new identity within pragmatic curriculum in implementing the music curriculum in the Magnet School Programme in the Gauteng province. The findings of this study revealed that there were apparent tensions between professional and societal implementation/enactment of the music curriculum. Also, the tensions stemmed from how the programme has been structured. Consultations with stakeholders, policymakers, and practising music practitioners from the community are highly recommended to mitigate the programme's challenges. The disjuncture on how IAM is performed in the community and how it is taught at school became a primary concern. The amalgamation of the two structures may assist in developing new philosophies that would bring a more profound value to music taught at school. Moreover, the reconstructed philosophies would be appropriate and relevant to the pragmatic curriculum and speak to different values, beliefs, goals, and teaching practices.

9.7 IMPLICATIONS OF THE STUDY

The music subject in the Gauteng Province, has not gained extensive growth regarding the number of learners doing music as a subject. Instead, the number decreased. The Music Magnet School Programme encourages learners to take music lessons, creating growth in number of learners formally enrolled in music. There are more learners enrolled in the programme than those taking music as a subject in the FET Phase. Therefore, this suggests that development in knowledge-building of technological, pedagogical, and content knowledge is necessary for the existing Music Magnet School educators. TPACK becomes an apposite tool that should inform every educator's practice of preserving arts, especially music.

Indigenous African Music draws its theoretical practice from Western Arts Music, suggesting that IAM has no theory (Carver, 2020). Western Arts theory assists in helping learners possess

international knowledge regarding music literacy. Indigenous African Music is an oral/aural art form guided by improvisation and composition, as much as it draws its theoretical practice should retain its original form regardless of its contextualisation.

This study argues for and proposes an integrated approach based on TPACK principles to address the palpable tensions between the professionally and academically trained educators in implementing/enacting the music curriculum. The discussions on the propositions suggest the significance of applying TPACK as a transformative model for knowledge-building. An educator who has in-depth knowledge in all TPACK models would have adequate content knowledge of the subject, be able to appropriately teach the subject in different genres, in any cultural context using different technologies and applying different teaching strategies, which is needed for a 21st century music educator.

The development of a music curriculum that encourages an integrated approach is of most importance. Music educators should also be constantly developed professionally.

Educators indicated that they were not effectively trained for the latest music curriculum, which should be mediated to all educators concerned.

9.8 CONCLUDING REMARKS

The purpose of this study was to investigate educators' Technological, Pedagogical, and Content Knowledge of implementing a Music Magnet School in the Gauteng Province. The study's focus was on the music curriculum offered. The study attempted to resolve the tensions between the professional and the societal knowledge by suggesting an integration and identification of new knowledge that would speak to the reconceptualisation of teaching practices. Current discourse and debates emerging from the existing literature around the three propositions framed by the TPACK were discussed. The main objectives of this study were: 1.) To investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. 2.) To understand how educators technological, pedagogical, and content knowledge influence a successful implementation of a Music Magnet School Programme in the Gauteng Province. 3.) To investigate why educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province manifests itself in particular ways.

The study's findings indicated that there was no alignment of combined knowledge, as depicted by the TPACK framework. Also, the findings did not indicate that educators had an in-depth

knowledge in all TPACK domains. Some were only adequately trained in one domain and not the other as depicted by the findings. There was no harmony between the music practices constructed formally and informally. The offered curriculum was content driven. Furthermore, the findings revealed that Western concepts are not doing justice in how IAM should be taught at school. Learners are taught to play African music following the European approach, instead of allowing them to learn as they play music. Different knowledge domains should speak to each other in an integrated manner. The pragmatic curriculum should lead to knowledge–building that embraces diversity, creativity, and collaboration.

This study addressed three effective teaching and learning questions: *what* addressing professional knowledge, *how*, addressing societal knowledge, leading to the *who*, addressing personal knowledge, and *why*, the philosophical question of teaching and learning. The study also discovered that knowledge transformation is unevenly distributed across the streams offered. However, performance was the highly valued goal by most educators teaching different streams. After all, music is about performance, suggesting that music educators whether professionally or societal inclined, their interest lied on producing affluent music performers. Also, this study bared educators’ frustrations regarding how IAM is taught. This study argues and proposes a new knowledge framework to decipher and counterbalance the tensions between professional and societal driven knowledge.

9.9 SUMMARY

The first part of this chapter discusses the research questions, followed by the propositions of effective educators’ knowledge of implementing and enacting the music curriculum. In addition, the contributions of the study are presented. Subsequently, the implications and the concluding remarks are made.

This study revealed the importance of integrating the professional and societal propositions guided by the TPACK concept to form the personal proposition, which are all influenced by natural identity.

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ANNEXURES

ANNEXURE A: ONE-ON-ONE INTERVIEWS WITH OFFICIALS

- Q. How has the Music Magnet School Programme prepared learners to develop their skills in music?
- A. *“Well by setting Magnet Programme itself in different places and I think most of the schools being in previously disadvantaged areas, ensuring that there is capacity in terms of qualified musicians to teach these learners. And by ensuring that there are available musical instruments even though they are not enough, especially in the previously disadvantaged areas where learners can’t afford to buy their own instruments. And by ensuring that learners who come from the Magnet Schools must receive music lessons, even though...of course this area can improve”.*
- Q. In addressing the injustices of the past, how has the enactment of Indigenous African Music through curriculum development assisted in bringing equal attention to Western and African Music?
- A. *“You know Linda, the curriculum that you have in the Magnet School was developed from the curriculum that is used already that has already been signed in by the Minister of Education to be used in schools where music is taken as a subject from grade 10-12. And taking into consideration that curriculum, you can see that when it was developed, it was not thoroughly thought out. So, in trying to address the past injustices, another apartheid was created because you have three choice streams in the curriculum: your Jazz, Indigenous African Music, and Western Arts Music. So in having three choice streams, I mean...what do you think, especially, the white educators and most black people are going to choose, because most black people who are teaching in these Magnet Schools or even not in just Magnet Schools even at FET level, went through the*

same Western system. So, when you give them three choices, which one do you think they will choose? Western Arts Music...At least now, there is a growing number of people who now choose Jazz. But very few choose IAM. Most people are still stuck in their ways, you know, hence I said this curriculum created another apartheid. You see the colonisation of black people Linda neh has been the most evil thing done by whites. It was so clear that they knew precisely what they were doing because, I mean 369 years later, since Jan Van Riebeeck came, our minds are still colonised. They have ensured that our ancestors, their children and the children's children remain colonised. I mean, this is what is happening now; we are still colonised. So, at first, no schools even looked at the IAM curriculum, and it is understandable so, because it was very confusing, you know. It took a lot of meetings and consultations to at least get some structure that could be taught. You know...we even had parents who were...I introduced IAM at my school, and I think at that time, it was the only school that offered IAM. And we had Christian parents questioning why their children were being taught that. That's how bad things are. They said we were teaching their children something that is evil. According to our colonised minds, African music is something that is evil. When you are teaching about rituals and ancestors, it's like... to them; this person is teaching our children to be evil. And the other thing is that IAM focuses on South African Indigenous Music, and there is not much written about it. What is written is mainly the history but very little about the nitty gritty of the music itself. I mean, we have in a textbook... if you look at the very old papers, you find where it speaks about the history of umbaqanga, your kwela music, your isicathamiya. And they will say it was music that was created in the shebeens. Hugh Masekela even addressed this at some point. And obviously, this history was written by white people.

- Q. So now, having IAM and the way it's has been taught, how would you assess it ...meaning evaluation? Yes, no unit standards are guiding the assessment of the IAM. So, for an educator who is at a Magnet School having learners who have chosen the IAM stream, what would be the best approach when it comes to assessing their playing?
- A. "You see the moment; it is assessed the same way WAM is assessed... because as soon as you bring something at school, you make it academic, and things that are academic are Western. So Western principles are used to guide how IAM is assessed. It's a problem because you find questions like...why would a WAM learner get a question like this and an IAM learner get something that easy. To the Western-trained, when you ask

something about the rituals, you ask something that is easy. You ask something about the rhythm, about African rhythm; they feel that you are asking an easy question. They want you to ask the questions the same way you would ask learners who are doing WAM. And it doesn't work. Yes, we need to find a way to assess it so that even though it is academic, it still must not lose its essence. Yeah! And I think it starts where we must write it, where we analyse the music, and we only write books about how our music should be analysed and maybe come up with a notation system for African music...Because African music is complex sometimes... there are no notes in the Western notation that can refer to what is being played. So, we lose some of the things while trying to write it in the same manner that we write Western music. And you lose the essence of Indigenous African Music. So, we need to start there, where we write, analyse, and come up with systems of analysing our music. And write books pertaining to that system. Then we can start assessing it in schools. Because, right now, I tell you, it is challenging. You can go to the grade 12 question papers, you will see. For me, it is still the same as I will be asking the Beethoven music.

- Q. Having mentioned that...yes, we are looking at the genre that has been uprooted from the community to be planted in formal settings, meaning the structured settings...we are now looking at the ways of how it could be assessed and even how can it be taught without the music losing its essence. So now, looking at the notion that the concept and the aim of institutionalising Indigenous African Music should not be to formalise it but informalise the music education context. What is your view on this?
- A. *“That’s very problematic because the way society is now is different from how society was before. You no longer have those grandmothers and grandfathers that sit at home and teach their children music and dance. So, you need to record the music; you need to write it down. That is the only way you can teach and preserve the music for the next generations. If you want it to continue to another generation, you need to record it and write it down. You need to use today’s systems because the old systems are not going to work. We don’t have those grandmothers anymore. I mean, I am a grandmother myself, and I don’t have time to teach the next generation in my family. I am always busy. So, we can’t really live it to be informal, but I think what should happen is that... you see, we weigh it the same way we would weigh the WAM stream. For instance, let’s just look at how we do our exams. Our exams are 50% practical and 50% written work. And it*

should not be like that with IAM because it is more practical. You should give more of the percentage to practical and little to the written.

Q. So, in essence, you are saying even though it has been introduced in formal settings. It should not be taught like it would be taught in a community and should be treated with sensitivity, especially since the styles of music are not the same. It should, however, be treated in a different approach that will still be formal.

A. *“Yes, because now you have institutions, schools.... A long time ago the school was at home. The school was the community. And everyone in the community was your teacher. But now we have to go to a building called a school. So, we have to bring it in there.*

Q. So, a collaboration of professional music educators with practising musicians from the community, do you think it would be the best idea?

A. *“That is actually very important. You know that thing is not happening. It is happening on a very small scale right now. Because what the Department of Education does is that for any teacher to be teaching at school should have a paper. And in doing that, we are losing a lot of knowledge out there that we could have been using in our school because the people who have the relevant knowledge do not have papers. But that collaboration would play a major role, you know, in bringing the two together, the formal and the informal.*

Q. Then, moving to the next question...Well, you know the background of the Music Magnet School Programme and the Music Magnet School educators that they come from different backgrounds, with different experiences, perspectives and teaching approaches. So, now the question is on them being autonomous when teaching, where at times their teaching approach can be self-reliant, where they do not follow any curriculum or syllabus but teach the way they were taught. What are your views on this?

A. *“You know what? Because I am a teacher. ...I feel that it’s good to have different teaching styles, but that must be one that we all follow so that when the children come out of school, they are all of the same standards. But we should not look down on other teaching styles because they could enhance the way we are used to...like to say, this is the way teaching should be done. That is why we have a curriculum that should be*

followed so that all our children get the same type of quality of learning. Remember, we are not the same, and we will come with all different things to teach. And when these kids go to a higher institution of learning, that's when we will get problems when they get there... because they will not be at the correct standard for them to be admitted there. How would that be possible if all come from the same school but are at different levels and did not use the same curriculum? So, we need...this needs to be controlled. And the way to control it is to have a curriculum. And having this curriculum and still have other things that could enhance the curriculum. The Magnet school teachers rely on themselves; there is really no clear direction on what they need to do. I think the mistake was to take the programme to the Youth and Culture Department, instead of taking it to education, to the curriculum Department. Almost everyone just does what they want, even though there is a curriculum, but people do not want to use it. Why? Because they don't want to be controlled. So, everything just became a mess. It is not a project that is in music, but an educational project, but it is run by Sports, Youth and Culture. So the people who are supposed to monitor and make sure that things are happening in this project do not know anything about music.

Q. Having mentioned the curriculum...the point about the curriculum. There is a Music Magnet School curriculum, but the people's cry in the ground is...you know, when there is a curriculum change, for instance, when the Music Magnet School educators started, their focus was on teaching instruments to learners. It changed along the way, especially after when the curriculum was introduced. So, when there is a curriculum change or something new added, there should be training for the people involved, especially since it is CAPS related.

A. "Exactly, I agree with you...You cannot just throw a new curriculum in people's faces. Even people who are trained...I mean, most Magnet School educators are not even trained as teachers; they are performers. So, you are going to throw a curriculum in the face of performers, and they do not know what to do with it. They do not know where to start with it. I mean, it's difficult even for a teacher; you cannot just throw a curriculum at a teacher; you need mediation so that they do exactly what they need to do. Now you take this one to performers and do nothing about it. It should not have been done like that...The other day, when I had a meeting with some of the officials, I asked if the Music Magnet School curriculum would be mediated? You need to have

sessions with the teachers where this curriculum is mediated so that they know how to teach it. They need to understand how to follow it. You cannot just give them a curriculum and expect them to follow it. Even we can't do it. At my level Linda, when a policy comes out, it is mediated to us first.

Q. Well, you mentioned something...and apologies to take you back. You said something about the streams, and you gave me an idea, and I need to ask this question to get your view. With all these different streams and educators leaning primarily on what they were trained in. My question now is...is it a viable option to have one umbrella stream in the FET and have all other styles, Jazz, IAM, and WAM falling under one stream?

A. *“Exactly, Linda, we need one umbrella; you have got to have all of these streams under one umbrella so that everyone gets to know about each other’s music. Because even under IAM...IAM as it now creates tribalism because you have your Nguni music, which is dominating, and when it comes to the dancers, it would be like... do the one that is in your culture. That is creating tribalism. We need to know what is happening in other people’s cultures. So, this curriculum does not build.*

Q. So, a single philosophy that will speak or underpin these different types of music under one umbrella, one stream to say. Is it needed, or different philosophies is what is needed?

A. *“No, you can still have a system for the IAM, to say that when we assess IAM, this is how we will assess it, even under that umbrella, so everybody whether you are white, Indian or black, pink or blue, you still assess the same way. You still assess the same way when it comes to Jazz or WAM. And it must be done fairly because remember, we come from a system where we had all these streams under one umbrella, but we had African music counting five marks out of 150 marks which is why we are at three now, which was meant to please everybody. But we are not happy, because it was not well thought out.*

Q. In all, you are saying we need a versatile educator who will be able to adapt in any environment, whether they are trained in WAM, JAZZ or IAM, but someone who will understand what is required and the concepts the goals and the values of each stream. An educator who will be whole rounded, who can teach all different styles.

A. *“You see, when we start this at schools, we will in the future have teachers like that because they would have already started in high school, not even at high school but at primary school. They come up already learning music in that way. They are learning about all different cultures. So that by the time they come back from the universities, they will be exactly that, meaning that the universities need to change as well.*

Q. Are there any specific plans of developing Music Magnet School educators with the necessary training to improve their technological, pedagogical and content knowledge in order to adapt to the changes of the 21st century?

A. *“You see; Magnet Schools are not really my forte; I am in the curriculum. So, I will not really be able to say much; however, I happen to know plans from Youth and Culture to train Magnet School teachers on curriculum delivery. It’s something that is in the grapevine. The teacher development is doing something to train the Music Magnet School teacher. And from the curriculum side, we usually involve or train Music Magnet School educators in our training, invite them even though only a few attend. We did a course, and I think it was for two years at the University of Pretoria, and we included the Music Magnet School teachers in that training. We had another one in Pretoria. It was with the Chief examiner. I requested for a course in traditional harmony analysis and writing. They put a course for me for the weekend, and I invited the Magnet School educators. And as we speak, we are busy working with EDTP SETA on a course to upskill our teachers in teaching methods because you have got a lot of teachers that did not do the method. The PGCE is always a thorn in their backs. So, we are working on a curriculum with ADTP on a course to upskill teachers. The Magnet Schools will be included because when I went there for a meeting, I said we have got these teachers, and these teachers actually assist us in FET Phase, and if there is anything to upskill our teachers, we want it for them as well.*

Comment: That is such a great initiative, and it will bring such a vast difference. Thank you so much for your time and for adding such invaluable knowledge to my study.

SECOND ONE-ON-ONE INTERVIEW

Q. How has the Music Magnet School Programme prepared learners to develop their skills in music?

- A. *“Well...look...it’s a bit difficult to paint a clear picture of how the Magnet Programme has contributed to the development of learners in pursuit of formal music in lessons in a sense that...the programme has not really been...no one is overseeing it. People who are actually...either in the department...somebody to manage... to say there is the specialist who will understand the processes of how music education works and how do we really work issues of development regarding music education. It’s a very ‘phasey’ kind of thing, although we are all aware that the programme is operational in practice. I remember at some stage, and I think it was in 2014...2015, where I was proposing to my colleagues that if you really want to integrate our learners in the Magnet school to take music at FET as a subject. We also have to contribute something to the Magnet School Programme. And at that time, I was talking more about curriculum development. To say, our contribution could be that we can outline a curriculum that begins to shape up what happens in particularly Creative Arts in grade 8 and 9 because now those learners especially in the townships...you find that grade 8 and 9 and even 7, the GET Phase, they have got the Creative Arts and that’s where we can streamline those that have interest in music...you see...whereas in most white schools and some of the Magnet Schools have taken that route of streamlining music education at that level. They will have music specialists who would come and do music strictly. Specialists will do the music component of the Creative Arts. So, the challenge is that, in our schools...I think there is a misconception around the operations of the Magnet Programme between the Department and the schools themselves. So, I am saying this because I know where the concept came from and when it started because I was there. The unfortunate part is that I am just this person when people start to claim things because they think they can move them forward even though they know what the truth is...and some, they come along the way, and they just take over things that they don’t even know why they are being done. So, basically, that is where the Magnet Programme is lacking in terms of really influencing the clear-cut path for our learners to develop into music as a subject. Or maybe even if we say they are not necessarily going to do music as a subject, but for them to have an inclination to become music creatives. You see... Even that side of music, we don’t see, and we are not able to get a sense in terms of statistics as to how has the programme influenced even music creatives who may not have followed music as a subject path. But because they were influenced by the school, whatever they learned made them*

interested in actually pursuing music. ... like any other person who becomes creative without having to study music formally.

- Q. I hear you very well and have mentioned in your statement that you know exactly how the Music Magnet school started. And you know the political issues behind it “*I influenced them*”, So in addressing the injustices of the past, how has the enactment and implementation of the programme assisted in bringing equal attention to Western Music and Indigenous African Music.
- R. *“You see...I think it was really a journey...It was a long journey of saying, look, we are in Africa, and it cannot be that when our protocol documents that are addressing issues of the arts, while we are trying to balance and bring redress to that thing, was not up to scratch in the old regime. We should also have capacity development regarding how the people can begin to put together this kind of programme regarding Indigenous African Music. Now you see, there were lots of debates as to how will that be done. And that is why even if you look at the even the CAPS document for music, although people like Dr Lefa Motaung (Not his real name) and other people who advocated for the inclusion of the Indigenous African Music...because at that time, they were also doing their own studies at universities. So, most of what you see there is more of an outline of somebody else’s dissertation. Like I am doing now...But unfortunately, the issue is that the consultation was also politically sensitive in that, for instance, people like Professor Chinetu (Not his real name), who is a proponent of African Indigenous Music. He has written quite a lot...prolific writings by him on this subject are great. Now when I say consultations political sensitive, I mean, he is a Nigerian, and in consulting to try and put this thing together, you meet people in the Southern region of Africa, now who do not have music research around this content, subject matter. So, for instance, like Dr Tshangela (Not her real name) from the Eastern Cape, she, in an attempt to try and bring in some of what we would see as African music, was mostly about choirs. And the question is how indigenous? because the term itself has a particular connotation in terms of its meaning in time, meaning that in history, a particular time, the word Indigenous was prominent. Still, there also are other terms like traditional, primitive folk; all these words have a historical timeline. But to us in the Southern region, indigenous meant whatever we do as Africans that is not Western, you see. The issues of African dances then mattered; that is why they are in the CAPS document. They are history. Most Africans, meaning the Ngunis, the Sothos...you know that categorisation*

was merely to try to put something that will not necessarily be of Western origin. However, in terms of pedagogy, the challenge was how those advocating for Western music would feel with the inclusion of indigenous African Music. Would they really have a voice? Would it be something that is threatening to their existence? And just in case we succeed overtime even to work out the dilemma around oral tradition, we now bring notation. So, it was now a dichotomy to say how do we then make sure that this thing happens. But the good thing about it is that we do have a choice, but to the happy that this is a start. Meaning that though it was officialised and is in the CAPS document, the understanding is that this document is a work in progress. And that is why I always say to people when they look at CAPS, much as it is an official, solid document that must be followed. Still, when we look at Jazz studies and Indigenous African Music, we must always have a developmental mind-set to say we still need to continue to work on this and to simplify it into a document that will be appealing to those who will be teaching learners in class...so that its development would be easier. It can attract many learners, whether in rural areas or in urban because that in itself can be a device of division to say Indigenous African Music should be done mostly done children or learners who come from rural areas...of which it should not be the case. So, but it is also an issue to say we have got to protect that kind of orientation of people's minds thinking that what needs to happen so that even those who are in the rural areas if there is an interest to do jazz, they should have the freedom to do that you see. But it means we have got to be patriotic enough as Africans to develop what is ours. Having said that about Indigenous African Music, the challenge is we have not quite worked out the issues around the spirituality of that genre you see. And now it is a very discreet concern that as a person I have because any other person I listen to who wants to speak about African music they are quick to assume that African music is rooted in ancestral worship, which is not true, you see. In other words, they have already taken the spiritual journey, and they have aligned it have given it direction to say Indigenous African Music can only be if you work it out through ancestral worship. That is not correct. And I am not saying so because I am a Christian. But it completely not true because even in how my own upbringing...this whole thing that it's only about ancestral worship...it's not true. No, the thing is...that is another pocket that music education still needs to at in terms of the spirituality that is in the music because when you start to study the dances of different ethnic groups, the issues of spirituality begin to come out. I remember when I was studying at the University of Pretoria, in the African Music, the

paper that I wrote about, I raised things with a very serious concern in terms of balance and in terms of equal respect to different expressions of African music without really pushing it to one thing. Even ourselves as Christians, there is a certain spirituality in terms of how when you talk of music, the use of African instruments as an example. I do not have to be Christian to understand that I do not need to be African when I use music for healing purposes, and I do not need to be Christian to know about healing. Also, I don't need to be consulting ancestors for that. But that in itself just to take it to another level, if you look at your first question in terms now of the interest that the Magnet Programme can bring and even in general for learners. The challenge is once we can start to pioneer things and go deep into that space of ancestral worship, there are children in our schools even though they would study African music, that is not going to go into it because as soon as they say to their parents, they are studying Indigenous African Music, and now we are studying the Adongo. As we play it, I was told that this instrument is evoking the spirits...can you understand! And then their parents can easily say, my son, my daughter; you can forget about music and go back to your history and other subjects. So, I am saying we still have a lot of work to do around the issue of Indigenous African Music because we must also guard another aspect the WAM should not begin to express itself through IAM because we are going to end up going approaching IAM in the WAM manner and thinking that we are making progress and destroying its purest origins.

Q. Oh wow! You have said a mouthful, and I want to comment on the issue of spirituality and so on. You mentioned something again about the dichotomy that exists between the WAM and IAM. Then you also said something in your last statement that is very interesting. It is taking me to the next question that the notion that is there is that the aim of institutionalising IAM should not be to formalise it but informalise the educational context. What are your views on this?

A. *“What you have just asked now...you see the first document, I think it was in 1995 or 1996 around that time, that when we were told about curriculum 2005 by Professor Sibusiso Bhengu and were allowed to comment on certain things around music education and that very question was included in some of the questionnaires that we received then, and I remember, it's just that I don't know how those documents...there's a formal document that...that was supposed to have been given even to people. If you*

remember, we had an outcome-based education. In some of the documents that were there, there was a document that was referred to as the Protocol Document in terms of Unit and Standards for music. Then we advocate that when you approach African music, we would like to see it in schools. We said we would like to see the integration of what the elders within the community would come and share in our schools to ensure that we did not deviate from the originality of what it is. So that those that may be even younger may not have met African music in its purest form would simply be assisted by practitioners within the community. And that was something that was there to say that must happen when we advocated for this kind of music in our schools. And in part, that's also something that assisted the Magnet Programme. Because you then you see around that time. Remember we have just come into a new democracy, and Ignatius Jacobs, as the Minister of Education at that time, was in charge of anything that has got to do with education, particularly in the arts, the redress that you talked about earlier of the imbalances of the past was then addressed through a programme called the RDP in the arts. There was a reconstruction and development programme that was supposed to have been through the arts. And the music was one of those things, and the minister said we could not have so many white people and centres where music is taught, and I have seen that it's Western music taught there. A political decision was taken to close them down. Then in 1995, I was teaching at the Johannesburg College of Education in the Orchestra Company what is called now the Orchestra Company. But at the time, remember, we have just moved now into the new dispensation from the Transvaal Education Department. All that you are raising is an issue that was really incorporated, to say that you will lose the people, the elders of the music itself. Because remember to us music is not just art form, there is a sense of eldership in African Music. You are taught as a child from home to certain things in a particular manner; you are taught to sing certain songs in a particular way for specific things. There is a graduation of some sort from one level to the other. We have that thing, but it is not documented in grade forms to say now you have grade one, five, eight, and so on, you know. But we have our own way of saying so, and so now we can graduate to a bigger drum or take the lead, you see. And so, there are different archetypes in African arts performance that begin to show us that as Africans, we cannot divorce ourselves from practitioners who are outside the formal institutions. Those people have kept the tradition. They themselves where they practice the arts is a college in itself. It is the college for the community because our arts performances were not only kept within the

homes...we would include the entire community because we are a communal society. If we want to celebrate a particular event or the chief is happy about how the way, the year has gone and feels that the heavens have blessed us this year...I am going to slaughter the cows and whatnot. Who is approached first? The musicians are told to prepare for that event. Even when things are going on in the chieftaincy, it's the musicians in that community who have the right to speak to the king and call and call order, not any other person; otherwise, you will be dead. So, I am saying we really need to revisit those earlier documents that incorporated what you are saying that to institutionalise African music when you are going to work through the people who have gone through formal education will be very suicidal. And it would be misinforming the generations to come.

Q. I have this question since you mentioned something about the unit standards and then the Indigenous African Music, which is formalised, and which is more taught in a more unstructured way. Now, I solemnly believe that you cannot appropriate somebody's culture. So, looking at how IAM is taught by people who not trained in IAM who are not even Africans with the Unit standards that are not clear or documented down. How do you assess Indigenous African Music, especially about the graduation, the grading that you alluded to?

A. *"Remember earlier on I said, they have now been many attempts to express WAM through IAM. I really meant that we are now beginning to use Western ways of assessing music and trying to use them for IAM, and that is where we are making a mistake. Earlier this year, late last year, we talked about the same question with Dr Sam Lewis (Not his real name) So he said I am consulting you because you used to be so vocal about assessing African music, and I realised that you are now back. And I told him that I am back, and I have been discussing with some of my colleagues that we need to clarify many of... kinds of assessment approach we are using to assess IAM. And I said you must remember that we grew up in Indigenous Africa the advantage that we have. We got an opportunity to study Western Arts Music but also later in life, like I got an opportunity to study music at the University of Pretoria with China Chuene (Not his real name) from Nigeria. The issue for me is that we cannot a people who are practitioners of Western Music because they use us because of the colour, not because of the difference of opinion... We got cut off...like I was saying, that is now the work of*

people like myself, like yourself and others to say that most of us grew up understanding how these are operating. The mere fact that they are in the CAPS document is not necessarily giving us a Western connotation. It's up to me and you to say now how have we been guided by our elders when it comes to issues of saying now you can move to the next thing. You are ready. What is it that we remember them saying to us? It's not difficult. We can still find those who are still alive that we can still contact. Look at the studies of Sam Vanqa (Not his real name). You will then begin to understand that there are other practitioners, especially when the Venda culture is concerned, like Professor Diko (not his real name) because he was also part and parcel of the structuring of what you see in the CAPS. But it had...the issue of delivering the product, and we will pay. And when they were doing that, they were not quite deep in the issue of teaching. So a lot of things were just thrown in there without the scaffolding of pedagogy, to say we don't just put things up, any concept as long as they must study this and that and that because that is we are struggling to date to come up even with the music textbooks which is a crime in itself. And when you look at how the Western Arts Music, they are not complaining cause many textbooks address whether it's harmony, whether it's a theory, whether it's counterpoint, or it's the history of their music. There are lots and lots of books that they can consult, but what is it that we have? You see! One or two, the one that obviously is the one that guys like Luke (Not his real name) have done, which after the national catalogue was to be revised, it was out. We had to stream now for a new one. The one that Miriam Washington (not her real name) has done, but I have proofread it and the final product has many changes that I thought this is no longer following what is there. And when I spoke to Victor (Not his real name) I said because I am one of the authors and some things happened so fast and blah blah to change some things and after it was not possible, however, I hear you, and I agree. And now you see, we have a duty to forget about money but to say how best can we assist with the legacy of the Indigenous African Music and for the African child in this country who would be willing to do African music. We have a duty now to petition and put things in order and not try to do it for money or for popularity. Because that is another disease that people find themselves in, the more popular people think they are, they think because they are popular, they know. That is the danger that we are having. And people have not consulted enough even across the continent because many commonalities happen in African music across the continent that we can begin to use. To ensure that we petition what we ought to know in Southern Africa, we don't want to start to use...even if we

have commonalities...We don't want to use how Zambia does their thing and want to use it here. It is not the same, you see. We may have subscribed to the same concepts and understanding of the presentations that we make in terms of how do we understand when we are presenting songs like this, perhaps, we are praying for the rain, singing you know about this or perhaps we want somebody to be healed and these are the songs that we will be singing. Now, we do it differently in different countries within the continent of Africa. If we as people in South Africa, in particular, are able to can come together outside programmes that say there is money. We can now be able to develop, but that puts pressure on people. They end up making a programme to be in existence without the actual, purest of the originality of the music itself. And that is the danger because it cannot be a few individuals and a few people...for instance, now a lot of people know about free Kiba where Dr Kagiso Moloi (Not his real name) is concerned. Still, many people do not know that Kiba itself without Dr Kagiso has done with Kiba...It's Kiba in the Bapedi culture. Kiba is not 'jazzified' that is pure African, but now most people because we have taken advantage of opportunities and 'jazzified' Kiba. In the writing of CAPS instead of him also, I have spoken to him about this, and that is why I am free to talk about it. Because I told him that he used the opportunity, you were supposed first to put the true Kiba so that people should know, and then you say I Know the original Kiba because I grew up here and I took and 'jazzified it. You see, now you have informed the people and generations will not be lost. But because of opportunities that we are granted, and where there is money, then people start to lose their heads; that is why even the Magnet Programme is all about an opportunity to make money. Most people in the programme, and I say most; there are a few who are really in it for the heart of it to teach learners and groom learners the right way and build them up. But the majority, it's all for money but because they are not reporting to anybody who can check what they are doing, who can check the investment of the salaries they are receiving at the end of the month. Everybody is doing what they like. And there is no unity in terms of what has actually been done? If we say a Magnet school in such an area is focusing, say in Jazz and Indigenous African Music, and you find that there is another one who does the same focus, they are all teaching differently.

Q. In fact, as you have mentioned that Magnet School educators are self-reliant when it comes to teaching music, meaning their teaching is autonomous. Would you say that what you have just mentioned is the main factor or other underlying causes?

A. *"It is the cause and their other things as well that have created the problem, the department as well as created the problem, and it is to blame. And sometimes, when I speak about it, against the department, it's like I am self-criticising because once you are an office-based educator, people want to take away your voice of...the critical mind. But I really do not back down because I know where things started, and I wish things could go somewhere; whether it makes me popular or unknown by the people, it doesn't matter to me. I am a servant of the people. God has given me gifts and talents to serve, and in whatever way and platforms, that is what I am trying to do. So, the challenge here is these are actual reasons where people are just self-reliant. Anyone who may come and say that ...we may history, geography even dance studies, dramatic arts and visual arts...we can have all these other subjects having somebody who oversees them...and we have a programme that is not taken of...nobody knows the ages of the learners that are in the programme. Whether in terms of the developmental tasks, the appropriate curriculum for them ...and how the educators in the programme are trained to teach the different age groups. You see, whereas this side, you have the foundation, teachers are trained to teach the foundation and are trained to teach the senior, intermediate, and FET. But here. It's just everything goes. There is a problem somewhere because the sociology and psychology of music education, even the philosophy, is not there. And we can't say just because we are musicians; we can't be listening and doing such theories. No, children develop along with those developmental tasks. You must know that between this age and that age, a child's mind has developed up to here and they can only take one two three. And our own studies in terms of national research, we know that there is a musical brain that you can tap into and understand how best in terms of the psychological development of these children, how best can we assist these learners. Now we are the only people in the Magnet Programme...everybody is doing their own thing. You will not hear things like how far are we, all those who are teaching Jazz? What are we teaching now with our learners and those who are teaching IAM or WAM? How far. By the time they reach grade eight, what are the concepts, skills, values, and knowledge that we want to impact these learners. It's something that our people are less interested in, you see! Hence now you see a very bad duplication in the Magnet programme teachers who duplicate a garage practice...*

Q. I hear you very well, and I have so many questions... I might be left with two or more questions to ask. You have said a mouthful, and you've mentioned many things, and one question that comes into my mind is that...you know, pre-1994, where we had one

stream of music. Now we have three music streams. Would you say what is better is one stream with a branch of different genres, or three different streams have solved the challenges that we had with one music stream?

- A. *A one size fits all is not a solution. What we have now is the start to one acknowledge the diversity of what we are as Africans. And the difference also in taste to say, my taste may be African or Jazz or Western. So, if our education begins to go that route, then we are going in the right direction. That is a good thing that has happened. Like earlier on, I said it's a work in progress, but most people want to see a complete product. And people do not want to put in an effort. And white people will not support you and me because we are an opposition you see to them. You will find now that white people will end up doing these African choral songs and with the djembe or two there then wear traditional attire, and then when Linda starts to want to make a comment, they say no, but I am doing Africa music, and you are not. And it discourages the culture of singing this side and taking what is yours and doing it and then telling you about your own art form, you see. That happens because we are asleep. We are waiting for them to give us approval because most of us are competing, which is a disease that says no, I talk too much, or I want to appear as if I am the only one who knows about 1, 2, 3, 4. We find it difficult as people to really come together and discuss these matters without bringing ourselves ambitions and to put aside our own pride, even our own jealousy. to say no, it's not about us but a bigger picture of saying we have three streams, we have got a start. That means people who have got an interest in jazz can have an opportunity now to be trained well and get into those institutions so that they can feed their families, but also to contribute toward the education of our children. Similarly, with IAM, it is an opportunity. So, where we are, we cannot destroy those platforms. Because these are the platforms now that are also economically inclined to promote a social vibrancy that will begin to bring a brand of the community that we are, for the country that we are. You can go to Italy or France now, Spain or whatever, as soon as you land at the airport, you will know in which country you are in. Now, where are we failing? We are failing if we can't see that the three streams are creating opportunities for us. How many of our composers should be using Sibelius? Remember, we started with the Cakewalk, Q-base, pro-logic if you talk about educational software, there was no Sibelius then. Now people are using Pro-tools, etc. There are using advanced technology. So, it's an opportunity*

that we can use music technology. Just imagine if you were to talk that language to say that, no man you boys and girls you are also arranging and composing music with your phones...and maybe you do not need to do music formally, and perhaps you can do the basics up until to grade 3 or so...Just how to imagine how these people would grow. We can have our own studios with our learners to build them up while they are still at school. They can produce and start getting involved at SABC. So, the streams themselves have given us that platform because some of the required tasks like composition need learners to have some form of technological knowledge.

Q. I am grateful for the information I am gathering here; it is so interesting. So, I know you have touched on what I am going to ask, and I will go right ahead and ask you anyway, especially since you have stated that you an advocate of all three different streams. So, what would be the single philosophy to underpin these different streams and different teaching methods by Music Magnets school educators in impalement the music curriculum?

A. *Yes, I am advocating for three streams even more. Like the Music Technology that I have just mentioned could be another stream on its own. Well, there is a corroboration of some sort that we are working on with Colleagues from the western Cape and may be outside your study; we can talk more about that in terms of involvement with such things but remember that all the three different streams are advocating...like you are saying being underpinned by different philosophies. So it will be suicidal not to acknowledge the diversity of the people. It will undermine other cultures and the political atmosphere of the country. Now let's look at language issues because these streams are a language and how many people are versatile to teach all these streams? Not many. Some do not even have an interest in that. With all due to jazz musicians read music? Even those who are famous...It's a language, but they do not want to learn it thoroughly.*

Comment: I am more than grateful that out of many people who could have contributed to my study, I chose you. With all this knowledge and the information that I have gathered today, all I can say is thank you so much

ANNEXURE B: CHI-SQUARE PROBABILITIES

Df	0.995	0.99	0.975	0.95	0.90	0.10	0.05	0.025	0.01	0.005
1	---	---	0.001	0.004	0.016	2.706	3.841	5.024	6.635	7.879
2	0.010	0.020	0.051	0.103	0.211	4.605	5.991	7.378	9.210	10.597
3	0.072	0.115	0.216	0.352	0.584	6.251	7.815	9.348	11.345	12.838
4	0.207	0.297	0.484	0.711	1.064	7.779	9.488	11.143	13.277	14.860
5	0.412	0.554	0.831	1.145	1.610	9.236	11.070	12.833	15.086	16.750
6	0.676	0.872	1.237	1.635	2.204	10.645	12.592	14.449	16.812	18.548
7	0.989	1.239	1.690	2.167	2.833	12.017	14.067	16.013	18.475	20.278
8	1.344	1.646	2.180	2.733	3.490	13.362	15.507	17.535	20.090	21.955
9	1.735	2.088	2.700	3.325	4.168	14.684	16.919	19.023	21.666	23.589
10	2.156	2.558	3.247	3.940	4.865	15.987	18.307	20.483	23.209	25.188
11	2.603	3.053	3.816	4.575	5.578	17.275	19.675	21.920	24.725	26.757
12	3.074	3.571	4.404	5.226	6.304	18.549	21.026	23.337	26.217	28.300
13	3.565	4.107	5.009	5.892	7.042	19.812	22.362	24.736	27.688	29.819
14	4.075	4.660	5.629	6.571	7.790	21.064	23.685	26.119	29.141	31.319
15	4.601	5.229	6.262	7.261	8.547	22.307	24.996	27.488	30.578	32.801
16	5.142	5.812	6.908	7.962	9.312	23.542	26.296	28.845	32.000	34.267
17	5.697	6.408	7.564	8.672	10.085	24.769	27.587	30.191	33.409	35.718
18	6.265	7.015	8.231	9.390	10.865	25.989	28.869	31.526	34.805	37.156
19	6.844	7.633	8.907	10.117	11.651	27.204	30.144	32.852	36.191	38.582
20	7.434	8.260	9.591	10.851	12.443	28.412	31.410	34.170	37.566	39.997
21	8.034	8.897	10.283	11.591	13.240	29.615	32.671	35.479	38.932	41.401
22	8.643	9.542	10.982	12.338	14.041	30.813	33.924	36.781	40.289	42.796
23	9.260	10.196	11.689	13.091	14.848	32.007	35.172	38.076	41.638	44.181
24	9.886	10.856	12.401	13.848	15.659	33.196	36.415	39.364	42.980	45.559
25	10.520	11.524	13.120	14.611	16.473	34.382	37.652	40.646	44.314	46.928
26	11.160	12.198	13.844	15.379	17.292	35.563	38.885	41.923	45.642	48.290
27	11.808	12.879	14.573	16.151	18.114	36.741	40.113	43.195	46.963	49.645
28	12.461	13.565	15.308	16.928	18.939	37.916	41.337	44.461	48.278	50.993
29	13.121	14.256	16.047	17.708	19.768	39.087	42.557	45.722	49.588	52.336
30	13.787	14.953	16.791	18.493	20.599	40.256	43.773	46.979	50.892	53.672
40	20.707	22.164	24.433	26.509	29.051	51.805	55.758	59.342	63.691	66.766
50	27.991	29.707	32.357	34.764	37.689	63.167	67.505	71.420	76.154	79.490
60	35.534	37.485	40.482	43.188	46.459	74.397	79.082	83.298	88.379	91.952
70	43.275	45.442	48.758	51.739	55.329	85.527	90.531	95.023	100.425	104.215

Df	0.995	0.99	0.975	0.95	0.90	0.10	0.05	0.025	0.01	0.005
80	51.17 2	53.54 0	57.15 3	60.39 1	64.27 8	96.578	101.87 9	106.62 9	112.32 9	116.32 1
90	59.19 6	61.75 4	65.64 7	69.12 6	73.29 1	107.56 5	113.14 5	118.13 6	124.11 6	128.29 9
100	67.32 8	70.06 5	74.22 2	77.92 9	82.35 8	118.49 8	124.34 2	129.56 1	135.80 7	140.16 9

ANNEXURE C: QUESTIONNAIRE FOR EDUCATORS

Cover Page for Questionnaires

Educators' Technological, Pedagogical, and Content Knowledge of Implementing a Music Magnet School Programme in the Gauteng Province

**Howard College: School of Music
University of KwaZulu Natal**



Purpose of the study:

This study seeks to investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

All information obtained from this study will be kept in the strictest confidence. Under no circumstances will any participant be identified in the research report.

Answering all questions with honesty will be of great importance to the success of this study. Should you feel uncomfortable with questions asked, you are free to withdraw at any stage. You will not be penalised, and no explanations will be needed.

Questionnaire (Educators)

Section A: Personal Information

1. Name and surname: _____

2. Gender:

Female	☐
--------	--------------------------

Male	☐
------	--------------------------

3. Name of your school: _____

4. How old are you?

AGE	
21-29	☐
30-39	☐
40-49	☐
50-59	☐
60+	☐

Section B: Musical Background

1. Which instrument do you teach? (You may ☒ more than one instrument)

Instrument	
1. Piano	☐
2. Saxophone	☐
3. Clarinet	☐
4. Flute	☐
5. Recorder	☐
6. Trumpet	☐
7. Trombone	☐
8. Violin	☐
9. Voice	☐
10. Drums	☐
11. Guitar	☐
12. Bass guitar	☐
13. Marimba	☐
14. Mbira	☐
15. Djembe	☐
16. Other (Please specify)	☐

2. At what age did you start teaching music?

Under 25	25-29 years	30-39 years	40-49 years	50-59 years	60+ years
☐	☐	☐	☐	☐	☐

1. For how long have you been teaching music at the present school?

First-year	1-2 years	3-5 years	6-10 years	11-15 years	16-20 years	More than 20 years
☐	☐	☐	☐	☐	☐	☐

2. What is your highest level of formal music education?

Matric	Diploma	Three-year Degree	Honours degree	PGCE	Master's Degree	PhD	Post-Doctoral
☐	☐	☐	☐	☐	☐	☐	☐

3. Which music stream do you teach at your school? You may choose more than one answer.

Music streams	
4. Jazz	☐
5. Western Arts Music (WAM)	☐
6. Indigenous Arts Music (IAM)	☐
7. All of the above	☐

Section C: Music educators' Technological, pedagogical, and Content Knowledge of implementing a MMSP in Gauteng Province

1. How would you rate the following at your school?

- c) Educators' understanding of curriculum goals

Very high	☐	High	☐	Medium	☐	Low	☐	Very low	☐
-----------	--------------------------	------	--------------------------	--------	--------------------------	-----	--------------------------	----------	--------------------------

- d) Educators' success in implementing the Music/CAPS curriculum

Very high	☐	High	☐	Medium	☐	Low	☐	Very low	☐
-----------	--------------------------	------	--------------------------	--------	--------------------------	-----	--------------------------	----------	--------------------------

1. Indicate the extent to which you agree or disagree with the following statements.

- e) Music Magnet School educators have adequate instructional resources for teaching music.

Agree	☐	Disagree	☐
-------	--------------------------	----------	--------------------------

- f) The Music Magnet School Programme has adequate technological resources to teach music.

Agree	☐	Disagree	☐
-------	--------------------------	----------	--------------------------

- g) Music Magnet School educators have been adequately trained to apply technological, pedagogical and content knowledge in teaching music.

Agree	☐	Disagree	☐
-------	--------------------------	----------	--------------------------

- h) Music Magnet School educators have adequate support for applying technological knowledge in their teaching.

Agree	☐	Disagree	☐
-------	--------------------------	----------	--------------------------

2. In the past two years, have you participated in any professional development in the following areas?

- e) CAPS curriculum training

Yes	☐	No	☐
-----	--------------------------	----	--------------------------

- f) Music content

Yes	☐	No	☐
-----	--------------------------	----	--------------------------

- g) Music pedagogy

Yes	☐	No	☐
-----	--------------------------	----	--------------------------

h) Information and Communication Technology (ICT)

Yes	☐	No	☐
-----	--------------------------	----	--------------------------

4. Which statement/s best suit/s your view regarding Indigenous African Music (IAM)?

Statement	
6. Music practitioners from the community should teach IAM.	☐
7. Academically trained music educators should teach IAM.	☐
8. Professional trained music educators should teach IAM.	☐
9. All of the above.	☐
10. Other (Please specify)	☐

End of questions
Thank you for participating

ANNEXURE D: CODING FOR QUESTIONNAIRES: MUSIC MAGNET SCHOOL EDUCATORS

Personal Information

Question No.	Variable Name	Descriptive Code	Coding	Type of Variable
	ID	Questionnaire	001	
1	Gender	Female or male	• Female – 1 • Male -2 • Missing - 9	Numeric
2	Name of the School	Name of the School	• School - 1	Numeric
3	Age	How old are you?	• Under 25 = 1 • 25 -29 = 2 • 30 - 39 = 3 • 40 -49 = 4 • 50 – 59 = 5 • 60+ = 6	Numeric

Musical Background

Question No.	Variable Name	Descriptive Code	Coding	Type of variable
	ID	Questionnaire	001	
1.	Instrument	Which instrument do you teach?	• Piano = 1 • Saxophone =2 • Clarinet = 3 • Flute = 4 • Recorder = 5 • Trumpet = 6 • Trombone = 7 • Violin = 8 • Voice = 9 • Drums = 10 • Guitar = 11 • Bass guitar = 12 • Marimba = 13 • Mbira = 14 • Djembe = 15 • Other (Please specify) = 16	Numeric
2.	Age started teaching an instrument	At what age did you start teaching music?	• Under 25 = 1 • 25-29 = 2 • 30-39 = 3 • 40-49 = 4 • 50-59 = 5 • 60+ = 6	Numeric

3.	Teaching experience	For how long have you been teaching music at the present school?	• First year = 1 • 1-2 years = 2 • 3 - 5 years = 3 • 6 - 10 years = 4 • 11-15 years = 5 • 16 - 20 years = 6 • More than 20 years = 7	Numeric
4.	Formal education	What is your highest level of formal music education?	• Matric = 1 • Diploma = 2 • Three-year degree = 3 • Honours degree = 4 • Master's degree = 5 • PhD = 6 • Post- Doctorates = 7	Numeric

Music educators' TPACK in implementing the MMSP in Gauteng Province

Question No.	Variable Name	Descriptive Code	Coding	Type of variable
	ID	Questionnaire	001	
1.	Curriculum goals	Educators' understanding of curriculum goals	• Very high = 1 • High = 2 • Medium = 3 • Low = 4 • Very low = 5	Numeric
2.	Curriculum implementation	Educators' success in implementing the CAPS curriculum	• Very high = 1 • High = 2 • Medium = 3 • Low = 4 • Very low = 5	Numeric
3.	Instructional resources	Music Magnet School educators' have adequate instructional resources for teaching music.	• Agree = 1 • Disagree = 2	Numeric
4.	Technological resources	The Music Magnet School Programme has	• Agree = 1 • Disagree = 2	Numeric

		adequate technological resources to teach music.		
5.	Training in TPACK	Music Magnet School educators have been adequately trained to apply TPACK in teaching music.	• Agree = 1 • Disagree = 2	Numeric
6.	Support to use technology	Music Magnet School educators have adequate support in using technology in their teaching.	• Agree = 1 • Disagree = 2	Numeric
7.	Professional development (CAPS curriculum)	In the past two years, have you participated in any professional development in the following areas?	• Yes = 1 • No = 2	Numeric
8.	Music content	In the past two years, have you participated in any professional development in the following areas?.	• Yes = 1 • No = 2	Numeric
9.	Music pedagogy	In the past two years, have you participated in any professional development in the following areas?	• Yes = 1 • No = 2	Numeric
10.	Information and Communication Technology (ICT)	In the past two years, have you participated in any professional development in the following areas?	• Yes = 1 • No = 2	Numeric
11.	Who should teach IAM?	Which statement/s best suit/s your view regarding Indigenous African Music (IAM)?	• Music practitioners from the community should teach IAM = 1 • Academically trained music educators should teach IAM = 2 • The professionally	Numeric

			trained music teacher should teach IAM = 3 • All of the above = 4 • Other (Please specify) = 5	
--	--	--	--	--

Abbreviations

MMSP: Music Magnet School Programme

TPACK: Technological Pedagogical Content Knowledge

ICT: Information and Communication Technology

IAM: Indigenous African Music

ANNEXURE E: REFLECTIVE ACTIVITY

Curriculum Concepts	Questions	Propositions	Knowledge
Question 1 Teaching practices	What teaching practices do you apply when implementing the Magnet School/CAPS music curriculum?	Content Societal Pragmatic	Professional knowledge Societal knowledge Personal knowledge
Question 2 Goals	What are your goals on implementing and enacting the Magnet School/CAPS music curriculum?	Objectives Aims Outcomes	Professional knowledge Personal knowledge Societal knowledge
Question 3 Stream	Which music stream do you teach and why?	WAM JAZZ IAM	Professional knowledge Professional/Societal knowledge Societal knowledge
Question 4 Teaching style	What teaching methods do you apply during teaching and learning?	Teacher-centred Learner-centred Blended	Professional knowledge Societal knowledge Personal knowledge
Question 5 Values	What values and educational purposes do you apply when teaching the chosen stream?	Discipline Creativeness/social skills Collaboration	Professional knowledge Societal knowledge Personal knowledge
Question 6 Challenges	What are the main challenges in teaching the chosen stream?	Content Knowledge Technological knowledge Pedagogical knowledge	Professional knowledge Societal knowledge Personal knowledge
Question 7 Technological tools	Which music technology tools and programmes do you use in teaching music?	Hardware Software Ideological-ware	Professional knowledge Societal knowledge Personal knowledge
Question 8 Effectiveness	Do you think applying technological knowledge in music lessons improves lesson efficiency?	Examination Assignment Group activity	Professional knowledge Societal knowledge Societal knowledge

Question 9 Perspectives	What are your perspectives on different teaching practices applied by Music Magnet Schools educators when implementing the Magnet School/CAPS music curriculum in your school?	Professional perspective Cultural perspective Blended perspective	Professional knowledge Societal knowledge Personal knowledge
Question 10 Reconstruction of theories/philosophies	What theories would best underpin different teaching practices of implementing the Magnet School/CAPS music curriculum?	Content Societal Blended	Professional knowledge Societal knowledge Personal knowledge

ANNEXURE F: ETHICAL CLEARANCE



UNI
VERSITY
OF

1. KWAZULU-NATAL

INYUVESI

2. YAKWAZULU-NATALI

14 February 2021

Miss Linda Nombuso Pearl Msimango (217081136)
School of Arts
Howard College

Dear Miss Msimango,

Protocol reference number: HSSREC/00002343/2021

Project title: Educators Technological, Pedagogical, and Content Knowledge of implementing a Music Magnet School Programme in the Gauteng Province

Degree: PhD

3. Approval Notification — Expedited Application

This letter serves to notify you that your application received on 24 January 2021 in connection with the above, was reviewed by the Humanities and Social Sciences Research Ethics Committee (HSSREC) and the protocol has been granted FULL APPROVAL.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number. PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 5 years.

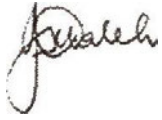
This approval is valid until 14 February 2022.

To ensure uninterrupted approval of this study beyond the approval expiry date, a progress report must be submitted to the Research Office on the appropriate form 2 - 3 months before the expiry date. A close-out report to be submitted when study is finished.

All research conducted during the COVID-19 period must adhere to the national and UKZN guidelines.

HSSREC is registered with the South African National Research Ethics Council (REC-040414-040).

Yours sincerely,



Professor Dipane Hlalele (Chair)

/dd

Humanities and Social Sciences Research Ethics Committee

Postal Address: Private Bag , Durban, 4000, South Africa

Telephone: +27 (0)31 260 8350/4557/3587 Email: hssrec@ukzn.ac.za Website: <http://research.ukzn.ac.za/Research-Ethics>

Howard College

Medical School

Westvnte

INSPIRING GREATNESS



ANNEXURE G: GATE KEEPER'S LETTER

GAUTENG PROVINCE

Department: Education
REPUBLIC OF SOUTH AFRICA

8/414/112

GDE RESEARCH APPROVAL LETTER

Date:	18 November 2020
Validity of Research Approval:	08 February 2021-30 September 2021 2019/681
Name of Researcher:	Msimango LNP
Address of Researcher:	15 Gweneth Place Glenmore Durban
Telephone Number:	082 425 0901
Email address:	Unqowami9@gmail.com
Research Topic:	Educator's Technological Pedagogical and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province
Type of qualification	PhD
Number and type of schools:	14 Secondary Schools
District[s]/HO	15 Districts

4. Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission s been granted for the research to be conducted.

The following conditions apply E research. The re ea her may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

- 1.Letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.

1

Making education a societal priority

the Gauteng Depanment of Education to conduct the research study.

Office of the Director: Education Research and Knowledge Management

7th Floor, 17 Simmonds Street, Johannesburg, 2001

Tel: (011) 355 0488

Email: Faith.Tshabalala@gauteng.gov.za

Website: www.education.gpg.gov.za

- 2 The District/Head Office Senior Manager/s must be approached separately, and in writing, for permission to involve District/Head Office Officials in the project.
3. Because of COVID 19 pandemic researchers can ONLY collect data online, telephonically or may make arrangements for Zoom with the school Principal. Requests for such arrangements Should be submitted to the GDE Education Research and Knowledge Management directorate. The approval letter will then indicate the type of arrangements that have been made with the school.
4. The Researchers are advised to make arrangements with the schools via Fax, email or telephonically with the Principal.
- 5 A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB) that would indicate that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.
- 6 A letter/ document that outline the purpose of the research and the anticipated outcomes of such research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/offices concerned, respectively.
7. The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.
8. Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if at a school) and/or Director (if at a district/head office) must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage,
9. Research may only commence from the second week of February and must be concluded before the beginning of the last quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.
10. Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE Such research will have been commissioned and be paid for by the Gauteng Department of Education.
11. It is the researcher's responsibility to obtain written parental consent of all learners that are expected to participate in the study-
- 12 The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.
13. The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research report without the written consent of each of these individuals and/or organisations.
14. On completion of the study the researcher/s must supply the Director; Knowledge Management & Research with one Hard Cover bound and an electronic copy of the research.
15. The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned

16. Should the researcher have been involved with research at a school and/or a district/head office level, the Director concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

Kind regards



Mr. Gumani Mukatuni

Acting CES: Education Research and Knowledge Management

DATE:

24/4/2020

2

Making education a societal priority

Office of the Director: Education Research and Knowledge Management

7th Floor, 17 Simmonds Street, Johannesburg, 2001

Tel: (011) 355 0488

Email: Faith-Tshabalala@gauteng.gov.za

Website: www.education_gpg.gov.za

ANNEXURE H:

School Principal Letter

Msimango L.N.P. (Ms)

15 Gweneth Place

Glenmore

Durban

4001

21 July 2020

Dear School Principal,

Re: Application for Permission to Conduct Research

I am Linda Nombuso Pearl Msimango, a candidate studying for PhD in Music at the University of KwaZulu-Natal, Howard Campus, Durban, South Africa. I am conducting a study on educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. I have observed that educators have challenges on effective implementation and enactment of Caps related music curriculum. The problematic issue may be due to different beliefs and pedagogies applied simultaneously, which causes tensions between educators and confusion with learners. I need to collect data by administering questionnaires to your learners and educators and also conduct interviews to gather data from your Music School educators. Therefore, I kindly request permission to conduct interviews with Music Magnet School educators and administer questionnaires to both your learners and the Music Magnet School educators. Please note the following:

- The school and educators' confidentiality is guaranteed.
- The interview, for all participants, may last for about an hour.
- Any information given by your educators cannot be used against the school, and the collected data will **ONLY** be used for purposes of this research.
- There will be no limit on any benefit that the school and teacher/s may receive as part of participation in this research project;
- Data will be stored in secure storage and destroyed after five years.
- Educators have a choice to participate, not participate or stop participating in the research. The school and teacher/s will not be penalised for taking such an action.
- The school and teacher/s are free to withdraw from the research at any time without any harmful or undesirable consequences;
- Real names of the school and educators will not be used, but symbols such as A, B, C, D, E and F will be used to represent the school and educators' names;
- School and educators' involvement is purely for academic purposes only, and there are no financial benefits involved.

I can be contacted at:
Cell: 082 425 0901
E-mail: ungowami9@gmail.com

My supervisors are:

1. Prof. Washington, located at the School of Arts, Howard Campus at the University of KwaZulu- Natal.
Contact details: e-mail (salimwashington.tenor@gmail.com)
Phone number: 081 369 3969
2. Prof. S. B. Khoza, located at the School of Education, Edgewood Campus of the University of KwaZulu - Natal.
Contact details: e-mail (khozas@ukzn.ac.za)
Phone number: 0312607595

Academic Leader (Research) is Prof. Chats Devroop,
School of Music,
Howard College, University of KwaZulu-Natal
Contact Number: 031 260 1349
E-mail: Devroopc@ukzn.ac.za

You may also contact the Research Office through:
HSSREC Research Office
Govan Mbeki Building
Private Bag X 54001
Durban
4000
KwaZulu-Natal,
SOUTH AFRICA 04557-
Tel No. +27 31 260 8350/4557/387
E-mail: hssrec@ukzn.ac.za

Thank you for your contribution to this research.

DECLARATION

I..... (Full names of the school principal) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent for the school and educators/educators to participate in the research project.

I understand that the school and educators/educators are at liberty to withdraw from the project at any time, should they so desire.

SIGNATURE OF PRINCIPAL

**.....
DATE.....**

SCHOOL STAMP



ANNEXURE I: INFORMED CONSENT LETTERS AND PERMISSION FROM APPROPRIATE AUTHORITIES

Music Studies, School of Arts,
College of Humanities,
The University of KwaZulu-Natal,
Howard College Campus,

Dear Participant

INFORMED CONSENT LETTER

I am Linda Nombuso Pearl Msimango, a candidate studying for PhD in Music at the University of KwaZulu-Natal, Howard Campus, Durban, South Africa. I am conducting a study on educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province. I have observed that educators have challenges on effective implementation and enactment of CAPS related music curriculum. The problematic issue may be due to different beliefs and pedagogies applied simultaneously, which causes tensions between educators and confusion with learners. Therefore, to gather the information, I am interested in asking you some questions seeking your perspectives on educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

Please note that:

- Your confidentiality is guaranteed as your inputs will not be attributed to you in person, but reported only as a population member opinion.
- The interview may last for about 1 hour and may be split depending on your preference.
- Any information given by you cannot be used against you, and the collected data will be used for purposes of this research only.
- There will be no limit on any benefit that the participants may receive as part of their participation in this research project;
- Data will be stored in secure storage and destroyed after five years.
- You have a choice to participate, not participate or stop participating in the research. You will not be penalised for taking such an action.
- The participants are free to withdraw from the research at any time without any negative or undesirable consequences to themselves;
- Real names of the participants will not be used, but symbols such as A, B, C, D, E and F will be used to represent participants' names;
- The research aims at understanding the problematic issue of implementing and enacting a CAPS related curriculum in a Music Magnet School Programme in Gauteng Province.
- Your involvement is purely for academic purposes only, and there are no financial benefits involved.
- If you are willing to be interviewed, please indicate (by ticking as applicable) whether you are willing or not willing to allow the interview to be recorded by the following equipment:

	willing	Not willing
Audio equipment		
Video equipment		

I can be contacted at:

Cell: 082 425 0901

E-mail: ungowami9@gmail.com

My supervisors are:

1. Prof. Washington, located at the School of Arts, Howard Campus at the University of KwaZulu- Natal.
Contact details: e-mail (salimwashington.tenor@gmail.com)
Phone number: 081 369 3969
2. Prof. SB Khoza, located at the School of Education, Edgewood Campus of the University of KwaZulu - Natal.
Contact details: e-mail (khozas@ukzn.ac.za)
Phone number: 0312607595

Academic Leader (Research) is Prof. Chats Devroop,
School of Music,
Howard College, University of KwaZulu-Natal
Contact Number: 031 260 1349
E-mail: Devroopc@ukzn.ac.za

You may also contact the Research Office through:

HSSREC Research Office

Govan Mbeki Building

Private Bag X 54001

Durban

4000

KwaZulu-Natal,

SOUTH AFRICA 04557-

Tel No. +27 31 260 8350/4557/387

E-mail: hssrec@ukzn.ac.za

DECLARATION

I..... (full names of participant) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent to participate in the research project.

I understand that I am at liberty to withdraw from the project at any time, should I so desire.

SIGNATURE OF PARTICIPANT

DATE

.....

.....

ANNEXURE J: LETTER TO THE PARENTS

Parental Consent Form

Msimango L.N.P. (Ms)

15 Gweneth Place

Glenmore

Durban

4001

27 January 2021

Dear Parent/Guardian,

Re: Application for Permission to Conduct Research

I am Linda Nombuso Pearl Msimango, a candidate studying for PhD in Music at the University of KwaZulu-Natal, Howard Campus, Durban, South Africa.

Title of the study:

I am conducting a study on educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

Purpose of the study:

This study seeks to investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

Invitation to participate:

I need to collect data by conducting class observations. Therefore, I kindly request permission to conduct class observations with your son/daughter, who is enrolled in music at school.

Withdrawal statement and confidentiality:

- Your sons'/daughters' confidentiality is guaranteed.
- The class observation may last for about an hour.
- Learners have a choice to participate, not participate or stop participating in the research. The school and learners will not be penalised for taking such an action.
- Any information obtained from class observation will not be used against the school, and the collected data will **ONLY** be used for this research.
- The school and learners are free to withdraw from the research at any time without any harmful or undesirable consequences.
- Real names of the school and learners will not be used, but symbols such as A, B, C, D, E and F will be used to represent the school and learners' names;
- School and learners' involvement is purely for academic purposes only, and there are no financial benefits involved.

My supervisors are:

3. Prof. Washington, located at the School of Arts, Howard Campus at the University of KwaZulu- Natal.
Contact details: e-mail (salimwashington.tenor@gmail.com)
Phone number: 081 369 3969
4. Prof. S. B. Khoza, located at the School of Education, Edgewood Campus of the University of KwaZulu - Natal.
Contact details: e-mail (khozas@ukzn.ac.za)
Phone number: 0312607595

Academic Leader (Research) is Prof. Chats Devroop,
School of Music,
Howard College, University of KwaZulu-Natal
Contact Number: 031 260 1349
E-mail: Devroopc@ukzn.ac.za

You may also contact the Research Office through:
HSSREC Research Office
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4000
KwaZulu-Natal,
SOUTH AFRICA 04557-
Tel No. +27 31 260 8350/4557/387
E-mail: hssrec@ukzn.ac.za

I can be contacted at:
Cell: 082 425 0901
E-mail: ungowami9@gmail.com

Thank you for your contribution to this research.

DECLARATION

I..... (Full names of the parent) hereby confirm that I understand the contents of this document and the nature of the research project, and I consent for my child to participate in the research project.

I understand that your child is at liberty to withdraw from the project at any time, should s/he so desires.

SIGNATURE OF PARENT /GUARDIAN.....

DATE.....

Ifomu Lokuvuma Lwabazali

Msimango L.N.P. (Ms)
15 Gweneth Place
Glenmore
Durban
4001
30th January 2021

Sawubona Mzali/Mnakekeli,

Mayelana: Isicelo semvume yokwenza ucwaningo.

Igama lami uLinda Nombuso Pearl Msimango, umfundi owenza iPhD kumnyango wezomculo enyuvesi yakwaZulu-Natali, ekhampasini yase Howard, eNingizimu Afrika.

Isihloko socwaningo:

Ulwazi lwabafundisi kwezobuchwepheshe, ukufundisa, kanye nokuqukethiwe ekusetshenzisweni kohlelo lweMusic Magnet School esifundazweni sase Rhawutini.

Injongo yocwaningo:

Ucwaningo lokuphenya ngolwazi lwabafundisi kwezobuchwepheshe, ukufundisa, kanye nokuqukethiwe ekusetshenzisweni kohlelo lweMusic Magnet School esifundazweni sase Rhawutini.

Isimemo sokuthatha iqhaza:

Injongo yami ukuqoqa idatha ngokubuka ukufundiswa kwabafundi. Ingakho, ngicela imvume yokuqoqa idatha ekilasini lomfundi okuyingane yakho.

Isitatimende sokuhoxa kanye nemfihlo:

- Imfihlo yendodakazi noma unyana wakho iqinikesiwe.
- Ukuqoqa idatha kuyothatha ihora elilodwa.
- Abafundi bazokwazi ukukhetha ukubamba iqhaza noma bangalibambi noma bayeke ukulibamba iqhaza kulolucwaningo, futhi abangeke bajeziswe ngalokho.
- Imininingwane etholwe lapho kuqoqwa khona idatha, ayingeke isetshenziswe ngokungamelene nesikole, lemininingwane iyosetshenziselwa ucwaningo kuphela.
- Isikole kanye nabafundi banelungelo lokuyeka ukuthatha iqhaza kulolucwaningo, ngaphandle kokwesatshiswa noma imiphumela engathandeki.

- Amagama aqondile abafundi kanye nesikole angeke isetshenziswe kodwa izimpawu ezifana nabo A, B, C, D, E, kanye no F ziyosetshenziswa ukumela amagama ezikole kanye nabafundi.
- Ukubandakanyeka kwesikole kanye nabefundi kungokwezemfundo kuphela, futhi akunazuzo yemali ekhona.

Abaphathi bami ilaba:

5. UProfesa Washington, who is located at the School of Arts, Howard Campus at the University of KwaZulu- Natal.
Contact details: e-mail (salimwashington.tenor@gmail.com)
Phone number: 081 369 3969
6. UProfesa S. B. Khoza, who is located at the School of Education, Edgewood Campus of the University of KwaZulu - Natal.
Contact details: e-mail (khozas@ukzn.ac.za)
Phone number: 0312607595

Umholi wezemfundo (Ucwaningo) uProfesa Chats Devroop,
School of Music,
Howard College, University of KwaZulu-Natal
Contact Number: 031 260 1349
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Mina ngiyatholakala lana:
Cell: 082 425 0901
E-mail: ungowami9@gmail.com

Ngiyabonga ngokuthatha iqhaza kulolucwaningo.

ISHO

Mina.....
(Amagama agcwele omzali noma umnakekeli) ngiyavuma futhi ngiyakuqondisisa

**okuqukethwe lana kulombhalo kanye nengqikithi yalolucwaningo, ngakho
ngiyavuma ukuthi ingane yami ibambe iqhaza kulolucwaningo.**

**Ngiyaqonda ukuthi ingane yakho ikhululekile ukuthi ihoxe kulolucwaningo uma
ifuna.**

.....
.....
ISIGINESHA YOMZALI NOMA UMNAKEKELI

.....
USUKU

ANNEXURE K: LEARNER ASSENT FORM



Learner Assent Form

Dear Learner,

I am Linda Nombuso Pearl Msimango, a candidate studying for PhD in Music at the University of KwaZulu-Natal, Howard Campus, Durban, South Africa.

Title of the study:

I am conducting a study on educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

Purpose of the study:

This study seeks to investigate educators' technological, pedagogical, and content knowledge of implementing a Music Magnet School Programme in the Gauteng Province.

Invitation to participate:

I need to collect data by conducting class observations. Therefore, I kindly request permission to conduct class observations with you because you are enrolled in music at your school.

Withdrawal statement and confidentiality:

- Your confidentiality is guaranteed, and you do not have to be in this study if you do not want to.
- Your parent/guardian has been asked for permission for you to participate in this study.
- The class observation may last for about an hour.
- Any information obtained from class observation will not be used against the school, and the collected data will **ONLY** be used for this research.
- You have a choice to participate, not participate or stop participating in the research. You will not be penalised for taking such an action.
- You are free to withdraw from the research at any time without any harmful or undesirable consequences.
- Your involvement is purely for academic purposes only, and there are no financial benefits involved.

You may only sign if you have understood this form and agree to participate in this study.

.....
Signature

.....
Date

My supervisors are:

7. Prof. Washington, who is located at the School of Arts, Howard Campus at the University of KwaZulu- Natal.
Contact details: e-mail (salimwashington.tenor@gmail.com)
Phone number: 081 369 3969
8. Prof. S. B. Khoza, who is located at the School of Education, Edgewood Campus of the University of KwaZulu - Natal.
Contact details: e-mail (khozas@ukzn.ac.za)
Phone number: 0312607595

Academic Leader (Research) is Prof. Chats Devroop,
School of Music,
Howard College, University of KwaZulu-Natal
Contact Number: 031 260 1349
E-mail: Devroopc@ukzn.ac.za

You may also contact the Research Office through:
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E-mail: hssrec@ukzn.ac.za

I can be contacted at:
Cell: 082 425 0901
E-mail: ungowami9@gmail.com

Thank you for your contribution to this research.



Ifomu Lokuvuma Lwabafundi

Sawubona Mfundi,

Igama lami uLinda Nombuso Pearl Msimango, umfundi owenza iPhD kumnyango wezomculo enyuvesi yakwaZulu-Natali, ekhampasini yase Howard, eNingizimu Afrika.

Isihloko socwaningo:

Ulwazi lwabafundisi kwezobuchwepheshe, ukufundisa, kanye nokuqukethiwe ekusetshenzisweni kohlelo lweMusic Magnet School esifundazweni sase Rhawutini.

Injongo yocwaningo:

Ucwaningo lokuphenya ngolwazi lwabafundisi kwezobuchwepheshe, ukufundisa, kanye nokuqukethiwe ekusetshenzisweni kohlelo lweMusic Magnet School esifundazweni sase Rhawutini.

Isimemo sokuthatha iqhaza:

Injongo yami ukuqoqa idatha ngokubuka ukufundiswa kwabafundi. Ingakho, ngicela imvume yokuqoqa idatha ekilasini lakho.

Isitatimende sokuhoxa kanye nemfihlo:

- Imfihlo yakho iqinikesiwe futhi awuphoqelekile ukuthatha iqhaza kulolucwaningo.
- Umzali noma umnakekeli wakho useceliwe ukuthi ubambe iqhaza kulolucwaningo
- Ukuqoqa idatha kuyothatha ihora elilodwa.
- Imininingwane etholwe lapho kuqoqwa khona idatha, ayingeke isetshenziswe ngokungamelene nesikole, lemininingwane iyosetshenziselwa ucwaningo kuphela.
- Uyakwazi ukukhetha ukubamba iqhaza noma ungalibambi noma uyeke ukulibamba iqhaza kulolucwaningo, futhi angeke ujeziswe ngalokho.

- Unelungelo lokuyeka ukuthatha iqhaza kulolucwaningo, ngaphandle kokwesatshiswa noma imiphumela engathandeki.
- Ukubandakanyeka kwakho kungokwezemfundo kuphela, futhi akunazuzo yemali ekhona.

Ungafaka isiginesha kuphela uma uqondile okuqukethwe ilesivumelwano futhi uvuma ukuthatha iqhaza kulolucwaningo.

.....
Isiginesha

.....
Usuku

Abaphathi bami ilaba:

9. UProfesa Washington, who is located at the School of Arts, Howard Campus at the University of KwaZulu- Natal.
Contact details: e-mail (salimwashington.tenor@gmail.com)
Phone number: 081 369 3969
10. UProfesa S. B. Khoza, located at the School of Education, Edgewood Campus of the University of KwaZulu - Natal.
Contact details: e-mail (khozas@ukzn.ac.za)
Phone number: 0312607595

Umholi wezemfundo (Ucwaningo) uProfesa Chats Devroop,
School of Music,
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Mina ngiyatholakala lana:
Cell: 082 425 0901
E-mail: ungowami9@gmail.com

Ngiyabonga ngokuthatha iqhaza kulolucwaningo
ANNEXURE L: MUSIC MAGNET SCHOOL CURRICULUM

The Magnet School Programme

Guidelines for the Implementation of Magnet Schools

1. Aim

- To provide equitable, accessible and enhanced educational opportunities to learners
- Offer an enriched curricular and extra-curricular musical experience, where learners are introduced to the world of arts and culture, via hands-on activities that depict real life, research and problem solving
- Appoint qualified dedicated music teachers, committed to meeting the intellectual, emotional, social and physical needs of learners
- Attain its goals via a positive ongoing partnership with parents/guardians, possible companies and sponsors relating to music and the arts.
- Foster lifelong learning and a sense of community service in learners
- To expose learners to the world of work in the music and arts industries providing access to job opportunities through the exposure of their talents

2. Vision

- The GDE and the community in their area where the magnet school is situated will ensure sustainability by allowing learners to participate in the project (non- discriminative) from grade R to grade 12 offering multicultural music tuition at affordable fees that will also cater for learners with special educational needs.

3. Mission

- To provide a quality global music education and training of a high standard to learners (from all cultural groups) in Gauteng having many learners specializing in the field of Arts with reference to music as one of the disciplines

4. Post establishment

- 1 x Department Head (PL2)
- 5 x Teacher (PL1)

5. MAGNET SCHOOL CURRICULUM

- What is Music, the subject?

Music is the art of organizing sounds and silence, expressing intellectual, emotional and spiritual aspects of human experience. Music is an art form that can be combined with other

forms, and is often enhanced by technology. It communicates a broad range of historical, cultural and socioeconomic ideas and issues. Music has the power to unite groups and to mobilize community involvement for the improvement of quality of life, social healing, and affirms human dignity.

- Curriculum Aims

Phases 1- 4

Music learners will develop:

- Technical control over one or more music instrument(s) or the voice;
 - Performance skills by way of performing a wide variety of musical works, in solo and group (ensemble) context, ranging from Western Art Music and Jazz to Indigenous African music (IAM);
 - Ability to read music notation(s);
 - Creativity through improvisation and working with own music ideas;
 - Understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context;
 - Awareness of various musical traditions; and
 - Appreciation for various styles of music.
- Instruments that may be offered
 - Western art instruments
 - Jazz/pop instruments
 - Indigenous African instruments
 - World music instruments

Time allocation for Music

- > One individual tuition/lesson per learner per week
- > One group theory tuition/lesson per week
- > One ensemble rehearsal per week

Progression

- Progression in both the practical and the theory aspects of music is expressed here in terms of phases.
- There are four performances (practical and theoretical) levels each indicating minimum levels of competency to be reached at the end of a phase
- More than one phase may be achieved in one year, depending on the learner's ability.

(a) Phase 1a –c performance level for the Western Art Music and Jazz should be comparable to pre-grade 1 of external Examination bodies. Learners should aim for higher levels than the minimum.

Phase 1a –c in African music will be based on DBE guidelines.

(b) Phase 2a –c performance level for Western Art Music and Jazz should be comparable to Grade 1 of external Examination bodies. Learners should aim for higher levels than the minimum.

Phase 2a –c in African Music will be based on DBE guidelines

(c) Phase 3a –c performance level for Western Art Music and Jazz should be comparable to grade 2 of external Examination bodies. Learners should aim for higher levels than the minimum.

Phase 3a –c in African music will be based on the DBE guidelines.

(d) Phase 4a –c performance level for Western Art Music and Jazz should be comparable to grade 3–5 of external Examination bodies. Learners should aim for higher levels than the minimum.

Overview of topics and weighting

	<i>Broad topics</i>	<i>Description</i>	<i>Time weighting:</i>
1.	Musical performance and improvisation	Development of skills in solo and Ensemble performance Development of skills in improvisation	Once a week
2.	Music literacy	Music theory and notation Aural awareness of theory Sight-singing Harmony and knowledge of music Terminology	Once a week
3.	General music knowledge and analysis	Form and structure History of Western art music or jazz or indigenous African music and the composers or performers Music genres South African music industry.	

PHASE 1			
MAGNET SCHOOL CURRICULUM			
	PHASE 1A	PHASE 1B	PHASE 1C
TIME SIGNATURE Concept of beats, bars and bar lines.	4/4, 2/4	4/4, 2/4, 3/4	4/4, 2/4, 3/4
NOTE VALUES	Crotchet, minim, Semibreve	Crotchet, minim, Semibreve, quaver	Crotchet, minim, Semibreve, quaver, semi-quaver
STAVES AND NOTATION		Letter names	Letter names, Notes on ledger lines (one ledger line)
CLEFS		Treble clef	Treble clef, Bass clef
RESTS	As in the above note values	As in the above note values	As in the above note values
SCALES	Singing the major scale in tonic solfa	Singing the major scale in tonic solfa	C, G, F majors—with and without key signatures

			Technical names
INTERVALS			Perfect and major
TERMINOLOGY	Loud, Soft Fast , Slow	Loud, Soft, crescendo, de- crescendo Fast , Slow	
TRANSCRIPTION			Treble to Bass

PHASE 2			
MAGNET SCHOOL CURRICULUM			
	PHASE 2A	PHASE 2B	PHASE 2C
TIME SIGNATURE Concept of beats, bars and bar lines.	5/4, 3/8, 6/8	5/4, 3/8, 6/8, 9/8	5/4, 3/8, 6/8, 9/8, 12/8
NOTE VALUES	Crotchet, minim, Semibreve, quaver, semi-quaver, dotted notes	Crotchet, minim, Semibreve, quaver, semi-quaver, demi-semi-quaver, dotted notes	Crotchet, minim, Semibreve, quaver, semi-quaver, demi-semi-quaver, dotted notes
STAVES AND NOTATION	Notes on ledger lines(two ledger lines- above and below the stave)	Notes on ledger lines(two ledger lines- above and below the stave)	Notes on ledger lines(All ledger lines- above and below the stave)
CLEFFS	Treble and Bass cleff	Treble and Bass cleff	Treble and Bass cleff
RESTS	As in the above note values	As in the above note values	As in the above note values
SCALES	D, A, B flat, E flat majors	E, A flat majors, a, e, d melodic and harmonic minors	B, F #, g, c melodic and harmonic minors
INTERVALS	Minor, diminished, augmented,	Minor, diminished, augmented	Minor, diminished, augmented
TERMINOLOGY	Dynamics, Tempo, Articulation	Dynamics, Tempo, Articulation	Dynamics, Tempo, Articulation
TRANSCRIPTION	Treble to Bass and vice versa	Treble to Bass and vice versa	Treble to Bass and vice versa
MELODIC CONSTRUCTION	Four bar melodies in known keys	Four bar melodies in known keys	Four bar melodies in known keys
COMPOSITIONAL TECHNIQUES		Rhythmic and melodic sequence and motive	Rhythmic and melodic sequence, motive.
TRIADS	Major , minor	Major , minor, augmented (IAM and jazz =major 7 th , minor 7 th , augmented chords	Major , minor, diminished, (IAM and jazz =major 7 th , minor 7 th , diminished chords)

PHASE 3			
MAGNET SCHOOL CURRICULUM			
	PHASE 3A	PHASE 3B	PHASE 3C
TIME SIGNATURE Concept of beats, bars and bar lines.	2/2, 3/2, 4/2 , all irregular time signatures	All the time signatures	All the time signatures
NOTE VALUES	All the note values (Crotchet, minim, Semibreve, quaver, semi-quaver, Hemi-demi-semi-quaver dotted notes	All the note values (Crotchet, minim, Semibreve, quaver, semi-quaver, Hemi-demi-semi-quaver dotted notes	All the note values (Crotchet, minim, Semibreve, quaver, semi-quaver, Hemi-demi-semi-quaver dotted notes
STAVES AND NOTATION	Notes on ledger lines(All ledger lines- above and below the stave)	Notes on ledger lines(All ledger lines- above and below the stave)	Notes on ledger lines(All ledger lines- above and below the stave)
CLEFFS	Treble and Bass cleff	Treble and Bass cleff	Treble and Bass cleff
RESTS	As in the above note values	As in the above note values	As in the above note values
SCALES	5#’s and 5 flats-Majors and relative minors(harmonic and melodic) Jazz and IAM–Modes	5#’s and 5 flats-Majors and relative minors(harmonic and melodic) Jazz and IAM–Modes	5#’s and 5 flats-Majors and relative minors(harmonic and melodic) Jazz and IAM–Modes
INTERVALS	Minor, diminished, augmented,	Minor, diminished, augmented	Minor, diminished, augmented
TERMINOLOGY	Dynamics, Tempo, Articulation	Dynamics, Tempo, Articulation	Dynamics, Tempo, Articulation
TRANSCRIPTION	Treble to Bass and vice versa	Treble to Bass and vice versa	Treble to Bass and vice versa
MELODIC CONSTRUCTION	Four bar melodies in known keys	Four bar melodies in known keys	Four bar melodies in known keys in a given rhythm according to chord I, IV, V progression
COMPOSITIONAL TECHNIQUES	Rhythmic and melodic sequence, motive, pedal point	Rhythmic and melodic sequence, motive, pedal point	Rhythmic and melodic sequence, motive, pedal point
TRIADS	Major , minor, augmented , diminished(IAM and jazz =major 7 th , minor 7 th , augmented chords	Major , minor, augmented , diminished(IAM and jazz =major 7 th , minor 7 th , augmented chords	Major , minor, augmented , diminished in all inversions(IAM and jazz =major 7 th , minor 7 th , augmented chords

PHASE 4			
MAGNET SCHOOL CURRICULUM			
	PHASE 4A	PHASE 4B	PHASE 4C
TIME SIGNATURE Concept of beats, bars and bar lines.	All the time signatures	All the time signatures	All the time signatures
NOTE VALUES	All the note values	All the note values	All the note values
STAVES AND NOTATION	All the notes on ledger lines	All the notes on ledger lines	All the notes on ledger lines
CLEFFS	All the clefs including alto and tenor cleff	All the clefs including alto and tenor cleff	All the clefs including alto and tenor cleff
RESTS	As in the above note values	As in the above note values	As in the above note values
SCALES	7#’s and 7 flats- Majors and relative minors, Whole –tone scale	7#’s and 7 flats- Majors and relative minors, Whole-tone, chromatic scale, Pentatonic scale, blue scale.	All the previous scales including all modes of major and minor scales.
INTERVALS	Minor, diminished, augmented,	Minor, diminished, augmented	Minor, diminished, augmented
TERMINOLOGY	Dynamics, Tempo, Articulation	Dynamics, Tempo, Articulation	Dynamics, Tempo, Articulation
TRANSCRIPTION	Treble to Bass and vice versa, Staff notation to tonic solfa and vice versa	Treble to Bass and vice versa, Staff notation to tonic solfa and vice versa	Treble to Bass and vice versa, Staff notation to tonic solfa and vice versa
Transposition	Transposing an octave for piccolo and double bass, B flat trumpet and clarinet	Transposing an octave for piccolo and double bass, B flat trumpet and clarinet in known keys, clarinet in A, E flat saxophone.	Transposing all melodies for all transposing instruments
MELODIC CONSTRUCTION	Eight bar melodies in known keys according to any given chord progression	Eight bar melodies in any key, Use own chord structure,	Creating a Twelve bar melody for voice or instrument using learnt compositional techniques

		add a bass line to the melody.	
COMPOSITIONAL TECHNIQUES	Rhythmic and melodic sequence, motive, pedal point	Melodic and rhythmic motives and sequence, Augmentation and diminution, imitation	Melodic and rhythmic motives and sequence, Augmentation and diminution, imitation, inversion, development of themes
CHORDS	Creating four-part chords by doubling the appropriate notes in root positions and first inversion	Creating four-part chords by doubling the appropriate notes in root positions and first inversion	Creating four-part chords by doubling the appropriate notes in root positions and first and second inversion
HARMONY	Writing of perfect, imperfect, interrupted and plagel cadences, identification of cadences in existing music. For Jazz and IAM-Basic substitution and functions	Harmonize a simple folk melody using mainly chords I, IV, V, in root position, first and second inversion, identifying chords used in existing music. For Jazz and IAM-diatonic 7 th major and minor- basic substitution and function, construction of 13 th chords, recognizing all diatonic chords in existing music.	Harmonizing using primary and secondary chords, dominant sevenths and non-harmonic notes. For Jazz and IAM – harmonizing using 7 th chords, primary chord substitutions, symmetrical scales (whole-half, half-whole and augmented scales) and polychord nomenclatures.

MUSIC MAGNET – PERFORMANCE AND IMPROVISATION	
Western Art Music	Indigenous African Music
A. Solo work Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument(s) or voice.	A. Solo performance: Main instrument to be studied throughout the grades Technical work

A minimum of 2 pieces per term must be assessed for phase 1a –c A minimum of 4 pieces must be assessed at the end of Phase 2a-c/3a-c/4a-c. B. Ensemble work Learners must belong to either an instrumental ensemble or a vocal ensemble. Learners must be assessed on ensemble playing or singing. Attention should be given to how learners function in an instrumental ensemble, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. Technical work Selection of technical work suitable for the instrument/voice, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises) D. Technology of the Instrument • Understanding the technology of chosen solo instrument; its sound production E. Improvisation Rhythmic melodic patterns use of licks and/or harmonic improvisation, spontaneous creation of melodies according to chosen style, instrument and development of learner/s. Playing by ear any rhythm, melody or song, using an appropriate notational system. F. Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per phase.	• melodic instruments • melodic patterns • Exercises • Scales • posture • isolated patterns • strokes and tone • tuning/ organization Oral text proficiency • own praise singing Aural proficiency • transcription of excerpts B. Technology and significance of the main instrument C. Group skills • taking part in an ensemble • instrumental roles • rhythm to dance • gall and response (taking turns in speaking text) • Cues/Ellipses or Call in IAM
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- Existing music syllabi obtained from different music bodies can be used in order to reach the required outcome. (see LTSM Lists)

- The nature of the learning content: Listening, analysing, performing, creating and responding to music are the fundamental music processes in which humans engage.
- Learners learn by doing, singing, reading, playing instruments, moving to music, creating music and acquiring musical skills, knowledge and values
- To participate fully in a diverse, global society, learners must understand their own historical and cultural heritage and those of other cultures within their communities as well as other parts of Africa and the rest of the world.
- Because music is a basic expression of human culture, every learner should have access to a balanced, comprehensive and sequential programme of study in music.

Focal point:

- Learners must be made aware that music offers many career opportunities like: Musicians, concert organizers, education, recording industry, composing, DJ, Radio, instrument making, servicing instruments, sound engineer etc.
- Learning outcome is described in that Learners should be able to
 - >create and present musical art forms,
 - >be able to critically reflect on: artistic and cultural music processes and products past and present, contexts,
 - >be able to demonstrate personal and interpersonal skills through individual and group participation in musical activities
 - >be able to analyse and use multiple forms of communication and expression through music.

Assessment

- The purpose of assessment is to assess a learners' strengths and weaknesses. This is done via various formative and summative assessment practices enhancing the principle of continuous assessment.
- The parents and learners will regularly receive valuable feedback (in written and/or oral mode) on the nature of individual progress.
- The assessment strategies will be constantly reviewed and implemented.

Timetable

- School principals will coordinate the timetable strategy.
- Feeder schools will collaborate so that the educators can be well utilized. The method of cluster timetabling will be the most used
- These educators can be used to assist in the Arts and Culture programme in the schools (Only grade 8 and 9 when doing the music component in arts and culture Learning area)
- They will report at feeder institutions according to agreements with principals in order to cover workload as depicted in the relevant legislation and guidelines.
- Teachers are not expected to travel from school to school during school hours or travel from particular school to Magnet school on the same day.
- Transport for both learners and teachers will not be covered. Teachers and learners should not be kept at the institutions beyond 17:00 hours

NB Individual tuition of a learner will only be allowed after school hours.

Teacher duties:

- To teach music at the magnet school
- be involved in class/group and /or individual tuition
- To assist other music teacher in the area if required
- To assist in the implementation of the music component of the current Arts and Culture Learning area.
- To identify talented learners from feeder schools
- To motivate, develop, inspire and to produce learners who enjoy their subject
- To assess their learners fairly and keep progress reports which will be given to the HOD and the learners parents/guardians
- To adhere to the norms and standards document regarding the seven roles of an educator
- Teachers can utilize any recognized, local or international examination syllabus in order to meet the curriculum requirements designed as the curriculum of Magnet Schools
- Teachers can also be involved in assisting with other musical activities.
- Learners from feeder schools will get to Magnet schools for auditions and selections

ANNEXURE M: THE REDEPLOYMENT OF EDUCATORS AT DECOMMISSIONED EXTRA- CURRICULAR MUSIC CENTRES

1. GAUTENG DEPARTMENT OF EDUCATION OFFICE OF THE SUPERINTENDENT- GENERAL

Postal address

Box 7710
Johannesburg
2000

Physical address

111 Commissioner Str.
Johannesburg
2001

Date: 3 December 1999

CIRCULAR 113 / 1999

To:

The Principal and Staff of all Ordinary Primary and Secondary Schools and Schools for Learners with Special Education Needs.

All Chief Directors and Directors at Head Office, District Offices and Regional Offices

Members of Governing Bodies

Teacher Organisations and Unions

Relevant Non-Governmental Organisations

TOPIC

Redeployment of educators at decommissioned Extra-Curricular (Music) Centres

ENQUIRIES: All enquiries should be directed to Mashifane Makunyane or Anthony Meyers on 011 355 0806 and 011 355 0835 respectively, or faxed to 011 355 0833 for attention of A. Meyers.

Please read this circular in conjunction with circulars 8, 127, and 140 of 1998

ATTACHMENT: Management Plan for the redeployment of educators at decommissioned extra-curriculum music centres

This circular deals with.

Decommissioning of Extra-Curricular Centres Retention of expertise of educators employed in this sector The Criteria and Process for creation of magnet schools Redeployment of Educators to magnet schools in terms of Resolution 6

Background

There are 78 Extra-Curricular Centres in the Gauteng Department of Education. These Centres are located at Ex-model C schools and institutions, and provide extra-curricular music tuition.

Given the disparity that exists in the provisioning, the Gauteng Department of Education has taken steps to ensure equity in this sector.

Decommissioning of Extra-Curricular Centres

Following on the discontinuation of claims for hourly paid educators at these institutions in 1998, the Gauteng Department of Education has decided to decommission these Centres. The process of consultation on the future of Extra Curricular Centres has been ongoing since the inception of the Gauteng Department of Education. The matter was also tabled in the Education Labour Relations Council Gauteng Provincial Chamber. A task team was established to deal with this particular issue. Consultation with the affected parties has been and continues to be a feature of the work of this task team. The consultation has also included the governance structures of schools.

Retention of expertise of educators employed in this sector

The Gauteng Department of Education has given a firm commitment to retaining the expertise of educators in this sector and to the creation of an integrated and sustainable system for the provisioning of music within the curriculum. This principle has guided the work of the task team and aims to ensure that the labour rights of educators in this sector are respected.

Establishment of magnet schools: Criteria and process

The creation of magnet schools to promote excellence in chosen fields is a long held and firm policy position of the Gauteng Department of Education. It involves the identification of a school that acts like a magnet within a cluster of schools across phases for the development of chosen fields. Examples of these would be magnet schools for the Science, Technology or the Arts.

The aforementioned task team has developed, after consultation, a set of criteria for the identification and creation of magnet schools. It is accepted that most of the magnet schools will be located in previously disadvantaged areas.

The District offices will identify magnet schools on the basis of the identified criteria.

Redeployment of educators to magnet schools in terms of Resolution 6

The management plan in the attachment outlines the process and timeframes to be followed in the redeployment of educators to magnet schools.

The redeployment of educators will be done in line with Resolution 6 as outlined in Circulars 127 and 140 of 1998.

*Original English Circular signed by T.M.J. Maseko
Superintendent-General, Gauteng Department of Education*

THE REDEPLOYMENT OF EDUCATORS AT DECOMMISSIONED EXTRA-CURRICULAR MUSIC CENTRES:

MANAGEMENT PLAN: November 1999- April 2000

No.	FINAL DATE	ACTION	RESPONSIBILITY
1.	16/11/1999	Task team Meeting to finalize Process and Procedures	Anthony/ Colette
2.	18/11/1999	Provincial ELRC Chamber report-back of Task Team Recommendations	Anthony/ Task Team
3.	18/11/1999	Meeting with districts to facilitate the sharing of equipment at new magnet schools/centres	Anthony
4.	19/11/1999	Circular to affected individuals/institutions around the movement of staff and learners to new magnet centres	Anthony/ Colette
5.	19/11/1999	Send invitation to all affected institutions to attend general information sharing meeting	Anthony
6.	25/11/1999	Activate Process on the basis of criteria for identification of magnet schools	Anthony/ Task Team
7.	29/11/1999	General meeting with all affected schools - Soweto College	Anthony/ Colette
8.	30/01/2000	Districts identify magnet schools	District offices
9.	30/02/2000	Identification of individuals to be moved to new magnet schools by <u>1/4/2000</u>	Anthony/ Task Team
10.	01/02/2000-15/02/2000	Offering of choices to individuals	Anthony/ Personnel
11.	15/02/2000	Letters of transfer/location as of 1/4/2000, to all 171 educators currently employed in music centres	Anthony/ Personnel
12.	1/4/2000	Movement of staff	Anthony/ Colette/ District offices

ANNEXURE N: MUSIC CAPS CURRICULUM

2.1 What is music, the subject?

Music is the art of organising sounds and silence, expressing intellectual, emotional and spiritual aspects of human experience. Music is an art form that can be combined with other forms, and is often enhanced by technology. It can communicate a broad range of historical, cultural and socioeconomic ideas and issues. Music has the power to unite groups and to mobilise community involvement for the improvement of quality of life, social healing, and affirmation of human dignity.

5. 2.2 AIMS

Grade 10-12 Music learners will develop:

- technical control over one or more music instrument(s) or the voice;
- performance skills by way of performing a wide variety of musical works, in solo and group (ensemble) context, ranging from Western art music and jazz to indigenous African music (IAM);
- ability to read music notation(s);
- creativity through improvisation and working with own music ideas;
- understanding of existing works of music with regard to compositional techniques used, application of musical elements in existing musical works and placing these in a specific historical and cultural context; • awareness of various musical traditions; and
- appreciation for various styles of music.

6. 2.3 INSTRUMENTS THAT MAY BE OFFERED

- keyboard instruments
- voice
- recorder
- guitar
- orchestral instruments
- percussion (three instruments)
- band instruments
- drum kit
- indigenous African instruments
- Indian instruments
- steel pan

2.4 s treaming

a) Western art music (Wam)

b) Jazz

scheme for General music knowledge layout

Grade 10				Grade 11			Grade 12		
Ja ZZ		Wam	Ja ZZ	Wam	Ja ZZ	Wam	Ja ZZ	Wam	
• [redacted] • Form • [redacted] • of own instrument	• [redacted] • Form • [redacted] • of own instrument	• theatre • pop	• theatre • pop	• [redacted] theatre • [redacted] constructs		• of opera • PAT: The sonata or [redacted]	a frophonia [redacted] vocal & [redacted] jazz	• Music as life • [redacted] concepts • [redacted] tors in IAM	
• Afrikaans music • [redacted] • Goemas • [redacted]	• Afrikaans music • [redacted] • Goemas • [redacted]		• Bebop • [redacted] • [redacted]	• [redacted] value of IAM • IAM and Themes		• of the symphony		• [redacted] constructs • [redacted] music	
• [redacted] jazz historical timeline)	• [redacted] IAM historical timeline)								
Early jazz: • Ragtime • [redacted]	IAM: • [redacted] songs • [redacted] songs	[redacted] period	• Free and jazz • Smooth jazz	• Analytical features • [redacted] music		• SA music	• music • SA music	• SA music	
• [redacted] era • Swing era	• [redacted] • [redacted]	Overview of jazz Overview of IAM	Overview of WAM Overview of IAM	Overview of WAM		Final ex tions	Final ex tions	Final ex tions	

t	
1	Wam - of - Form - of own - instrument
a	- Afrikaans music - Goemas
b	WAM historical timeline)
3	period
4	period

In Grade 10, term 1 and part of term 2 content is common across the three streams.

In Grade 11, each stream is introduced to the other two.

In Grade 12, terms 3 and 4 remain common across the streams.

play one or more jazz pieces, or an IAM candidate may perform Western pieces on the violin.

7. 2.5 TIME ALLOCATION FOR MUSIC

Music is allocated four teaching hours per five-day week. In addition to this, learners are expected to devote time to practice outside school time. In the event of more time being allocated, that time should be used for group activities such as ensemble rehearsals.

8. 2.6 PROGRESSION

Progression in both the practical and the theory aspects of music is expressed here in terms of levels. There are three performance (practical and theoretical) levels each indicating **minimum** levels of competency to be reached at the end of the year.

- (a) **elementary** performance level for the Western art music and jazz should be comparable to Grade 2 of external examination bodies. Learners should aim for higher levels than the minimum. **elementary level for african music will be based on the dBe guidelines.**
- (b) **intermediate** performance level for Western art music and jazz should be comparable to Grade 4 of external examination bodies. Learners should aim for higher levels than the minimum. **intermediate level for african music will be based on the dBe guidelines**
- (c) **advanced** performance level for Western art music and aim for higher levels than the minimum. **advanced level for african music will be based on the dBe guidelines.**

school grade	Performance level
Grade 10	Elementary
Grade 11	Intermediate
Grade 12	Advanced

9. 2.7 TEACHERS

- Schools should if possible appoint teachers trained in music with a minimum of a BMus, BA Mus degrees, or licentiate diplomas from Unisa, Trinity or ABRSM. Where this is impossible, teachers should be trained to attain the necessary competency levels to teach the content of the CAPS.
- Instruction in the chosen instrument should be given by a trained musician. This could be an itinerant music teacher shared by a cluster of schools.
- Schools could enlist the expertise of an indigenous African music practitioner.

10. SECTION 3

11. 3.1 OVERVIEW OF TOPICS AND WEIGHTING

	Broad topics	description	time weighting: 4 hours per week
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1.	Musical performance and improvisation	Development of skills in solo and ensemble ¹ Development of skills in improvisation	2 hours per week - practice time to be added as needed by learner according to level and skill
2.	Music literacy	Music theory and notation Aural awareness of theory Sight-singing Harmony and knowledge of music terminology	1 hour per week
3	General music knowledge and analysis	Form and structure History of Western art music or jazz or indigenous African music and their composers or performers Music genres South African music industry.	1 hour per week

(Footnotes)

1 All learners should belong to an ensemble. Ideally, the school should constitute various ensembles that would enable individual learners to experience a variety of musical styles in practice.

Improvisation is a practical activity in which learners should apply principles relating to music styles ranging from jazz, indigenous African music to Western music practice.

12. 3.2 ANNUAL TEACHING PLAN

music			Grade 10	term 1
topic 1 music performance and improvisation	suggested contact time	resources		
	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space		
<u>Content/concepts/skills</u> Choice of stream content is made by learners, teacher or school.				

<u>Western art music</u> a. solo work Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument(s) or voice. A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10. B. ensemble work Selection of at least one piece per year. One piece should be performed at the end Grade 10. Attention should be given to how learners function in an instrumental ensemble, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. technical work Selection of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises) d. technology of the instrument • Understanding the technology of chosen solo instrument; its sound production e. improvisation Rhythmic melodic patterns use of licks and/or harmonic improvisation spontaneous creation of melodies according to chosen style, instrument and development of learner/s. Playing by ear any rhythm, melody or song, using an appropriate notational system. F. Sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.	<u>indigenous african music</u> a. solo performance: Main instrument to be studied throughout the grades technical work • melodic instruments • melodic patterns • exercises • scales • posture • isolated patterns • strokes and tone • tuning/ organisation Oral text proficiency • own praise singing Aural proficiency • transcription of excerpts B. technology and significance of the main instrument C. Group skills • taking part in an ensemble • instrumental roles • rhythm to dance • gall and response (taking turns in speaking text) • Cues/Ellipses or Call in IAM
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music	Grade 10	term1
topic 2 music literacy	suggested contact time 1 hour per week	resources • appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale

Content/concepts/skills

Aural training and practical application must always be part of music literacy. **time**

signatures

concept of beats, bars and bar lines, using 4/4, 3/4, 2/4 time signatures

note values

semibreve (whole note), minim (half note), crotchet (quarter note), quaver (eighth note) and semiquaver (sixteenth note) • For Jazz and IAM also include triplets and sixteenth notes

staves

concept of lines and spaces for notation

note names

names in spaces

names on lines

singing solfege

Clefs

treble and bass clefs

Sharps and flats

concept of whole and semi- (half) tones • purpose of accidentals **scales**

construction of a major scale

tetrachords

C, G and F major

technical names: tonic, dominant, subdominant **key signatures**

meaning of key signatures • recognition of key signatures **intervals**

writing of perfect and major intervals in C, G and F major

recognition of intervals

Composition techniques

rhythmic motive • rhythmic sequence **terminology**

revisiting definitions of music words such as accidentals, clefs, terms of note values, treble, bass, sharps, flats, scales, major, minor, intervals, key, key signature, tonic, dominant, subdominant

music			Grade 10			term1		
topic 3			suggested contact time			resources		

General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • Sound equipment (CD player, iPod, MP3) • recordings of music examples
<u>Content/concepts/skills</u> introduction to music • definition of music • elements of music: timbre (tone colour, music instruments), duration (tempo, metre, rhythm), pitch (melody, harmony, tonality), volume (intensity of sound), structure, texture (monophonic, homophonic, polyphonic, density), mood and atmosphere • the role of music in various societies • musical style - listen to a wide variety of styles of music to understand which elements are used to create the style - including rhythm, melody, form, texture, and instruments used • styles can include folk, military, rock, jazz, Western art music, Indian music, African music, etc. instruments and sound production Classification of music instruments according to sound production: • chordophones • aerophones • membranophones • idiophones • electrophones • instruments of the orchestra • strings • woodwinds • brass • percussion • human voice Form • techniques to create form: repetition, contrast, variation • AB • ABA • AABA • basic forms of African music - Solos - Call and refrain - Call and Chorused refrain - The mixed structural form - Overlapping - Call and response		
music	Grade 10	term 2

topic 1	suggested contact time	resources
music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space

Content/concepts/skills

Choice of stream content is made by learners, teacher or school.

Western art music and jazz

a. solo work

Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, African music or other musical styles for the chosen instrument or voice.

A minimum of three pieces of at least **elementary** standard should be performed at the end of Grade 10.

B. ensemble work

Continuation of ensemble work. One piece must be performed at the end of Grade 10. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims.

C. technical work

Continuation of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises)

d. improvisation

Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s Playing by ear any rhythm, melody or song

e. sight-reading and sight-singing

Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.

indigenous african music

• Solo performance:

Main instrument to be studied throughout the grades **technical work**

- melodic instruments
- melodic patterns
- Exercises
- Scales (marimba, mbira, kalimba, makhweyana)
- posture
- isolated patterns
- strokes and tone
- tuning/ organisation

Oral text proficiency

- own praise singing

Aural proficiency

- transcription of excerpts
- Technology and significance of the main instrument
- Group skills
 - taking part in an ensemble
 - instrumental roles

music	Grade 10	term 2
topic 2	suggested contact time	resources

music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale
<u>Content/concepts/skills</u> Aural training and practical application must always be part of music literacy. time signatures • concept of beats, bars and bar lines, using 2/4, 3/4, and 4/4 for IAM and Jazz , 5/4, 3/8 and 6/8 • rhythmic patterns • read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth notes) • grouping of rhythmic patterns • rests ledger lines • Note names on above and below the staff using one ledger line Clefs • G (treble) and F (bass) clef scales • C, G, D, F and B flat major scales • technical names of all scale degrees: tonic, supertonic, mediant, subdominant, dominant, sub-mediant, leading tone • natural minor scales relative to the above major scales • for IAM and Jazz : all Major, Harmonic Minor Scales and Modes of a Major Scale key signatures • writing and identification of key signatures of C, G, D, F and B flat major • concept of key and scale intervals • writing and identification of intervals (perfect, major) in C, G, D, F and B flat major • identification of minor intervals in natural minor scales for IAM and Jazz all Intervals: Major, Minor, Perfect, Augmented and Diminished • major on tonic of C, G, D, F and B flat major melodic construction • four-bar melodies in known scales on a given simple rhythm transcription • from treble to bass and vice versa Composition techniques • melodic sequence • continuation of rhythmic sequence terminology • dynamics: fortissimo (ff), forte (f), mezzo forte (mf), mezzo piano (mp), piano (p), pianissimo (pp) crescendo (cresc.), decrescendo (decresc.), diminuendo (dim.), fortissimo (fp) • tempo: <i>allegro, allegretto, andante, moderato, ritardando (rit), adagio, andantino, presto, rallentando (rall.), a tempo, allargando, langsam, larghetto, largo, lento, mosso, tempo primo,</i> • articulation: <i>legato, staccato, (stacc.), accent, mezzo staccato, portato, tenuto</i>		

music		Grade 10	term 2
topic 3	suggested contact time	resources	
General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples	
<u>Content/concepts/skills</u> An introduction to the following: • Afrikaans music • Boeremusiek • Moppies and Goema • Indian music • rock and pop: Jimi Hendrix, Elvis Presley and The Beatles Beginning of streams (mid-term)			
<u>introduction to Western art music</u> • historical timeline	<u>introduction to jazz</u> • historical timeline • Introduction to the basic elements of jazz • Exploring the sounds and styles of jazz	<u>introduction to indigenous african music</u> • countries, • regions and their • broad music traditions	

music		Grade 10	term 3
topic 1	suggested contact time	resources	
music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space	
<u>Content/concepts/skills</u> Choice of stream content is made by learners, teacher or school.			
<u>Western art music and jazz</u> a. solo work Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, African music or other musical styles for the chosen instrument or voice. A minimum of three pieces of at least elementary standard should be performed at the end of Grade 10. B. ensemble work Continuation of ensemble work. One piece is to be presented at the end of Grade 10. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. technical work Continuation of technical work suitable for the instrument/voice of at least an elementary level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises). d. improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s. Playing by ear any rhythm, melody or song. e. sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.		<u>indigenous african music</u> a. solo performance Main instrument to be studied throughout the grades technical work • isolated patterns • strokes and tone • tuning/ organisation Oral text proficiency • own praise singing Aural proficiency • transcription of excerpts dance • basic movement while during performance B. Technology and significance of the main instrument C. Group skills • taking part in an ensemble • instrumental roles	

music			Grade 10	term 3
		suggested contact time	resources	

topic 2 music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/Finale
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Content/concepts/skills

Aural training and practical application must always be part of music literacy **time**

signatures

- simple and compound time
- time signatures: 2/4, 3/4, 4/4 and 6/8. **note values and rhythmic patterns**
- read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth note).
- clap rhythms as seen and heard.
- dotted rhythms
- grouping of rhythmic patterns in simple and compound time • rests from semibreve (whole note) to semiquaver **note names**
- all note names of G and F clef including accidentals **scales**
- scales of C, G, D, A, F, B flat and E flat major
- natural minor and harmonic minors on a, e, b, f sharp, d, g and c **key signature**
- writing and identifying key signatures of C, G, D, A, F, B flat and E flat major and the relative minors **intervals**
- writing and identifying perfect, major, minor, and augmented intervals as found from the tonic of C, G, D, A, F, B flat and E flat major and a, e, b, f sharp, d, g and c harmonic minors

transcription

- from treble to bass and vice versa **triads** • major
- minor
- augmented
- for IAM and Jazz : Chord Constructions , Seventh chords, Major 7th, Minor 7th and Dominant 7th

Harmony

- primary chords (I, IV and V) using triads in root position • recognition of I, IV, V progressions in existing music **melodic**

construction

- four -bar melodies in known scales on a given rhythm

Composition techniques

- melodic and rhythmic motives
- melodic and rhythmic sequences
- pedal point
- finding examples in existing music **terminology**
- Character: *cantabile, semplice, alla Marcia, espressivo, fröhlich, grazioso, leggiero, lustig, ruhig, scherzando, tempo di minueto*
- Other: *con, ma non troppo, meno, mezzo, molto, senza, da capo (D.C.), fine, dal segno (D.S.), anacrusis, fermata, da capo al segno, da capo al fine, opus (op.), acciaccatura, appoggiatura, turn, mordent, trill, shake*

music			Grade 10	term 3
topic 3	suggested contact time		resources	

General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
<u>Content/concepts/skills</u> Choice of stream content is made by the school.		

<u>Western art music</u> Baroque Definition and description of main characteristics of the style Leading composers Well-known works Genres in the Baroque - vocal: choral, oratorio, cantata, mass - instrumental: concerto grosso, suite, prelude and fugue Prominent forms binary and ternary suggested works - Vivaldi - <i>Four Seasons</i> focusing on the <i>Primavera</i>, - Handel: <i>The Messiah</i> focusing on the chorus: <i>For Unto Us a Child is Born</i> and <i>The Hallelujah Chorus</i>; Content - minimum biographical facts about the composer - use of key - textures such as homophony and polyphony - ornamentation - dynamics - the harpsichord as instrument - basso continuo - the development of the orchestra during the Baroque period - the purpose of the music and circumstances surrounding its creation (Why was the music written?) introduction to the classical style - definition and description of characteristics of the style - leading composers - well-known compositions - comparing characteristics of Baroque and classical styles	<u>Jazz</u> Definition and description of main characteristics of the style. Leading composers Well-known works early Blues - Description/definition suggested works - Blind Willy Johnson - <i>In My Time of Dying</i> - Bessie Smit - <i>Empty Bed</i> <i>Blues</i> • Leadbell - <i>Bourgeois Blues</i> ragtime A style of jazz with elaborately syncopated rhythm in the melody and a steady accented accompaniment. suggested works - Jelly Roll Morton - <i>Animule Dance</i> - Scott Joplin - <i>The Entertainer</i> stride piano Style evolved from ragtime which emerged after World War I. suggested works - James P. Johnson - <i>Keep Off the Grass</i> - Fats Waller - <i>Numb Fumblin'</i> - Earl Hines - <i>A Monday Date</i> Content - basic knowledge such as definitions, descriptions and characteristics of the genre - listening to and discussing genre-representative works - reading up on composers and their representative works - elements of the genre - South African Modern Constructs a. Early Gospel 1920s b. Marabi	<u>indigenous african music stream¹</u> Classification of indigenous African music - children's songs - work songs - royal music - sacred songs - societal/communal songs - gender-specific songs Children's songs • games song - rhyming songs Communal songs - music-making practices for men - music-making practices for women - mixed gender music making • work songs sacred songs - music-making practices associated with African divinity - music-making practices associated with African royalty - music-making practices associated with African indigenous churches - music-making practices associated with initiation seasons - music-making practices associated with rain-making rituals Content - philosophical basis - structure - context - instrumentation (if any)
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music	Grade 10	term 4
topic 1	suggested contact time	resources

music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u> assessment Preparation for practical exam		

music		Grade 10	term 4
topic 2	suggested contact time	resources	
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/Finale	

Content/concepts/skills

Aural training and practical application must always be part of music literacy **note values** and **rhythmic patterns**

- read, write and analyse rhythms with note values from semibreve (whole note) to semiquaver (sixteenth note) in 2/4, 3/4, 4/4 and 6/8 grouped correctly and including rests
- clap rhythms as seen and heard.
- dotted rhythms • assessment **note names**
- all note names of G and F clef including accidentals and two ledger lines • assessment **scales**
- scales of C, G, D, A, F, B flat and E major, a, e, b, f sharp, d, g and c harmonic and melodic minors • assessment **key signature**
- writing and identifying key signatures of C, G, D, A, F, B flat and E flat major, a, e, b, f sharp, d, g and c minors
- assessment

intervals

- writing and identifying perfect, major, minor, diminished and augmented intervals • assessment **transcription**
- from treble to bass and vice versa • assessment

triads as they appear in the above scales

- major
- minor
- augmented
- diminished
- assessment

Harmony

- primary chords (I, IV and V) using triads in root position, forming cadences • recognition of I, IV, V progressions in existing music
- assessment
- for IAM and Jazz Chord Construction
 - Half-diminished 7th, Diminished 7th, Nomenclature, C Maj 7/C M7, C min 7/Cm7/C-7
 - C7/ C dom7 **melodic construction**
- four-bar melodies in known major scales on a given rhythm according to I, IV, V progression
- assessment

Composition techniques

- assessment on melodic and rhythmic sequences • assessment on motives **terminology**

Assessment on all known terms

Grade 10		
music		term 4
topic 3	suggested contact time	resources

General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
<u>Content/concepts/skills</u> Choice of stream content is made by the school.		

<u>Western art music</u> Classical genres - vocal: choral, oratorio, opera - instrumental: symphony, concerto, sonata, chamber music Prominent forms - sonata form - basic structure Specific content - development of the piano - development of the orchestra - Suggested works Mozart: (chamber music) <i>Eine Kleine Nachtmusik</i> - Beethoven: (Sonata) <i>The Pathétique Sonata</i> Content of the study - minimum biographical facts about the composer - form and structure - use of key - textures such as homophony and polyphony comparing with Baroque music - dynamics - the purpose of the music and circumstances surrounding its creation (Why was the music written?)	<u>Jazz</u> Definition and description of main characteristics of the style Leading composers Well-known works early jazz: new orleans and Chicago Early jazz covers the first two decades of the twentieth century suggested works - Louis Armstrong - <i>HeebieJeebies</i> - Jelly Roll Morton - <i>Wolverine Blues</i> - King Oliver - <i>Dippermouth Blues</i> swing A style of big band jazz of the 1930s in the United States of America suggested works - Fletcher Henderson: <i>Chime Blues</i> - Count Basie: <i>April in Paris</i> - Duke Ellington: <i>Take the "A" Train</i> Content - basic knowledge such as definitions, descriptions and characteristics of the genre - listening and discussions of genre representative works - reading on composers and their representative works - elements of the genre	<u>indigenous african music stream</u>² subgenres and terminology a. sotho Groups sePedi: Kiba, Mathsegele, Tshotsho, Kgantla, Malopo, Women's dance: Sekgapu, Kosa ya dihkuru/Sempepetlwane/Lebowa. setsWana: Dikoma: tsa bojale, bogwera, go tlhoma kgosi, go gorosa mophato; Tsa meletlo: tsa manyalo - bogadi le mokete; phantsi. sesotHo: Famo, Dipina tsa mosebetsi, tsa lenyalo; tsa motjeko (moqoqopelo, mokgibo, mohobelo,) mokorotlo (pina ya ntwa); dipina tsa borapedi (thapelo, kodiya malla). B. nguni groups isiXhosa: Genres of dance-songs for the following occasions: Imbeleko, Intonjana, Mtshotsho, Intlombe, Umgidi, Umtshilo, Umtyityimbo isiZulu: izinhlobo zokugida knywe nomculo wesiZulu: izinhlobo zokusina: Indlamu; isishameni; ukugqumshela; umchwayo; ukukhilila (lemshadweni); isizilu/ingoma; umzansi; isizingili; isichunu. izinhlobo zomculo: Amahubo (elisizwe, endlunkulu, elomndeneni, awezintombi, awemgidi, awempi, makungcwatshwa, kujatshulwa); Isibhaca. sisWati: Genres of dance-songs for the following occasions: Umtsimba, Butimba, Lutsango, Tingabisa, Ummemo, Lusekwane, Kumekeza, Inchwela, Emahubo empho, Umhlanga. isindeBele: Genres of dance-songs for the following occasions: irhalana/Tjhikila, irhalana lesimanje/isimanje, C. tsHiVenda: Malende, Tshigombela, Tshikona, Domba, Tshifasi, Bune, Tshinzere, Matangwa, Givha, Musevetho, Vhusha, Murundu d. Xitsonga: Mincino ya xitsongamachangana (MAGAZA) Mincino ya Vavanuna-Majaha: Muchongolo, Xincayincayi, Mincino ya Vaxisati-vanhwana: Xibelana, Xifasi, Mikhinyavezo, Tinsimu to hungasa/tlanga, Tinsimu to miyeta nwana, Tinsimu ta le ngomeni, Tinsimu ta tikhomba, Tinsimu ta mancomani, e. kHoi/san:
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music	Grade 11	term1
topic 1	suggested contact time	resources

music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u> Choice of stream content is made by learners, teacher or school.		
<u>Western art music and jazz</u> a. solo work Selection of works from the standard repertoire of Western art music, jazz, African music, rock and pop, or other musical styles for the chosen instrument or voice A minimum of three pieces of at least intermediate standard should be performed at the end of Grade 11 B. ensemble work Selection of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. technical work Selection of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises) d. improvisation • rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s • playing by ear any rhythm, melody or song e. sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level. <u>indigenous african music</u> a. solo performance first and second instrument from a different category (chordophones, membranophone, idiophones, aerophones) technical work • working with patterns • strokes and tone • tuning/ organisation dance Rhythm background for: • free dance theme creativity • sequencing of individual themes Oral text proficiency • set praise singing to instrumental performance • explore idiomatic expressions and proverbs Aural proficiency • aural transcription exercises • understanding of Context and role B. instrumental roles • chronicler • choric interlocutors • praise chroniclers • drumlocutors • other drummers • singers • audience-interlocutors C. Group skills • taking part in an ensemble instrumental roles d. dramatisation		

music	Grade 11	term1
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topic 2	suggested contact time	resources
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale

Content/concepts/skills

Aural training and practical application must always be part of music literacy. **a.**

rhythm and pitch

- all note names on the G and F clefs including ledger lines
- all note values and rests, grouped correctly
- time signatures: simple and compound duple, triple, quadruple time
- dotted rhythms, anacrusis
- triplets in simple time

B. scales and keys

- major scales up to five sharps and flats
- relative harmonic, melodic and natural (Aeolian) minors up to five sharps and flats
- key signatures up to five sharps and flats
- identifying key of existing music
- pentatonic scales up to four sharps and flats
- symmetrical scales: whole tone, chromatic
- the Blues scale.
- Dorian, Mixolydian and Aeolian modes
- identification of scales and keys in existing music
- for IAM and Jazz: all previous scales and Blues scales

C. intervals and chords

- all perfect, major, minor, diminished and augmented intervals within the octave of keys studied • writing and identifying intervals and chords in music examples **d. triads**

- all triads in known keys; [I IV V, ii, iii, vi, viio] [i, iv, V ,III+, iio, VI, viio] in root position and first inversion written on one and two staves
- creating four part chords by doubling the appropriate notes in root positions and first inversions **e. Harmony**
- writing perfect and imperfect cadences in four parts
- identifying cadences in existing music such as excerpts of chorales

Jazz options

Chord structures in jazz

- sevenths chords
- jazz chords nomenclature
- working with lead sheets

music	Grade 11	term1
african options F. transposition and transcription • octave for piccolo and double bass • B flat trumpet and clarinet in known keys G. Compositional techniques • melodic and rhythmic motives and sequences H. Clefs: treble, bass, alto and tenor • imitation • finding examples of pedal points in existing music H. melody writing: • Create an eight-bar melody using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode). terminology Revise terms of Grade 10, adding <i>affettuoso, animato, appassionato, assai, brillante, brio, calando, con, con moto, fortepiano, fuoco, giocoso, giusto, l'istesso tempo, largo, lento</i>		

music		Grade 11	term1
topic 3	suggested contact time	resources	
General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • Sound equipment (CD player, IPod, MP3) • Recordings of music examples	
<u>Content/concepts/skills</u>			
Learners, teachers or school choose a (WAM and jazz) or B (IAM)			
a . musical theatre: Choose any three for study. Content: storyline, characters, style of the music, basic biographical facts about the origin and composer(s) • <i>My Fair Lady</i> by Lerner and Loewe, focusing on the song, <i>The Rain in Spain</i> and the role it plays in the storyline. • <i>West Side Story</i> by Leonard Bernstein, focusing on the song, <i>Maria</i> and the role it plays in the storyline. rock and pop: Content: basic facts, e.g. basic geographical facts, hit songs, albums, the artist biography and contribution to the style, and elements used		B. musical theatre Choose one from closest cultural background and one from modern construct list. Content: storyline, characters, style of music and subgeneric features, basic biographical facts about the origin and composers indigenous • Kiba/Mmapadi • Indlamu • Famo • Mxongolo • Tshikona • Tshikombela modern constructs • <i>Umabatha</i> - welcome Msomi • <i>Ipintonbi</i> • <i>Sarafina</i> • <i>Umoja</i> • <i>African Footprints</i> - Richard Loring	
Select two artists. Learners may choose one from each section.			
a. Popular african and international artists David Bowie, Seal, Spice Girls, Westlife, Boys II Men, Salt and Pepper, Metalica, Michael Jackson, Prince, U2		B. Popular african and international artists Salif Keita, Hugh Masekela, Mano Debango, FelaKuti, Mirriam Makeba, Philip Tabane, Jonas Gwanga, Letta Mbulu, Angelique Khijo, Baba Maahl, Oliver Mtukudzi, Thomas Mapfumo, Khaja Nin, Caiphus Semenya	

music			Grade 11	term 2
topic 1	suggested contact time	resources		

music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u> Choice of stream content is made by learners, teacher or school.		
<u>Western art music and jazz</u> a. solo work Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice. A minimum of three pieces of at least intermediate standard should be performed at the end of Grade 11. B. ensemble work Continuation of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. technical work Continuation of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises). d. improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s). Playing by ear any rhythm, melody or song. e. sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.		<u>indigenous african music</u> a. solo performance: main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones) technical work • isolated patterns • strokes and tone • tuning/organisation dance • basic dance for starting a performance Oral text proficiency • set praise singing to instrumental performance • explore idiomatic expressions and proverbs Aural proficiency • aural transcription exercises • understanding of context and role B. Group skills • taking part in an ensemble • instrumental roles C. dramatisation

music		
Grade 11		term 2
topic 2	suggested contact time	resources
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale

Content/concepts/skills

Aural training and practical application must always be part of music literacy. **a.**

rhythm and pitch

- all note names on the G and F clefs including three ledger lines
- time signatures: simple and compound duple, triple, quadruple time
- correct grouping of notes
- irregular time signatures: 5/4 and 7/4
- dotted rhythms, anacrusis, syncopation, ties
- triplets in all time signatures
- adding alto clef
- philosophy of duality of time signatures in African music: 12/8 as an interface of 4/4 experienced practically - then written as a horizontal harmonic procedure

B. scales and keys

- all major scales
- all relative harmonic, melodic and natural (Aeolian) minors
- all key signatures
- pentatonic scales
- the Blues scale
- modes of a harmonic minor scale
- whole-tone and chromatic scales (symmetrical scales)
- identification of scales and keys in existing music
- writing scales within bar lines on a given rhythm

C. intervals and chords

- all perfect, major, minor, diminished and augmented intervals
- writing and identifying music examples

d. Chords

- all triads [I IV V, ii, iii, vi, viio] [i, iv, V, III+, iio, VI, viio] in root position and first inversion written on one and two staves.
- Creating four-part chords by doubling the appropriate notes in root positions and first inversions **e. Harmony**
- writing perfect and imperfect cadences in four parts
- identifying cadences in existing music such as excerpts of chorales
- aural identification of cadences

Jazz options

Chords

- chord extensions and alterations
- concept of chord extension (7th, 9th and 13th)

- concept of chord alterations (b9, #11, b13)
- the 11th and the 13th chords

Chord progressions

- primary harmony (I, IV, V)
- basic substitutions

F. transposition and transcription

- octave for piccolo and double bass
- B flat trumpet and clarinet in known keys.
- clarinet in A
- oral/literacy interface and mnemonic singing of tone level based instrumental tunes, as aid to transcription and composition

G. Compositional technique

- melodic and rhythmic motives and sequences
- augmentation
- diminution
- imitation

H. melody writing

- Creating an eight-bar melody, using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode)
- Adding a bass line to the melody

i. terminology

Revise all previous terms adding: M.M., *ma non troppo*, *maestoso*, *martellato*, *mit*, *non*, *pesante*, *più*

Grade 11		music	term 2
topic 3 General music knowledge and analysis	suggested contact time	resources	
	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, IPod, MP3) • recordings of music examples	
<u>Content/concepts/skills</u> Choice of stream content is made by the school.			

<u>Western art music: romantic style period genres</u> Basic knowledge of the genres associated with the Romantic style lied and lied cycles Schubert: <i>Der Erlkönig</i> Character pieces (piano) Chopin: <i>Polonaise</i> in A flat (Op. 53) Concerto: Mendelssohn: <i>Violin Concerto in e minor</i> (focus on first movement) orchestral works: Tchaikovsky: <i>Romeo and Juliet</i> ballet suite Content • characteristics of the Romantic style period • basic biographical facts about the representative composers • representative works • purpose of the music • compositional elements used to create the work • specific characteristics of each work • listening to the works • form and structure of examples	<u>Jazz:</u> Bebop Fast jazz with advanced harmonic suggested works • Charlie Parker - <i>Yardbird Suite</i> • Dizzy Gillespie - <i>Salt Peanuts</i> • Thelonious Monk - <i>Misterioso</i> Hard-Bop Extension of bebop that incorporates blues and gospel music. suggested works • Art Blakey - <i>Moanin'</i> • John Coltrane - <i>Mr P.C.</i> • Clifford Brown - <i>Joy Spring</i> • Julian "Cannonball" Adderley - <i>Mercy, mercy</i> Cool jazz A style of jazz that grew out of bebop, but using elaborate arrangements. suggested works • Chet Baker - <i>New Morning Blues</i> • Gerry Mulligan - <i>Walking Shoes</i> • Lee Konitz <i>Sub-conscious-Lee</i> modal jazz A type of jazz where harmony is built exclusively from selected notes of a given scale mode. suggested works • Miles Davis - <i>So What</i> • John Coltrane - <i>Impressions</i> • Herbie Hancock - <i>Maiden Voyage</i> south african modern Constructs • Maskanda • Malombo Music • Disco • Bubble gum • Kwaito Content • basic knowledge such as definitions, descriptions and characteristics of the genre • listening and discussions of genre representative works • reading up on composers and their representative works • elements of the genre	<u>indigenous african music stream</u>³indigenous music experts: • Mama Madosini, • Princes Magogo, • Johannes Mokgoadi • Joe Mokgotsi • Alex Mathunyane le Dinakangwedi themes in iam • nature • plants • vegetation • animals • landscapes • life and living • human/botho/ubuntu • seasons Content • Themes analysis • setting of song-dance to theme • types of season-based applications • contexts
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music	Grade 11	term 3
topic 1	suggested contact time	resources

music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u> Choice of stream content is made by learners, teacher or school.		
<u>Western art music and jazz</u> a. solo work Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice A minimum of three pieces of at least intermediate standard should be performed at the end of Grade 11. B. ensemble work Continuation of at least one piece per year. One piece is to be presented at the end of Grade 11. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. technical work Continuation of technical work suitable for the instrument/voice of at least an intermediate level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises). d. improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s). Playing by ear any rhythm, melody or song. e. sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.		<u>indigenous african music</u> a. solo performance: main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones) technical work • working with patterns • strokes and tone • tuning/ organisation dance • basic dance for starting a performance Oral text proficiency • Set praise singing to instrumental performance. • Explore idiomatic expressions and proverbs. Aural proficiency • aural transcription exercises • understanding of context and role B. Group skills • taking part in an ensemble • instrumental roles C. dramatisation

music	Grade 11	term 3
topic 2	suggested contact time	resources
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/Finale

Content/concepts/skills

Aural training and practical application must always be part of music literacy. **a.**

rhythm and pitch

- all note names on the G and F clefs including four ledger lines
- alto clef
- all note values and rests, grouped correctly
- time signatures: simple and compound duple, triple, quadruple time
- irregular time signatures: 5/4 and 7/4
- dotted rhythms, anacrusis, syncopation, ties
- triplets and duplets in simple and compound time
- quintuplet

B. scales and keys

- all major scales, starting not only on the tonic
- all relative harmonic, melodic and natural (Aeolian) minors, starting not only on the tonic
- all key signatures
- pentatonic scales
- symmetrical scales: whole tone, chromatic
- blues scales
- writing scales within bar lines in a given rhythm
- identification of scales and keys in existing music
- for IAM and Jazz: modes of the harmonic minor

C. intervals

- all perfect, major, minor, diminished and augmented intervals and inversions
- writing and identifying all intervals in music examples

d. Chords

- all triads [I IV V, ii, iii, vi, viio] [i, iv, V, III+, iio, VI, viio] in root positions, and first and second inversions, written on one and two staves
- creating four-part chords by doubling the appropriate notes in root positions, and first and second inversions e.

Harmony

- writing of perfect, imperfect and plagal cadences in four parts
- identification of cadences in existing music

Jazz options

- Basic substitution and functions

F. transposition and transcription

- octave for piccolo and double bass
- B flat trumpet and clarinet in known keys.

- clarinet in A
- E flat saxophone
- For IAM and Jazz: Transposition according to any simple interval in the same clef or between two of the prescribed clefs

G. Compositional techniques

- melodic and rhythmic motives and sequences • augmentation and diminution
- finding examples of imitation in existing music
- inversion

H. melody construction/writing:

- approach notes, steps, skips and direction
- creation of eight-bar melodies using a given chord progression (e.g. I- IV- V- I; i-iv-V-i; i-iv-vi) (Aeolian mode)
- adding a bass line to the melody

i. terminology

Revise all previous terms adding: *presto, primo, quasi, risoluto, secco, sempre, senza, serio, sforzando, simile*.

music		Grade 11	term 3
topic 3		suggested contact time	resources
General music knowledge and analysis		1 hour per week	• Appropriate space • Text books • Sound equipment (CD-player, iPod, MP3) • Recordings of musical examples
<u>Content/concepts/skills</u>			
Learners, teacher or school choses a stream content			

<u>Western art music: the twentieth Century:</u> The age of diversity. Identify and describe elements of music used to create the style: • rhythm and metre • pitch and melody • dynamics • texture • instruments (colour) representative composers and works: Listen to the music and use scores to assist in the process. Claude debussy: <i>Voiles</i>. stravinsky: <i>Rite of Spring</i>. George Gershwin: <i>Rhapsody in Blue</i> south african composers of art music: Select two composers Basic facts: e.g. Style characteristics, artist's biographies. African features in the music, application of musical elements. • Mzilikazi Khumalo • Peter Louis van Dijk • SJ Khoza • BB Myataza • Arnold van Wyk • Peter Klatzow • MM Moerane • Hubert du Plessis • LP Mohapeloa	<u>Jazz:</u> Free and avant-Garde Jazz: Free Jazz is a style of jazz that is almost totally spontaneous. Avantgarde is a type of free jazz that could be based on predetermined formula. Suggested works • John Coltrane - Song of Praise • Ornette Coleman- Free Jazz • Charles Mingus - Passions of a Man Fusion A type of jazz that fuses rock and funk elements. Suggested works • miles davis - Bitches Brew • Herbie Hancock - Watermelon man • • Joe Zawinul - <i>Birdland smooth Jazz</i> • George Benson • Pat Metheny • Michael Brecker • Kenny G Content • Basic knowledge such as definitions, descriptions and characteristics of the genre. • Listening and discussions of genre representative worksReading on composers and their representative works • Elements of the genre	<u>indigenous african music stream⁴</u> analytical features (how music is appraised). study of: • Terminology for Evaluation and appreciation of performance • Phoneaesthetics • Onomatopoeic signing • Crepitation • Ululations Working with indigenous songdance practitioners • Taboos • The meaning of a musical instrument • Protocol • Age grading in music
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music	Grade 11	term 4
topic 1	suggested contact time	resources
music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space

Content/concepts/skills**assessment**

- Preparation for practical exam.

music		
Grade 11		term 4
topic 2	suggested contact time	resources
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius or Finale

Content/concepts/skills

Aural training and practical application must always be part of music literacy. **a.**

rhythm and pitch

- all note names on the G, F and alto clefs including ledger lines
- all note values and rests, grouped correctly
- time signatures simple and compound duple, triple, quadruple time
- all irregular time signatures
- dotted rhythms, anacrusis, syncopation, ties
- triplets and duplets in all time signatures

B. scales and keys

- all scales and keys
- modes

C. intervals, triads and chords

- all previous knowledge
- compound intervals
- chords in modes
- various symbols of identification

d. transposition and transcription

- horn

e. Harmony

- Harmonise a simple (folk) melody in four parts. Use mainly I, IV, V.
- Identify chords used in existing music.
- Do harmonic analysis.
- Identify any chord used in existing music (major, minor, blues).
- For IAM and Jazz: Diatonic 7th Major and Minor',
 - a. Basic substitution and function
 - b. Construction of 13th chords
 - c. Harmonic analysis (recognising all diatonic chords in existing music) • **music terminology african music options**
- memory power: oral-oral memory and performance
- pitch and tonality
- stylisation and use of a shaded pitch (deliberate bending/shading of pitch)
- multiple auralogy in polyphony and polyrhythmic constructions enabling elaborate call and response rendition

F. Composition techniques

- Identify known composition techniques in existing music.
- Use known composition techniques to create own melody.
- Use variation.

G. melody writing

- Write a melody using own chord structure in any known key and clef.
- Add a bass line to the melody.

H. music terminology

Revise all previous terms adding: *sotto voce*, *subito*, *tempo giusto*, *troppo*. Assessment on all known music terms.

music			Grade 11	term 4
topic 3	suggested contact time	resources		
General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples		
<u>Content/concepts/skills</u> Choice of stream content is made by the school.				

<u>Western art music</u> a. overview of jazz • origin of the music • eras and genres • instruments • artists • SA parallels • SA jazz today listening to jazz How to listen to the music - rhythm, improvisation, chord structure B. overview of african music • countries of the continent • colonial influences (Franco-phone, Anglophone and Luso-phone) • elements of African music • instruments • context of the music • function of the music • genres • popular African artists listening to african music How and what to listen for in indigenous African music	<u>Jazz</u> a. overview of Western art music • performance venues • instruments • notation and tuning • origin of the music - style periods • genres • purpose/significance of the music • influences listening to Western art music How to listen to Western art music examples B. overview of african music • countries of the continent • colonial influences (Franco-phone, Anglo-phone and Luso-phone) • elements of African music • instruments • context of the music • function of the music • genres • popular African artists listening to african music • How and what to listen for in indigenous African music • Tsonga Music (Music of: Thomas Chauke) • SeSotho Traditional Music - (Tau ea Matsega) • Xhosa Music (Inkunz' Emdaka) • SePedi Music (Ernest Rammutla and Johannes Mokgwadi) • Ndebele Music (Nothembi Mkhwebana) • TshiVenda Music () • SeTswana Music (Johnny Mokgadi) • Mgqashiyo/Mbhaqanga	<u>indigenous african music</u> a. overview of jazz • Origin of the music • Eras and genres • Instruments • Artists • SA parallels • SA jazz today listening to jazz How to listen to the music - rhythm, improvisation, chord structure B. overview of Western art music • performance venues • instruments • notation and tuning • origin of the music - style periods • genres • Purpose/significance of the music • Influences listening to Western art music How to listen to Western art music examples
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music		
Grade 12		
term1		
topic 1	suggested contact time	resources

music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u> Choice of stream content is made by learners, teacher or school.		
<u>Western art music and jazz</u> a. solo work Selection of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice. A minimum of three pieces of advanced standard should be performed at the end of Grade 12. B. ensemble work Selection of at least one piece per year. One piece is to be presented at the end of Grade 12. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. C. technical work Selection of technical work suitable for the instrument/voice of at least an advanced level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises) d. improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner(s) Playing by ear any rhythm, melody or song e. sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.		<u>indigenous african music</u> a. solo performance: Main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones). technical work • working with patterns • strokes and tone • tuning/ organisation dance • basic dance for starting a performance Oral text proficiency • Set praise singing to instrumental performance. • Explore idiomatic expressions and proverbs. Aural proficiency • aural transcription exercises • understanding of context and role B. Group skills • taking part in an ensemble • instrumental roles C. dramatisation

music			Grade 12	term1
topic 2	suggested contact time	resources		
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale		

Content/concepts/skills

Aural training and practical application must always be part of music literacy. Learners specialising in African music could put more emphasis on the African music option.

A. Identification and the writing of the following within given time signature and rhythm

- all major and minor scales
- whole-tone scales
- chromatic scales
- Blues scale
- pentatonic scale
- all key signatures
- all modes of major and minor scales for IAM and Jazz:

scales

- Melodic minor modes
- Blues scales
- Pentatonic scales
- Symmetrical altered scales

- chromatic scale

- whole tone scale

B. Harmonisation

- adding alto, tenor and bass line to a given melody using:
 - primary chords in root position and first inversion
 - secondary chords in root position and first inversion
- or
- or

african approach

Dualistic thought of harmony:

- harmony of instrument timbres (tone colour of different instruments or species/sizes of the same instrument)
- the harmony of melodic/melorhythmic themes: there are cultural idioms of concordance

indigenous african music perceptions

Pulse

Steady pulse stepping (in common and compound quadruple time) with interactive clapping and body rhythm. structures/textures

Rhythmic structural principles

(space, complementation, sharing, bonding, creative spontaneity)

melody

Melodic thought is dualistic

- melody of pitches
- melody of tone levels on an instrument.

(Melodic construction is commonly balancing phrases through antecedent and consequent phrases of a melodic statement or any structures of the question and answer form, or the responsorial form.)

melorhythm

African instrumental melodies have rhythmic framework

- There are melodic characteristics peculiar to instruments because tone levels have pitch essence.
- *Melorhythmic* tunes may have nuclear melodic range, and sometimes derive from the tonal structure of text in tonal languages.
- Melorhythm automatically transforms into melody upon being vocalized by the human voice.

organic terminology for:

- tempo
- part singing
- dance steps
- musical cues
- role players in a musical performance

music

Grade 12

term1

C. analysis of music scores in a variety of styles identifying and describing • all intervals • key signatures • rhythm and metre • the use of scales and modes • cadences • chord progressions d. Creating a melody for voice or instrument • minimum of 12 bars long • giving a structure • using motives and sequences • adding a simple bass line or chords to accompany the melody e. transposing • Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, alto saxophone, trumpet). F. Compositional techniques • identification of motives, imitation, diminution, augmentation and variation in existing music • identification of development of themes in existing music • identification of dynamic levels as a compositional technique • identification of melodic and rhythmic repetition in existing music G. terminology Revision of all known music terms, adding: <i>agitato, attacca, bewegt, con forza, con fuoco, doppio movimento, giocoso, grave, langsam, larghetto, lebhaft, morendo, ossia, piacevole</i>	
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music			Grade 12	term 1
topic 3	suggested contact time	resources		
General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, IPod, MP3) • recordings of music examples		
<u>Content/concepts/skills</u>				
Choice of stream content is made by the school.				

<u>Western art music:</u> a. symphony and symphonic poem - definition of the genres - how the development of instruments influenced the symphony and symphonic poem Composers and their works - Beethoven - <i>Symphony No. 6</i> - Mendelssohn - <i>Fingal's Cave</i> Content - importance of each of the selected symphonies - characteristics of symphonies - characteristics of the movements and commonly used forms - orchestration - develop ability to follow a score - aural identification B. Formal analysis sonata Form (ability to recognise the form and indicate main parts on a score) minuet and trio rondo	<u>Jazz:</u> marabi (1930-1940) important artist/group • The Jazz Maniacs - The Merry Blackbirds - The Jazz Epistles - The Manhattan Bothers marabi female groups important artist/group - The Dark City Sisters - The Flying Jazz Queens • Mahotella Queens kwela (1950s) important artist/group • Spokes Mashiane - Lemmy Mabaso - Elias Lerole mbhqaqanga important artist/group - Makgonatsohle Band - Soul Brothers - The Cool Crooners new jazz important artist/group • The Jazz Epistles - Todd Matshikiza - Gideon Nxumalo - Philip Tabane Content - basic knowledge such as definitions, descriptions and characteristics of the genre - listening and discussing genre representative works - reading up on composers and their representative works - elements of the genre	<u>indigenous african music stream⁵</u> - Metaphors of music and life in indigenous African societies. - Interchangeable concepts, e.g. harmony and a peaceful coexistence - The role of divinity in performance spaces - Basic knowledge such as definitions, descriptions and characteristics of the genre. - Listening and discussions of genre representative works - Reading up on composers and their representative works - Elements of the genre
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music	Grade 12	term 2
topic 1	suggested contact time	resources

music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u> Choice of stream content is made by learners, teacher or school.		
<u>Western art music and jazz solo work</u> Continuation of works from the standard repertoire of Western art music, jazz, rock and pop, or other musical styles for the chosen instrument or voice. A minimum of three pieces of an advanced standard should be performed at the end of Grade 12. ensemble work Continuation of at least one piece per year. One piece is to be presented at the end of Grade 12. Attention should be given to how learners function in an instrumental group, vocal ensemble (e.g. ability to play/sing individual parts, responsibility within the group, etc.) Learners in African music should be guided through performance protocols and maxims. technical work Continuation of technical work suitable for the instrument/voice of at least an advanced level, considering the individual need and ability of the learner (e.g. scales, arpeggios, broken chords, studies, rhythmic patterns and technical exercises) improvisation Rhythmic, melodic and/or harmonic improvisation according to chosen style, instrument and development of learner/s Playing by ear any rhythm, melody or song sight-reading and sight-singing Selection of suitable reading and/or singing examples to develop the ability to perform music at sight. The music examples should become gradually more complex as per level.		<u>indigenous african music solo performance</u> Main instrument plus one minor instrument from a different category (chordophones, membranophone, idiophones, aerophones) technical work • working with patterns • strokes and tone • tuning/ organisation dance • basic dance for starting a performance Oral text proficiency • Setting praise singing to instrumental performance • Exploring idiomatic expressions and proverbs Aural proficiency • aural transcription exercises • understanding of context and role Group skills • taking part in an ensemble • instrumental roles • dramatisation

music Grade 12 term 2		
topic 2	suggested contact time	resources
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale

Content/concepts/skills

Aural training and practical application must always be part of music literacy. **a.**

Harmonisation

Adding alto, tenor and bass to a melody using:

- primary and secondary chords in root position and first inversion
- passing 6/4 chords
- cadential 6/4 chords
- passing notes
- auxiliary notes

Adding four-part harmony to the soprano melody of a song, utilising the text in a user-friendly way or

Jazz approach

- harmonising melodies using seventh chords
- reharmonising a simple eight-bar progression, using primary chord substitutions
- Symmetric scales
 - whole-half scale
 - half-whole scale
 - Augmented scale
- Intervals (all intervals)
- Clefs (treble, bass and alto clefs)
- Polychord nomenclature

B. Creating a melody for voice or instrument

- minimum of 12 bars long
- giving a structure
- using motives and sequences
- Add a simple bass line or chords to accompany the melody.
- Use marks of articulation suitable for the instrument/voice.

C. analysis of music scores in a variety of styles, identifying and describing:

- all intervals
- key signatures
- rhythm and metre
- the use of scales and modes
- cadences
- chord progressions
- question and answer
- passing notes
- auxiliary notes

d. transposing

- Transpose melodies for all transposing instruments (piccolo, double bass, clarinet, horn, saxophone, trumpet) **e. Compositional**

techniques

- rhythm and pulse as a composition technique
- harmonic progression as a composition technique
- development of themes as a composition technique
- dynamic levels, timbre, instrumentation and orchestration as compositional techniques
- melodic and rhythmic repetition as compositional techniques

F. terminology

Revision of all known terms adding *quasi, rinforzando, rf, rfz, risoluto, rubato, scherzando, schnell, sehr, senza, smorzando, sotto voce, stringendo, tranquillo*

music			Grade 12	term 2
topic 3 General music knowledge and analysis	suggested contact time	resources		
	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples		
<u>Content/concepts/skills</u>				

<u>Western art music:</u> opera • definition and description of the genre • summary of the historical development • understanding the meaning and role of comic and serious opera, libretto, aria, recitative and chorus. • well-known operas by wellknown composers Composer and works • Mozart - <i>The Magic Flute</i> Content • storyline • characteristics • characters • arias • choruses • musical importance of each work	<u>Jazz:</u> early jazz singers important artist/group • Miriam Makeba • Dolly Rathebe • Thandi Klaasen Jazz in exile important artist/group • The Blue Notes • Brotherhood of Breath • Union of Africa Jazz at home important artist/group • Spirit Rejoice • Sakhile • ZimNqawana Cape jazz important artist/group • Dollar Brand (Abdullah Ibrahim) • Robbie Jansen • Winston Ngozi recent years important artist/group • FeyaFaku • Moses Molelekwa • Voice Content • basic knowledge such as definitions, descriptions and characteristics of the genre. • listening and discussing genre representative works • reading up on composers and their representative works • elements of the genre	<u>indigenous african music stream⁶ modern</u> Constructs of iam • Mbhaqnanga • Maskandi • Isicathamiya • Malombo jazz • Free Kiba History of modern iam researching iam
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music	Grade 12	term 3
topic 1	suggested contact time	resources

music performance and improvisation	2 hours per week	• music instruments • appropriate space for teaching and rehearsing or practising • original music scores and/or original sheet music • performance space
<u>Content/concepts/skills</u> Grade 12 eXaminations Preparation for final practical examination		

music		Grade 12	term 3
topic 2	suggested contact time	resources	
music literacy	1 hour per week	• appropriate space • music instrument to illustrate concepts (piano or keyboard) • textbooks or workbooks • manuscript paper • computer and computer programs such as Sibelius/ Finale	

Content/concepts/skills

Aural training and practical application must always be part of music literacy.

a. analysis of music scores in a variety of styles, identifying and describing • all intervals

- key signatures
- rhythm and metre
- the use of scales and modes
- cadences
- chord progressions
- repetition
- question and answer
- sequences
- passing notes
- auxiliary notes
- suspension
- anticipation

B. Harmonisation

Adding alto, tenor and bass to a melody, using:

- primary and secondary chords in root positions, and first and second inversions
- dominant seventh in root position
- non-harmonic notes: passing notes, auxiliary notes, suspensions, anticipations

or

Jazz approach

- Voicing and connecting chords
- Advanced substitution
- Analysis of music scores in a variety of styles, identifying and describing:
 - All intervals
 - Key signatures
 - Rhythm and metre
 - The use of scales and modes
 - Chord progressions

C. Create a melody for voice or instrument • minimum of 12 bars long • giving a structure • using motives and sequences • adding a simple bass line or chords to accompany the melody d. Compositional techniques • Final revision of all known compositional techniques e. terminology • Final revision of all known music terms Or african music approach Form. • thematic form • performance form (antecedent and consequent phrases of a melodic statement/question and answer/responsorial form) • integral performance form/structure as prevalent in indigenous music genres		
music Grade 12 term 3		
topic 3	suggested contact time	resources
General music knowledge and analysis	1 hour per week	• appropriate space • textbooks • sound equipment (CD player, iPod, MP3) • recordings of music examples
<u>Content/concepts/skills</u> a. south african music industry • music industry value chain from the origin of a musical idea to the publishing and performing of the work • recording companies in South Africa • music rights • copyright • how to register a new composition		
Final reVision For Grade 12 eXamination		
Music Grade 12 Term 4		
examination season		

13. SECTION 4

14. 4.1 INTRODUCTION TO ASSESSMENT

Assessment is a continuous planned process of identifying, gathering and interpreting information about the performance of learners, using various forms of assessment. It involves four steps: generating and collecting evidence of achievement, evaluating this evidence, recording the findings and using this information to understand and thereby assist the learner's development in order to improve the process of learning and teaching.

Assessment should be both informal (Assessment for Learning) and formal (Assessment of Learning). In both cases regular feedback should be provided to learners to enhance the learning experience.

4.1.1 assessment in music

There are **seven** performance assessment tasks (PATs) in Grade 12 and **six** PATs in Grades 10 and 11. Learners who choose the IAM and Afrophonia/Jazz streams in grades 10 and 11 may choose three genres in each category respectively from Chart 1 each year. Learners who choose the IAM and Afrophonia/Jazz streams in grade 12 may choose four genres in IAM and three in Afrophonia/Jazz respectively from Chart 1. Chart 2 provides guidelines of assessing knowledge and skill required in each grade. The level of complexity of songs is not determined by the compositional density of the repertoire but by graded criteria mapped out in Chart 2. These constitute the year mark for Music, which forms 25% of the promotion mark. The remaining 75% is obtained from the final external examination.

The PATs correspond closely with the curriculum material for Music and form part of the teaching and assessment activities. They must be employed as on-going assessment tools and serve to ensure that all aspects of the curriculum are covered.

The order in which the PATs are completed is not specified, but merely suggested. Teachers should ensure that the completion of these PATs is evenly spaced during the first three terms of the academic year.

15. 4.2 INFORMAL OR DAILY ASSESSMENT

Assessment for learning has the purpose of continuously collecting information on individual learners' achievement that can be used to improve their learning.

Informal assessment is a daily monitoring of learners' progress. This is done through observations, discussions, practical demonstrations, learner-teacher conferences, informal classroom interactions, et cetera. Informal assessment may be as simple as stopping during the lesson to observe learners or to discuss with learners how learning is progressing. Informal assessment should be used to provide feedback to the learners and to inform planning for teaching, but need not be recorded. It should not be seen as separate from learning activities taking place in the classroom. Learners or teachers can mark these assessment tasks.

Self-assessment and peer assessment actively involve learners in assessment. This is important as it allows learners to learn from and reflect on their own performance. The results of the informal daily assessment tasks are not formally recorded unless the teacher wishes to do so. The results of daily assessment tasks are not taken into account for promotion and certification purposes.

16. 4.3 FORMAL ASSESSMENT

All assessment tasks that make up a formal programme of assessment for the year are regarded as formal assessment. Formal assessment tasks are marked and formally recorded by the teacher for progression and certification purposes. All formal assessment tasks are subject to moderation for the purpose of quality assurance and to ensure that appropriate standards are maintained.

Formal assessment provides teachers with a systematic way of evaluating how well learners are progressing in a grade and in a particular subject. Examples of formal assessments include tests, examinations, practical tasks, projects, oral presentations, demonstrations, performances, et cetera. Formal assessment tasks form part of a yearlong formal Programme of Assessment in each grade and subject.

Grades	tasks undertaken during the year (%)	end-of-year examination (%)
R - 3	100	n/a
4 - 6	75	25
7 - 9	40	60
10 and 11	25	75
12	25	External examination: 75

4.3.1 Practical assessment tasks (Pats)

Complete information about the PATs is provided in the PAT document.

The following Practical Assessment Tasks (PATs) are required. These tasks may be done in any order. They should be evenly spaced during the first three terms of the year.

Grade 10 Pats

Pat	desCriPtion	marks	
PAT 1	Concert performance: One performance-ready piece Written programme notes For IAM and Jazz/Afrophonia • Live music performance on major instrument (solo/ensemble) • Programme notes	40 10	50
PAT 2	music literacy assignment: Score analysis Theory test For IAM and Jazz/Afrophonia • Theory/music literacy test • Audio/audio - visual/ score analysis	20 30	50

PAT 3	melodic or rhythmic improvisation: Improvisation 1 Improvisation 2 For IAM and Jazz/Afroponia [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorused refrain, the mixed structural form, overlapping] For Jazz/Afroponia: basic approach by the use of chord tones, melodic and rhythmic patterns.	25 25	50
PAT 4	Elementary composition or arrangement For IAM and Jazz/Afroponia • Dictation (melodic and rhythmic, harmonic and chord identification) • Practical (sight reading and singing and rhythmic clapping)	50	50
PAT 5	Written assignment: (1000 - 1500 words) Study of own performance instrument, build, sound production, history For IAM and Jazz/Afroponia • 0Written assignment - study of own instrument. Built, sound production, history. history includes cultural contexts	50	50
	total for Grade 10 Pats		250

Grade 11 Pats

Pat	desCriPtion	marks	
PAT 1	Concert performance: One performance-ready piece Written programme notes For IAM and Jazz/Afroponia • Live music performance on major instrument (solo/ensemble) • Programme notes	40 10	50
PAT 2	music literacy assignment: Score analysis Transcription and transposition	30 20	50
PAT 3	improvisation: Performance Written explanation of style / techniques used For IAM and Jazz/Afroponia : [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping] For Jazz/Afroponia: Melodic and rhythmic patterns.	40 10	50

PAT 4	Composition or arrangement: Hand written or typed score Performance or recording (electronic or acoustic) For IAM and Jazz/Afrophonia Creative innovation decide on: • melody choose to assign it voice or music instrument • accompanied or not • Compose for a solo instrument • Structure of the composition: verse or verse and chorus • Want to add dance or praise • What other art forms are incorporate • Mood of the song: sad or happy • Melodic and rhythmic congruence	40 10	50
PAT 5	Written assignment: (1000 - 1500 words) Repertoire study: Music written for own performance instrument in specific style For IAM and Jazz/Afrophonia • Repertoire study: listen to different compositions that use your major instrument and discuss the structure, form, content, meaning and cultural contexts of usage in specific a style.	50	50
	total for Grade 11 Pats		250

Grade 12 Pats

PAT	desCriPtion	marks	
PAT 1	Concert performance: One performance-ready piece Written programme notes For IAM and Jazz/Afrophonia - Live music performance on major instrument (solo/ensemble) - Programme notes	40 10	50
PAT 2	music literacy assignment: Harmonic analysis Harmonisation For IAM Analysis of chosen piece of music using the following elements: call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping. Jazz/Afrophonia Written assignment: Advanced substitution II, V, I progression, Turn around, Triton substitution, Secondary dominant	30 20	50

PAT 3	improvisation: Performance Written explanation of style used For IAM [In call and response: draw from praise singing, historical chronicles, making contextual commentary, use of phoneasthetics, crepitations, stage direction, mouth drumming, - Call and refrain, Call and Chorus and refrain, the mixed structural form, overlapping] and Jazz/Afrophonia: Melodic and rhythmic patterns.	40 10	50
PAT 4	Composition or arrangement: Hand written or typed score Performance or recording (electronic or acoustic) For IAM and Jazz/Afrophonia Creative innovation decide on: • melody choose to assign it voice or music instrument • accompanied or not • Compose for a solo instrument • Structure of the composition: verse or verse and chorus • Want to add dance or praise • What other art forms are incorporate • Mood of the song: sad or happy • Melodic and rhythmic congruence • Performance	40 10	50
PAT	desCriPtion	marks	
PAT 5	Written assignment: (1000 - 1500 words) Wam: <u>The development of the Sonata</u> for own instrument or <u>The development of the Oratorio</u> for singers Jazz: Comparing and contrasting contributions by a vocalist and an instrumentalist in South African jazz iam: Visiting or recreating an authentic indigenous African ceremony to observe how music is used For IAM • Discuss male and female musical arts genres focusing on values that influence performance, maxims of politeness, womanhood, manhood, direct commentary, and themes of polity, royalty and jests and marry making, where applicable. Jazz/Afrophonia • Discuss Jazz/Afrophonia from the period 1920s to 2000 • Marabi, Khwela, Mbhaqanga, Disco, Soul, Bubble-gum, Raggae, Kwaito and Gospel Discuss: prominent artists of each style, characteristics of the style and decades of dominance.	50	50
	total for Grade 12 Pats		250

4.3.2 Written assignments

Grade 10

Learners conduct research on their instruments of choice, paying attention to the following: how sound is produced, the makeup of the instrument, how to look after the instrument, best body position for practising and performing. For singers, this should also include the understanding of the vocal chords and how these determine their own types of voices, how vocal sound is produced, how to keep the voice healthy, and what to avoid in order to protect it.

Grade 11

Learners have a choice between two topics: (a) **Film music** or (b) **The influence of technology on music**.

Film music: Learners choose own film (preferably an SA film) and analyse the role music plays to create elements like tension, expectation, romance, adventure and the general feel of the film. Learners hold structured class/group discussions, focusing on the style of the music and the elements used to create emotions.

The influence of technology on music: Learners do research on how technology influenced music from the beginning (making of primitive instruments) to the computer programs and internet. Learners hold structured class/ group discussions demonstrating their appreciation of technological developments in music performance, production and dissemination (distribution).

Grade 12

The written assignments for Grade 12 are done according to the stream chosen by the candidate: Western Art Music (WAM) or Jazz or Indigenous African Music (IAM).

Wam: Learners write an assignment on the sonatas of their chosen instruments or on the development of the oratorio for singers. One specific work must be listened to and analysed. The learner must know all the melodies of at least one movement. For the oratorio, learners study the development of the genre and choose one oratorio to listen to and analyse in their own time. The learner must be able to recognise the arias of the chosen oratorio.

Jazz: Learners compare and contrast the contributions made by a vocalist (Miriam Makeba or any other) and that made by an instrumentalist (Hugh Masekela or any other) to today's music; or discuss the importance of university education for jazz musicians, citing only two examples.

iam: Learners visit or recreate an authentic cultural musical event. Learners should demonstrate their awareness of the relevance of music in the ritual or ceremony, and also be

able to comment on the elements of IAM, including how they manifest in a performative communication.

The forms of assessment used should be age and developmental level appropriate. The design of these tasks should cover the content of the subject and include a variety of tasks designed to achieve the objectives of the subject.

4.3.3 examinations

Practical examination

150 Marks

Practical component Comparable to Grade 5 of external examining bodies	maximum marks
Technical Development: - Scales, arpeggios, exercises, studies - Taken from one list of an official external examining body	20
Performance Pieces: (Grade 5 level) - Piece 1 - Own choice (solo piece) - Piece 2 - Own choice (solo piece) - Piece 3 - Own choice or improvisation (Grade 5 level) - Piece 4 - Ensemble work	25 25 25 25
Sight-reading: - Unaccompanied reading of at least 12 bars - Comparable to Grade 5 of an external examining body	15
Aural Tests: - Sight-singing - Clapping of a rhythm from a score - Sing triads: major, minor, diminished and augmented - For IAM and Jazz/Afrophonia, sing seventh chords: major 7th, minor 7th, dominant 7th, half-diminished and diminished 7th.	15
total	150

For the purposes of this examination an ensemble must consist of 2 - 8 persons. Each performer (learner) must play an independent part which is not doubled by another performer's part. All aspects of the practical components will be assessed during the final practical examination.