Student teachers’ music life histories: Music in the primary school

Thesis submitted in fulfilment of the requirements for the degree

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Declaration

This thesis is submitted in fulfilment of the requirements for the degree of Doctor of Philosophy, in the School of Education, University of KwaZulu-Natal, Durban, South Africa.

I, Sarah Isabel Ralfe, declare that

1. The research reported in this thesis, except where otherwise indicated, is my original research.
2. This thesis has not been submitted for any degree or examination at any other university.
3. This thesis does not contain other persons' data, pictures, graphs or other information, unless specifically acknowledged as being sourced from other persons.
4. This thesis does not contain other persons' writing, unless specifically acknowledged as being sourced from other researchers. Where other written sources have been quoted, then:
    a. Their words have been re-written but the general information attributed to them has been referenced
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Sarah Isabel Ralfe

10th January 2024

Supervisor:

Professor Michael Anthony Samuel

10th January 2024

Abstract

Music education in South African classrooms is a marginalised area of the curriculum. Despite the many benefits of music education for primary school learners, music is regularly side-lined by generalist class teachers.

This study seeks to understand the music life histories of student teachers and probes whether they incorporate their personal music histories into their music teaching. The study employed arts-based research and narrative inquiry, using glogs, lesson plans, body maps, and interviews to produce data. These data were represented in narratives highlighting the unique music life histories of the participants.

Drawing on the concepts of *Music in Identity* and *Identity in Music*, alongside the *Multidimensional Conceptualisation of Musicianship*, allowed me to consider the developing music identities of the participants. The activation of Samuel's force field model of teacher professional development allowed me to understand their developing teacher identities.

The findings reveal that student teachers have diverse and deep musical experiences but feel disempowered to incorporate these into their teaching. They often feel the need to assume an identity that aligns with Western and Eurocentric notions of music education. Furthermore, they feel that in order to teach music effectively, they cannot be their authentic selves in the classroom, and rather need to assume the identity of "the other".

While the position of music in the South African primary school classroom is emphasised with its inclusion in the formal curriculum, teachers exercise their autonomy in rejecting music in their classroom and encouraging others to do the same. Where music is included in the classroom, teachers are performative agents of the curriculum and fail to bring any passion to their music teaching. Furthermore, Western and Eurocentric notions of music education are foregrounded, while local and indigenous music is marginalised.

This thesis argues that adherence to the curriculum and the sense of performativity is killing the heart and soul of teaching. In order to counter this, teachers need to be empowered to bring their entire selves, including their personal histories, into the primary classroom. To achieve this, I argue that the metaphor of the organic professional is a useful construct. The organic professional is rooted in the curriculum but is not constrained by it. The organic professional feels empowered to draw on his or her unique history in the classroom, celebrate his or her individuality, and, under the right conditions, will thrive in the classroom.

Keywords: music education, narrative inquiry, music history, life history.

A note to the reader

In writing up this thesis, I wanted to pay homage to the place that music has had in the lives of the participants. I wanted the references to music to be embedded in this thesis in more than a static and two-dimensional way, by purely reading about them. Rather, I wanted the reader to have the ability to immerse oneself in the musical choices of the participants by experiencing these through listening. It is one thing to read about musical choices, but listening to them alongside the reading, in a multimodal manner, makes the data come alive for the reader. For this reason, all references to music have been hyperlinked to the real musical example, allowing the reader to experience the music that the participant was making reference to while simultaneously reading their story. Wherever possible, these choices have been sourced on Spotify, as I wanted the audio version to be highlighted rather than the audio-visual versions available on platforms such as YouTube. However, some examples were not available on Spotify, and, in these cases, the link will lead to the musical example on YouTube. The in-text reference for each listening example references the audio or audio-visual clip, on either Spotify or YouTube.

Dedication

For my husband, Guy,

and my daughters, Jennifer and Harriet.

With love and gratitude.

Acknowledgements

The African adage that it takes a village to raise a child is pertinent here. This thesis would just never have materialised had it not been for the village of support I have received over the last five years.

Firstly, to my supervisor, Prof. Michael Samuel. From our first meeting you have inspired me to challenge myself. In your very able supervision, I found myself challenged to find new and interesting ways to represent and generate data for this thesis. This opened my eyes to the possibilities of arts-based research and narrative inquiry. Thank you for your unwavering support, for destabilising my thinking on many occasions and for pushing me to do the very best I can.

I was fortunate to be included in the wonderful Higher Education cohort in the School of Education. This experience helped form this thesis in so many ways. Thank you to my cohort colleagues who critiqued my work, shared helpful readings, and patiently listened to many formulations of my theoretical framework. Your advice and guidance challenged me and shaped many aspects of this study.

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A thesis born in the time of COVID-19 came with its own challenges. Thanks to Simon Goldstone who provided invaluable assistance with the technical aspects of online data generation.

In a year with little contact with students due to COVID-19, the data generation phase of this study allowed me to connect with students again, in a deep and meaningful way. I am deeply indebted to the fourteen participants in this study, who so willingly shared their music history with me. It was such a privilege to get to know you all.

It is not easy embarking on a doctorate with two small children. I am forever indebted to my village who stepped in on many occasions to provide childcare when I was unable to. My daughters have spent many days in the care of their aunts, Kate and Landie, my parents, Liz

and Robin, and my parents-in-law, Pete and Toni. Many friends have also stepped in. Thanks also to their gentle and patient nanny, Priscilla. I am very grateful to all of you.

My parents, Liz and Robin, have shaped this thesis in so many ways. It is thanks to their devotion to the arts, my early introduction to music, art, theatre, and culture that I came to music. In writing this thesis, I have become aware of my own rich music history, and for that, I have my parents to thank. The countless lifts to piano lessons, ballet and guitar are why I am who I am today. Thank you both also for your constant support throughout this study. Special thanks also to my mum, Liz, for editing this thesis.

Finally, but most importantly, to my own little family. Jennifer and Harriet, you were one and three when I started this qualification. You have never really known life without a mother who is studying. I hope, though, that I have been able to balance my work and home life and have still spent the quality time with you that you needed as you were growing up. I promise that we will now be able to finish all of those incomplete craft projects!

Guy. Without you, there just would be no thesis. You have been my rock through all of this. I love you.

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List of Abbreviations

CAPS -	Curriculum and Assessment Policy Statements
COVID-19 -	Corona Virus Disease of 2019
ERT -	Emergency Remote Teaching
IIM -	Identity in Music
LHR -	Life History Research
MII -	Music in Identity

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PART 1: SETTING UP THE STUDY

This thesis has been divided into three sections. Part one sets up the study, part two presents the data analysis and part three abstracts the data from the field.

Part one is comprised of chapters one to four. In chapter one I provide the background and context to the study, define the key concepts that this study deals with and provide a rationale for the study. Chapters two and three provide an overview of the key theoretical constructs that I will draw on in this study. Chapter two deals specifically with identity, while chapter three introduces key theoretical debates in the areas of curriculum design, approaches to music education and the broader socio-political aspects of music. Chapter three culminates in the presentation of the theoretical framework which is employed in this study and the critical questions that frame this study. Chapter four introduces the methodological approach I have taken in order to best respond to the critical questions posed in this study.

Part one comprises the following four chapters:

- Chapter 1 - Laying the groundwork
- Chapter 2 - Identity
- Chapter 3 - Towards a theoretical framework
- Chapter 4 - Methodology

Chapter 1

Laying the groundwork

… our ability to create and appreciate music [is] at the center of what it means to be human. We argue that music is the sounds of human bodies, voices and minds – our personalities – moving in creative, story-making ways.

(Malloch & Trevarthan, 2018, p. 2)

1.1 Introduction

When I think back on when I registered for this doctoral qualification in 2019, it feels as if the world was then a different place. Over the five years that I have been enrolled in this qualification, we have faced the COVID-19 pandemic, the Russian invasion of the Ukraine and the steadily worsening climate crisis. Here in Durban, South Africa, we faced a week of riots, political unrest and instability in July 2021, followed by crippling floods in April 2022. In January of 2023, the hands of the doomsday clock, which measures global catastrophes, were moved to ninety seconds before midnight, to symbolise the increasingly fragile state of the world (Spinazze, 2023).

Yet, when I reflect on these disasters, I cannot help but recognise the way that music has been used by many as a coping mechanism to work through these difficult events. Some of the most poignant images and videos of the COVID-19 lockdowns in 2020 are those of songs being sung from balconies in Italy (The New Yorker, 2020), local musician Ard Matthews playing an impromptu concert from the rooftop of his house in Cape Town (Kekana, 2020) and the South African hit, *Jerusalema* (Master KG, 2020), which sparked a viral dance challenge that was taken up across the globe (Chingono, 2020; Idowu & Ogunnubi, 2021). Astrid de Oliveira, wife of lauded scientist and researcher Prof Tulio de Oliveira, who was at the forefront of research during the COVID-19 pandemic in South Africa, writes about how the music of Jeremy Loops, a South African folk musician, carried her family through that difficult period (de Oliveira, 2022).

The use of music in times of crisis was not only confined to the COVID-19 period. One of the most resonant videos from the war between Russia and the Ukraine is that of the pianist, who returns to her destroyed flat, and plays her white grand piano one final time before evacuating the country (Diaz, 2022). Closer to home, in the aftermath of the devastation of the riots in Durban, a piano sat amongst the wreckage of a destroyed storage facility. A video of local

piano teacher Jenny Bowles playing the piano, surrounded by the destruction of the riots, was shared across the nation (SAPeople, 2021). These are but some of the ways that music is embedded in people's lives and is often one of the first things they turn to in times of crisis.

While music clearly engages people in deep and meaningful ways, and provides an emotional outlet in times of crisis, it remains a contested area in the realm of music education in South Africa. While the benefits of music for children have been well documented (Hallam, 2015; Hallam & Himonides, 2022; Koster, 2014), formal music education within the South African classroom is a neglected and marginalised area of the curriculum (Jansen van Vuuren & van Niekerk, 2015; Nompula, 2012; Pooley, 2016). Yet, the classroom aside, South Africans are a deeply musical and creative people, evidenced by the number of Grammy awards and nominations of South African artists (Leal, 2019), its status on the global pop stage (Phillips, 2023), all the way to the melodious singing emanating from weddings, protests and funerals. This study aims to probe this disjuncture between the lived musical experiences of South Africans and the way music is taught (or not) in the classroom. To do this, it considers the music life histories of student teachers and how these are espoused and enacted in the classroom space.

1.2 Overview

This chapter offers an orientation to the study. In order to do this, it first provides some background (section 1.3) by orientating the reader to the phenomenon under scrutiny. It then considers my own positionality, as the researcher (section 1.4). The chapter then moves on to defining some of the contested terms that will come up frequently in this study. In this section the conceptions of musicalities and indigeneity are problematised (section 1.5). The focus then moves to the phenomenon of the study (section 1.6) and in this section, I will explain what I mean by music life history. Section 1.7 locates this study contextually. In this section I will discuss the curriculum shifts that have occurred in South Africa post-apartheid, and the calls for the decolonisation of the curriculum. I will then provide a contextual understanding of the way that the teaching of music is currently approached in South African schools and an explanation of the context created by the onset of COVID-19, which occurred during this study. I will then provide a rationale for the study (section 1.8). Finally, I will give an outline of the chapters (section 1.9) and an overall synthesis of the chapter.

1.3 Background

This study is primarily concerned with teacher identity, and how student teachers' music life histories influence the way that they teach music in the classroom. It considers how primary

school teachers enact and espouse the teaching of music in the primary school classroom[1]. Through the use of narratives, it will explore the music life histories of student teachers and consider how their music life history influences their ability, interest, and level of success in using music in the primary school classroom. The study will commence by first establishing what the music life histories of student teachers are, and thereafter engages with how their music life history influences (or not) their openness towards alternative pedagogies for enactment in the primary school classroom. This study proposes a shift away from an emphasis on practice (how music is being taught) to people (who are doing the teaching) and thus shifts the focus to the teacher as an agent of the curriculum, charged with enacting the pedagogy (Barrett, 2020; Espeland et al., 2021; Priestley et al., 2016).

The phenomenon being researched in this study has come out of my experiences in lecturing a third-year music and movement module to generalist teachers (discussed further in section 1.5.7) studying towards a Bachelor of Education in Foundation Phase teaching. Over the years of teaching this module, it struck me how some students, with little in the way of formal musical training beyond what they had learnt in this module, would approach the teaching of music with passion and vigour, while others would display a resistance (and in some cases an open hostility) to the idea of teaching music (the subject) or using music in their classroom (as a pedagogical medium). I started to question what was informing these responses. Could students' music life histories be influencing their approach to music?

Most student teachers are not complete music novices with no prior musical experience, but, instead, come to tertiary education with a myriad of musical experiences, both formal and informal. Studies indicate students of this age group spend significant amounts of time listening to music (Hu et al., 2021; Lonsdale & North, 2011; Marron et al., 2015) and describe it as an essential part of their lives (Hu et al., 2021; Lonsdale & North, 2011; Papinczaka et al., 2015). While they interact with music primarily through listening, they also engage in singing and playing instruments (Papinczaka et al., 2015). Furthermore, participants describe a fairly intricate understanding of music, by being able to select the correct music to suit their needs and desires at any particular time. Thus, student teachers come to tertiary education with a substantial experience of what constitutes music by drawing from their multiple, varied interactions with music. However, this study is concerned that these rich music experiences

[1] This study is located in South Africa and will look specifically at student teachers training to teach what is called the "Foundation Phase", which refers to the first four years of formal schooling, and in South Africa is the period from Grade R, also known as Grade 0, to Grade 3. Elsewhere, a more common international label of the early formal years of schooling is "primary school". It is this latter label I choose to allow a greater international audience appeal. This study considers a combination of both public and private primary school classrooms.

and resources (music life histories) are often not drawn on actively in the pedagogy they employ in their classroom teaching. This study is concerned with how and why these resources and experiences are activated or not in the way they are.

The benefits of music in the classroom are well-documented. The use of music in the classroom has been found to have cognitive, social, physical, emotional and language benefits for learners (Hallam, 2015; Hallam & Himonides, 2022; Koster, 2014). Music lessons have been found to improve children's general quality of school life (Eerola & Eerola, 2014), to increase children's emotional intelligence (Schellenberg, 2011) and to have a positive effect on the empathy of children (Rabinowitch et al., 2013). Academically, music lessons have a positive influence on reading comprehension (Corrigall & Trainor, 2011), reading achievement (Southgate & Roscigno, 2009) and general academic achievement (Cabanac et al., 2013; Guhn et al., 2019). Music also offers an opportunity to promote cross-cultural understanding, which, given the spate of xenophobia, gender-based violence, and put against the backdrop of strained racial relations in South Africa, offers a way for teachers to engender tolerance, respect and understanding in the primary school classroom. In the South African context, music classes were found to foster giving, caring and loving experiences between children and generated feelings of "ubuntu" among the class members (Nortjie & van der Merwe, 2016). Music education impacts positively on children's sense of social inclusion (Rinta et al., 2011; Welch et al., 2014), social cohesion (Delport & Cloete, 2015), and can address issues of discrimination and oppression (Pooley, 2016). Finally, but possibly most importantly, music is fun and offers primary school children a creative outlet and means of expressing themselves. It is a subject that is easily integrated, offering teachers a creative and enjoyable method of teaching other areas of the curriculum (Cooper, 2016).

As argued above, there are numerous well-documented benefits to be had from including music in the primary school classroom, and, therefore, I question why music remains a marginalised and neglected part of the curriculum in South African schools (de Villiers, 2015; Jansen van Vuuren & van Niekerk, 2015; Nompula, 2012; Pooley, 2016). This study aims to respond to this question by understanding what student teachers bring to the music classroom and what factors act as prohibitors and enablers in activating this knowledge and experience in the primary music classroom.

When engaging with the National Curriculum and Assessment Policy Statement (CAPS)[2], it becomes apparent that while the creative arts, and specifically the music curriculum, makes a call for the inclusion of indigenous music in the Foundation Phase classroom, it is largely based around Eurocentric constructs of what music is. According to the CAPS, learners should be introduced to "semibreves, minims, crotchets, quavers and rests" (Department of Basic Education, 2011b, p. 58) and are encouraged to discuss the "tempo, dynamics [and] timbre" (ibid., p. 61) of a variety of South African pieces. While the CAPS asserts that the teacher should make use of "South African pieces", identifying musical elements such as tempo, dynamics and timbre in these pieces means that they are viewed and appraised through a Western lens. This also reduces music to a set of technical elements about the codification of a Western notation system rather than as a feature of cultural representation. Thus, while the content might be South African, the conceptual approach is Western in nature (Carver, 2017). It is paradoxically noted that the overall approach of the CAPS document is to affirm local culture, yet in the architecture of the music elements of the curriculum a fall back to Western standards prevails. This begs the question whether Eurocentric concepts of music literacy should be the lens through which these "South African pieces" are engaged with and judged? Could there be other South African or African ways of speaking about and critiquing music? This study, therefore, is concerned with examining how and if the framing parameters of the official school curriculum have any influence over the interpretations that student teachers make about the conceptions of their own personal music histories and the activation thereof within their formal school spaces.

Asking learners to discuss "South African pieces" also leads one to question what South African music is. The influence of globalisation on music means that the lines have been blurred between what constitutes local music and what constitutes global music. With social media apps, such as Instagram, Facebook and Tiktok, musicians can reach a global audience. Many South African musicians write specifically for an international audience, while others record internationally, which makes defining "South African music" a difficult task. Furthermore, one needs to ask what constitutes South African music as what constitutes South African music to one person (Afrikaans pop music, for example) is different to another

[2] The National Curriculum and Assessment Policy Statement (known as the CAPS document) was published in 2011 and is the current curriculum in South Africa. In the CAPS curriculum, music is part of the Creative Arts, along with visual art, drama and dance, and falls under the Life skills learning area in the Foundation Phase.

(isicathamiya[3], for example). These tensions will be discussed more fully in sections 1.5.5 and 1.5.6 where the terms indigeneity and local music are conceptualised.

While the CAPS makes some effort to include indigenous music, albeit through a Eurocentric lens, there is little evidence to suggest that indigenous music is actually being effectively utilised in the Foundation Phase classroom (Nompula, 2011). A concern with including indigenous music in the primary school classroom is the limited availability of formally documented and easily accessible indigenous music materials. This became apparent to me in my personal experiences of teaching music. I thought that a simple and useful way to get my own students to engage with South African children's songs would be through the use of YouTube videos. Since I reside in KwaZulu-Natal, home of the isiZulu nation, and because the isiZulu people are the largest ethnic group in South Africa, I started by looking for isiZulu children's songs. I was sure that suitable isiZulu songs would be readily available. I was concerned by what I found – the channel called *Zulu Kids Songs* (n.d.) is owned by a group operating out of Russia and, while the songs are sung in the isiZulu language, by what seems to be a native isiZulu speaker, nothing else about them could be considered isiZulu. The backing tracks are clearly computer generated and fail to include the rich harmonies and rhythms of the isiZulu people. At times, the singer and the backing track are out of time with each other, which demonstrates that they were created independently and lack musical coherence. They signify the worst kind of cultural appropriation. It is furthermore concerning that a South African teacher who is interested in integrating isiZulu songs into his or her classroom, might be led to believe that these songs are suitable for the primary school classroom. I am therefore interested to question what the leverage points to infuse music as a medium of teaching and learning are, especially within the primary school curriculum. Can the poor uptake of music be attributed to factors broader than only a lack of (physical) resources, to include questions like who are the custodians and activate agents (human resources/ agencies) promoting the wider use of music as a medium for teaching, learning and assessment in the primary school?

[3] Isicathamiya is a style of choral music, sung a cappella (or without accompaniment), in close harmony by Zulu men (Sithole, 2023). The origins of isicathamiya can be traced back to migrant Zulu communities. The style of music was popularised by Ladysmith Black Mambazo.

Student teachers are potential sources of unique knowledge and experience when it comes to indigenous music[4] as many of them will have engaged with their own indigenous music, whichever culture that might be. This study asks participants to draw on their music histories and, in doing so, to recall their interactions with music from their life history. This may well lead to some mentioning their interaction with indigenous music and could signal the beginnings of a process of curating these resources for use in the classroom. In considering student teachers' music life histories, this study will ask how and why these indigenous resources are or are not drawn on within the formal schooling system.

Finally, current research into the use of music in the South African music classroom tends to focus on teachers and their classroom practice, considering, for example, whether or not they include music in their primary school classes. While studies have been conducted around the music identities and musical life stories of musical experts both within the South African context (Kruger, 2019; Van Heerden, 2007), and internationally (López-Íñiguez et al., 2022; Palmer & Baker, 2021; Pitts, 2012), I could not find any research into the musical life histories of generalist teachers within the South African context (the concept of the generalist teacher will be discussed further in section 1.5.7). Furthermore, while there are some studies considering how the lack of music in the primary school classroom could be addressed through teacher mentoring programmes (Delport & Cloete, 2015) or through bringing children's playground games into the music classroom (Harrop-Allin, 2014, 2017a), there is little research into what South African teachers and preservice generalist teachers might bring to the music classroom, and how this history could be enacted in the primary school classroom to teach successful music lessons. This is not unique to South Africa, with international researchers also making a plea for research that focuses on the student voice (Kenny, 2017). This study thus shifts the emphasis away *from classroom practice* to *the classroom teacher as an agent of the curriculum*, charged with enacting the pedagogy.

1.4 Positionality

Positionality refers to the researcher's world view (Holmes, 2020) and the position that the researcher holds in relation to the "social and political context of the study" (Coghlan & Brydon-Miller, 2014, p. 627). It includes a consideration of the lenses that a particular researcher

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[4] In raising the concept of "indigenous music", I do so with the acknowledgement that what constitutes "indigenous music" is a contestable terrain. This often relates to a question of who has the power to define this or not, and why. These contestations suggest that whilst most localised music (produced within a nationalistic terrain) is considered "indigenous" (Hess, 2015; Rakena et al., 2024), the argument is layered by questions about how indigeneity and nationality are established, at which point in time it is established and who are the agents of these musics. Further, the colonising power embeds contestations in these definitions that activate inclusions and exclusions, marginalisations and injustices (This is discussed further in section 1.5.5 which problematises conceptions of indigeneity).

might bring to their research (Denzin & Lincoln, 2018). Holmes (2020) reminds us that research conducted within a social context, as is the case with this study, cannot be divorced from the context in which the research occurs or the biography and worldview of the researcher conducting the study. Put differently, “Researchers and their research are neither neutral nor innocent” (Cohen et al., 2018, p. 295). While some elements of positionality are fixed, for example gender, race, and nationality, others are more fluid and contextual, for example, personal life history, political views and experiences. All of these issues shape the worldview and lens with which a researcher will approach a study. Moreover, the positionality that a researcher brings to their study influences the entire research process, from the selection of the topic, interactions with the research of others, the methodological choices made, the collection of data, the analysis of data and the reporting of the findings (ibid.). Thus, in order to legitimise this study and to explain its origins, context, approach and orientation, it is important to articulate my positionality upfront.

In terms of the fixed elements of positionality, I am a white, cis, English-speaking, South African female of British descent. I was born in the early eighties – old enough to remember some of the features of the apartheid government, but too young to really have understood the nuances of the regime. I was raised in a home with professional parents who held liberal worldviews. From a young age they introduced me to classical music and my earliest recollection of music is dancing around the living room to *The Nutcracker Suite* by Tchaikovsky. My father would play classical music whenever he could. We would listen to it on long car journeys, at dinner times and it was always playing in the background while my father worked. My parents introduced us to the arts from birth, and my childhood was full of visits to the theatre, art galleries, musical concerts and even my first opera at about age eight!

When I started primary school, I was able to learn the recorder as one of the extra-murals offered by the school I attended. I begged my mother to let me play the piano, but she was insistent that I perfect the recorder first. When, eventually, I had learnt everything I could on the recorder, my parents managed to borrow a very out of tune, but beautiful, piano and I was able to take up piano lessons.

I started playing the piano at the age of 11 and quickly became a proficient musician, working my way through Beethoven, Bach and Chopin and diligently practicing scales for hours. For years, my understanding of what constituted music was informed by the Western classical music tradition which trained me in counterpoint, harmony, sonatas, and overtures. I took music as one of my six matric[5] subjects, completing my schooling in 1998, when the curriculum

[5] Matric refers to Grade 12, the final year of schooling in South Africa.

was still built upon the foundations of Christian National Education (discussed further in section 1.7.1). Thus, my understanding of what constituted music was Eurocentric, and I was only exposed to indigenous South African music when I entered university. In explaining my positionality, I also have to acknowledge my privilege. I attended one of the very few state schools in Durban that offered music as a subject, and, when I left that school at the end of Grade 10 to attend a private school that did not offer music, my parents were in the financial position to allow me to continue with music as a matric subject, enrolling me in the Durban Music School. Here I continued with piano lessons, music theory and was schooled in the Independent Examinations Board (IEB) matric syllabus in music.

I was only introduced to South African music during my tertiary studies. I remember thoroughly enjoying the shift in approach and subject matter from the staid and stuffy Western musical classics, to the musics of Africa, which included maskanda[6], high life[7], isicathamiya and chimurenga[8], among others. These were considered through an ethnomusicological lens, which broadened my mind to different ways that the study of music could be approached. This was furthered in my specialisation and master's degree, which both focused on Popular Music Studies. While I was interested in these different approaches to the study of music, I still did not really think about the pervasiveness of the Western classical music tradition at this stage, rather just accepting it as the way things were.

After university, I moved to London and taught music as a peripatetic music teacher for Brent Music Service. In this role, I was deployed to a number of different schools per week and taught both individual instrumental lessons and class music. Here, the fundamentals of the Western approach to music education were further cemented in my mind as the correct and, in fact, the only way to teach music. One of the classes I taught was a year 5 drumming class, and even though the drumming patterns were based on songs of African origin, they were taught through a Western lens and approach, with the rhythms awkwardly forced into Western notation. Still, I failed to question whether this was an appropriate practice.

I returned to South Africa and took up a position lecturing music education in a private teachers' training college. Here, I was given a lot of freedom in the planning of curricula and,

[6] Maskanda is a South African style of music which originated with a solo singer accompanying himself on the guitar (Mutch, 2021). The guitar is plucked in a finger picking style, creating two simultaneous melodic lines, resulting in a polyphonic effect which is synonymous with maskanda (ibid.).
[7] High life is a West African style of music characterised by a syncopated rhythm. Highlife combines the traditional music of Ghana and Nigeria with popular music genres that include jazz, rock, hip-hop and Afrobeat (MasterClass, 2021).
[8] Chimurenga music is a style of struggle music from Zimbabwe, which was popularised by Thomas Mapfumo. Chimurenga music highlights the mbira, a traditional thumb piano (Mauger, 2020).

once again, blind to any other approaches, I planned a curriculum around the Western classical tradition. Students were introduced to reading rhythmic and melodic notation, playing simple Eurocentric children's nursery rhymes on pitched instruments, such as the xylophone, and listening to Western classical music works, suitable for children, such as *Peter and the Wolf* and *The Carnival of the Animals.* The approach I took was approved by the CAPS document (Department of Basic Education, 2011b), which includes all of these aspects. Thus, I continued to believe that this was the correct, and only approach to the study of music.

It wasn't until the calls for a decolonisation of the curriculum, raised in the 2015 #FeesMustFall protests[9] (Kamanzi, 2016; Msila, 2016), that I seriously started to consider my pedagogical approach. The calls for a decolonisation of the curriculum required me to scrutinise and engage with my curriculum choices and the content of the modules I lecture. In engaging with decolonisation and then with this research process, I have become increasingly uneasy about the curriculum choices I have made, which are unconsciously Eurocentric and a product of my own music life history and training, which is steeped in the Western classical tradition. At the beginning stages of this study, I identified the need for a shift towards a more indigenous approach to music in my lectures, and as this study progressed, I started to realise that a more brutal overhaul of my approach to music education is required. However, I have struggled to find authentic indigenous music, suitable for the Foundation Phase classroom which will dovetail with the requirements of the CAPS document. Moreover, I have been concerned by the lack of push towards affirmation of the wide diversities and cultural heritages of the range of students we are currently engaging with in preservice teacher education at my own institution. More especially with how students themselves interpret and activate their own lived experiences and resources within their pedagogy in the primary school. The decolonisation debates and equity of access conundrums are seemingly not (to my present understanding) being fully admitted within the realm of music education for primary schooling-.

I also need to acknowledge my position in relation to the participants in this study (Holmes, 2020). I am a lecturer at a tertiary institution and the participants in this study are students enrolled in a music and movement module that I lecture. The fact that I am a lecturer at the institution where I am conducting this research has certain affordances and constraints, which will be elaborated on. In many ways, making use of participants from my own institution affords

[9] The #FeesMustFall protests are discussed further in section 1.7.2. Briefly, the #FeesMustFall movement was a student-led movement that resulted in protests at university campuses across South Africa in 2015. Amongst other issues, students called for a decolonisation of the tertiary curriculum (see Habib, 2019).

me an insider status, in that I am already an accepted member of the institution (Holmes, 2020). Insider status means that I am afforded:

- an understanding of the culture of the institution both before commencing with data collection, and when analysing responses, allowing for a more authentic understanding of the data generated;
- a priori knowledge of the kinds of students who attend this institution, and might be selected to participate in the study, allowing me to craft "more meaningful or insightful questions" (Holmes, 2020, p. 6); and,
- insider status in understanding the language of the institution.

Of course, there are also constraints in being an insider. For example, an insider might

- hold certain bias towards the culture in place at the institution and these could cloud his or her judgement; and,
- struggle to "bring an external perspective" (ibid., p. 6) to the study.

However, while I might be an insider to the institution, I am certainly not an insider in the class from which the participants volunteered. In this situation, I am the lecturer, and am thus an outsider, studying a group of students, who are all insiders. This renders the opposite affordances and constraints to those articulated above. Furthermore, my position as lecturer, studying the students in my class, results in inevitable power relations. Chapter four, which discusses the research methodology employed in this study, will explore further how multiple data sources and methods (strategies) over differing periods of data production (time) and contexts (space) were used to provide validity and counterpoint to the inherent elements of power embedded in all research contexts.

1.5 Defining the terrain

In order to establish the orientation of this study, it is important to problematise some of the conceptual underpinnings of the contested terms utilised in this study. These contested, constructs, Elliott (2018, p.62), describes as "… ambiguous, abstract, and value-laden terms that resist conclusive definitions and scientific verification". In the absence of an agreed definition, this section will explain and delineate how these terms have been conceptualised in this study. This section will delineate the terms music, musicality, musicianship, and music education. It will also problematise conceptions of indigeneity and local music. Finally, it will offer a discussion of the generalist and specialist music teacher. While this section provides an overview of the key conceptual terms that frame the study, these will also be elaborated in more theoretical depth in chapters two and three.

1.5.1 Conceptions of music

Music is universal and found in every culture (Merriam, 1964; Müllensiefen et al., 2014; Trehub et al., 2015). However, while music may be universal, musical communication is not, as different musics are created and understood within specific cultures and might therefore only be comprehended by those who are part of that specific culture (Merriam, 1964). Thus, music is not a universal language, but is a culturally located system with particular characteristics familiar to that culture (Nettl, 2018).

Thus, this study proposes a broad understanding of the term "music" by including a diversity of cultural understandings of what might constitute music. Barton (2018, p. 4) proposes the following wide, all-encompassing definition, arguing that

> *"… music is about the unique combinations of sounds and silences and how these can be organised in a multitude of ways to create musical works. The extent to which a particular collection of sounds and silences adheres to the cultural and social norms, rules and expectations around music making in a particular context determines whether it can be considered a musical work."*

Like the definition offered by Barton, above, in this thesis music is understood to be constructed in multiple ways. Music is seen to be socially constructed, and thus deciding whether something constitutes music (or not) depends on the culture in which it is located. This definition acknowledges that music located in one particular culture and context, might not be considered music to someone who is situated in another context and subscribes to a different culture.

Furthermore, I frequently use the word "musics", the plural form of music, to recognise that there is no singular quintessential music. Rather, music exists in multiple forms, genres and styles across the world. There are multiple practices related to music, which are dependent on context, site and temporality (Carver, 2017).

1.5.2 Conceptions of musicality

Musicality is another contested area of music (Hallam, 2006).

It has been argued that music, and musicality, is inherent in all humans (Honing, 2018; Müllensiefen et al., 2014; Trehub et al., 2015; Welch, 2006) and that we all have the capacity to engage in musical activities (Trehub et al., 2015). While we might all have the capacity to engage in music, there are marked differences in the ways that people of different cultures approach this. For example, in some cultures, including those in Africa, everyone in the

community participates in the creation of music (Akuno, 2019; Carver, 2012; Mugovhani, 2015; Rickard & Chin, 2017) and everyone in the community is regarded as a musician (Akuno, 2019). Other cultures, such as the Western approach, regard music as something that only the talented few can engage in (Welch & Henley, 2014). In the Western culture, music learning is often an individual exercise, pursued in formal lessons and assessed by external examining boards. In these contexts, musicality has come to be viewed as the ability to play an instrument, normally a classical instrument, and the ability to compete successfully in music exams. This view of musicality, based on a Western approach to musical learning, has become ubiquitous throughout the world. Yet, the foregrounding of this approach along with the idea that music and musicality involves special talent, excludes many individuals (Campbell, 2010; Campbell & Scott-Kassner, 2019).

The Western conception of musicality also foregrounds the learning of an instrument as an essential ingredient in having musicality. However, playing an instrument is only one aspect of music, and this conception disregards other ways that people might engage with music, for example through appreciating music by listening to it, attending live performances of music, dancing to music, composing music electronically, writing music, DJing and so on (Levitin, 2012).

This study proposes a broader definition of musicality than those foregrounded in the Western tradition. This study proposes that musicality is an innate feature of all humans (Honing, 2018; Müllensiefen et al., 2014; Trehub et al., 2015; Welch, 2006) and follows the definition offered by Malloch and Trevarthen (2009) who argue that musicality relates to "… the innate human abilities that make music production and appreciation possible" (p.4). Musicality can thus apply to both making music and appreciating it in any context.

1.5.3 Conceptions of musicianship

The term musicianship traditionally relates to musical ability (Urmenita, 2023). However, like the term musicality, musicianship is often measured through a Western lens and the understanding of musicianship is often related to musical skill and ability on an instrument, and particularly a classical instrument. The term musicianship traditionally foregrounds skill in making music, rather than other interactions with music, such as listening to it, or music appreciation (Rickard & Chin, 2017).

This study proposes a broader definition of musicianship. Firstly, it proposes that musicianship, or skill as a musician, is broadened to relate to all instruments and genres of music, including traditional and popular forms of music. Thus, musicianship, or skill as a musician, can just as easily be related to an electric guitarist, or a sitar player as it can to a

classical violinist. Secondly, following Rickard and Chin (2017), it proposes that musicianship can relate to other forms of engaging with music, besides just the productive skills of making music. Thus, musicianship can be displayed in listening to music attentively, dancing or moving to music, creating music digitally or electronically, attending live music events, and so on (discussed further in section 2.3.2). Like the delimitations of music and musicality, the conception of musicianship in this thesis is intentionally broad and inclusionary.

1.5.4 Conceptions of music education

The first distinction that must be made here is the difference between music education, which commonly refers to music in schools (Jorgensen, 1997) and music lessons, which refers to learning music privately outside of the school setting. When the term music education is used in this thesis, I am referring to music lessons that occur in the formal school space. Generally, school music education involves a curriculum (Barton, 2018) and takes place within the school day. However, some tensions exist in this narrow conception, and these tensions must be acknowledged. The first of these is that the terms "formal schooling" and "education" are not always synonymous (Bowman, 2018). Education can occur in many contexts besides the formal school; similarly, musical content delivered in the formal school setting does not always result in true education or learning. Secondly, the idea of what might constitute music education, is socially and culturally located (Barton, 2018). Music education will take on different forms and approaches in different cultural and social locations. However, the ubiquitous nature of the Western approach to music education results in a narrow conceptualisation of this term, and one which foregrounds a Western orientation to music education that will include reading music on the stave (the links between music and culture will be discussed in greater detail in section 3.5.2). Thirdly, regarding music education as what happens in the formal school space, disregards all other forms of musical engagement, including informal learning and enculturation (these forms of musical learning will be unpacked in section 3.5.1). Fourthly, music education requires choices to be made about what kinds of music to include, and this inevitably results in the foregrounding of certain musics at the expense of others (McCarthy, 2018; Nettl, 2018). Furthermore, students and teachers will not always agree about what constitutes music education (Georgii-Hemming & Westvall, 2010; Henley, 2015) and the kinds of music that should be foregrounded. Fifthly, productive skills, that normally include playing a musical instrument, have been prized in the context of music education. This is being challenged by the impact of technology on music education (McCarthy, 2018), which allows students with limited musical skills, in the traditional sense, to create musical pieces. The impact of Artificial Intelligence on the creation of music will undoubtedly also impact on this debate in the coming years. Finally, tensions exist between the curriculum documents and classroom practice (ibid.). Music education occurs very

differently in different classrooms, contexts and spaces. The way music is approached is dependent on the resources and space available, the time allocated, the approach and position of the school on music education, and the attitude and approach of the teacher (Bowman, 2018; McCarthy, 2018).

This thesis will argue ultimately for a new understanding of music education, wherein the term is widened to accommodate different cultural approaches to music education. However, in keeping with the current cultural and curriculum conventions within South Africa, when I refer to music education within this thesis, I am referring to the narrow conception of school-based learning that follows the official curriculum.

1.5.5 Conceptions of indigeneity

Indigeneity is another value-laden, contested term. While acknowledging that the term "indigenous" itself is problematic, the United Nations have suggested that indigenous people could be considered those "…who inhabited a country or a geographical region at the time when people of different cultures or ethnic origins arrived" (2006, p.1). In adopting this definition, indigenous music would then be the music of the people who first inhabited a country before people of different cultures or ethnic origins arrived. In the case of South Africa, the true indigenous people of South Africa are arguably, the Khoe-san, a term which comprises the San and Khoekhoe peoples (IWGIA, 2011). However, the connotation of "indigenous South African music" conjures up thoughts of other traditional strands of isiZulu or isiXhosa music, so this definition is problematic and not entirely suitable for the South African context. The boundaries of traditional and indigenous knowledge systems could also be argued to connotate hardened defined (impermeable) boundaries, which perhaps belie the ways in which all artistic (or cultural) forms cross boundaries over time and space. Fluidity and interaction across "cultures" is perhaps more representative of the lived flow of cultures influencing and transforming each other (Pampallis & Bailey, 2023).

In formulating a definition of indigenous music, one also needs to consider the contemporary forms versus the traditional forms of indigenous music. Some argue that indigenous music can only refer to music that is untainted by any external influences or forces (Phuthego, 2007) and represents the "heritage" (Mugovhani, 2015, p. S82) of a particular place. However, one can question whether traditional music in its undiluted form even exists in modern society and in the globalised world, where the boundaries between countries and cultures are being eroded continually. Guy (2015) cautions against considering the terms "traditional" and "contemporary" as two opposite ends of a continuum, in opposition to each other. Instead, she argues that they "can exist simultaneously and symbiotically" (ibid., p.4). Dunbar-Hall & Gibson

(2004, p.28, as cited in Guy, 2015, p.3) agree, defining contemporary Indigenous music as "musical practices that involve aspects of commercial production, performance and distribution, and which are influenced to some degree by Western sounds and instrumentations". This definition is useful in that rather than classifying indigenous music as traditional, or using the terms indigenous and traditional interchangeably, it acknowledges that both indigenous and traditional music are dynamic terms, changing in response to the world around them.

In defining the term indigenous music, an issue that often arises is that of authenticity. When is a particular piece of indigenous music considered to be authentic (or, on the other hand, inauthentic)? Scales (1999) cautions against adopting this kind of thinking, arguing that this can be a political strategy to construct and maintain boundaries. Thus, defining a piece of music as "authentic indigenous" music, is a way to include some and exclude others. Choice of labels about any cultural form can be said to be considered as acts of including and excluding or asserting power over some and marginalising others; hence it is always about political contestations.

Another question about indigenous music and indigeneity in general, relates to human identity. Mugovhani argues that "… African indigenous music … defines and identifies Africans" (2015, p. S94). Thus, the music of a place, space and time is linked to the very identity of the people in that place. If this argument is to be accepted, it stands to reason that everyone in the world would similarly have a culture or music that they would describe as their own indigenous music, simply by virtue of place. This definition suggests that indigeneity is closely connected to conceptions of "being", a matter of developing/affirming a sense of selfhood.

For the purposes of this study, the term "indigenous music" will be conceptualised in this way. It embeds simultaneously (and not necessarily coherently) matters of history, time, space, origin, authenticity and identity of those who choose to characterise it as belonging to their being and becoming.

1.5.6 Conceptions of local music

Another contested term is that of "local music", or in this case, South African music. As has already been mentioned, the influence of globalisation on music, compounded by access across borders to music from all over the world, has blurred the lines of what music can be considered "local" or South African. For example, is a South African musician living, performing and releasing music abroad considered a local musician? Similarly, is an international musician who has relocated to South Africa and releases music here considered

local? Does local music relate purely to the location of the musician, or is there something inherent in the sound that makes it local?

This study will adopt a broad conceptualisation of local music as any music belonging or connected to South Africa. This definition is purposefully broad in order to encompass the different conceptualisations of local or South African music that might arise in the study.

1.5.7 Generalist versus specialist music teachers

This study is interested in the music life histories of generalist Foundation Phase teachers and how these life histories are enacted in the classroom. Thus, a distinction must be made between generalist and specialist teachers.

A generalist class teacher is someone who holds a generalist teaching qualification, most often a Bachelor of Education qualification. Foundation Phase teachers are generalists, meaning that they are equipped during their teacher education to teach the full bouquet of subjects offered in the Foundation Phase curriculum. In South Africa, this means teaching literacy, numeracy and life skills. The life skills curriculum includes the creative arts, which comprises of music, dance, visual arts and drama.

In contrast, a specialist teacher will normally hold a qualification in his or her area of specialisation or is an expert in this area due to extensive training or opportunities. For example, in the South African context, a music specialist will normally hold a qualification in music. Unlike generalist teachers, the specialist teacher is not able to teach outside of his or her area of specialisation.

The economic realities in South Africa mean that only the most privileged of schools are in the position to employ a music specialist (Herbst et al., 2005). In the vast majority of schools, the teaching of music and other subjects in the Foundation Phase falls on the generalist class teacher. The use of the generalist class teacher to teach music in South Africa is discussed further in section 1.7.3 which outlines how music is taught in South African schools.

1.6 The phenomenon of the study

In this study I aim to shed greater light on what the music life histories of student teachers are, and how these music life histories are activated (or not) in their teaching of music in the Foundation Phase classroom. I want to understand better what student teachers bring to the table in terms of their own unique understandings and experience of music, accessed through their music histories. I then want to have a better understanding of how this plays out in the Foundation Phase classroom. Do student teachers feel empowered to draw on their

background knowledge of music in the Foundation Phase classroom? Are they able to espouse and enact their music history in their classroom pedagogy? If not, what is causing this disjuncture between their lived experiences and their understandings of the way pedagogy should be enacted in the primary school classroom?

1.6.1 Music life history

What exactly is a music life history? In this study, music life history refers to any and all lived musical experiences. It considers past experiences, present understandings of musical interactions and how these might influence how a teacher approaches the teaching of music in the future. The way that music life histories are conceptualised in this study is consciously wide in scope and includes both formal and informal interactions with music. It also includes all experiences of music such as listening to music, enjoying a particular genre of music at a particular stage of one's life, dancing to music, singing, or playing an instrument. In some cases, it might even mean being denied the opportunity to learn an instrument. Music life histories thus refers to any event from an individual's life that is linked to music in any way and is viewed as significant or meaningful by the individual.

It is noted that the plural form of the term is used to describe music life histories, since it is potentially possible that students might draw from complimentary multiple forms and experiences of music in their own lives. The choice of methodology, life history research (LHR) is discussed further in section 4.4.2.

1.7 Context of the study

In this section, I will contextualise this study by locating it geographically and temporally. This section starts off by locating the study within the curriculum shifts that have taken place in South Africa post-apartheid. It then discusses the calls for a decolonisation of the curriculum, which gained prominence during the #FeesMustFall protests in 2015 (discussed further in section 1.7.2). Finally, it locates this study within the Foundation Phase in South Africa by outlining the approach to music education taken by most teachers and explaining some of the main challenges they face.

1.7.1 Curriculum shifts in education in South Africa

The school curriculum in South Africa has undergone fundamental changes since the demise of apartheid. This section will begin with an explanation of the term curriculum. Thereafter, it will discuss some of the shifts in the curriculum, with a focus on how these have affected the teaching of music and the creative arts in the Foundation Phase. Specifically, this section considers whether the changes that have occurred in the music curriculum allow for

Foundation Phase teachers to confidently draw on their unique music histories in the classroom. It also questions whose conceptions of curriculum have been foregrounded in the different formulations of the curriculum.

The term curriculum itself is a contested one, with different stakeholders approaching it from a variety of perspectives. On the one end of the continuum is a narrow definition of curriculum that argues that the curriculum only includes what is taught in actual lessons and is confined to what appears in curriculum documents. On the other end is a much broader definition, that argues that the curriculum includes everything that is learned and experienced during a school day (McKernan, 2008, as cited in Carl 2017). This includes what is experienced by learners in the "hidden curriculum", which refers to the implicit and sometimes unintended teaching and learning that occurs in the schooling system (Hoadley & Jansen, 2012).

While the curriculum might seem like an objective document, it is enacted by teachers, who exercise power over how they choose to espouse and enact it in the classroom space (Singh-Pillay & Samuel, 2017). Teachers ultimately make choices in their classrooms about which areas of the curriculum to foreground and emphasise. Thus, one needs to question how music has been approached in different formulations of the curriculum and how this impacts on the way it is viewed by teachers and espoused and enacted in the classroom space.

What is clear is that choices related to the curriculum reflect the values and beliefs of dominant groups in society at a particular time (Young, 1971). Thus, with the change from apartheid to a newly democratic South Africa, answerable to a new Constitution, and based on a democratic, free, and equal society, the school curriculum in South Africa underwent a radical transformation.

Prior to the demise of apartheid, South African schools followed the Christian National Education (CNE) curriculum, which was inflexible, content led, and imposed content that was often abstract and theoretical (Hoadley & Jansen, 2012). The recall of facts and information was valued, the classroom was teacher centred and the curriculum imposed from above in a top-down manner (Carl, 2017). This approach failed to regard learners as individuals who arrive in the classroom with a wealth of knowledge. The foregrounding of content and recall of facts failed to develop critical thinking in learners. Knowledge was thus imparted as the absolute truth and divergences in opinions were not encouraged.

The approach to education during apartheid resulted in a fractured education system and a learner's experience of school depended very much on their race and geography (Department of Education, 2002). Following the apartheid policy in place at the time, schools were

instrumental in preparing racial groupings for either dominant or sub-dominant positions in South Africa (Pillay et al., 2013).

During **apartheid**, many black schools were denied access to music education as part of the formal curriculum (de Villiers, 2015). Where formal music education did occur, it focussed on European music and instruments, at the expense of indigenous African music and culture which were largely excluded from the curriculum and formal lessons within schools (Nompula, 2011). It should be noted that this does not mean that music was not part of the lived experiences of black students during apartheid schooling. A rich history of the use of songs and music as a form of worship (e.g., prayers and rituals) or resistance (e.g., a form of political protest) could be said to characterise the "non-formal spaces" of school life (See Jaftha, 2021; le Roux-Kemp, 2014; Schumann, 2008). What is noteworthy is how these valid experiences of music were ignored in the formal school curriculum.

With the demise of apartheid in 1994, the education system in South Africa was in a state of flux. A transformed curriculum was proposed based on principles of equality. It signalled a radical change from the ideology of education under the apartheid government, by moving towards an integrated approach, that emphasised outcomes and put the teacher at the helm of deciding how to impart the curriculum. The emphasis of the curriculum shifted from knowledge to skills (Booyse & Du Plessis, 2014) and ultimately towards a competence-based curriculum. It was hoped that this liberalisation of education would signal the same for music education within the curriculum and that the formal curriculum would align more closely to the lived music experiences of scholars in South Africa.

Curriculum 2005 (C2005) was launched in 1997 and contrasted strongly with the Christian National Education system that had been in place previously. In terms of music, C2005 grouped all of the arts-related subjects, including Dance, Drama, Music, Visual Arts, Media and Communication, Arts Technology, Design and Literature under the broad learning area known as Arts and Culture (Department of Education, 1997). C2005 explicitly laid out the place of Arts and Culture as a way to redress the past inequalities of apartheid, both by opening Arts and Culture up to all schools, where it had previously only been available to the minority, and by focusing specifically on indigenous and African cultural practices in the teaching of arts subjects (ibid.). Furthermore, the arts were afforded equal status to other school subjects (de Villiers, 2015).

While apartheid education valued and placed emphasis on Western classical music and Afrikaner culture, the new curriculum emphasised the legitimate place of indigenous music in the curriculum (de Villiers, 2015; Nompula, 2011; Sirayi & Nawa, 2014). The *White Paper on*

Arts, Culture and Heritage (Department of Arts, Culture, Science and Technology, 1996) was committed to the inclusion and celebration of indigenous cultures and stated that every learner had the constitutional right to education in arts, culture and heritage. While the inclusion of indigenous music saw it gain its rightful place in the written curriculum, its enactment in the classroom space was more complicated. The inclusion of traditional and indigenous music in the classroom did little to address the underlying power relations between different genres of music and did not automatically result in local, indigenous and traditional music being regarded on an equal footing with Western classical music. Furthermore, the inclusion of indigenous music was also problematised by the conception of what indigenous music is. Indigenous and Western music had co-existed and influenced each other for so long, that in many cases they were inextricably entangled, so much so that separating out "authentic" indigenous music was problematic (See section 1.5.5. for a discussion of indigeneity).

C2005 was not the success it was intended to be and early into its implementation, questions about its suitability started to emerge. It was criticised for the use of complicated terminology and jargon, which was inaccessible to some teachers, and the lack of prescribed content left teachers struggling to choose their own content, sequence it in a logical manner and integrate it effectively across the curriculum. Without prescribed content, there was little guidance as to what should be covered in each grade; "Hence no measure or standard of progression was available" (Hoadley & Jansen, 2012, p.179). Furthermore, the implementation of the new curriculum did not result in the gains for the creative arts that had been hoped for. In-service teachers were not provided with the necessary training and this, coupled with inadequate resources resulted in the creative arts remaining marginalised (de Villiers, 2015).

In response to the criticisms levelled at C2005, a review of the curriculum was undertaken in 2000 and C2005 was replaced with the **Revised National Curriculum Statement** (RNCS) in 2002. As the RNCS document makes clear, the ideology of education was to remain the same, with the RNCS not representing a recurriculation, but rather a "streamlining and strengthening" (Department of Education, 2002, p.6) of C2005. Thus, outcomes-based education was retained but the open-ended nature of C2005 was replaced with lists of content, so teachers were told exactly what should be taught in different subjects in the various grades (Hoadley & Jansen, 2012).

The move towards a more content-driven curriculum was applied differently across the various areas of the curriculum. Arts and Culture remained integrated, and the content was still less specified (Department of Education, 2002). However, there was a streamlining of the subject, and eight outcomes included in C2005 were reduced to four. The focus on indigenous cultural

practices was also reduced, with the RNCS suggesting that learners experience the arts through "diverse cultural contexts" (Department of Education, 2002, p.25), but not stating which cultural contexts should be emphasised and prized over others. The RNCS was met with scepticism by some who cited the lack of capacity-building among music teachers (Herbst at al., 2005), some of whom were unfamiliar with the indigenous knowledge systems they were meant to be implementing.

The implementation of the RNCS did not bring about the desired change in education. Learners performed poorly in local and international tests (Department of Basic Education, 2011a; Department of Education, 2007; Howie et al., 2008; Taylor, 2012) and the curriculum was viewed by many of the stakeholders in education, including teachers, parents, teacher unions, school management and academics, as problematic (Department of Basic Education, 2009). Thus, a review of the RNCS was put in place. The committee recommended that one consolidated and coherent curriculum, entitled the **Curriculum and Assessment Policy** be developed and implemented at schools across South Africa (Department of Basic Education, 2009).

The Curriculum and Assessment Policy Statement (CAPS) curriculum was implemented in 2012. In breaking with C2005 and the RNCS, CAPS indicates exactly what topics should be taught and when, and the document is organised via content, concepts and skills rather than outcomes. The CAPS curriculum signals a return to an emphasis on subject knowledge and, thus, teacher knowledge (Hoadley & Jansen, 2012).

The implementation of the CAPS also signalled the shift from the Arts and Culture learning area to Creative Arts, which is included in the subject Life Skills in the Foundation Phase. The creative arts is also streamlined to include only four art forms, namely dance, drama, music and the visual arts (Department of Basic Education, 2011b). According to the CAPS document, the aim of the creative arts is to develop "creative, imaginative" (Department of Basic Education, 2011b, p.9) individuals who have a basic understanding of the various art forms and can thus participate in creative activities. The ideology of the creative arts subject in the CAPS is oriented towards making use of Foundation Phase learners' natural inclination towards play, imagination, stories, music and dance and process over product. The CAPS document further streamlined the creative arts into two streams: Visual art and performing art, and the performing arts is further divided into "Creative games and skills" and "Improvise and interpret" (ibid.).

The CAPS document, however, has not been accepted without criticism. With regards to music, the emphasis on indigenous music, so strongly articulated in C2005 and still present

in RNCS, is largely lost in the CAPS. While the CAPS describes the types of music learners should be exposed to as “South African” or “indigenous”, it is argued that the foundations of the music curriculum are founded on Western and Eurocentric conceptions of music (de Villiers, 2015; Harrop-Allin, 2017a; Harrop-Allin & Kros, 2014). van Vuuren (2018) goes so far as to suggest that in order to do the CAPS justice, it would be advantageous to be able to play a musical instrument, which again reinforces its reliance on Western constructs of music and music teaching and learning. In moving music away from Arts and Culture and into the Creative Arts, the inherent links between the various art forms and culture are lost.

The CAPS curriculum also signals less of an emphasis on integration of subjects across the curriculum. This is a pity for the creative arts subjects, as Foundation Phase learners are inherently musical and enjoy learning through music. The meagre allocation of two hours per week to cover all four artforms could be countered through integrating it across the curriculum (Nompula, 2012; Pooley, 2016). The lack of emphasis on integration also signals a shift away from indigenous conceptions of music, where music, drama and dance are integrated.

This overview of the shifting policy terrain of music in the Foundation Phase within various formulations of the formal curriculum has perhaps not yet yielded a full rich harvesting of the potential of music within the school curriculum. The shifts in the curriculum which have, at times, foregrounded Western conceptions of music and, at times, indigenous conceptions of music, have left teachers confused. Thus, music has remained as disembodied units of knowledge, disconnected from the persons and wider communal structures where music occurs in everyday life. The disconnect between the formal school curriculum and the everyday life of learners is something that I have chosen as a foreground in my study which aims to draw on the lived experiences and resources of student teachers as they prepare for the journey of becoming teachers in the new democratic South Africa. This study is therefore interested in exploring whether these changing policy expectations have had an influence (or not) on how the present-day student teachers choose or do not choose to use music in their own classrooms.

1.7.2 Decolonisation of the curriculum

Contextually, this study takes place against the backdrop of the #FeesMustFall movement, which resulted in protests at many South African universities in 2015. One of the calls of students involved in these protests was for a decolonisation of the curriculum. The calls for decolonisation were fundamentally about students asking for greater inclusion, recognition and affirmation in the tertiary space (Essop, 2016; Quinlan & Sayed, 2016). Students argued that, since universities cater for students of a variety of races, cultures, religions, sexualities

and abilities, this diversity should be reflected in the curriculum (Quinlan & Sayed, 2016). The movement sought for African knowledge and cultural traditions to be affirmed in tertiary spaces where Western traditions still form the dominant knowledge and where colonial conventions, based on Western disciplinary knowledge, still exist (Le Grange, 2016).

However, some argue the "fix" of a decolonised curriculum does not necessarily exist and any claims of a decolonised curriculum should be regarded with suspicion. For example, any decisions on what constitutes a decolonised curriculum would prize certain knowledges over others as every country comprises of both dominant and marginal knowledges (Essop, 2016). Furthermore, in the globalised world that we live in today, all bodies of knowledge have been influenced by others and pristine or pure knowledge does not exist (Le Grange, 2016). This challenges the conception of 'decolonised' knowledge and what it might include. We also need to acknowledge that education is a not a static entity, but by its very nature evolves and develops (London, 2017), which makes it difficult to know when knowledge is fully decolonised and transformed.

The valuing of Western knowledge over indigenous knowledge is also evident in music curricula. Western music and Western musical concepts such as harmony, counterpoint and staff notation were brought into Africa during colonisation, and do not always correspond with the way music is practiced in Africa (Carver, 2005, 2017; McConnachie, 2021). The hegemonic role of Western music left little room for indigenous knowledge systems in schooling, and thus a foreign approach to music education that bore little resemblance to local ways of knowing was thrust on to African learners (Carver, 2005; Kidula, 2019). When indigenous music is taught, it is taught through the lens of Western music (Carver, 2017; Herbst, 2005), by notating it on a musical staff. Thus, while the content might be indigenous in nature, this content is presented through Western understandings of music theory (Carver, 2017), which is often unsuitable. For example, the rhythm of Western music is regular, while that of many African styles is complex, irregular and often polyrhythmic. Transcribing African rhythms using Western note values often results in changes or alterations to the rhythms so they can be accommodated within Western notation (Carver, 2005). Furthermore, the transcription of Western music is based on scales of equal temperament, which are not suitable for the transcription of alternative scales, such as those produced by the Xhosa uhadi

or the Zulu umakhweyana bows[10] (Carver, 2017). Thus, practically, African music loses elements of its rhythmic and melodic nature in its transcription into staff notation.

It is argued that the continued reliance on Western music continually reinforces the notion that Western music represents a superior form of music education (Carver, 2017; McConnachie, 2021; Mwesa, 2005). Oehrle (1987) outlined the injustice in the promotion of Western music in the following quote from 1987, which is still relevant as not much has changed in the 25 years since this was published:

> *"Music educators in South Africa, however, think almost exclusively in terms of Western music not only for white students, but also for African, Indian and Coloured students. The music education books which are now in the schools perpetuate the culture of the white dominant elite. This is not only an injustice to others, but it is also a disservice to white students. Students want to understand not only themselves, but others, and they should be encouraged to do so. By experiencing the musics of other people, students will come to know that there are neither superior nor inferior musics – only different musics" (Oehrle, 1987, introduction).*

It is argued that integrating indigenous music in the school curriculum, would be one of the best ways to preserve it (Carver, 2005; Oehrle, 2005; Masoga, 2006; Nzewi, 2019). This would also serve the purpose of recognising indigenous knowledge as a valid worldview. Centring classroom practice around indigenous folk stories, folk songs, folk dramas, legends, proverbs, myths, games and so on would be an effective way to introduce and keep indigenous knowledge alive in the classroom (Akuno, 2019; Emberly & Davhula, 2020; Herbst, 2019; Masoga, 2006).

Teacher education programmes are viewed as a potential space where student teachers could be introduced to other forms of knowledge and, through this, gain understanding of what it means to be "the other" (Burton et al., 2013). Including students in programmes where they are exposed to the musical practices of another culture, can "… develop musical leaders who are committed to South Africa's transformation" (Harrop-Allin, 2017b, p.233).

[10] The uhadi and umakhweyana bows are traditional wooden bows. They comprise of a wooden bow which is strung with a piece of gut or wire. A calabash is attached to the bow, which functions as a way to amplify the sound (IAM, n.d.). The term uhadi is used in the Xhosa tradition, while umakhweyana is the Zulu term.

As this study probes the musical histories of student teachers, the use of indigenous songs and music in the Foundation Phase classroom will be explored, as will a decolonisation of the music curriculum.

1.7.3 How music is taught in the Foundation Phase in South Africa

Despite the well-documented benefits of the use and integration of music in schools, outlined in this chapter, music, and the creative arts in general, have a lowly status within formal education in many South African schools (Jansen van Vuuren & van Niekerk, 2015). This section will outline how formal music education is approached in South African schools. I represent these findings of past studies, with an intention of not repeating their foci in my selected study. Whilst their views are contestable, and capable of many interpretations, as is required of academic research, my goal is to present them as a backdrop to my study, which veers away from this dominant tradition of music education research.

Formal music education in South African schools is a marginalised area of the curriculum. The arts are not valued, with many teachers using the time allocated for the creative arts to catch up work from other subjects (Jansen van Vuuren & van Niekerk, 2015). The marginalisation of the arts, and specifically music, has been exacerbated by the promotion of maths, science and literacy (Pooley, 2016) and by the limited time allocated to the arts, which must be further divided among the four artforms (Nompula, 2012). This results in a superficial introduction to the different artforms and creates a vicious circle – learners lack the necessary foundation in music to take it in the FET[11] (Jansen van Vuuren & van Niekerk, 2015), thus they are unable to take it at university level in order to become suitably qualified music teachers.

In South African primary schools, only the most privileged of schools can afford to employ a specialist music teacher, and thus the teaching of music normally falls on the generalist class teacher (Herbst et al., 2005) (see section 1.5.7). The generalist class teacher is responsible for teaching the whole bouquet of subjects that need to be covered, including music, despite often having little specialist background in music (Barrett et al., 2019; Welch & Henley, 2014). One of the most pressing issues facing formal music education in South Africa, is the reluctance of Foundation Phase generalist teachers to teach music (Delport & Cloete, 2015; de Villiers, 2015; Herbst et al., 2005; Jansen van Vuuren & van Niekerk, 2015; Pooley, 2016). Many generalist teachers do not have the necessary skills to teach music (Delport & Cloete, 2015; Herbst et al., 2005; Jansen van Vuuren & van Niekerk, 2015; Nompula, 2012;

[11] The acronym FET stands for "Further Education and Training" and refers to the final three years of schooling in South Africa, Grades 10, 11 and 12. In this phase learners select six subjects to focus on in greater detail and depth.

Vermeulen 2009) and thus feel insecure, and poorly equipped to teach effective music lessons in the Foundation Phase classroom (Delport & Cloete, 2015; McCarthy, 2018; Stunell, 2010). This issue is further exacerbated by the fact that the outcomes and content articulated in the CAPS document for music are difficult for someone without musical training to comprehend (Harrop-Allin & Kros, 2014). The use of the generalist class teacher to teach music is furthermore found to be a contributing factor in reducing the perceived importance of the subject (Garvis & Pendergast, 2010).

One of the responses to this issue might be to offer additional support and training to generalist class teachers, thereby empowering them to teach music. However, Jansen van Vuuren and van Niekerk (2015) report that many of the Department of Education music subject advisors are not music specialists either, so it is doubtful that they would be in a position to offer suitable training or support.

Also documented is a disjuncture between the **music practices** at different South African schools. On the one hand, there are some schools that completely ignore the teaching of music altogether, while others emphasise the teaching of Western or Eurocentric music at the expense of indigenous and South African music. Children are deprived of the opportunities offered by learning indigenous music and indigenous African songs and, as a result of this, these songs and musical traditions are in danger of being lost or forgotten (Nompula, 2011). Others emphasise the teaching of the **theory** of music at the expense of the **practical nature** of the subject. Ideally, theory and practice should be integrated in the primary school classroom and learners should only be introduced to the theory needed to engage in practical activities (Nompula, 2012). However, this is not always the case in South African classrooms and Western music theory is often taught with little practical application. This thesis will question what different kinds of understanding of music are underpinning these different responses to the formal inclusion of the subject in the Foundation Phase classroom. In addition, whose interests are being served in these kinds of selections and why?

While learners might receive limited music education in the classroom, informal musical practices have been found to be thriving on the playground and outside of the classroom space. In some schools, music and dance are integral to the culture of the school, however this largely takes place outside of the formal classroom (Pooley, 2016). Research conducted by Harrop-Allin (2014, 2017a) reveals a rich, vibrant musical culture of playground games in South African township school yards, yet a scarcity of music lessons and activities within the classroom. She argues that the vibrant musical practices in evidence on the playground are what should be happening in the music classroom. The disjuncture between the vibrant music

games on the playground and the dearth of music in the classroom will be probed in this thesis. What exactly is it about the formal classroom space that Foundation Phase teachers do not feel empowered to include indigenous and other music games in the classrooms?

Another issue facing the teaching of music in the South African primary school classroom is the lack of suitable **resources**. The CAPS document (Department of Basic Education, 2011b) lists items such as musical instruments, audio and audio-visual equipment, and suitable music as necessary for the teaching of music. The reality is that many schools are without these resources (Nompula, 2012) and it falls on the teacher to make do, or to make their own rhythmic instruments from recycled materials (Delport & Cloete, 2015). The first requirement listed in the CAPS document is “open space” (Department of Basic Education, 2011b, p.13), however, even this is an issue at some schools which lack an appropriate venue for the teaching of music and the creative arts (Nompula, 2012).

The current teacher education programmes further problematise the teaching of music in the Foundation Phase classroom. Firstly, the current approach to music and the creative arts within teacher education is insufficient to equip generalist student teachers to provide adequate music instruction in the primary school classroom (Herbst et al., 2005; Jansen van Vuuren & van Niekerk, 2015; van Vuuren, 2018). Most tertiary institutions include only one semester of instruction in the Creative Arts, and all four of the art forms, drama, dance, music and visual art, need to be covered during this time (van Vuuren, 2018). It is questionable whether a one-semester module is sufficient to empower student teachers with the necessary depth and understanding to teach each art form, with some arguing that teaching all four artforms together leads to a superficial understanding of each one (Harrop-Allin & Kros, 2014). Nevertheless, the **content of the current music** programmes in tertiary institutions must also be considered, with Joseph (2012) commenting that there has been little research undertaken in South Africa into the inclusion of African music in the tertiary teacher education curriculum. This begs the question, **whose conceptions of music, musicality and adequacy of formal training** are being affirmed in the tertiary teacher education curriculum via these present modules? The importance of suitable, inclusive, practical musical training cannot be overemphasised. My study aims to address this lacunae.

1.7.4 COVID-19

When this study was planned, in 2019, the thought of a worldwide shutdown due to a pandemic, was the furthest thing from my mind. However, between the proposal being successfully defended, and the data generation commencing, South Africa, and indeed the world, entered into a lockdown period to slow the spread of COVID-19. While the impact of

COVID-19 on the data generation process is explained in detail in chapter four, this section will give a contextual understanding of the impact of COVID-19 on this study.

At midnight on the 26th March 2020, South Africa entered into level five lockdown[12]. This meant people were required to stay home, with the exception of essential workers. People were only allowed to leave home to purchase food and to access essential medical care. Level five lockdown resulted in the closure of schools and tertiary institutions, including the institution utilised in this study. In order to save the academic year, modules were moved into the online space and lecturers and students engaged in what became known as Emergency Remote Teaching (ERT), distinguishable from online teaching in that online modules were specifically developed and planned for the online mode, while ERT required the hasty adaptation of face-to-face modules for the online space (Hodges et al., 2020).

This study was planned to work hand in hand with a music education module offered at the institution where I lecture. The initial data generation strategies were planned as part of the module assessment strategy in this particular module, and participants were recruited from the module (The site, sample and data generation strategies are discussed in detail in chapter four). However, what was not planned for was the move to ERT that occurred in 2020.

The move to ERT was a difficult time for staff and students alike. Along with anxieties about the pandemic and the economic implications of an extended lockdown, staff, students and parents were also concerned about the rapid implementation of ERT (Green et al., 2020). While online and hybrid learning had been around for some time, there was suddenly an urgency to reimagine and reconfigure modules for online delivery (ibid.), which required a complete paradigm shift from both lecturers and students who were familiar and comfortable with face-to-face delivery (Mkhize et al., 2020). This, coupled with the challenges of utilising online technology, left lecturers feeling overwhelmed and underprepared (Jili et al., 2021). In addition to this, the lockdown meant that lecturers and students were having to work from home. This resulted in a morphing of work, home, and university and many lecturers, myself included, found themselves home-schooling their own children while simultaneously engaging in ERT and, in many cases, studying as well (Green et al., 2020).

[12] The South African government instituted a National State of Disaster in response to the COVID-19 pandemic. During this time the government implemented five alert levels, with level five being the most severe, and level one the least severe. Between the 26th March 2020 and the 5th April 2022 South Africa moved between levels one and five as the severity of the spread of COVID-19 waxed and waned (For a description of the alert levels and the dates of the implementation of different levels see South African Government, 2020).

The institution where I conducted this research was able to adapt to the online space rapidly and managed to complete the academic year on time. This was due to a number of factors. Firstly, for some years prior to the pandemic this institution required that every student who registered declared that they had their own device to work from. In reality, this was not always the case, and, in many cases, students were working from shared laptops or from smart phones. However, due to this upfront requirement, there was no need to source hardware for students, as was the case in many of the state universities (Makinana, 2020). Secondly, the institution had been making use of a Learner Management System since 2013 and lecturing staff regularly posted lecture content and learning materials on the Learner Management System[13]. Students were also familiar with the Learner Management System and how to access information and engage in online activities. Thirdly, the institution embarked on a digitalisation campaign in 2018 wherein one single lecture period in each module had been moved into the online space. While this single lecture period was not used for online teaching, students were meant to use this time to engage in online activities on the learner management system. This meant that many of the staff members at this institution had already received training in using forums, quizzes, and other online engagement tools. Finally, this institution had already moved away from paper-based assignments and students were already required to submit assignments online. Thus, students were familiar with the process of uploading assignments and lecturers were familiar with assessing assessments online.

Because of these affordances, the cross-over to online teaching was relatively smooth and the first semester recommenced in May 2020. It initially started with the roll out of asynchronous content, which lecturers would pre-record and upload to YouTube. However, by June some lectures were moved to the Zoom platform, and these were offered synchronously (on Zoom and YouTube[14]) and asynchronously[15]. The dual mode allowed students who were experiencing connectivity issues or had limited data to view the lecture in their own time. Lecturers also continued uploading asynchronous content to YouTube for students to engage with in their own time.

By the time the music education module was offered in the second semester, some lectures were delivered synchronously via Zoom and YouTube and then placed on YouTube for asynchronous viewing. These were supplemented with asynchronous recordings. In the final

[13] This institution made use of the Moodle Learner Management System

[14] Lectures were conducted on Zoom and simultaneously streamed to YouTube. Students could attend on either Zoom or YouTube. The data requirements were lower on YouTube, however, Zoom allowed for real time interaction via the live chat or within the webinar feature a student could be promoted, which allowed them to turn on their mic and/or video.

[15] Straight after the lecture, the recording was uploaded to YouTube, allowing students to view it asynchronously.

week of lectures South Africa moved to level two lockdown, meaning the final lecture of the semester took place face-to-face. However, to accommodate students who had moved away from campus, and those who were fearful to meet in person, the lecture was simultaneously streamed to Zoom and YouTube for synchronous engagement and later loaded to YouTube for asynchronous engagement.

While the institution where I conducted this study was better placed than many other institutions in the rollout of ERT, there were still many challenges. The first of these was related to internet access and connectivity, which is a challenge in a developing country (Jili et al., 2021). Digital inequality mirrors racial inequalities (Mkhize et al., 2020) and was particularly challenging for those students residing in rural areas (Jili et al., 2021). The institution where this study was conducted provided 20 gigabytes of data to staff and students each month, however, this was insufficient for students to attend every online lecture synchronously. Thus, some students would maximise their data by viewing lectures asynchronously between midnight and 5am, to benefit from cheaper data costs. This made it challenging for lecturers to engage students in real-time, synchronous online activities.

The institution chose to conduct the synchronous Zoom lectures in a webinar format which resulted in both affordances and constraints. The webinar format consisted of a panel, which would be comprised of the lecturers on all three campuses[16], and a member of the technical support team who would manage the technical aspects of the Zoom lecture while simultaneously synchronously streaming it to YouTube. All of the lectures were later uploaded to YouTube for asynchronous viewing. Because the lecture for students on all three campuses was held simultaneously, all three lecturers were present, and the attendees comprised of students on all three campuses. An affordance of this was the ability to team teach or to select a lecturer from one of the three campuses to present the lecture, while the other two lecturers managed the chat feature. However, a drawback of using the webinar format was that it was difficult to engage with the students attending the lecture and to promote discussion and get feedback (Hebebci et al., 2020). One of the strategies to promote engagement and class cohesion is to request that all participants switch on their cameras (Fung, 2020). However, in a webinar format, the attendees are not able to switch on their cameras and microphones, meaning that this strategy was not available to us. Attendees could request to be promoted to a panellist, which was managed by the member of the technical support team. However, this was a cumbersome process, and students were reluctant to be promoted. The student participants were also unable to see which of their classmates were attending the lecture. I

[16] The institution has campuses in Durban, Johannesburg, and Pretoria

believe that this added to their feelings of isolation, which were already exacerbated by the pandemic (Green et al., 2020). Under these conditions it was very difficult to promote a feeling of class cohesion or to get a sense of who the students in the module were.

Other challenges were specific to the teaching of music. There was no doubt that some disciplines were better suited to ERT than others (Jili et al., 2021) and music teaching presented challenges in the online space. The music education module had been conceptualised to be a very practical module and the classroom space had allowed for students to be practically engaged in creating rhythms, making melodies, and moving to music, for example. These activities were very challenging to replicate in the online space. It was also impossible for the lecturers to demonstrate group activities, such as the layering of different rhythms, for example, due to differences in connectivity and data speed. When this was attempted, the results were often disastrous, with different lecturers sometimes full beats behind others.

Another challenge came in the form of engaging in music-listening activities. While this module has always relied on playing a variety of genres of music in the classroom, copyright constraints meant that this was not a possibility in the online space. Thus, rather than using authentic musical materials, songs had to be purposefully created to demonstrate musical concepts. A further constraint was that I could only select music that was in the public domain, and I then had to play it and record it myself. This was challenging under the covid restrictions in place at the time. I initially had no access to recording materials, such as microphones, or a recording studio and in the end many of the examples were recorded using my iPhone. These recordings presented a very limited view of music, as I was constrained by what I had available to me in my home. Hence, all of the recordings used were played on the piano and comprised of nursery rhymes and folk tunes which are in the public domain.

The impact of COVID-19 was also felt in the school system. This was relevant for the students engaged in this module, as they were all meant to be involved in school teaching practice during 2020. This study relied on them being able to teach a music lesson in the classroom where they were completing their teaching practice (This will be discussed further in chapter four). However, schools were closed for all learners on the 18th March 2020 (Department of Basic Education, 2020a). When schools did reopen, they had to ensure, amongst other things, that they were operating at 50% capacity and that learners were sitting at least 1,5 metres apart (Department of Basic Education, 2020c). This required many schools to move to a rotational system wherein only half of their learners were on campus at any given time. The method of implementing the rotational system was completed on a school-by-school basis and

was guided by the context of the particular school. Schools were given the choice of platooning, alternating days per week or bi-weekly rotational attendance (ibid.). During 2020, teaching practice was not allowed, and tertiary institutions had to implement other methods of providing students with opportunities for teaching practice.

1.8 Rationale for the study

This study aims to understand the life histories of student teachers and how these life histories are espoused and enacted in the primary school classroom. This study proposes that, in examining the music life histories of student teachers, we can come to better understand what resources student teachers are bringing to the primary school classroom, and how these resources can be activated in their music pedagogy. The focus of this study is the student teacher, and therefore responds to calls for student voices in research, which have largely been absent (Kenny, 2017). Furthermore, Barton (2018) argues that little is known about how the relationship between music, culture and society impacts on teaching practices. This study aims to fill this gap by looking at the music history of student teachers, including their cultural and social history as related to music, and then considering how these are espoused and enacted in music pedagogy in the primary school classroom. While some international studies focus on music life histories (López-Íñiguez et al., 2022; Palmer & Baker, 2021; Pitts, 2012), they do so by considering the music life histories and identities of professional musicians. This study represents a departure from this by considering the lived musical histories and experiences of generalist Foundation Phase teachers.

One of the major rationales for this study was my own desire to have a better understanding of who the students in my module are and what potential resources they are bringing to the music classroom. After years of lecturing the music education module, I wanted to better understand how these student teachers approach the teaching of music in the primary school classroom and whether they feel empowered to draw on their own lived musical experiences in their pedagogy. In aiming to gain a better knowledge of the students in my module, I am responding to Elliott's (2018) persuasion to examine my own professional life. He argues that "An unexamined professional life is potentially damaging and dangerous because what teachers do in each and every moment of teaching involves the well-being of people—children, young people, and adults" (ibid., p. 68). In gaining a deeper understanding of who my students are, and how they approach music pedagogy in the primary school classroom, I will also have the opportunity to scrutinise my own approaches in the classroom, and ultimately improve on my own classroom practice in response to the findings of this study.

In a review of the studies related to music education in South Africa, much of the research has centred on classroom practice (c.f. Chiliza, 2015; Nkosi, 2013) and on the music curriculum (c.f. Drummond, 2015; Harrop-Allin & Kros, 2014; Malan, 2015; McConnachie, 2016; Mitas, 2014; Mkhombo, 2019; Vermeulen, 2009). Other research has considered how music is tackled in teacher training (c.f. Beukes, 2016; de Villiers, 2017). This study proposes a shift in focus from what happens in the classroom, to the agent who is tasked with doing the actual teaching. While Kriger (2020) also considers both the teacher and the practice of teaching music in the Foundation Phase classroom, there is no evidence of studies that consider the lived musical experiences of student teachers in South Africa and attempts to ascertain how these lived experiences are espoused and enacted in the primary school classroom. This study therefore aims to fill this gap.

1.9 Outline of the chapters

Part one of this study comprises chapters one to four. Part one aims to locate this study contextually, theoretically, and methodologically.

Chapter one offers an introduction by providing a background to the study of music life histories and music pedagogy in the primary school classroom. In this chapter, I have also articulated my positionality upfront as a lecturer, who is studying the phenomenon of music life histories with her own students. I have delineated some of the more problematic terms that will be used in this thesis, arguing that these terms cannot be considered through a Western lens, but must embrace the sociocultural meanings ascribed in different contexts. I have outlined the phenomenon of the study and explained what I mean by a music life history, which encompasses all musical experiences, positive and negative, formal and informal, that hold some significance for the participant. I have provided a brief context for the study by examining the curriculum shifts that have taken place in South African education post-apartheid, paying close attention to the way these shifts have impacted on music education in particular. I have also examined the recent calls for a decolonisation of the curriculum and considered the literature on how music is currently taught in Foundation Phase classrooms in South Africa. Finally, I located this study contextually within the COVID-19 pandemic. I have also provided a rationale for the study, arguing that this study fills a gap in shifting the focus to the classroom teacher, who is the agent of the curriculum.

Chapter two and three work together to provide a theoretical lens for this study by considering the relevant literature in the field. **Chapter two** looks specifically at identity. At the core of this study is student teacher music identities. This chapter also considers the developing teacher identities that student teachers are forming during their tertiary studies.

Chapter three shifts the focus to the classroom and the wider contextual influences on the student teacher's interactions with music. Here I will look at curriculum design, by considering the calls for interdisciplinarity in music education and the inclusion of local, indigenous, world and popular music in the curriculum. I will consider some of the theoretical approaches to music education by examining the aesthetic approach, the praxial approach and African approaches to music education. I will also position this study within the larger socio-political context by looking at ways music is learnt and the intersections between music and culture. The theories examined in chapters 2 and 3 will then be synthesised into a temporary theoretical lens which will assist me in understanding the phenomenon more closely. I will then introduce my critical questions and my aims and objectives in this study.

Chapter four provides a methodological orientation to the study. Here I will explain my choices of life history research and arts-based research as well as the representational choice of narrative inquiry. I will introduce my data production instruments and explain the sampling methods employed in this study. Chapter four signals the shift to Part two of the thesis, in explaining how the data were analysed and represented. Finally, the ethics and validity of the study are considered.

Part two of this study represents the data in the form of narratives. **Chapters five** and **six** present five full narratives outlining the music life history of five of the participants in this study.

Chapter seven outlines the main themes that emerge from the narratives and offers a cross-case comparison of these themes.

Chapter eight brings the findings of this thesis into dialogue with the literature and theoretical framework employed in this study.

Finally, in **chapter nine** I theorise what the music life histories of student teachers entails and how these life histories are espoused and enacted within the primary school classroom.

1.10 Chapter synthesis

Chapter one argues that, while music is an important part of the South African landscape, it is also a contested area. Conceptions of music, musicality, musicianship and music education foreground a Western orientation, at the expense of local, South African conceptions. However, conceptions of indigenous and local music, and what this could consist of, are also contested, with globalisation clearly impacting on and clouding our understanding of these terms. This chapter thus argues for a broader understanding of these terms. Chapter one has introduced the phenomenon of the study, the music life histories of student teachers, and has

contextualised the phenomenon by considering the impact of the curriculum, the calls for decolonisation and the way music is currently taught in schools in South Africa.

Chapter two introduces the literature around identity by discussing the music identity of student teachers and their developing teacher identities. These issues will be harmonised and will form the core of a temporary theoretical lens which will guide the data generation and analysis processes.

Chapter 2

Identity

Music I argue, is not simply a distraction or pastime, but a core element of our identity as a species.

(Levitin, 2009, p.3)

2.1 Introduction

While chapter one provided a review of the literature related to the nature of music in South Africa, chapter two and chapter three present an outline of the literature, leading to a theoretical framing for the study. While theory has been described as "a slippery term", (Cohen et al., 2018, p. 68), and there is some disagreement about what constitutes theory, there is agreement around the purpose of underpinning a study with relevant theory. A theory is "… an organized body of concepts and principles intended to explain a particular phenomenon" (Leedy & Ormrod, 2005, p.4). The use of theory is said to assist researchers provide predictions and explanations for the behaviours they observe, to provide a set of lenses to view and understand a particular phenomenon (Research Council of Norway, 2012), to organise ideas, and to assist the researcher in identifying existing knowledge in the field (Cohen et al., 2018).

2.2 Overview

The theoretical framing of this study draws together the many different focus areas of this thesis and synthesises them into a coherent whole. In order to achieve this, the different foci of the study have been arranged into a clam shell-like structure (Figure 1). The clamshell is a useful image, because it grows in progressive layers from the inside out, and the issues I have identified in this study also influence and frame each other in a similar manner. The clamshell structure, which moves from a central focal point, outward, has also allowed me to arrange the issues in this theoretical framework from those I view as the most pertinent issues, which I have placed in the centre of the clamshell, to the more peripheral issues on the outside of the shell. Thus, the issues are arranged in order of prominence from the centre outward. In many ways the main issues of this study replicate life in the ways that they are entangled and

***Figure 1**: A clamshell with a concentric circle design*

(Biographical Sketch, n.d.)

intertwined. This is also seen in the organic structure of the clamshell where lines bleed into one another, and the organic and natural lines of the shell are of different sizes and strength. So too, the issues identified in this theoretical framework are entangled and intertwined, some more prominent and stronger, others small, but ultimately all linked as the lines bleed organically into one another.

The issues raised in the theoretical framework will be discussed in both chapters two and three. Chapter two will deal with the issue at the core of the clamshell, namely, identity. In this chapter, the personal psycho-social aspects of music and student teachers' music identities will be theorised (A), along with their developing teacher identities (B). The more peripheral issues of curriculum design (C), pedagogy (D) and field (E) will be discussed in chapter three (see Figure 2).

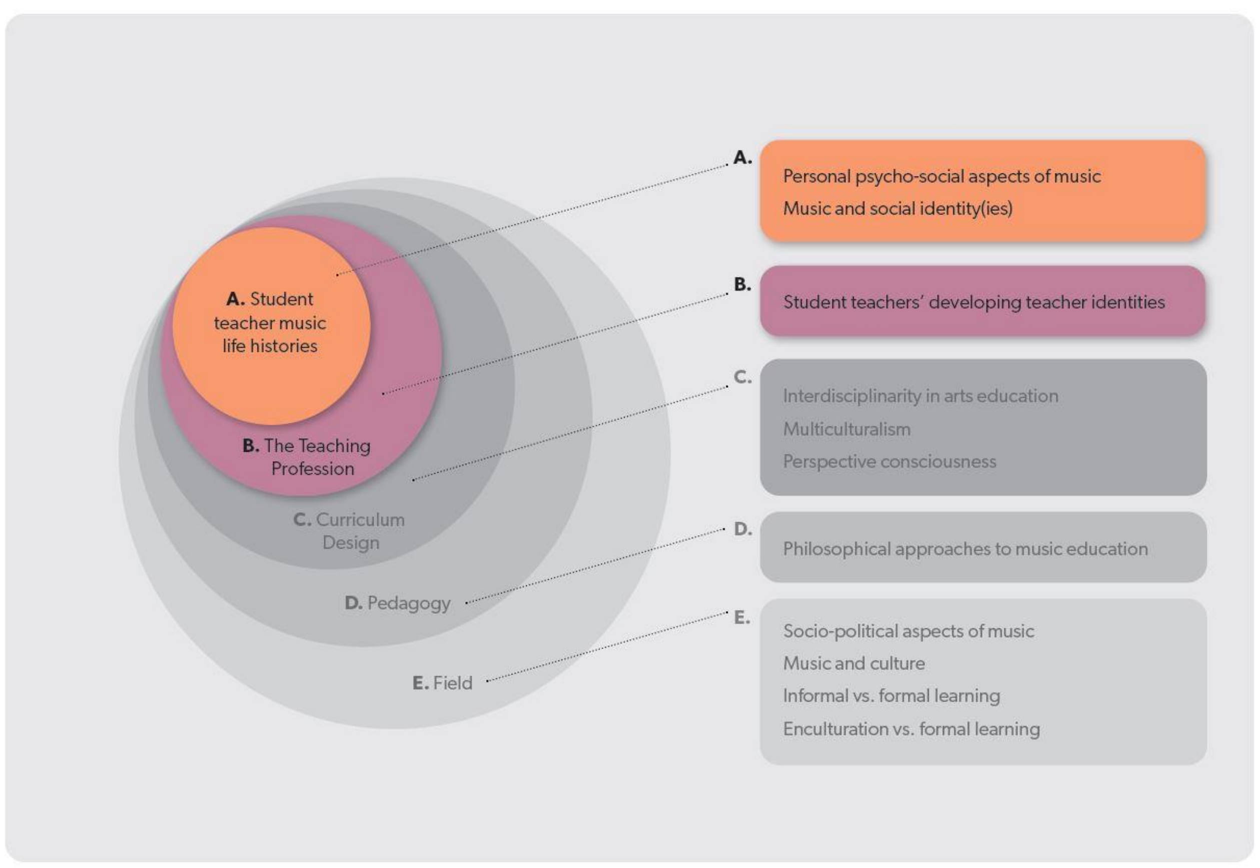

***Figure 2**: Clamshell showing which issues will be addressed in chapter two*

(Source: Author's own)

Chapter two discusses the following issues in detail:

- At the core of the clamshell is the issue of **student teachers' music life histories**, which is central to this study. Here, I will consider the **psycho-social aspects of**

music (A) by considering *music and social identity(ies)* (Hargreaves et al., 2002, 2016, 2017, 2018), which I will discuss in section 2.3.

- The next layer of the clamshell considers **the teaching profession (B),** and here, I will examine the *developing teacher identities of student teachers* by drawing on Samuel's force field model of teacher professional development (1998, 2008, 2009a). This will be discussed in section 2.4.

2.3 Student teachers' music life histories: Personal psycho-social aspects of music

At the core of this thesis is the issue of identity. In asking the participants to discuss their music histories, they will reflect on who they are, how they view themselves and the experiences that have shaped who they are today. Bruner (1987, 1990) reminds us that narrative and identity are inextricably tied to each other, with our identity emerging through narratives that we tell ourselves and others through the course of our lives. Thus, "… a musical identity may take form via stories we tell about ourselves … in the process of framing or contextualizing personal musical experiences" (Ruud, 2017, p. 591). Therefore, in the telling of stories and in the construction of narratives based on the music life histories of student teachers, the issue of music identity is central to this study. Music identity will be discussed in this section. However, this study also considers student teachers and their developing professional identities, and therefore student teacher identity is also of importance and will be discussed in section 2.4.

2.3.1 Music identity

While there are multiple approaches to the study of identity (Erikson, 1968, 1982; Hall, 1980, 1996, 2015; Rogers, 1969, 1980; Tajfel & Turner, 1982, 2004; Woodward, 1997, 2003), the focus of which falls outside of the scope of this work, this study focuses specifically on music identity, which will be discussed in this section. In order to do this, I draw on the approach to music identity proposed by Hargreaves et al., (2002, 2016, 2017, 2018) and expanded on by MacDonald and Saarikallio (2022). This approach is located within the sociocultural approach to identity formation, which posits that identity formation is mediated by social context and the social structures, institutions and culture that an individual participates in (Park, 2015). I foreground the sociocultural approach to music identity in this thesis, firstly, because it is the predominant approach in current psychological approaches to music identity (Hargreaves et al., 2018) and, secondly, because music is essentially a social and cultural practice.

I argue that music is a social and cultural practice as music often happens in social settings with others, for example, through attending concerts, listening to music together and creating music in a group (Barrett, 2007). Music is also often inextricably linked with the cultural and

social practices that humans encounter on a daily basis (Wright, 2016), particularly so in Africa, where the music is often conceptualised specifically for the sociocultural event it accompanies (Akuno, 2019). From early childhood, individuals observe, internalise and then replicate the social forms of behaviour they notice being enacted around them (Vygotsky, 1991), including musical practices. Thus, we are socialised by the people around us into favouring certain genres and styles of music; we are socialised into understanding the place that music holds in the home or school environment; and we are socialised into interacting with music in certain ways, in certain places and at certain times. This socialisation extends to culture, as culture is enacted socially in the ways that individuals interact with each other and with the world, and thus music becomes a space for "cultural maintenance and expression…" (Emberly & Davhula, 2016). It is through attending and participating in cultural events that individuals are enculturated into the music of their specific culture, practice the culture and, thus, come to express themselves (discussed further in section 3.5.2).

In observing social and cultural interactions with music, we make sense of the world and then reproduce this world in our own interactions; or as Vygotsky argues; "… we become ourselves through others" (1991, p. 39). Thus, the identities we take on are dependent on the context we reside in and are influenced by variables such as family, upbringing, culture, geography and the friends one chooses. For example, a child raised in the United Kingdom by a single mother who works as a classical pianist and regularly plays the piano in the home, will have a different musical identity to a child born into a maskanda-loving family who is raised in the isiZulu culture in rural KwaZulu-Natal.

In considering the theoretical underpinnings of music identity, the first point is that music identities are universal (Hargreaves et al., 2002, 2016, 2017, 2018; MacDonald & Saarikallio, 2022). Music is a feature in the lives of almost all of humankind and with the increase in the accessibility of music, and its widespread availability, especially in more recent years in digital formats, music is a ubiquitous part of our lives. Further to this, we are all musical and have the potential to participate in music and develop our musicality (MacDonald & Saarikallio, 2022). The idea of musical ability being the domain of a talented few only is based on Western orientations to music. In contrast, many non-Western cultures acknowledge all members of the society as musical and musicians (Akuno, 2019; Carver, 2012; Rickard & Chin, 2017). A number of scholars question the notion of musical talent (Lamont, 2011; O'Neill, 2017; Sloboda, 2005), arguing that musical ability is determined by factors such as environment, experience, opportunities and practice, indicating that musical ability is available to all individuals (Lamont, 2011, 2017; Oehrle, 1991a; Welch & McPherson, 2018). Thus, if all individuals are capable of developing themselves musically, it stands to reason that all individuals have the capacity to hold a music identity. Hallam (2017) furthers this stance,

pointing out that music can be a key part of the identity of someone who is not a performer. Thus, music identities can be based on the multitude of different ways individuals interact with music and points to the multifaceted functions music holds in people's lives (discussed further in section 2.3.2).

One of the ways that music identities are formed and negotiated is through interactions and relationships with other people (Ilari, 2017; Lamont, 2017). This is demonstrated in the earliest musical interaction that an individual is exposed to, that of the relationship between a mother and baby, which represents the first step in the formation of a musical identity (Trevarthen & Malloch, 2017). In this relationship, infants interact in musical play games with their mothers, and in the process gain socio-cultural information about their place in the world. These early musical interactions both demonstrate the universality of musicality and serve to introduce infants to musical, language and cultural skills (ibid.). The impact of social interactions on music identities are also clear later in life, and families, and in particular parents and siblings, influence the developing musical identity of an individual (Lamont & Crich, 2022; Lamont & Loveday, 2020). Thus, music identities are developed and negotiated through interactions and relationships with people who are important to us, emphasising that they are located socio-culturally.

Music identities are "… fragmented, multiple, and shifting" (Hargreaves et al., 2016, p. 767) and are constantly changing and adapting in response to our social interactions with others and the feedback that we receive from them (Ballantyne & Zhukov, 2017; Hallam, 2017; MacDonald & Saarikallio, 2022). Furthermore, music identity is not a singular construct, and we hold multiple identities in relation to music at any given time (Hallam, 2017). For example, an individual could be enrolled in clarinet lessons, sing in a school choir and in a rock and roll band, and listen to hip-hop. As Hallam (ibid.) points out, this individual might also ascribe different abilities or levels to these different music identities and could regard him or herself as an excellent singer, but an average clarinettist. These identities will be formed in social settings from feedback received from others, and formed personally, but are also open to change. For example, a devotion to hip-hop could be replaced by another musical genre that is preferred at another time, or an identity as an average clarinettist could be re-evaluated after a set of excellent exam results. Thus, music identities are temporary, and in a constant state of flux as they are adjusted, reconstructed, and renegotiated in relation to the social feedback one receives (Hallam, 2017; Hargreaves et al., 2002, 2017).

Music identities are also adjusted according to context and an individual can "present themselves in one way in one set of circumstances and another way in a completely different set of circumstances" (Elliott & Silverman, 2017a, p. 33). For example, a teenager can be an

excellent classical pianist, but in the company of his peers, will choose to emphasise his love of pop music. He is still an excellent pianist but chooses to foreground other parts of his music identity in this context. Thus, identity shifts depending on the context an individual is in.

Following on from this, and a key point in the approach to music identities proposed by Hargreaves et al. (2018), is the link between musical identity and musical development. Hargreaves et al. (ibid.) confirm the musical identity that an individual holds has an impact on their musical development. If an individual holds a positive musical identity, for example, he or she is more likely to pursue music, thereby developing their musical skills, which in turn leads to an enhanced musical identity. Conversely, if an individual holds a negative music identity, he or she is unlikely to pursue music or devote time to their musical development, leading to a music identity that is further negatively impacted. Thus, "…individuals' views of themselves can actually determine their motivation and subsequent performance in … music" (North & Hargreaves, 2008, p.338).

Music is also a key method for individuals to both construct and express their identity (Ruud, 2017). Hargreaves et al. (2002, 2016, 2017, 2018) proposed that the ways music is used to construct and express identity can be understood in two distinct categories, *identities in music* (IIM) and *music in identities* (MII)

Identities in music (IIM), "… deals with those aspects of musical identities that are socially defined within given cultural roles and musical categories" (Hargreaves et al., 2016, p.760). In its initial conception, only professional musical categories were mentioned, for example composer, performer and musician (Hargreaves et al., 2002). These were coupled with the genre of music, for example classical composer, or jazz musician, and the instrument, for example, classical pianist or rock guitarist. However, in later conceptions of IIM, it was argued that IIM can be applied to all individuals, since everyone has a sense of their own musicality, musical abilities, and musical self-concept, and, thus, IIM was subsequently said to be universal (Hargreaves et al., 2016, 2017). In response to this, the conception of IIM was broadened to include all socially constructed interactions with music, such as, "I enjoy singing along with the radio", or "I am a terrible singer", alongside more traditional conceptions of musicality, such as "I play the piano really well" or "I passed my Grade 8 in clarinet". In broadening the conception of IIM, it is not only focused on musical skill or technical ability on an instrument, but rather considers the social, psychological and musical factors that work together to give an individual a sense of their own musicality (Hargreaves et al., 2016). Individuals gauge their sense of their own musicality based on their social and cultural interactions with music. These are then reinforced by particular institutions, such as schools. Following Hargreaves et al. (2018), the sense an individual has of their own IIM as either

positive or negative, will impact on decisions related to future musical participation and development.

In contrast, *music in identities* (MII) focuses on how music is used as a way to develop or signify an individual's identity. For example, music choices could be a way to signify personal identities such as masculine or feminine, old or young, American or South African (Hargreaves et al., 2002, 2016, 2017). It is within the domain of MII that particular musical choices influence and are influenced by our personal identity. The types of music we choose to listen to, for example, classical music, jazz or rock; where we listen to music, for example, at classical music concerts or in rock bars; and the way we listen to music, live or recorded, on YouTube, Spotify or Apple music, can shape our identities. An individual might subscribe to a certain subculture associated with a particular genre of music, which in turn could influence his or her music listening choices and ultimately his or her identity. Conversely, the identities we subscribe to can influence the types of music we choose to engage with. Thus, music choices are a badge which signifies our identity (Frith, 1981; Hargreaves et al., 2016; North & Hargreaves, 1999). It is argued that this is particularly true of young people, who listen to music frequently and regard it as an important recreational activity (Hargreaves et al., 2016). Listening to different types of music, at particular times or in certain contexts can also give individuals an opportunity to try out different identities (Rickard & Chin, 2017).

MII and IIM are both important indicators of how music is used in the construction of identity. Furthermore, the two categories are not mutually exclusive, and frequently overlap (MacDonald & Saarikallio, 2022). The combination of MII and IIM, "demonstrate the range of situations in which music can be utilized in constructing identities" (ibid, p. 730).

Considering music in terms of IIM and MII is a useful theoretical underpinning for this study as they take into consideration the ways that music is used both to *express* musical identity (IIM) and the way that music also *shapes* musical identity (MII). The universality of IIM and MII are useful for this study, particularly as this study does not deal with music specialists, but rather with *generalist teacher*s[17], with a range of musical experiences. While thinking of music identities in terms of IIM and MII represents a useful theoretical underpinning for this research, Elliott and Silverman challenge Hargreaves et al. conceptions of IIM and MII, arguing that the way that Hargreaves at al. present music identities are as static, when, in fact, they are "… *performative* and *social* – they represent something that that we *do,* rather than something

[17] This study considers Foundation Phase teachers who are generalists. Music is just one of the many subjects they will be expected to teach in the classroom and to integrate into their classroom practice, despite having any specialist musical background (Welch & Henley, 2014). This differs with specialist music teachers who normally have a qualification in music and are employed to focus solely on the teaching of music (see section 1.5.7).

that we *have*" (2017a, p. 4). This will be discussed further in section 3.4.2 which outlines the praxial approach to music education proposed by Elliott (2005) and Elliott and Silverman (2015).

2.3.2 Musicianship

While the above section, 2.3.1, suggests that music identities are universal, more recent theories have supported and furthered this argument. Rickard and Chin (2017), postulate that music identities are ubiquitous and not just the domain of those who would identify themselves as a musician. Current conceptions of musicality tend to foreground those who attend formal music lessons, can read music and display proficiency in playing an instrument (Hallam, 2017). However, this viewpoint fails to account for the multitude of different ways individuals demonstrate musicianship and engage with music. For example, musical identities can be formed around knowledge of music, passion for music, and listening to music, among others. While the Western viewpoint of musicality is that it is the domain of a talented few, many non-Western cultures view musicality as inherent in all members of society (ibid.; Akuno, 2019), and music is so central to a group identity that it would never fall on one musician, rather being the responsibility of the whole group.

This narrow conception of musicality and musicianship is problematic for the formation of a positive music identity. For example, learners who fail to achieve in terms of musical ability, which is normally measured by ability on a Western instrument, come to view themselves as non-musical (Lamont, 2011; Symonds et al., 2017). Their perceived identity as "non-musical" is further reinforced by an education system that emphasises those who are viewed as talented, further marginalising those who do not possess ability in Western classical music (Campbell, 2010). These students then come to higher education with an ingrained idea of their own musical limitations, or abilities, and believe that this identity is fixed (Griffin & Ismailos, 2015).

Rickard and Chin (2017) argue that musicality is far more universal than previously believed. Furthermore, they question why conceptions of music identity have tended to focus on *productive* music skills, while overlooking *receptive* music skills, which they regard as being just as important as productive skills. Many individuals engage meaningfully with music listening in a variety of contexts, both live and recorded, and music fulfils an important role in their lives (ibid.). The notion of musicality being formulated around those attending formal music lessons is also challenged by musicians who learn their craft informally, or through enculturation (Green, 2008, 2014; Hannon & Trainor, 2007; Sloboda, 2005) (This is discussed further in section 3.5.1).

Considering the many different ways that individuals engage with music meaningfully, Rickard and Chin (2017) propose a multidimensional conceptualisation of musicianship, which expands the conception of musicianship beyond that of giving primacy to formal music lessons (Figure 3).

Figure 3: Multidimensional Conceptualisation of Musicianship (Rickard & Chin, 2017, p. 295)

The enhanced multidimensional conceptualisation of musicianship proposed by Rickard and Chin (2017) gives voice to the many, often overlooked, ways that individuals engage with music. For example, music is commonly reported to be used for emotional purposes and to regulate mood (McFerran & Hense, 2017; Saarikallio, 2017; Sloboda, 2005). Music is also used in social settings, for physical activity, such as exercise or dancing, in spiritual or religious settings, and by intellectual listeners who engage in deep, analytical listening (Rickard & Chin, 2017). Rickard and Chin (2017) argue that these conceptions of musicianship should stand alongside and be given equal status to the more traditional conceptions of musicality, such as formal training, for example, attending music lessons, and making music by playing an instrument alone or with others.

While studies that consider the music identity of teachers, tend to focus on individuals who are studying to be specialist music teachers (Ballantyne & Canham, 2023; Ballantyne & Grootenboer, 2012; Ballantyne et al., 2012; Carrillo et al., 2015; Draves, 2021; Freer & Bennett, 2012; López-Íñiguez et al., 2022; McLennan, 2014; Pitts, 2012), my study represents a departure from this. While it considers the music identity of teachers, it does so by considering the music identity of generalist Foundation Phase student teachers within South Africa, many of whom have very limited formal musical experiences. Thus, a theoretical framing that offers a wider conceptualisation of musicality and musical engagement is needed. The framework of MII and IIM (Hargreaves et al., 2002, 2016, 2017), applied alongside the multidimensional conceptualisation of musicianship framework (Rickard & Chin, 2017) together offer a useful lens to consider the many different ways that the participants in this study will engage with music (Figure 4). It was hypothesised that the participants in this study will engage with music in a variety of ways, and that most of the participants will not have vast experience in attending formal music lessons or training. Thus, a framework that takes cognisance of different ways of engaging with music is needed to consider the musical experiences of the participants in this study. Both IIM and MII (Hargreaves et al., 2002, 2016, 2017) and the Multidimensional Conceptualisation of Musicianship (Rickard & Chin, 2017) are formulated around conceptualizations of musicality as universal, inherent and available to all. This was an important consideration in this study and therefore these frameworks represent a useful and meaningful way to consider musical engagement and musicality beyond their traditional conceptualisations.

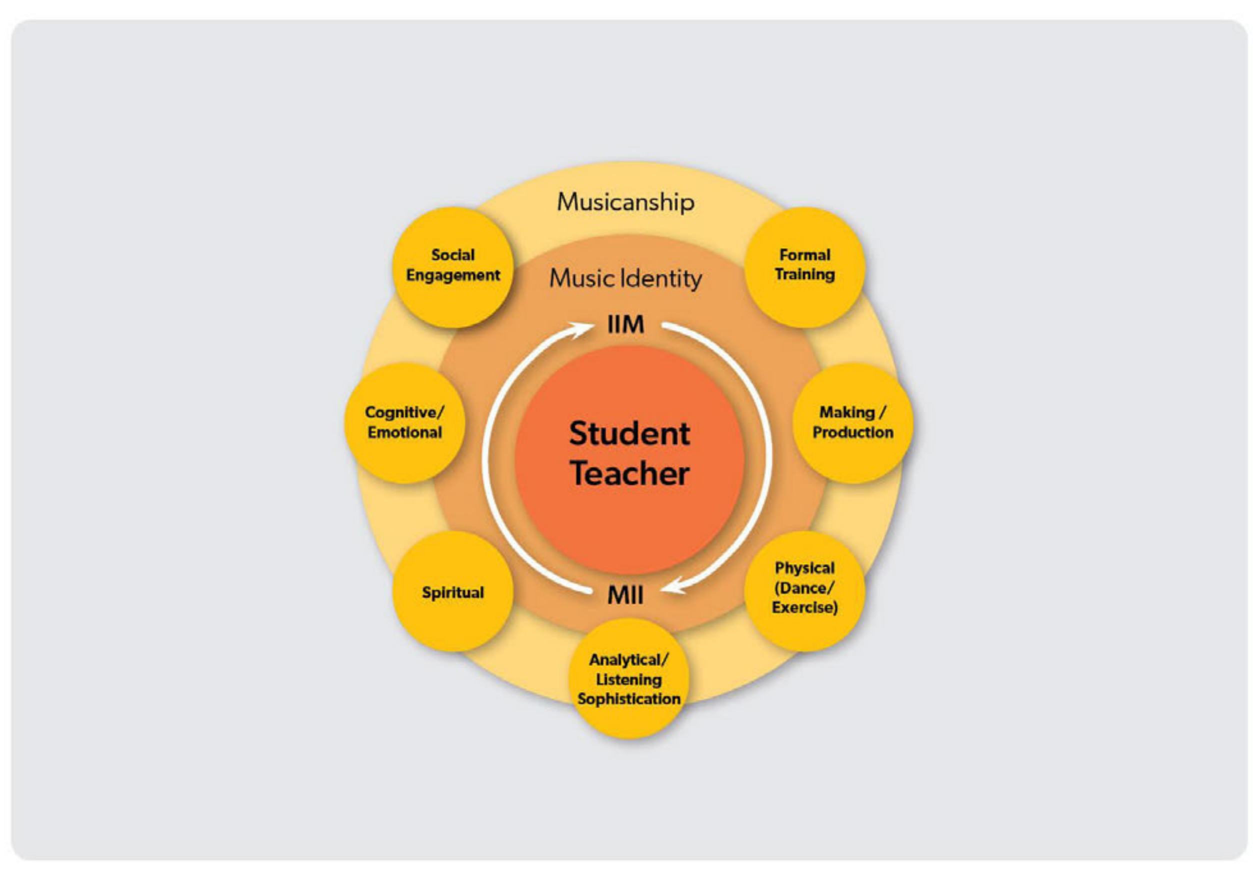

***Figure 4**: The influence of MII, IIM and the Multidimensional Conceptualisation of Musicianship on the music identity of a student teacher*
(Source: Author's own)

2.4 Student teachers' developing teacher identities: The force field model of teacher professional development

The previous section provided a discussion on music identity. While music identity is one of the core lenses that will be employed in this study, it will need to be considered alongside the developing professional identity of the participants as Foundation Phase teachers. Professional identity is central to how teachers navigate their roles and relates strongly to the way they "… make sense of themselves within their professional lives" (Ballantyne & Retell, 2020, p. 1). While this study looks at personal musical identity, it also considers what it means to be a Foundation Phase teacher, and, more specifically, a Foundation Phase teacher who chooses (or not) to include music in the classroom. Thus, the focus will now shift to the development of a professional teacher identity, which will be discussed in section 2.4.1. In order to explain the development of an identity as a teacher and a professional, Samuel's

force field model of teacher professional development (1998, 2008, 2009a) will be activated (this will be referred to as the force field model).

2.4.1 Samuel's force field model of teacher professional development

Samuel's force field model (R. de Villiers, 2021; Samuel, 1998, 2008, 2009a) is a useful lens for this study as, while it can also be applied to practicing teachers, it was initially conceptualised to understand the forces that a student teacher, such as the participants involved in this study, would need to negotiate in developing a professional teacher identity. The force field model argues that "… there are many different forces which push and pull teachers' roles and identities in different directions" (Samuel, 2008, p. 11). A forcefield is described as "… an area of energy … that surrounds an object or place" (Collins English Dictionary, n.d.). The description of "energy" is an apt one, as energy signals the ability and potential of the student teacher to engage in movement within the force field; the student teacher does not lose their agency (Samuel, 2008), yet the force field also contains a series of enablers and constrainers working against each other, pulling and pushing the student teacher in different directions (R. de Villiers, 2021). The different forces in the model, of varying strengths, will exert their influence on the student teacher, influencing him or her to move in both predictable and unpredictable ways (Samuel, 2008). The force field does not function independently, but is influenced by external factors such as audience, purpose and context, which exert their influence on the strength of the different forces (ibid.). These external factors also render the force field unstable and fluctuating, as each of the factors might influence the force field to move in different and unpredictable ways. The identity of the student teacher is thus not fixed or stable, with Samuel arguing that a fixed and stable identity is "not possible (nor desirable) in a multicultural polyglot society" (2009a, p.13). Thus, the model is malleable, dynamic and evolving, with different forces being foregrounded at different times and in different contexts.

While the student teacher is at the centre of the force field, a number of different forces will exert their influence on him / her:

- Biographical forces, which include the forces of ones' past, history and upbringing.
- Institutional forces, which relate to the forces exerted by the institute where the student teacher is registered.
- Programmatic forces, which include the various conceptions of the curricula.
- Contextual forces, which relate to the wider macro-social, political and cultural environment in which the student teacher is situated (Samuel, 2008).

Each of these forces contain "…ideological theoretical positions about what the role and identities of teachers ought to be" (Samuel, 2008, p. 11). The dynamic impact of each force on the developing professional identity of the student teacher can be seen in Figure 5. The

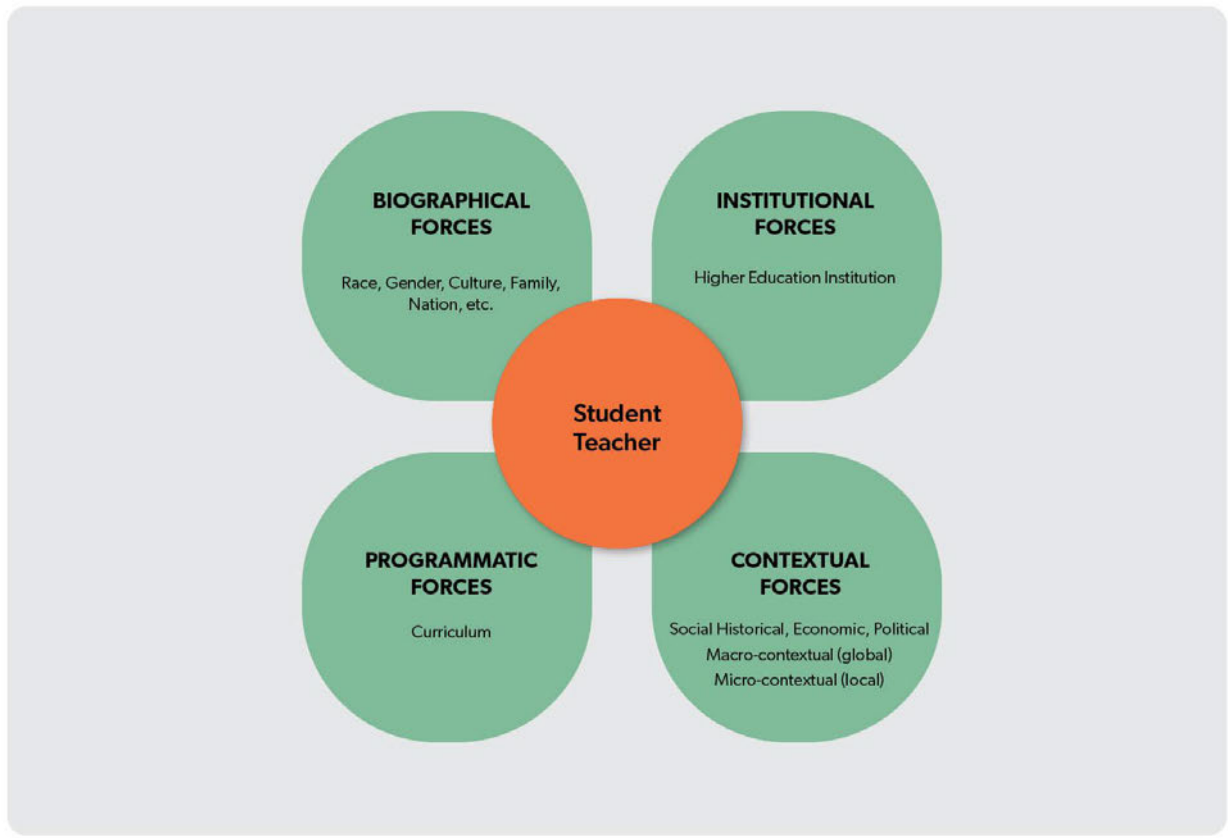

***Figure 5**: The Force Field Model of Teacher Development (Adapted from Samuel, 2012)*

different forces also overlap and intersect, showing how the different forces have the ability to influence and push and pull on each other and on the student teacher (R. de Villiers, 2021). Each of the forces will be described in greater detail in sections 2.4.1.1 – 2.4.1.4.

2.4.1.1 Biographical forces

Biographical forces refer to the initial forces that have shaped an individual. Issues such as home life, the community one grows up in, the schooling experiences of an individual, their culture, sexual identity, racial identity, and class identity are amongst the components of the biographical force (Samuel, 2009b). These shifting identities within the biographical force influence the individual to act in certain ways (Samuel & Van Wyk, 2008).

Samuel (2008) regards the biographical force to be one of the more powerful forces in the forcefield model, showing the power of lived experience on the lives of individuals. He argues

that the biographical force is steeped with inertia – it is a safe world that a student teacher understands and is comfortable within and thus is the place where he or she will gravitate towards when the other forces pull in unfamiliar and possibly undesirable directions (de Villiers, 2017; Samuel, 2009a).

2.4.1.2 Institutional forces

Alongside the biographical forces, an individual will also experience institutional forces. Institutional forces refer to the subtle influences exerted by the institution where a student teacher is completing their teaching qualification (Samuel, 2008). The values, goals and general ethos of the institution contribute to the institutional force (R. de Villiers, 2021; Samuel & Van Wyk, 2008) as they provide student teachers with particular views and conceptions of what a professional teacher should be like.

2.4.1.3 Programmatic forces

The programmatic forces relate to the influence of issues such as curriculum on the individual. This relates to a wide conception of curriculum including the formal curriculum, the informal curriculum, the hidden curriculum, the espoused and the experienced curriculum (Samuel & Van Wyk, 2008). Samuel argues that, while all of the forces within the forcefield are imbued with aspects of the curriculum, the programmatic force is concerned with how the curriculum is espoused and enacted on a daily basis and with the practicalities of the implementation of the curriculum, for example how it is sequenced, what content is taught, and the "… direction that the teaching/learning practices will follow" (Samuel, 2008, p.13) .

2.4.1.4 Contextual forces

Finally, contextual forces also impact on the student teacher. The contextual force speaks to the macro-social issues that impact on the formation of professional teacher identity and issues such as the political and cultural environment of the time are of importance here (Samuel, 2008). For example, a teacher trained during the apartheid era would be trained with a certain worldview in mind; one that would uphold the ideology of the apartheid state. This would be in marked contrast to teachers who are being trained in South Africa today against the backdrop of a democratic state.

2.4.2 Use of the force field model in this study

This study considers the music life histories of student teachers and how this history is enacted in the classroom. The position of the participants as student teachers in the fourth year of their qualification renders them at an important transition into the professional phase of their lives. The participants are on the cusp of entering formal employment and thus are in the process of developing professional teacher identities. The use of the force field model in this study will

allow me to consider the different aspects that exert an influence on the developing identities of the student teacher participants.

The force field model is also useful for this study, as it is a dynamic model, which fluctuates as each of the four forces shift in emphasis and gravitas at different points in time and in different contexts. This dynamic tension replicates the fluctuations in developing a professional teacher identity, where some forces might be asserted in certain contexts and temporal locations at the expense of others. These choices are often strategic and relate to the goals that the individual is attempting to negotiate at that particular time and in that context (Appadoo-Ramsamy, 2022). The fluctuations and developments in professional identity that occur over the course of a teacher's career (Ballantyne & Zhukov, 2017) are also accommodated in the dynamic conceptualisation of the force field model. The use of the force field model as a theoretical lens will allow me to understand how these dynamic forces are used by the participants in developing a professional teacher identity.

2.5 Chapter synthesis

Chapter two argues that at the centre of a student teacher's music life history is the issue of identity. Firstly, at the centre is their music identity, and surrounding this is their developing teacher identity. Following Hargreaves et al. (2002, 2016, 2017, 2018), this study argues that the student teachers involved in this study will have both identities in music (IIM) and music in their identity (MII). While traditional conceptions of musicianship have foregrounded formal musical lessons, this thesis argues for a wider conception of musicianship, that includes making music, interacting with music physically, for example through dancing or exercising to music, using music for social engagement, for spiritual reasons, for emotional regulation, and to listen to analytically, along with formal music lessons (Rickard & Chin, 2017). I argue that this broadened conception more accurately reflects the multiple ways people interact with music. Also, of importance is the developing teacher identities of student teachers. Following Samuel's force field model (1998, 2008, 2009a), this thesis argues that multiple forces impact on a student teacher at any given time, including biographical forces, institutional forces, programmatic forces, and contextual forces. Student teachers' music identities intersect with their professional identities to form a music teacher identity, which impacts on the way that they will approach music teaching and learning in the Foundation Phase classroom (Ballantyne & Grootenboer, 2012). While these issues form the inner core of the student teacher's musical identity, broader contextual issues also impact on their music history and approach to music education in the primary school classroom such as the impact of the

curriculum, the approaches taken to music education and the broader socio-political aspects of music. These will be discussed further in chapter three.

Chapter 3

Towards a theoretical framework

We are all musical; we just need the opportunity.

(Welch, 2001, p. 25)

3.1 Introduction

Chapter two discussed the issues at the core of this study, namely identity. At the centre of the clamshell is the issue of music identity (A) and framing this is the issue of the developing teacher identities of student teachers (B). Chapter three moves on to an examination of the more peripheral and external issues that are pertinent to this study (See Figure 6).

3.2 Overview

Chapter 3 discusses the following issues in detail:

- The third layer of the clamshell focuses on **curriculum design (C),** which is discussed in section 3.3. This layer focuses on the current debates regarding the music curriculum by considering the calls for *interdisciplinarity in arts education* (Russell-Bowie, 2009), and for *multiculturalism in the classroom*, by means of the introduction of indigenous, local and popular music into the classroom curriculum (Roberts & Campbell, 2015). Finally, it proposes that perspective consciousness (Burnouf, 2004; Hanvey, 1982; Shulsky & Hendrix, 2016;) is a useful theoretical lens to consider the use of indigenous, local and popular musics in the Foundation Phase classroom.
- The fourth layer of the shell deals with **pedagogy (D)**, and here I will discuss the broader debates around *music education* (section 3.4). I do this by considering two of the main philosophical approaches to music education, namely the *aesthetic* approach, proposed by Reimer (2003) and the *praxial* approach proposed by Elliott (1995) and Elliott and Silverman (2015). This layer of the shell will also consider African approaches to music education (Nzewi, 2017, 2019; Oehrle, 1987, 1991a, 1991b).
- The final layer of the clamshell is that of **the field (E)**, which focuses on the *wider socio-cultural-political aspects of music* (section 3.5). Here, I will consider *informal musical learning* as opposed to *formal* music lessons (Green, 2008, 2014) and *enculturation* into music as opposed to *formal* music lessons (Hannon & Trainor, 2007; Sloboda, 2005). This section will also discuss Merriam's seminal work on music and culture (1964) showing the links between music and culture.

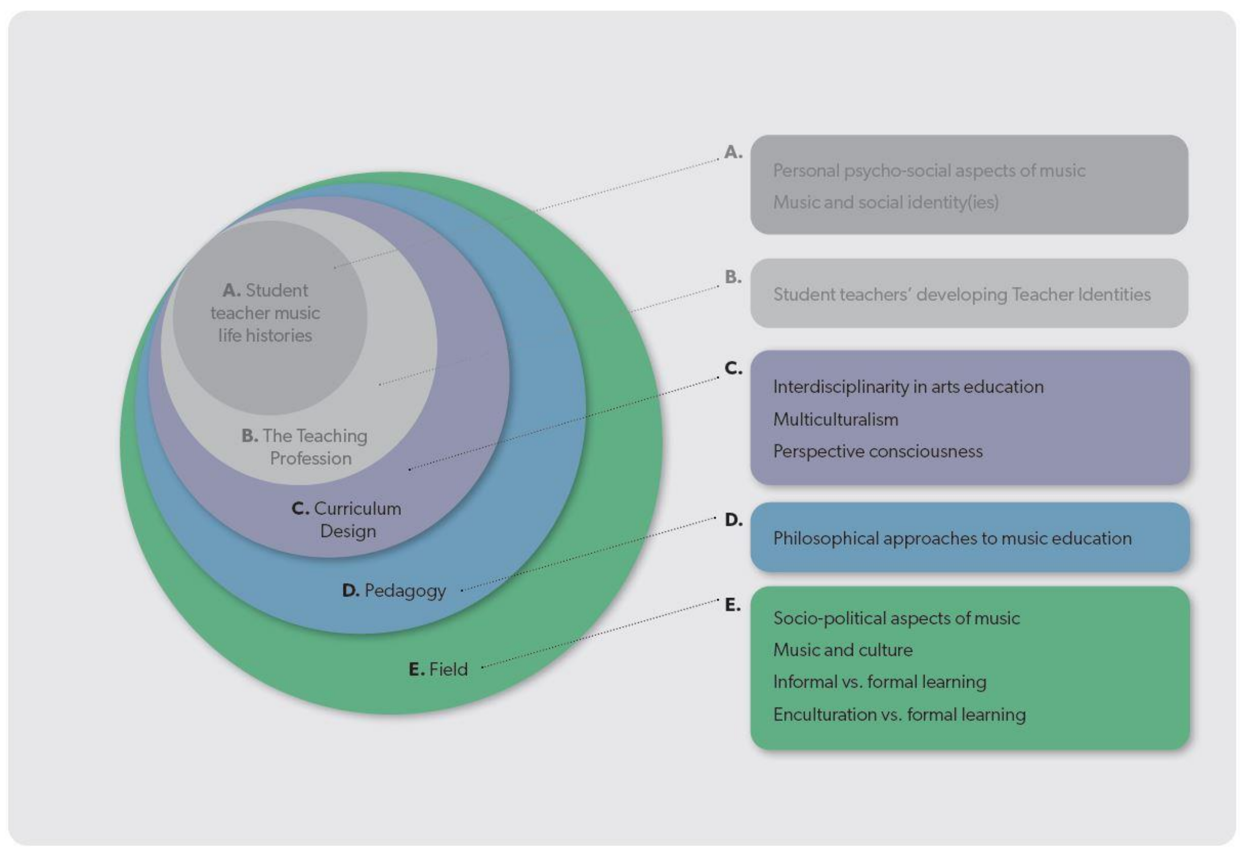

***Figure 6**: Clamshell showing which issues will be addressed in chapter three*

(Source: Author's own)

The different layers of the clamshell, presented in chapters two and three, will then be synthesised into a temporary lens for this study (section 3.6). After this, the critical questions will be introduced (section 3.7), along with the aims and objectives of the study (section 3.8).

3.3 Curriculum design

While chapter one explained the shifts in the wider curriculum in South Africa (see section 1.7.1), this section will propose theoretical underpinnings for two of the current debates within the field of music education that are relevant to this study. Firstly, it will focus on integration in the Foundation Phase curriculum by considering the calls for interdisciplinarity in arts education (Corbisiero-Drakos et al., 2021; Kneen et al., 2020; Russell & Zembylas, 2007; Russell-Bowie, 2009; Vermeulen et al., 2011). Here I will activate the model proposed by Russell-Bowie (2009) to measure the various levels of integration. This model provides a useful lens to consider the different ways music integration can be approached in the Foundation Phase classroom. Including integration into the theoretical lens is relevant to this

study as it is entirely possible that some of the participants will choose to present integrated music lessons rather than lessons with a pure music focus. Integration was one of the theoretical underpinnings of the music education module they attended and is a cornerstone of Foundation Phase education (Department of Basic Education, 2011b). They also may have experienced music integration themselves when they were learners and therefore could raise it during their discussion of their music history.

The second focus of this sub-section is on the calls for a more egalitarian, multicultural curriculum, where local and indigenous music (Carver, 2005; A. C. de Villiers, 2021; Flolu, 2005; Herbst, 2007; Joseph & Hartwig, 2015; Masoga, 2005, 2006; McConnachie, 2021; Mwesa, 2005; Oehrle, 1987, 1991a, 1991b, 2005; Wanyama & Okong'o, 2005), world music (Roberts & Campbell, 2015) and popular music (Georgii-Hemming & Westvall, 2010; Green, 2008) are foregrounded. This is a pertinent and current debate in the context of South African music education and, while some argue that the CAPS music curriculum is couched in Western conceptualisations of music education (A. C. de Villiers, 2021; Harrop-Allin & Kros, 2014) the Foundation Phase performing arts curriculum does acknowledge local and indigenous forms of music. For example, the CAPS includes singing and dancing to indigenous and South African songs, listening to South African music, identifying South African instruments in a song, composing rhythms to accompany South African songs, and then performing them, and learning South African dances, such as gumboot dancing (Department of Basic Education, 2011b). However, with the impact of globalisation on the world today, and the pervasive nature of global popular music, one cannot assume that the student teachers involved in this study will be versed in local and indigenous forms of South African music (Odendaal, 2020; Otchere, 2019). Thus, for at least some of them, engaging in local and indigenous South African music in the classroom space will be engaging with "the other". In order to understand this phenomenon, I draw on *perspective consciousness* (Burnouf, 2004; Hanvey, 1982; Shulsky & Hendrix, 2016) which I believe is a useful lens to implement when considering local, indigenous, world and popular music in the Foundation Phase classroom. Like other sections of this theoretical framework, the issues in this section are entangled and they bleed and melt into each other like the lines of the clamshell.

3.3.1 Interdisciplinarity in arts education

The first issue facing curriculum design in music education, is the call for interdisciplinarity in arts education (Corbisiero-Drakos et al., 2021; Kneen et al., 2020; Russell & Zembylas, 2007; Russell-Bowie, 2009; Vermeulen et al., 2011). Arts integration is a teaching approach that advocates for the use of the arts as a tool to teach other learning content (Silverstein & Layne,

2010). When implementing arts integration, a teacher will pair up one of the art forms with another suitable learning area and learners are introduced to both the art form and the other learning area simultaneously (Jansen van Vuuren, 2018; Kneen et al., 2020; Russell & Zembylas, 2007; Russell-Bowie, 2009; Silverstein & Layne, 2010). While the implementation of arts integration has been found to be beneficial for learners (Corbisiero-Drakos et al., 2021), critics have argued that integration can result in a lack of depth in the two areas being taught which leads to outcomes in both areas not being realised (Klopper, 2009; Russell-Bowie, 2009). It has also been argued that the arts often suffer in integrated lessons, as they are used as a “hook” to entice learners to the lesson, but outcomes in the arts are not emphasised or achieved (Silverstein & Layne, 2010). Silverstein and Layne (ibid.) remind us that for true integration to take place, the art form and other learning area should be connected, and outcomes should be achieved in both. When applied to the South African context, traditional African music is often integrated with other artforms such as dancing, singing (Vermeulen et al., 2011), vocal sounds, costume, theatrical displays and material artefacts (Akuno, 2019) (discussed further in section 3.4.3). Thus, integration is regarded as an important part of traditional indigenous South African music.

Russell-Bowie (2009) proposes a model of measuring the various ways integration can occur in the school context. This model offers a useful theoretical underpinning for this study, as the participants in this study will all teach music lessons in the classroom context and might employ integration in their taught lesson. Similarly, they should have attended music lessons themselves as learners during their own schooling careers which might well have been integrated. As integration is foregrounded in the CAPS curriculum (Department of Basic Education, 2011b), it can be assumed that the participants in this study have both experienced creative arts integration as learners and might make use of integration in their approach to the Foundation Phase curriculum as teachers[18]. Russell-Bowie (2009) proposes that arts integration can be divided into three levels, each displaying a deepening of the use of arts integration in the lesson, namely *service connections*, *symmetric correlations* and *syntegration.*

3.3.1.1 Service connections

Service connections are the first and most basic model of integration and occur when the arts are used to reinforce material and learning in another subject/ learning area, but the lesson includes no specific outcomes in the artform (Russell-Bowie, 2009). Examples of this include

[18] Whether participants in this study have experienced or not this kind of creative arts integration will be established during the fieldwork. The influence on students’ ability to execute an integrated curriculum will surely be influenced by this status.

learners singing the ABC song in order to learn the alphabet. While there is no doubt that the song aids learners in remembering the letters of the alphabet, outcomes in singing or music would most likely not be emphasised. While the arts serve an important role in the gaining of knowledge, these should not be regarded as a creative arts or music lesson as the arts are merely engaged to assist learners in achieving an outcome in a different learning area.

3.3.1.2 Symmetric correlations

The second model proposed by Russell-Bowie (2009) is that of *symmetric correlations*. As the name suggests, in this model, a symmetry is achieved between the art form and the other learning area in that they both benefit from the integration (ibid.). Outcomes in both of the learning areas are emphasised and meaningful learning should occur in both learning areas (Jansen van Vuuren, 2018), with each being regarded as equally important. For example, when learning about storms, learners could be asked to create a storm themselves, using body percussion and their voices to create the sounds of rain, hail, thunder and wind. Outcomes relevant to using body percussion, dynamics and tempo to create a mood or soundscape, are emphasised alongside outcomes related to learning about the phenomenon of a storm. Learners benefit from a symmetric correlation, such as this one, and deeper learning takes place as authentic outcomes are achieved in both learning areas, while each subject retains its integrity (Russell-Bowie, 2009).

3.3.1.3 Syntegration

The final model proposed by Russell-Bowie (2009) is that of *syntegration*. Syntegration is a term coined by Russell-Bowie (2009), bringing together the terms synergy and integration and,

> *"occurs when teachers plan purposefully to use broad themes that move across subjects so that the theme or concept is explored in a meaningful way by and within different subjects. Each subject's … outcomes remain discrete and authentic, and the integrity of each subject is maintained" (Russell-Bowie, 2009, p.8).*

Syntegration is based on the premise that when subjects are effectively syntegrated, the outcomes that are achieved will be more successful than if the subjects were taught independently (Russell-Bowie, 2009). Syntegration promotes high-level thinking and learning, and learners are encouraged to think critically as they "… apply, compare, analyze, synthesize, and evaluate ideas and concepts across subjects" (Estrada & May, 2019, p.5). Furthermore, the interdisciplinary nature of a syntegrated curriculum avoids one subject area being "watered down" (Vermeulen et al., 2011) and has been found to create a positive attitude among students (Klopper, 2009). The interdisciplinary nature of a syntegrated curriculum

allows for more authentic and meaningful learning, as learners see the connections between different subject areas (Russell-Bowie, 2006, as cited in Klopper, 2009).

This is reinforced in the CAPS curriculum document, which states that the topics within the Life Skills curriculum, of which music is one, should "… support and strengthen the teaching of the other core Foundation Phase subjects…" (Department of Basic Education, 2011b, p. 8). Integration is also one of the foci of the music education module that the participants attended. Russell-Bowie's framework thus provides a useful model for considering the different types and levels of integration that take place in the classroom.

3.3.2 The inclusion of local, indigenous, world and popular music in the curriculum

The second issue currently facing the music curriculum is that of the inclusion of local, indigenous, world and popular musics into the curriculum. My study considers the music history of student teachers, and it is thus important to scrutinise the kinds of music the participants were introduced to in the classroom context. Were they introduced to a variety of genres of music that included local, indigenous, world and popular music in the classroom during their schooling? This study reflects on the choices that these student teachers will make in their own teaching, and, similarly, the genres and kinds of music that they choose for their lessons are relevant.

Children today are growing up in a globalised world with many having real-time access, via platforms such as TikTok, YouTube, and Spotify, to a plethora of different music genres from around the world (Campbell, 2016; Green, 2014)[19]. Yet, despite the multiplicity of musical styles and genres from around the world that many children have access to on a daily basis, the music education syllabus has tended towards the maintenance of the classical cannon of Western art music (Barrett, 2007; A. C. de Villiers, 2021; Green, 2014; McConnachie, 2021). Understanding the music of different cultures, and being introduced to the accompanying cultural practices, can assist in promoting multicultural understanding between different groups (Burton et al., 2013; Campbell, 2016; Joseph & Hartwig, 2015). Yet, despite the benefits of moving towards a more socially just framework for teaching music, Roberts and Campbell (2015) have identified three prevalent themes that undermine these efforts.

The first issue that they identify is that of a lack of equity of resources (Roberts & Campbell, 2015). This is a problem in the South African educational landscape where private and former

[19] It is acknowledged that not all children in South Africa would have access to these platforms, depending on their socio-economic circumstances. However, all of the student teachers involved in this study have access to the internet and to social media. Enrolment in the institution where they are registered requires each student to own a device such as a laptop or tablet.

model C schools are more likely to have a dedicated music teacher, classroom instruments, a dedicated music room for music classes (Kriger, 2020) and in some cases, access to technology which exposes them to a variety of musics. In contrast, schools located in lower socioeconomic areas and those in the lower quintile levels[20] do not have the money to recruit specialist music teachers, and often do not have the necessary resources or space to conduct music lessons (Delport & Cloete, 2015; Jansen van Vuuren & van Niekerk, 2015; Kriger, 2020; Nompula, 2012; Pooley, 2016).

The second theme identified is that of the power relations within the classroom space (Roberts & Campbell, 2015). A more student-centred, egalitarian classroom is viewed as more socially just (Bremner, 2021; Harris et al., 2013), yet most of the classrooms in South Africa tend to be teacher-centred, hierarchical and patriarchal (Vandeyar & Amin, 2014), with learners enjoying little autonomy in the classroom.

The third theme is that of multicultural music education[21], where the music of a variety of cultures, languages and ethnicities are valued in the curriculum and in the classroom (Roberts & Campbell, 2015). While the inclusion of multicultural music is at the forefront of worldwide music research, Odendaal (2020) argues that debates among South African music educators are more focussed on the issue of the inclusion of local, indigenous music in the South African music curriculum, rather than focussing on a curriculum that introduces world music.

Arguments for introducing South African music into the curriculum have been an ongoing issue in South African music education, with Oehrle in the eighties and early nineties (1987, 1991a, 1991b) lamenting the bias towards Western music and Western notions of music education in the curriculum, at the expense of indigenous and African music. She argues that Western notions of music education are accepted, without challenge by non-Westen countries "to the exclusion of their own particular and unique notion of music education" (Oehrle, 1991a, p. 163). However, since the dawn of democracy in South Africa in 1994, and in the curriculum changes over the last thirty years, little has changed in the approach to music in the South African classroom with the current CAPS curriculum still valuing Westen notions of music transmission (Harrop-Allin & Kros, 2014) and with European and Western musical culture

[20] Schools in South Africa are categorised into five quintile levels. Level five are schools where the learners have the most financial resources, and parents who send their children to these schools are able to pay school fees. On the other hand, level one schools tend to have learners who have little in the way of financial resources and these are no fee schools. The amount of government funding per learner is dependent on the quintile level of the school with those schools at quintile level one getting the most financial support.

[21] The term "multicultural music education" is frequently used in the literature, and I use it here too. However, I also acknowledge that the use of the term "multicultural" is contested, power-laden and political. Its use is premised on the idea that different musics and cultures are regarded and treated as equal and does not acknowledge the hierarchical relationships inherent between different musics and cultures. This issue will be discussed further in Chapter nine.

being fore fronted ahead of local and indigenous music and approaches to music education (A. C. de Villiers, 2021; McConnachie, 2021).

While there is a worldwide movement towards multiculturalism in music curricula, the South African curriculum does not push the agenda of multiculturalism and is instead built on the ideals of social cohesion and human rights (Soudien & McKinney, 2016). The hope is that basing the curriculum on social cohesion and human rights will inculcate these important issues in South African learners. Thus, the creative arts curriculum makes no mention of introducing learners to the music of other cultures, beyond a limited reference to including "indigenous" and "South African" music" (Department of Basic Education, 2011b). How the terms "indigenous" and "South African" are interpreted, is left up to the individual teacher. However, it is also important to guard against the essentialising of what constitutes local, indigenous music. In a global world, with music being shared digitally across the world in real time, it can become difficult to even know what constitutes local music and indigenous music (as discussed in chapter one of this thesis). In this regard, Odendaal (2020) points to the fragmentation of South African society, brought about by the rapid globalisation that occurred at the end of apartheid and the resultant decline in communal music-making. He argues that as a result of this decline, many university students, such as those involved in this study, enter tertiary studies more familiar with global culture, rather than the musics of South Africa and their cultural musical heritage. It is thus unwise to assume that young South African students are versed in the cultural musical styles of the country (ibid.; Otchere, 2019).

3.3.2.1 Perspective consciousness

Against this backdrop, with the interplay between local and global cultures, along with the challenges in the South African education system and with the focus on social cohesion, I argue that perspective consciousness is a useful lens to implement in this study to consider the use of diverse musics in the South African music classroom. Perspective consciousness acknowledges that each individual is born into a particular worldview and culture that will impact significantly on the way they view and interact with the world (Hanvey, 1982). In practising perspective consciousness, we are encouraged to acknowledge our individual perspectives, acknowledge that they are culturally bound and shaped, and to acknowledge that we hold:

> *"…a view of the world that is not universally shared, that this view of the world has been and continues to be shaped by influences that often escape conscious detection, and that others have views of the world that are profoundly different from one's own" (Hanvey, 1982, p. 4).*

The acknowledgement of one's own worldview and the understanding that it is culturally shaped, bound and influenced by factors that include ethnicity, religion, language, gender, age, social class, among many other factors, along with the acknowledgement that it is a worldview that is not universally shared, nor always correct (Burnouf, 2004), represents the first step towards gaining perspective consciousness (Hanvey, 1982). Once this is in place, Hanvey argues that it allows one to acknowledge that others, too, will hold their own worldview, which is similarly culturally located and bound. Once this is recognised, individuals will be better placed to interact with and accept the worldview of another and ultimately create a space where a variety of worldviews and cultures are respected (Burnouf, 2004).

Hanvey's (1982) concept of perspective consciousness was expanded by Shulsky and Hendrix (2016) to include four habits of mind. The first of these, *awakedness*, requires an individual to have a "heightened sense of consciousness that illuminates the existence and complexities of the interconnections across cultural boundaries and actions that impact the common good" (Shulsky & Hendrix, 2016, p. 103). The second habit is that of *broad-mindedness* and requires one to listen to and engage with ideas that sit outside of our personal paradigm. The third habit of mind is *innate contemplation*, which requires deep reflection. The fourth and final habit of mind is *critical conviction* which requires the individual to be open to deep and analytical thinking, which might prompt change or evolution within the individual.

While Hanvey's approach has been used to promote global citizenship education (Baker & Shulsky, 2020; Burnouf, 2004; Kirkwood, 2001; Shulsky et al., 2017), following Burton (2011) and Burton et al., (2013), I argue that perspective consciousness would be useful to implement in the South African music classroom. I argue that this approach is beneficial as it starts from the standpoint of acknowledging your own musical culture and acknowledging the fact that it is culturally located. Once this has been accepted, one can come to appreciate the fact that others, too, have worldviews that, while possibly being very different to the views we might hold, are also culturally bound. Once these beginning points have been located, I argue that it becomes easier for an individual to access the music of "the other" by seeing it through a lens that allows for an understanding of and appreciation of difference. This is useful in the South African classroom, as the South African population is multicultural, multiracial, polyglot society. Due to the history of apartheid and divisions within South African society, a tool, such as perspective consciousness, that allows one to appreciate a difference in worldview and perspective would be useful in the South African context.

3.4 Approaches to music education

This section describes two of the main philosophical approaches to music education, namely the *aesthetic* approach proposed by Reimer (2003) and the *praxial* approach proposed by Elliott (1995) and Elliott and Silverman (2015). It also considers an African approach to music education (Akuno, 2019; Nzewi, 2017, 2019; Oehrle, 1987, 1991a, 1991b). This forms an important part of the theoretical lens in this study, as each of the participants in the study will teach a music lesson. Considering the different approaches to the teaching of music will allow me to locate the approach taken by each participant.

3.4.1 The aesthetic approach to music education

The aesthetic approach to music education is a reaction to the utilitarian approach to music that preceded it. In the utilitarian approach, the rudiments and theory of music are taught, but there is little emphasis on the joy and aesthetic enjoyment that music can create in individuals. As a reaction to this, the aesthetic approach emphasises the beauty of music, with Reimer arguing that music education required a "dimension of subjectivity and creativity to what had become a coldly intellectual curriculum" (1972, p. 32).

Reimer describes aesthetic education as "…the development of sensitivity to the aesthetic qualities of things" (1972, p. 29). Things, refers here to concrete objects and events, for example a piece of music, a work of art, a dance or a theatre production. The "aesthetic qualities" of music, includes elements such as the melody, the rhythm of the piece, the harmony that has been employed, it's tone colour or form (ibid.). Reimer argues that these aesthetic qualities are activated through listening to music and responding to the aesthetic quality of the melody, rhythm, harmony, tone colour and form, can "… arouse a sense of significance" (p. 30) and ultimately "… help people feel more deeply" (ibid.). Thus, musical experience is an education of feeling (Reimer, 2003).

The aesthetic approach to music education is built on four propositions. Firstly, that musical sounds *create and convey meanings*, and that these meanings are only produced by such sounds (Reimer, 2003). Secondly, that formulating meanings from music requires the *mind, body and emotion* (ibid.). Thirdly, that music sound can convey *ideas, beliefs and values* (ibid.) and fourthly, that one's understanding, and sensitivity to the *aesthetic meanings* of sound can be developed through education and exposure (ibid.).

There have, however, been a number of challenges to Reimer's philosophy. The first is the prominence of Western European Art music as the basis for aesthetic education. There is little clarity about how multicultural approaches to music could be accommodated in this philosophy (Schippers & Campbell, 2018). The second criticism is in Reimer's reluctance to acknowledge

a piece of music as a sociocultural product, created in a specific place, at a specific time and against the backdrop of particular societal issues (Barton, 2018). Reimer (1980) considered issues such as the social message of the music, its political views, religious symbolism and social and historical orientation as additional information, which was superfluous to the aesthetic quality of the music and thus not emphasised. However, scholars have questioned whether it is possible to understand and engage with a piece of music fully when it is divorced from its social, cultural and political context (Flolu, 2005; Koza, 1994; Otchere, 2019; Rickard & Chin, 2017). Finally, scholars have argued that the emphasis on listening to music, advocated in the aesthetic approach, takes away from the practice of actually making music (Elliott, 1995).

3.4.2 The praxial approach to music education

The term "praxial" was coined by Alperson (1991) in his seminal response to the aesthetic approach to music education. Alperson argued that, while the aesthetic approach had some benefits, in that it provided a structure for students to respond to the musical qualities of works of music and that it assisted teachers in having guidance on what to focus on in the classroom, it failed to acknowledge the social context in which music is produced and performed and the meanings and values that these social contexts can confer on musical products (ibid.). Alperson thus argued that a praxial approach that considered both elements of an aesthetic appreciation of the music, coupled with a broad understanding of the cultural and social contexts in which they were produced, would allow for a more nuanced and complete understanding of musical works (ibid.).

Like Alperson (1991), Elliott (1995) and Elliott and Silverman (2015, 2017b) argue that music is a sociocultural product, created in a particular context and that it can only be fully understood in relation to that context and the surrounding sociocultural beliefs. Music, they argue, is an important cultural artifact in both communities and in social groups (Elliott, 2005) and works of music serve to "define, embody and reflect" (Elliott, 2018, p.79) the needs and social values of the community or social group. The meaning of musical works is thus not in the "sonic characteristics" (ibid.) of the particular work, but rather in the meanings people assign to the work of music in the socio-cultural milieu in which it functions.

While the aesthetic approach provides *knowledge about music*, the praxial approach emphasises that music is something *we actively "do"*. While listening is an important element of the approach, listening is not purely for appreciation, but it is through listening that we engage with music. For example, students can be engaged in "performing-and-listening, improvising-and-listening, composing- and-listening, arranging-and-listening, conducting-and-listening, and listening to recordings and live performances" (Elliott, 2005). Thus, listening to

recorded music is viewed as important, but not central to the philosophy. Listening to music is used as a springboard to actively engage with music. In a music lesson, the musical examples that learners listen to should relate directly to the music they are actively making through performing, improvising, composing, arranging and conducting music (ibid.).

The praxial approach is built around access to diverse works of music from a variety of cultures, including jazz and popular music (Elliott & Silverman, 2017b). By actively engaging with works of music from a variety of cultures, and through understanding the sociocultural meanings of these works of music, "… students engage in critical self-reflections and personal reconstructions of their relationships, assumptions, and preferences about other people, other cultures, and other ways of thinking and valuing" (Elliott, 2009, p.170).

The inclusion of these philosophical approaches to music education in the theoretical lens of this study will allow me to consider the approaches to music education that are foregrounded by the participants in this study.

3.4.3 African approaches to music education

African scholars are in agreement about the hegemonic grip that Western music practices have on the music education curricula and approach in Africa (Carver, 2005; Herbst, 2007; Kidula, 2019; McConnachie, 2021; Mwesa, 2005; Nzewi, 2019; Nzewi & Omolo-Ongati, 2014; Oehrle, 1987, 1991a, 1991b; Wanyama & Okong'o, 2005) and there have been calls for an African-centred approach to music education that emphasises indigenous knowledge systems (IKS) (Masoga, 2006, 2005; Nzewi, 2019; Nzewi & Omolo-Ongati, 2014). This section will discuss African approaches to music education and consider how these could be integrated into the school curriculum. However, before doing so, I want to acknowledge the size and diversity of the African continent, which is home to multiple populations, ethnicities, religions, nationalities and languages (Agawu, 2016). This section in no way means to minimise the diversity inherent in African music. Rather, it picks up on some familiar strands that are observed in the different musics in the cultures South of the Sahara, which have several commonalities in their approach to music, due to their proximity and the exchanging of ideas and cultural practices over time (Nzewi, 2019). I then consider how these could be implemented in music curricula in schools.

One of the most prominent features of African music is the cultural and contextual significance of musical practices (Akuno, 2019). Musical events are viewed as inextricably linked to the event that they accompany (Akuno, 2019; Flolu, 2005; Otchere, 2019) so much so, that questions have arisen over whether a musical event can be understood when divorced from the social and cultural context in which it occurs (Otchere, 2019). Scholars have argued that including indigenous music in the music curriculum in a sensitive manner, that acknowledges

the sociocultural meaning of the musical piece, will result in learners becoming enculturated into the values and beliefs of Africa (Mwesa, 2005; Nzewi, 2019), thus keeping indigenous knowledge systems alive (Masoga, 2006). Nzewi (2019) takes this further, arguing that reigniting African musical practices in the classroom will instil moral consciousness and human conscience in children, and would ultimately result in a resurgence of “African genius in the knowledge field” (p. 77). However, this view presents a static view of African music, where musical products remain unchanged over time. This is simply not the case and music and the cultural events that surround it are not static, rather changing and adapting as societies change (Carver, 2012; Emberly & Davhula, 2020). Thus, while contextualising a piece of music socioculturally might not go so far as resulting in an African resurgence of genius, it will allow learners in the classroom to understand the sociocultural significance of a piece of music and will enable them to place it contextually.

Musical practices in Africa are practical and this should be reflected in music education practices. Music in Africa is learnt through participating in it and, right from birth, children are enculturated into the music and musical practices of the culture they are born into (Akuno, 2019; Oehrle, 1991a). Music is learnt through participation, first from the side-lines, and then through participating more and more as musical practices are learnt and internalised (Carver, 2012). Music is learnt through being introduced to it orally and aurally rather than through learning to read music[22], which is the approach followed in Western approaches to music education. In adopting a practical, aural approach to music education, praxial music making could be emphasised over theoretical approaches to music.

Music in Africa is participatory in nature. Everyone in the community is included and involved in making music (Akuno, 2019; Carver, 2012; Oehrle, 1991a), and little distinction is made between the composer, performer and audience. The audience are involved in the musical practice by responding to the performers, and in turn the performers respond to the audience. Thus, music is recreated in each performance in new and creative ways (Akuno, 2019). However, the sense of community, which has long characterised the African way of life, is under threat, as individuals within communities move out of rural, traditional communities into more solitary living arrangements (Otchere, 2019). Foregrounding the participatory nature of African musical practices in music education presents a way to keep the community orientation of music alive. The emphasis on communal participation furthermore moves beyond the notion that music is the domain of a talented few that dominates in Western approaches to music

[22] Essentially, traditional music in Africa is learnt through the process of enculturation. This is where musical practices are taught and learnt through participation. Enculturation is discussed in great detail in section 3.5.1.1.

(McConnachie, 2021). Thus, all members of the class can be equal contributors to the musical product.

African musical approaches emphasise the **process** of music making over the product (Oehrle, 1991a). The process of making music is participatory, and includes elements of improvisation and creativity, thus resulting in a slightly different rendering of the musical product on each occasion it is performed (Akuno, 2019). In contrast, Western approaches emphasise the finished product and priority is given to performing a polished final product the same way in each performance (Oehrle, 1991a). In adopting the African approach of foregrounding the process over the product, emphasis is given to the act of improvisation and creativity and the high pressure of producing a final polished product is minimised.

Another feature of musical practices in Africa is the fact that they are multimodal in that they include and integrate elements of dance, drama, theatre, costume, and material artefacts (Akuno, 2019; Kidula, 2019; Otchere, 2019). The multimodal nature of music in Africa is so established and entrenched that scholars argue that "music" should be referred to as "musical arts" (Nzewi, 2007), a term which encompasses the multimodal nature of music in Africa and includes dancing, singing, vocal sounds, costume, décor, drama and theatre included in African musical performances (Akuno, 2019). This multimodality should be reflected in the approach to music education in the classroom and could easily be achieved through the integration of music with other artforms. However, this is seldom the practice and Western approaches to the arts, which compartmentalise and separate the different art forms, are frequently prioritised in the classroom space.

While the above practices could be implemented in a music classroom to allow for a more African approach to music education, caution should be exercised in pushing for an essentialist and traditional African music in the classroom. As Herbst argues, we have moved beyond the point of choosing between African and Western approaches to music in the classroom, as they are irrevocably entangled with each other (2019; Cooper & Morrell, 2014). We have reached the point where both written and oral music systems are required. Herbst (2019) proposes an approach where African and Western music systems are merged in a way that no one system overshadows the other and both are celebrated side by side.

3.4.4 Aesthetic, praxial or African music education?

Every teacher of every subject makes active choices in his or her classroom in terms of what to teach, how to teach it, what to emphasise and what to gloss over. What is often missing from this sort of engagement, is the understanding that these choices are influenced by the educational philosophy underpinning these decisions (Regelski, 2003). Whether we are aware

of it or not, the choices each of us makes in the classroom is guided by our philosophical approach to knowledge, understanding and to the subject we are teaching.

Our choice to foreground either the aesthetic or praxial approach in our classrooms, will depend very much on the philosophy we hold with regards to music education. Regelski (2003) argues that our philosophical orientation will come down to our approach to musical understanding. When we listen to a piece of music, is the meaning contained in the music itself and embedded in the actual sounds of the musical work? Or, on the other hand, is the meaning situated and dependent on the personal and social function of the music? Those who believe the former, that the meaning of music is embedded in the notes that are played, subscribe to the aesthetic philosophical approach to music, while those who believe meaning is situated and dependent on context, function, and use will subscribe to the praxial music philosophy.

The underpinning philosophical approach to music education is an important element of this study, as each of the participants will approach the teaching of their music lesson guided by their underlying philosophy of what music education is and this will impact on whether they choose to foreground the aesthetics of music, praxial involvement, or African approaches to music education, in the lesson that they teach.

3.5 The broader socio-political aspects of music

In this section, I will focus on the *wider socio-cultural-political aspects of music*. I will start by considering the ways that individuals learn music by comparing formal styles of musical learning with *informal musical learning* (Green, 2008, 2014), *enculturation* into music (Hannon & Trainor, 2007; Sloboda, 2005) and *online learning* (Marone & Rodriguez, 2019; Waldron, 2013, 2012; Whitaker et al., 2014). This study is interested in discovering what the musical life histories of student teachers are. In locating their musical experiences, the participants will describe musical experiences and encounters that they have had, which could include both formal and informal experiences of learning music. Students could also have been enculturated into an instrument or musical practice through exposure. Thus, an important theoretical underpinning in this study is that of the different ways that individuals come to be exposed to music. Finally, this section will consider the links between music and culture and in doing so will draw on Merriam's seminal work on music and culture (1964) as a theoretical underpinning to understand how music and culture are linked. Music, culture and society are said to be inextricably linked (Barton, 2018). Thus, musical interactions will be better

understood by the use of a theoretical lens that can explain the links between music, culture and society.

3.5.1 Ways of learning music

When one thinks about learning to play an instrument, formal music lessons are often the first thing that come to mind. Formal music lessons are normally scheduled once a week, and usually take place one-on-one or in a small group setting (Cadman, n.d.). The lessons often rely on working through a course book of carefully graded musical pieces, with the content progressively becoming more complex each week. The focus is on learning a piece of music, by means of musical notation, and then perfecting or mastering this piece of music, which is achieved through feedback and suggestions for improvement from the teacher (Pinck, 2019). Lessons often also include technique, exercises, aural and sight-reading (Leigh, 2021).

While the formal music lesson might be the most ubiquitous method of learning an instrument, it is certainly not the only way to learn a musical instrument and does not always represent the most successful method of musical tuition. Many of the students who take up formal music lessons, abandon them within the first few years (Green, 2014; Sloboda, 2005). In addition, formal music lessons have been regarded as elitist in that they are often only accessible to children from middle and upper-class families, who can afford the tuition and the cost of an instrument (Green, 2014). Formal music lessons also tend to favour and prioritise Western genres of music, and most often the classical canon of musical repertoire, meaning that children from working-class families are further marginalised and thus less likely to succeed at music (ibid.). The strong focus on the classical canon can also result in learners lacking enthusiasm about learning music that they are not familiar with (Campbell, 2010). Furthermore, formal music lessons tend to be teacher-led, structured and formulaic, which might not suit the learning style of twenty-first century learners (Wright, 2016). Finally, learning to play an instrument in a one-on-one lesson is a solitary method (Green, 2014) and students generally only become involved in playing music with a group of musicians in a band or orchestra a few years into their studies, when they are proficient on the instrument.

Formal music lessons are, however, not the only way to learn a musical instrument and "music is learned and taught in multiple ways dependent on the socio-cultural contexts in which learning occurs" (Barton & Riddle, 2022, p.345). For example, enculturation and informal music learning have always existed alongside formal methods. More recently, and with the boom in access to technology, learners are now also learning music through interacting with online tutorials on YouTube, Vimeo and music teaching apps. It is possible that the participants in this study will have learnt music through enculturation, informal methods, or through online

interaction with videos or an app and therefore these methods form an important element of the theoretical lens employed in this study.

3.5.1.1 Enculturation

Enculturation, "… refers to the acquisition of one's own culture, including its values, behaviours, beliefs, understandings, social norms, customs, rituals, and languages" (Tan, 2014). This extends to music, and from birth (Sloboda, 2005; Trevarthen & Malloch, 2017), and even in utero (Partanen et al., 2013; Sloboda, 2005), an individual is enculturated to the music of the culture they are born into and grow up in. It is through this process of enculturation that an individual will come to acquire an understanding of the music of his or her culture, including the unique scales, the tonal structures, and the rhythmic structures most commonly used (Hannon & Trainor, 2007).

The enculturation of musical knowledge is likened to the acquisition of language, as both are unconsciously attained through everyday activities such as singing, listening to music and dancing to it, and neither require any formal lessons or particular effort (Green, 2008; Hannon & Trainor, 2007). Humans are rather hard-wired to develop this musical understanding and, regardless of training or specialised lessons, adults encultured into a Western approach to music, "… possess implicit knowledge of the rules governing hierarchical Western pitch organization or 'tonality'" (Hannon & Trainor, 2007, p. 467). This knowledge allows individuals to tap along to the beat of a song, dance in time to the beat, recall and reproduce songs that are familiar to them, identify when an incorrect note is played, and recognise the emotional mood of a piece of music (ibid.). The process of enculturation also explains why melodies of Indian or Arabic origin sound so foreign and, at times, discordant to those encultured into Western forms of music, as Indian and Arabic melodies are based on different scale systems to those Westerners are familiar with (Sloboda, 2005).

While each of us has been encultured into an appreciation and understanding of the particular music of our culture, in certain cultures, learning to play a musical instrument is achieved through enculturation, or total immersion in the musical practices of a particular instrument (Schippers, 2010). In these cultures, music, including singing and the learning of traditional cultural instruments, is learnt aurally through watching, listening and then repeating what has been heard (Durán, 2012). In other instances, music is learnt via osmosis, by playing along with more accomplished practitioners, and joining in for small snippets of the song as it is played in real time (ibid.). Children are encultured into a particular musical instrument either vertically, from parents or older family members, or horizontally, through learning with other children in groups, or sometimes from slightly older and more accomplished children (ibid.). In these cases, there is no reliance on written music or theory and little in the way of the

conscious intent to teach an instrument, which is a feature of the formal music lessons ubiquitous in Western music education. Rather, the teacher plays a traditional song, which is not slowed down or simplified, and the student copies it or attempts to join in where he or she can (ibid.).

In the book *Facing the music: Shaping music education from a global perspective* Huib Schippers (2010) describes his experience of learning to play Indian classical music on the sitar. Already an accomplished musician, trained in the Western canon of classical music and familiar with the structured methods used to teach classical Western music, Schippers approached the sitar lessons with confidence (2010). He goes on to describe the confusion and shock he felt when his sitar guru (or teacher) taught the sitar through immersion, by playing fragments of music in real time, with no explicit teaching method. Schippers (2010) explains that the guru, too, had learned through immersion and did not pay attention to, or possibly wasn't even aware of the underlying musical structures. These were never explicitly explained to students, and they were left to learn and make these connections themselves. Schippers (2010) explains how he slowly became acultured[23] to, "… how rāgas were developed, how tones were sculptured, how rhythmic cycles supported and offset fixed sections and improvisations" (Schippers, 2010, p. 5). In reflecting on this learning experience, Schippers acknowledges that it was not always comfortable, but he acknowledges the benefit of being confused, and learning solutions, which then translated into a deep and solid musical knowledge (ibid.).

Most traditional music in South Africa is learnt via a process of enculturation. Members of a particular culture are encultured into the music of that culture through being exposed to it from birth. Music of the isiXhosa, for example, is not documented, but is rather passed down orally and aurally through the process of enculturation (Joseph & Petersen, 2008). In the isiZulu culture, songs are passed down orally (Mkhombo, 2019) and children in the VhaVenda culture are enculturated into the songs and musical instruments of their culture (Blacking, 1967; Emberly & Davhula, 2016). Of this, Prof Sgatya from the University of Fort Hare commented, "By the time the black child reaches the age of five he [sic] is a fully capable musician. The present school method of music soon knocks this potential out of him [sic]" (Lucia, 1986, p.197 – 8, as cited in Oehrle, 2005, p. 219). The ability of the black child to be a fully capable musician by age five is testament to the powerful capacity humans have to be enculturated into musical practices. The quote also points to the disjuncture between learning music through

[23] Acculturation refers to when an individual from one culture learns the cultural practices, in this case music, of another culture (Cole, 2019). While enculturation is an insider viewpoint; learning the music of ones' own culture, acculturation occurs when someone from outside the culture is introduced to music of that particular culture.

enculturation and through formal methods, based on a Western approach to music, which is what most often happens in schools in South Africa. This disjuncture forms a cornerstone of this thesis, which will consider the different ways the participants learn music.

While enculturation has been an important way of transmitting music, and particularly traditional music, enculturation occurs within a culture and context, neither of which are static nor unchanging entities. Changes in society, such as modernisation and urbanisation, mean that fewer children are raised in contexts where indigenous musical heritage is passed down intergenerationally (Netshivhambe, 2017). Furthermore, as discussed in section 3.3.2, which dealt with the inclusion of indigenous music into the curriculum, the impact of globalisation on interactions with music cannot be ignored. With real time access to a plethora of musical genres from across the world, we cannot assume that the youth of today have an awareness of, experience of and interest in traditional music (Netshivhambe, 2017; Odendaal, 2020; Otchere, 2019).

3.5.1.2 Informal musical learning

Informal musical learning refers to teaching and learning practices that contrast with formal education in that they

> *"… include no teaching institutions; no written curricula, syllabi, or explicit teaching traditions; no qualified teachers and lecturers; no assessment mechanisms; no certificates or qualifications; and little emphasis on notation and literature" (Green, 2014, p. 211).*

Rather, informal musical learning rests on the three main ways humans interact with music: firstly, by performing it, secondly by creating it, and thirdly through listening to music (Green, 2014). In informal musical learning these activities are not pre-sequenced but occur iteratively with each activity being chosen by the learner themselves, providing him or her with a high level of autonomy in their own musical leaning (Wright, 2016). While formal musical learning rests on reading musical notation, informal musical learning is underpinned by oral or aural learning (ibid.) either by learning orally from an expert, in a form of apprenticeship training (Green, 2014) or by learning music aurally by listening to song recordings and copying them. Put differently, the focus in formal musical education is to learn how to play an instrument or how to make music, whereas informal musical learning focuses on actually playing or making music (Folkestad, 2006). Thus, in informal musical learning the intention is to "… play music, listen to music, dance to music, or be together with music" (ibid., p. 136).

Folkestad (2006) postulates that there are four factors that might influence one in deciding whether formal or informal musical learning is happening. The first of these is *situation*, which relates to where the learning takes place, for example, inside or outside a formal institution

such as a school. The second factor is the *learning style* of the interaction. What is the character, nature and quality of the lesson? Is the focus notation, or is aural learning encouraged (Wright, 2016)? Thirdly, who has *ownership* of the interaction? Are the activities directed by a teacher or does the learner have autonomy in deciding what to learn and how to learn it (Folkestad, 2006)? Finally, what is the *intention* of the lesson? Does the lesson aim to instruct the learner in **how** to play, or is the focus actually **playing**?

While enculturation into musical practices and immersion in musical events occurs in many communities, Green (2014) argues that in the Western context, communities of adult practicing popular musicians who young musicians can watch and imitate, just do not exist. Thus, young popular musicians tend to learn either on their own, through trial and error, or with a community of peers, who are often also novice musicians (ibid.). These communities of peers involve peer-learning, which is a conscious act of the "sharing of knowledge and skills" (ibid., p. 216), such as demonstration, and group learning, where learning takes place through watching and imitating better musicians and through discussing bands and music (ibid.).

Both Folkestad (2006) and Green (2014) point out that informal learning has always existed alongside more formal learning practices. The lines between what is considered formal and informal learning are often blurred and people often have experiences in both formal and informal learning, sometimes with both modes of learning existing side by side (Green, 2014).

3.5.1.3 Learning music online

In more recent years, online platforms such as YouTube and Vimeo have become an important way for students to access and engage in learning music through watching online tutorial videos and through watching and copying musicians perform (Whitaker et al., 2014). Online platforms allow students who might not otherwise have been able to access music lessons, due to geographical, logistical or socioeconomic reasons, the opportunity to learn a musical instrument (Waldron, 2013). Online platforms, such as YouTube provide students with certain affordances. For example, they are accessible and flexible in that students can learn in their own time, at their own pace, and they have the opportunity to review the videos many times over, revisiting sections that are challenging (Kruse & Veblen, 2012; Marone & Rodriguez, 2019). YouTube draws from a global audience, which results in a diverse student population who can engage with each other, allowing for a multicultural perspective among the students and the instructors (Marone & Rodriguez, 2019). Interaction between students and instructors can happen via the comments section (ibid.) which allows for the formation of vibrant communities of practice (Waldron, 2012).

I argue that learning music or an instrument through online platforms, such as YouTube and Vimeo, constitutes a bridge between formal and informal learning. While the online lesson might share some of the features of formal musical learning, for example, it could be a fairly structured lesson, and delivered by a qualified teacher, it will possibly also be informal in nature in that it is unlikely to be built around a formal curriculum and will lack assessment. Furthermore, in the absence of a teacher to provide real-time feedback, the student will have to aurally ascertain whether he or she is playing the song correctly. Thus, the use of platforms such as YouTube for music teaching challenges traditional conceptions of music education and further blurs the lines between formal and informal learning.

3.5.1.4 Ways of learning music in the theoretical lens

Formal music lessons, enculturation, informal musical learning and online learning have all been discussed here, as they signify the different ways that participants in this study might be exposed to music or come to learn a musical instrument. Anecdotally, over years of teaching the music and movement module, I have been led to believe that few students have attended formal music lessons. However, this does not mean that they have had no exposure to musical learning at all. As has been argued in this section, enculturation into musical practices, informal musical learning or online learning are all alternative ways that participants might have accessed and been introduced to music. Thus, this variety of approaches to musical learning forms an important part of the theoretical lens that will be activated in this study.

3.5.2 Music as a cultural practice

The different ways that individuals and groups interact with music is deeply influenced by both their cultural and social context (Barton, 2018). This section discusses the links between music and culture by first offering a discussion of the phenomenon of culture. It then discusses the links between culture and the creation of curriculum, and the ways that music is a cultural practice. It finally elaborates on the cultural functions of music.

3.5.2.1 What is culture?

Culture is a contested term and multiple differing definitions and approaches to the word exist (Liu et al., 2015), to the extent that it has been described as “one of the two or three most complicated words in the English language” (Williams, 1983, p. 87). The boundaries and delineations of the term have been described as “fuzzy” (Causadias, 2020; Spencer-Oatey, 2008) and agreement cannot be reached on a set definition for the term. There are, however, some basic principles related to culture that are broadly agreed upon, which will be discussed below.

The first of these is that everyone has a culture (De Melendez & Beck, 2019). From birth, babies will start to assimilate the culture of the society in which they are born and raised in, and this will impact heavily on the way that they behave, the sorts of roles that they take on and the life expectations that they might have (ibid.). For example, the approach that a father takes to a new-born child will be steeped in their cultural understanding of the ways that a father should behave. Decisions like whether a father is involved in feeding, changing and caring for the baby will be determined by the culture that the child is being raised in. Thus, our cultural orientation influences the ways in which behave and who we are.

Another agreed-upon point is that culture is both visible and invisible (Abril & Kelly-McHale, 2016). Hall (1977) likened culture to an iceberg, with the visible elements existing above the water, and other invisible elements, existing below the water. The visible or overt elements of culture include the "food, clothing, music, language, art, and overt behaviors" (Abril & Kelly-McHale, 2016, p. 243). These are the elements that are the most obvious and are the first things one notices when immersed in a new culture. However, under the water, invisible to the naked eye, and forming a much larger chunk of the entire iceberg, are the less obvious elements of culture. Here, invisible elements of the culture, such as the values espoused by members of the culture, their attitudes, beliefs, and worldview, reside. These invisible features are deeply entrenched within the society and are regarded as normal by cultural insiders, so much so that they are rarely questioned or even acknowledged (Abril & Kelly-McHale, 2016).

Culture is furthermore both multiple and fluid (Abril & Kelly-McHale, 2016). Cultures are not fixed and absolute, but are, rather, developing, adapting and in a state of flux (ibid.). This has been heightened by globalisation and technology, which have brought cultures closer together, resulting in cultural integration and cultural change (Kwami et al., 2003). For example, one hundred years ago it was deemed unacceptable for a woman to wear trousers. This cultural viewpoint has gradually adapted over time, and in the Western world it became acceptable for women to wear trousers around the 1960s (Brucculieri, 2019). While it is acceptable for women in South Africa to wear trousers in a Western, urban setting, women are still restricted from wearing trousers in certain parts of South Africa, such as townships and rural areas, with reports of fines, non-admittance to certain events and even public shaming for those who have dared to wear trousers in public (Davis, 2017). This example demonstrates how cultures are fluid and open to change, yet the rate of change might not be the same the world over. This example also demonstrates how cultures influence each other, with the urban acceptance of trousers challenging the approach to trousers displayed in townships and more rural areas.

While the identifiers used for groups of people are often reductionist and singular, the reality is that culture is multiple, with individuals moving in and out of different cultures at different times and in different contexts (Abril & Kelly-McHale, 2016). To illustrate this point, it is useful to consider immigrants, who are able to take on elements of their new culture and assimilate into their new home, while still identifying with the culture from their home country (ibid.). Similarly, multiple cultural orientations can be observed in most individuals who fulfil different roles in different contexts. For example, consider an urban, educated isiZulu woman, who lives in a city, and holds down a demanding professional job, yet is also comfortable visiting her rural home, where patriarchy is still deeply embedded within the culture. In this context she might be forced to accept the role of a subservient woman, thus temporarily shifting her cultural orientation. Furthermore, an individual will carry multiple cultures within them. For example, in the broadest sense, we have a national culture, a regional or ethnic culture, a religious culture, a culture based around social class and possibly even an organizational or corporate culture that relates to the place where we work (Hofstede, 1991). Thus, individuals will foreground different cultures at different times and in different contexts.

Finally, culture influences the meanings we construct (Abril & Kelly-McHale, 2016). For example, my youngest daughter was two when the Covid -19 pandemic began. Due to various stages of lockdown and the banning of social events, she missed many of the birthday parties that she would otherwise have attended. When socialising was eventually allowed about eighteen months later, and birthday parties were once again planned, none of the younger guests had been enculturated into the meanings and events that characterise children's birthday parties. They did not understand how to play party games, the cultural significance of the birthday cake or the tradition of singing "Happy Birthday" to the host. This resulted in many unhappy party guests who were unfamiliar with how to play pass-the-parcel and could not fathom why Happy Birthday had to be sung before they could indulge in cake! In this case, the lack of birthday parties during lockdown meant that children were not encultured into the meanings we construct around significant events such as birthdays. As De Melendez and Beck (2019, p. 34) argue, "We begin learning the patterns and shared meanings of the group we belong to at birth". Through this example, it is possible to see that culture influences the different meanings we construct around events and practices.

3.5.2.2 Culture and the curriculum

The formation of a curriculum and the decisions about what to include, what to omit and how to teach a particular topic and what examples to use, are also very much influenced by one's cultural orientation. As Elliott (2018) argues, curriculum is not only about what is taught, but also includes important decisions about why something is being taught and who it is being taught to. These sorts of decisions, including seemingly innocuous choices about books that

are read in the classroom, the way the classroom is set up, the way language is approached in the classroom space and choices about how certain areas of the curriculum are approached and taught are impacted by the cultural orientation that someone brings with them into the classroom (Nieto, 2013).

Yet, in the classroom context and in the formation of the curriculum, certain cultures are emphasised over others. The foregrounding of the Western canon and Western approaches to the teaching of music, for example, have already been discussed in this chapter (Barrett, 2007; A. C. de Villiers, 2021; Green, 2014; Harrop-Allin & Kros, 2014; McConnachie, 2021). The hegemony of the Western approach to music serves to relegate other musics and their associated cultures into powerlessness, while prizing and foregrounding Western approaches to music elevates it to a position of privilege and power that is possibly undeserved and unearned (Nieto, 2013).

In a multicultural society, as is the case in South Africa, where this study is located, the valuing of certain cultures and cultural orientations over others within the curriculum and classroom is problematic. The overriding message to student teachers is that their personal culture and cultural approach is peripheral to teaching and learning and that they should not bring any of their "cultural baggage" (Nieto, 2013, p. 13) into the classroom space (Manathunga et al., 2022; Nieto, 2013). Yet, working from an interpretivist paradigm, knowledge is not neutral, but is "…shaped by personal, cultural, linguistic, and geographical histories and cultural practices" (Manathunga et al., 2022, p. 124). The classroom space becomes problematic when teachers and learners are not able to display or live their culture, and are forced to appropriate the culture of another, more dominant, cultural orientation (Manathunga et al., 2022; Nieto, 2013).

3.5.2.3 Music as a cultural practice

Music, culture and society are inextricably linked. The ways in which music is transmitted, learnt, taught and performed is influenced by the culture in which it resides (Barton, 2018). The links between music and culture can be observed in many of the cultural groupings within South Africa (Emberly & Davhula, 2016, 2020; Mkhombo, 2019). In these contexts, musical events are a way to both practice culture and a way to keep cultural values and knowledge alive (Trehub et al., 2015). This can be observed in the VhaVenda culture, where musical events allow for children to be enculturated into VhaVenda cultural practices as well as their traditions and values (Emberly & Davhula, 2014). Thus, the musical arts are an important way for children to learn about both their culture and identity.

The links between music and culture are also observed in the isiZulu culture, where singing indigenous music is seen to serve as a link to the ancestors, who then mediate between Umvelingqangi (God) and the living (Mkhombo, 2019). Specific songs are sung in specific contexts and in different circumstances. Like the VhaVenda, music is a way to educate the younger generations about the values and morals of the isiZulu culture (ibid.).

While culture and music are linked, there is limited research on how culture influences what teachers choose to teach in the classroom (Barton, 2018). This study aims to fill this gap by considering how student teachers' musical histories, along with their cultures, are activated (or not) in the primary school classroom.

3.5.2.4 The cultural functions of music

Merriam (1964, Campbell, 2010; Campbell & Scott-Kassner, 2019) was the first person to suggest the different functions that music could hold within a society. While there have been other attempts to define the different functions music holds in society (c.f. Boer et al., 2011; De Nora, 2000; Lamont et al., 2016), there is currently little consensus on the issue (Maloney, 2017). While Merriam's list of functions has been questioned on the basis of its age and the numerous technological changes that music has gone through since his list was formulated (ibid.), it is still considered a useful lens through which to theorise the different functions music can hold in an individual's life (Barton, 2018).

Merriam formulated ten main functions of music, which will be discussed below.

1. The function of emotional expression. Music represents a way for individuals to express their feelings, and emotions can be conveyed both in the text of a song and in the structure, tone, melody and harmony of the music. Yet North and Hargreaves (1999) challenge this, reminding us that emotional responses can also be affected by the social context in which they occur. While this is undoubtedly true, and music can affect us in different ways in different contexts, for the purposes of this study, I will consider this in its broadest sense by considering any occasions when music is used as an emotional outlet.
2. The function of aesthetic enjoyment. The inclusion of "aesthetic" here renders this function rather problematic. As Merriam (1964) acknowledges, it requires the clarification of what an "aesthetic" is, and whether an aesthetic of music is present in all the musics of the world. North and Hargreaves (1999) argue that while an "aesthetic" response is affective and emotional, it also includes some element of cognitive appraisal. For the purposes of this study, aesthetic enjoyment will be regarded as the emotional and cognitive appraisal of a piece of music.

3. The function of entertainment. Music is often used for entertainment purposes. Merriam differentiates between music for pure entertainment purposes, for example attending a music concert, and entertainment combined with some other function, for example the inclusion of music in a traditional ceremony. In these cases, the music certainly is entertaining, but it also serves an additional traditional purpose.
4. The function of communication. Music has the ability to convey a myriad of different sentiments, which can be interpreted and understood by both children and adults with the same cultural background (Campbell, 2010) and those from differing cultural backgrounds (North & Hargreaves, 1999).
5. The function of symbolic representation. Here Merriam refers to the way “music functions in all societies as a symbolic representation of other things, ideas and behaviors” (1964, p. 223). This function speaks to how music can be used to symbolise or transmit non-musical information. For example, in the case of Western programme music, a narrative can be represented through the music.
6. The function of physical response. There is no doubt that humans often respond to music physically, be it children dancing in response to a song that they hear (Campbell, 2010) or adults getting goose bumps from a particularly emotive piece of music (Hodges, 2016). Our physical responses are, however, culturally shaped (Merriam, 1964).
7. The function of enforcing conformity to social norms. Music is often used as a vehicle to educate members of a society about what is considered proper behaviour. For example, in the Vhavenda culture in South Africa, songs are used to share information and education on issues as diverse as HIV/AIDS and sexual health to how to care for young children (Emberly & Davhula, 2020). Through these songs, often included in cultural practices, youngsters learn about the social norms of the culture and society.
8. The function of validation of social institutions and religious rituals. Music is often an integral part of religious ceremonies and Merriam (1964) argues that it is through song that religions systems are validated. Music is also used to maintain social institutions. For example, specific chants and songs are often integrated into children’s games (Campbell & Scott-Kassner, 2019) while the singing of *Gaudeamus Igitur* is synonymous with the social event of a university graduation.
9. The function of contribution to the continuity and stability of culture. As Campbell and Scott-Kassner (2019, p. 6) argue, “Few other cultural elements are such complete vehicles for the transmission of history, literature, and social mores as is music”. Music has the ability to transmit the history of a culture, while simultaneously educating members of the culture, thereby contributing to its stability (Merriam, 1964).

10. The function of contribution to the integration of society. Music draws people together. From childhood, we are socialised into certain styles and genres of music, certain songs and certain musical traditions and in these styles, genres, songs and traditions, we are members of a group that share a similar history and cultural experience of music (Campbell & Scott-Kassner, 2019). In a diverse country, such as South Africa, music is a way for members of differing groups and cultures to become integrated. For example, songs like *Jerusalema* (Master KG, 2020), have made great strides in promoting integration in an otherwise fragmented South African society.

This study is interested in discovering the music life histories of student teachers and considers the different ways that music has been activated and utilised for different purposes in the course of their lives. The functions of music proposed by Merriam (1964) thus form a useful lens through which to consider the ways the music has functioned in the lives of the participants in this study.

3.6 Theoretical lens for this study

Guided by the issues discussed in chapters two and three, which represent the core debates that influence this study, I will propose a theoretical lens that will assist me in theorising music life history and the influence one's music life history will have on teaching practices and pedagogy (Figure 7, overleaf).

At the centre of the lens, sits the student teacher. In this study, the most important issue is that of his or her music identity, which forms the first in a series of concentric circles. In this layer, the impact of Identity in Music (IIM) and Music in Identity (MII) surround the student teacher. Music is used both as a signifier of identity, or MII – I listen to classical music and come across as cultured and intellectual – and how one identifies themselves within music, or IIM – I am a great singer, but I only sing in the shower.

The second concentric circle relates to the different ways that individuals interact with music and the variety of ways musicianship can be enacted. These include formal training, making music or production of music, physical interactions, most often through dance or exercise, analytical ways of interacting with music, such as listening to music, spiritual interactions with music, using music for cognitive or emotional reasons, and finally interacting with music in social settings (Rickard & Chin, 2017).

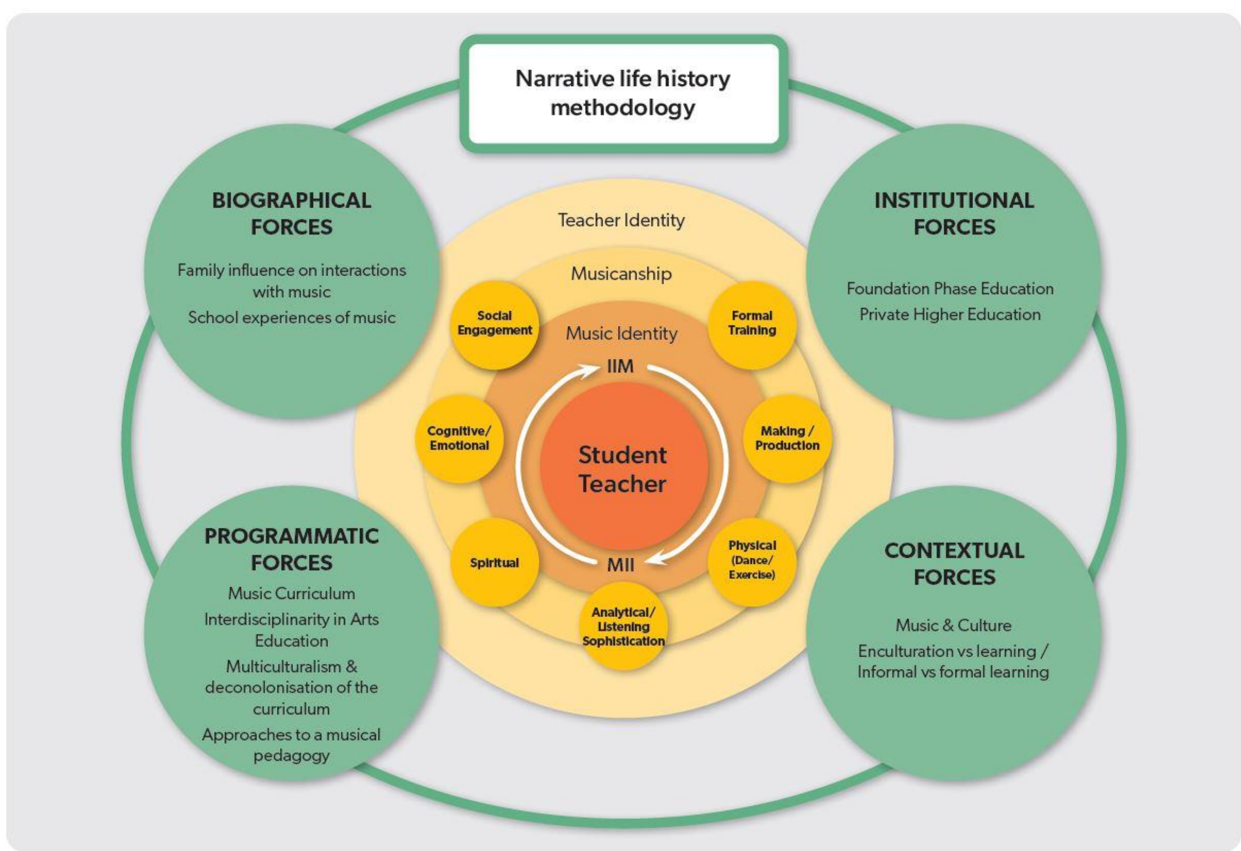

***Figure 7**: Theoretical Lens*

(Source: Author's own)

While music identity forms the innermost rings of the theoretical lens, the participants in this study are also studying to be teachers, and thus their developing professional identity is also important. The model of teacher identity has been influenced by the force field model (Samuel, 1998, 2008, 2009a) and the four different forces that impact on a student teacher, namely biographical forces, institutional forces, programmatic forces and contextual forces, have been included.

In terms of biographical forces, student teachers' interactions with music might be influenced by the way music is viewed and situated within the family. The position and approach to music in the schools they attended will also impact on the biographical force.

In terms of institutional force, the participants are enrolled at a Private Higher Education institution, and all of them are studying a Bachelor of Education in Foundation Phase teaching degree. The approach of the institute to the inclusion of music in the Foundation Phase curriculum and the way the lecturer (myself) approached the teaching of music in the Foundation Phase classroom will impact on their experiences of music, and thus constitutes a force.

The programmatic forces that will influence their approach to music include the music curriculum, which, at present, is the CAPS curriculum. The way the curriculum is conceptualised and put together and the requirements of the curriculum will be a force on the way the student teacher approaches music in the classroom. So too will the current debates in music education, which include a move towards interdisciplinarity in arts education and a move towards multiculturalism and a decolonisation of the curriculum. Finally, how they approach music pedagogy in the classroom, whether emphasising the aesthetic approach (Reimer, 2003), the praxial approach (Elliott, 1995; Elliott & Silverman, 2015), or more African approaches to the teaching of music (Akuno, 2019; Nzewi, 2017, 2019; Oehrle, 1987, 1991a, 1991b) will also exert an influence over the force field.

The student teacher, situated at the centre of the theoretical lens, will also encounter contextual forces, which might include the way music is learnt, through formal education, informally, through enculturation or online learning. The culture of the individual and the way that music is approached within the culture, will also exert a contextual force on the individual.

Framing all of this is the chosen methodology of this thesis, narrative life history, which will be discussed in chapter four.

3.7 Critical questions

In order to better understand the phenomenon of this study, the lived music life histories of student teachers and to understand how these music life histories were drawn on (or not) in the primary school classroom, the following critical questions below were formulated. These questions draw on the range of literature and theoretical explorations, which spans seminal and more recent authors over many decades, and were presented in the opening chapters one, two and three above:

1. What is the nature of student teachers' music life histories?
2. How do student teachers espouse and enact their music life histories in their music pedagogy in the primary school classroom?
3. Why do student teachers espouse and enact their music life histories in their music pedagogy in the primary school classroom in the way that they do?

The words espouse and enact were carefully selected. Espouse is defined as to "adopt or support (a cause, belief, or way of life)" (Oxford Languages, n.d.). For student teachers to espouse their music life history in their music pedagogy means that they would adopt significant music experiences from their music histories in the way that they approach the teaching of music. However, while a student teacher might adopt some elements from their

music history into their music pedagogy, it does not necessarily mean they will act on them. The word enact is defined as “put into practice” (Oxford Languages, n.d.). Thus, the elements of music history that were espoused (or adopted) are also put into practice in the classroom. The use of both “espouse” and “enact” were selected to signify that the music history is both internalised and adopted and then acted on, or put into practice, in their music pedagogy in the primary school classroom.

3.8 Aims and objectives

Following the critical questions articulated in section 3.7, this study aims to understand what the music life histories of student teachers are. The concept of music life histories is applied in the most inclusive sense and can relate to any musical experiences that are viewed as significant by the participant (see section 1.6.1). In adopting this broad approach to music histories, this study also aims to discover what kinds of musical experiences the participants view as significant in their music histories.

Once the participants have articulated their music histories, drawing on what they view as their most significant life experiences and interactions with music, this study aims to discover if these life histories are adopted and put into practice in the teaching of music in the primary school classroom. As has been argued elsewhere in this thesis, students do not enter their tertiary studies as blank slates. Instead, they arrive with a myriad of musical experiences, both formal and informal, positive and negative. This study aims to probe if these musical experiences are adopted and put into practice in the music classroom (or not).

Finally, this study aims to discover why a student teachers’ music life history is adopted and put into practice in their music pedagogy in the way that it is. It seeks to discover whether student teachers feel empowered to draw on their unique musical experiences in their classroom pedagogy, or not, and why this is the case.

3.9 Chapter synthesis

While chapter two introduced the core issues in this study, namely music identity and teacher identity, chapter three has discussed the more contextual issues that impact on the music life histories of student teachers and the ways that they might choose to draw on these life histories (or not) in the primary school classroom. Student teachers will draw their lessons from the existing curriculum in place, and thus curriculum issues, such as interdisciplinarity in music education and the inclusion of local, indigenous music into the classroom space are of significance. Feeding into this issue of curriculum is the issue of the pedagogical approach a student teacher chooses to present music in the classroom space. Finally, these issues are

all influenced by the socio-political aspects of music which consider how music and culture interact, and differing perspectives on how music is and should be learnt. These issues, along with the core issues of music identity and teacher identity have been synthesised into a temporary lens which aims to answer the critical questions, which have been introduced in this chapter, and to better understand the phenomena of the music life histories of student teachers and how these life histories are espoused and enacted (or not) in the primary school classroom. Chapter four turns to the methodology employed in this study and introduces the data production and analysis techniques employed to respond to the critical questions introduced in chapter three.

Chapter 4
Methodology

Arts bring the power of imagination to problem-solving.

(Finley, 2018, p. 484)

4.1 Introduction

In chapter three I outlined the theoretical framework that I will be adopting in this study. In this chapter, I move my focus to the methodological choices that I made to explore the phenomena of the music life histories of student teachers, and how these are espoused and enacted in the primary school classroom. In focusing on the life history and background of student teachers, I will make use of qualitative research, specifically, life history research and arts-based research. Through a variety of data collection techniques, described below, this study will map the participants' music histories, formal and informal interactions with music, and their approach to teaching music in the primary school classroom. It will consider how and why (or not) their music life history is espoused and enacted in the teaching of music.

4.2 Overview

This chapter will discuss my methodological approach to the study. I begin by theorising the methodology by unpacking my paradigmatic orientation (section 4.3). I will then go on to explain my choices of life history research and arts-based research, and why I found these to be suitable and useful methods to access the music life histories and teaching practices of student teachers (section 4.4). I also explain the use of online data generation, which occurred as a result of the impact of the COVID-19 pandemic on this study. I will then discuss the use of narrative inquiry in this study as a representational tool (section 4.5). I then move on to explain the practicalities of the data collection, such as the site, sample, and method of data production (section 4.6). The COVID-19 pandemic also resulted in an adaptation of the data production methods used in this study. The proposed and adapted methods will be explained in this chapter, noting the impact on the quality of the data yielded (section 4.7). I will then discuss the piloting of the study (section 4.8) and the anticipated and actual data analysis strategies (section 4.9). I conclude the chapter with a discussion of the ethics and validity of the study (sections 4.10 and 4.11).

4.3 Theorising the methodology

As was established in chapter one, researchers are not neutral, but rather approach any research they undertake with their views, understandings of the world and the lenses they use to make sense of the world (Cohen et al., 2018; Holmes, 2020). This "… basic set of beliefs" (Denzin & Lincoln, 2018, p. 97) is embedded in every aspect of the study, from the choice of topic, the phenomenon of the study, to the assumptions and the choice of methodologies employed in the study, to the data analysis techniques and representation of the data (ibid.).

This study is located within the interpretivist paradigm, and this paradigmatic choice has influenced the study at every stage. At its core, the interpretivist paradigm aims to understand the experiences of individuals (Cohen et al., 2018), which is also a core focus of this research, as it aims to locate the music histories of student teachers and to understand how these histories are activated (or not) within the primary school classroom. This study acknowledges that multiple layers of meaning and multiple realities exist (Lincoln et al., 2018), and, unlike the positivist paradigm, which seeks to identify a single, absolute truth, this study is open to the temporal, context-bound and shifting experiences that individuals have had in their lives. This study follows the interpretivist paradigm in acknowledging that these layers of meaning are constructed and located in social practices (ibid., Scott & Usher, 2011). In this study, I seek to understand the multiple and varied ways that participants have interacted with music in their past, and how these local and specific experiences are activated in the classroom space. The interpretivist researcher, too, is looking for a complexity of viewpoints (Creswell & Creswell, 2018), and acknowledges that these viewpoints can only be understood within the context that gave rise to them (Kivunja & Kuyini, 2017).

This study acknowledges that my role, as researcher, and "passionate participant" (Guba & Lincoln, 2005) positions me as engaged in the co-construction of knowledge along with the participants in this study (Lincoln et al., 2018). My role as a "passionate participant" is also inherent in the interpretation of the data. Thus, meaning is subjective. Unlike the positivist paradigm, which assumes objectivity and fixed meaning, the interpretivist paradigm acknowledges that meaning is socially constructed, multi-layered, hermeneutical, and in this particular study, dialectical.

My involvement in this study, as both lecturer and researcher, was acknowledged in my positionality, articulated in chapter one. Furthermore, multiple data production tools were used in this study, including member checks of interpretations of the data, to ensure an authentic representation of the field (Pino Gavidia & Adu, 2022). This will be discussed in section 4.11 which outlines the validity of this study in greater detail.

4.4 Approaches

This is a qualitative study that makes use of life history research and arts-based research. These choices will be explored and justified in sections 4.4.1, 4.4.2 and 4.4.3 below. Due to the impact of the COVID-19 pandemic on this study, many of the data generation strategies had to be adjusted and moved online. Thus, online data generation will be discussed in section 4.4.4.

4.4.1 Qualitative research

In line with the choice of the interpretivist paradigm, this study will make use of qualitative research as a way of understanding what the music life histories of the participants are, and how these music life histories are activated in the primary school classroom. Qualitative research is useful in understanding the human experience in a natural setting (Denzin & Lincoln, 2018) and was therefore the most appropriate choice for this study. Rather than gaining a breadth of knowledge, which is often the focus of quantitative research, I was interested in gaining a deep understanding of the music life histories of the participants in this study, which is the focus in qualitative research (Silverman, 2010). Furthermore, I was interested in finding out about the quality and value of human experience, which is emphasised in qualitative research (Tomaszewski et al., 2020).

Qualitative research was a suitable approach as it foregrounds and emphasises the complexity of a situation (Creswell & Creswell, 2018), rather than aiming for a single “truth”. Qualitative studies, like this one, employ a range of interpretive practices, with the understanding that each practice “makes the world visible in a different way” (Denzin & Lincoln, 2018, p. 10). The use of multiple interpretive practices assists the researcher in understanding and interpreting the full complexity of a situation (ibid.), which is what I was interested in achieving in this study.

In chapter one, I argued for the need for authentic student voices in educational research (Kenny, 2017). Qualitative research allowed for the participants’ authentic voices to be heard (Cohen et al., 2018) in articulating their personal music life histories. Furthermore, the focus of qualitative research is in making sense of the different meanings participants make of the phenomenon under scrutiny (Creswell & Creswell, 2018). As this study was most interested in understanding the multiple and diverse music life histories the participants would bring to the study, and in seeking to allow the participants’ own voices to be amplified in the research process, the qualitative approach was a natural choice.

4.4.2 Life history research

This study considers the music life history of each participant with the aim of understanding how their music life history intersects with their approach to teaching music in the primary school classroom. By referring specifically to **music** life history, the focus of this study is on the musical histories of the participants, including informal and formal experiences of music, playing music, learning music, listening to music or interacting with music in any way that the participant sees as significant.

In general terms, Life history research (LHR) is

> *"… an approach to developing qualitative in-depth insight into a theoretical phenomenon. The chosen individual's life and the narrativising about the intersected complexity of their life and experiences becomes a means to examine the phenomenon under exploration by providing potentially generative elucidation for further research" (Samuel, 2015, p. 8)*

I selected LHR for this study as I wanted the participants to share significant life experiences in relation to music, thus allowing me to develop insights into the phenomenon of student teachers' music life histories with the aim of theory building around this phenomenon.

Through telling stories of their past experiences, participants were encouraged to scrutinise, revisit and engage with their lived experiences related to music (Clandinin et al., 2016) and, in this process, to make some meaning of their current dispositions (Dhunpath & Samuel, 2009). In the act of telling stories about their lives and music histories, the participants were prompted to make sense of the experiences they have had in relation to music (Samuel, 2009a; Samuel et al., 2022), and to explain these experiences in the form of a story that asked them to engage with their conceptions and understandings of their past (Clandinin, 2023).

LHR allowed me to capture the personal truth of each of the participants (Dhunpath & Samuel, 2009; Samuel et al., 2022) and the details of their lives, as they have experienced them. LHR is inherently an interpretivist and qualitative methodology, and by implementing it in this study I was able to gain insight into the deep and detailed narratives of the life experiences of the participants, in this case, related to music, which were told from the point of view of the participant (Samuel, 2015). Rather than glorifying the life of the participant, LHR captures the highs and lows of life (Dhunpath & Samuel, 2009), in this case in relation to experiences with music. By capturing the music life history of the participants, this study will provide insight into the phenomenon under investigation, namely, the music life histories of the participants and how these life histories are espoused and enacted in the primary school classroom.

Clandinin et al. (2016) distinguish between lives as lived, lives as experienced and lives as told. Lives as lived relates to the forensic truth of an individual's life. Lives as experienced, relates to the social and dialogical truth of an individual's life, and is influenced by the social and cultural context within which that individual is raised. Lives as told relates to the stories an individual tells about their life. LHR is interested in capturing lives as lived and lives as told (Clandinin, 2023). The telling of the life story is tempered through the lens of the participant and certain experiences are foregrounded, details are elaborated and exaggerated, while other experiences are "infused with elements of nostalgia" (Samuel, 2015, p.12). The telling of a life story is also fraught with gaps, silences (Dhunpath & Samuel, 2009), distortions, elaborations, omissions and reductions (Samuel, 2009a). Yet, the goal of the life history researcher is to understand the place of these omissions, reductions, distortions, elaborations and exaggerations and to capture how these memories are recalled, rather than to focus on the forensic truth (Samuel, 2015). LHR reveals the complexity, complications and ambiguity inherent in human lives and stories (Bathmaker, 2010) and in exposing them, hopes to allow for new insight into the phenomenon under investigation, in this case, the music life histories of student teachers.

The process of capturing the participant's lives as told is not an objective account. The teller will exercise autonomy over how the story is told, how it is recalled, which particular stories to share and how the teller frames and positions himself or herself within the story (Samuel, 2009a; Samuel et al., 2022). Similarly, the position of the researcher is not an objective one either. The researcher will interpret the story the teller shares, resulting in a co-construction between the researcher and participant (Clandinin, 2023; Clandinin et al., 2016; Samuel, 2015). While the co-construction of the story is collaborative, it is also shaped by the agenda of the researcher (Samuel, 2009a), which, in the case of this study, was to gain a deeper understanding of the music life histories of the participants. While the researcher will craft the tellings into a story, the aim of which is to create rich, insightful narratives about the experiences that participants have had in relation to music, ultimately, readers of the story will also make their own interpretations of the text (Bathmaker, 2010).

Unlike stories, LHR also acknowledges the social relations of power inherent in the telling and writing of a narrative representation (ibid.; Barrett, 2017; Samuel, 2015). The research process unfolds between the researcher and participant, with the researcher becoming part of the data that is produced (Clandinin, 2023). My positionality as both a lecturer, who lectured a module in music education to the participants, and as a researcher into their music life histories, has been acknowledged in chapter one. I was part of the data generation process in the conceptualisation and execution of the data production strategies and in the writing of the

narratives of the participants' music life histories. My role has been acknowledged upfront and was mitigated by including multiple data generation strategies and in the process of member-checking, which allowed the participants the opportunity to provide feedback on the narratives that were constructed (Pino Gavidia & Adu, 2022) (discussed further in section 4.11).

4.4.3 Arts-based research

This study will also draw on arts-based research as a methodology. Arts-based research is a methodological approach that is aesthetically thoughtful and involves the making of art or culminates in some kind of an artistic product as a result of the inquiry (Barone & Eisner, 2012; McNiff, 2018). Put differently, arts-based research involves the creation of some sort of artwork, for example, a visual artwork of some sort, a drama or dance performance, a music piece, a short story or novel, or a film or documentary, among others (Finley, 2018) in order to respond to a set of questions (McNiff, 2018).

Using arts-based research appealed to me firstly, because I was interested in the methodology reflecting the topic of the study. Music is considered a branch of "the arts" and I wanted the methodology employed in the study to reflect the topic. Like music, artworks can be both evocative and provocative and they have the ability to transport us in sometimes unexpected ways (Leavy, 2018). I was interested in employing a methodology that allowed the participants to relay evocative and provocative information related to their music life histories visually and aurally, and thus the use of arts-based research was a natural choice for this study.

Arts-based research is participatory and nonhierarchical (Leavy, 2018). The fact that all of the students, regardless of their level of artistic ability or the depth of their musical experience, could create something artistic which reflected their music history, appealed to me. In this approach, the voices and perspectives of marginalised students could be reflected (ibid.) and given equal emphasis to other, more vocal, members of the group. The non-hierarchical nature of arts-based research allows for all participants to be regarded as full and equal collaborators (Finley, 2008).

Arts-based research is a flexible, multimodal methodology that allows for multiple meanings and readings of the artwork or artistic creation to prevail (Leavy, 2018). The flexibility of arts-based research allowed the participants in this study to reflect their musical histories in multiple ways, for example through visuals, photographs, pictures, audio files, videos and in design elements. This multimodal approach, inherent in arts-based research, allowed for the participants to provide a fuller and more complete picture of their music histories than traditional methodologies would allow. The nature of artistic products also allows for multiple meanings and readings of the artwork, which also reflects the interpretivist paradigm within

which this study is located, acknowledging the reality of multiple meanings which are culturally and socially located (Lincoln et al., 2018). Arts-based research aims to open up the possibilities by accepting multiple meanings, instead of pushing singular, authoritative claims (Leavy, 2018), which are a hallmark of the positivist paradigm. Artworks have the ability to create some element of disequilibrium in the audience, requiring them, or persuading them to consider the world from a new, fresh and different perspective, and to possibly critique or question a singular point of view on an issue (Barone & Eisner, 2012). Details of the specific techniques enlisted to enact the arts-based methodology are discussed in section 4.7 below.

4.4.4 Online data generation

The initial design of this study did not include online data generation, however, this became necessary due to the social distancing protocols in place during the data generation phase of this study, as a result of the COVID-19 pandemic. While the specific data production strategies and how they were adjusted will be discussed in section 4.7, this section will theorise the use of online data generation strategies more generally. Online data generation had already been explored prior to the COVID-19 pandemic (see Archibald et al., 2019; Deakin & Wakefield, 2013; Weller, 2017), and enforced social distancing rules in most countries in the world in 2020 and 2021 resulted in it gaining prominence very rapidly.

While online data generation was not initially planned for this study, I cannot ignore the affordances it offered. Using Zoom and WhatsApp for interviews allowed for speed and flexibility in arranging interviews (Archibald et al., 2019; Reñosa et al., 2021), which could also be adjusted easily when the participant could not make it (Oliffe et al., 2021). Additionally, while face-to-face interviews would most likely be arranged during working hours, participants were happy to be interviewed via Zoom and WhatsApp after hours and at the weekends (Reñosa et al., 2021). Due to the constraints of COVID-19 for much of 2020, many of my interviews ended up being scheduled outside of the semester and during the students' holidays. The accessibility and flexibility offered by making use of Zoom and WhatsApp for interviews allowed for students to attend interviews during their holiday, while it would have been much more difficult to access student participants during this period for face-to-face interviews.

One of the main concerns surrounding online interviews is the quality and richness of the data produced. However, as has been the case in other studies (Oliffe et al., 2021; Reñosa et al., 2021), I found the participants shared rich, detailed accounts of their music histories. Reñosa et al., (2021) postulate that the more detailed responses shared in online data generation suggest that participants are more willing to share personal details of their lives when they are

not in the physical presence of another person. Similar findings were reported by Oliffe et al., (2021) who argued that the ability to conduct the interview from the comfort of their own home meant that participants were relaxed and comfortable, and thus happy to share detailed and deep experiences. These findings mirror my experiences in this study.

The use of online data generation in this study was highly convenient (Archibald et al., 2019; Oliffe et al., 2021; Reñosa et al., 2021). I was able to interview participants across the country, allowing for extended reach and inclusivity. Reduced travel costs and time added to the convenience of employing online data generation (Oliffe et al., 2021).

Online data generation, however, also has constraints. The most challenging of these is the issue of internet connectivity. This was of particular concern in terms of the location of my study, South Africa, where internet connectivity can be patchy and challenging in certain areas (Hedding et al., 2020; Maphalala & Adigun, 2020; Motaung & Dube, 2020). Issues with internet connectivity are further compounded by loadshedding[24]. This can affect the quality of the data collected if, for example, the call cuts at certain places, if the lag between researcher and participant results in crosstalk, with both parties speaking simultaneously, or when the quality of the call makes it difficult to hear or see the participant (Archibald et al., 2019; Oliffe et al., 2021). Connectivity was an issue in this study at times. To mitigate against this, in these instances, the cameras were switched off to lower the bandwidth requirements. In severe cases, and when loadshedding was unexpectedly implemented, interviews were rescheduled. While some studies also highlight the issues participants might have in accessing and utilising Zoom (Archibald et al., 2019), this was not an issue in this study as the participants had attended online Zoom lectures for most of 2020, meaning that they were familiar with the platform.

Another challenge with online data generation is that the researcher has less control over the interview than they would in a face-to-face interview. For example, the researcher has no control over where the interview will take place (Oliffe et al., 2021). While most participants conducted the interviews from their homes, both myself and the participants were sometimes unexpectedly distracted by elements that were out of our control, such as children, pets,

[24] Loadshedding is the South African term for rolling electricity blackouts. These occur on a schedule, with areas having no electricity at certain times of the day. Internet connectivity is compromised during load shedding, as modems need electricity to operate. Similarly, cell phone towers can struggle to provide sufficient internet connectivity during load shedding. Loadshedding can also occur with little notice, meaning that interviews had to be rescheduled at short notice when either the participants or researcher were subject to loadshedding. The physical constraints in place at the time due to COVID-19 meant that it was sometimes not possible for the researcher or participant to physically move locations to conduct the interview in a location that did have electricity.

deliveries, dogs barking and alarms going off. Due to the constraints of space, the participants were sometimes distracted by other things that were happening in their homes in the background. I also had little control over the participants' camera, with some interviews happening in rooms that were dimly lit, or with participants placing themselves so far away from the camera that it was difficult to maintain rapport and eye contact (Lobe et al., 2020; Oliffe et al., 2021).

While personally I would always choose to conduct an interview in person, utilizing Zoom and WhatsApp was a very good substitute during a time when little else was possible. I also have to acknowledge the affordances they offered, such as the added convenience and the ability to meet with the participants after hours and during holidays.

4.5 The use of narrative life history research methodologies

In this study, my aim is to understand the music life histories of the participants and, when faced with teaching music in the Foundation Phase classroom, how (and if) the participants will draw on their music life histories and why they will (or will not) espouse and enact these life histories in the primary school classroom in the way they do. I aim to capture their lived musical life histories and experiences, and I argue that narrative inquiry will provide the ideal vehicle to do this.

Narrative inquiry relies on the most powerful and the most familiar forms of human activity, the story (Goodson, 2013). As Connelly and Clandinin (2006, p.375) argue,

> *"People shape their daily lives by stories of who they and others are and as they interpret their past in terms of these stories. Story, in the current idiom, is a portal through which a person enters the world and by which their experience of the world is interpreted and made personally meaningful. Narrative inquiry, the study of experience as story, then, is first and foremost a way of thinking about experience."*

Narrative inquiry presents a way of understanding and learning about experience (Clandinin, 2023). Participants are asked to explain or talk about past experiences, framing them as stories, which points to the inclusive nature of narrative inquiry. Everyone has stories to share about their lives and experiences. In asking participants to share their music life histories in the form of stories, informal experiences, such as listening to music at home, or making up dances to go with a song, or attending traditional ceremonies could be celebrated alongside more formal musical experiences, such as singing in a choir or attending piano lessons. This was an important consideration in this study, because I was aware that very few of the students I teach have had the experience of attending formal music lessons. The study, therefore,

called for a methodology which is inclusive in nature and where informal experiences could be allowed the same value, space and weight as formal experiences.

The participants in this study included both those with detailed music histories alongside those with less detailed or limited interactions with music, who might not view themselves as particularly musically inclined. In employing narrative inquiry, the inclusive nature of the methodology allowed me to consider the experiences of participants with varied musical histories, and differing levels of engagement with music, and in doing so allowed me to give voice to those who might ordinarily go unnoticed (Riessman, 2008).

While questionnaires and quantitative data collection methods where findings are generalised, can be reductionist (Cohen et al., 2018), qualitative researchers are interested in understanding the human experience, and in my case, the human experience in relation to music. Stories represent one of the most fundamental ways that humans have, over the years, described and elaborated on their experiences (Germeten, 2013; Pinnegar & Daynes, 2007) and I argue that narrative inquiry is therefore one of the best ways to understand how participants have interacted with and experienced music through their lives. Rather than generating generalisable results, narrative inquiry allowed me to consider the complexities and ambiguities of personal stories (Bathmaker, 2010) and gave me access to the richness and fullness of the participants' lives (Samuel, 2009a).

Moreover, narrative inquiry appealed to me due to the power that it afforded the participant. The teller of the story shapes the telling by choosing what stories to tell, which to emphasise and how to position himself or herself within the narrative (Dhunpath & Samuel, 2009; Samuel et al., 2022). In doing so, the teller has the power to interpret and re-interpret their real and imagined experiences (Dhunpath & Samuel, 2009). In this study, the stories were told from the perspective of the participant, which gave the participant the power to leave things out, embellish certain sections, or distort the story, thus sharing a certain version of themselves (Barrett, 2017; Samuel, 2009a). However, the forensic “truth” was not of great importance to me, and, within the tradition of establishing an interpreted and reported experience of their lives, I was rather interested in how the teller positioned himself or herself within the story of his or her musical history. The participant was also afforded power in the member-checking phase of the study when the completed narrative, as constructed by the researcher, was presented to the participant for him or her to check (Pino Gavidia & Adu, 2022). The egalitarian nature of narrative inquiry, and the inclusion of the participant at different phases of the study appealed to me.

The inclusive nature of narrative inquiry means that narrative inquiry is relational (Clandinin, 2023) and this includes the relationship that develops over the course of the telling of stories between the researcher and the participant. Thus, the space is made for a co-construction of the narrative between the researcher and participant as they engage with each other (Clandinin et al., 2016). As this relationship develops and as the stories are negotiated, both parties change as a result of the experience (Clandinin, 2023; Clandinin et al., 2016; Pinnegar & Daynes, 2007). While the telling of stories allows the participant the opportunity to interpret his or her past (Clandinin et al., 2016), it also allows the participant the space to see herself in new and future ways (Samuel, 2009a). Thus, through the telling of stories of past musical experiences, narrative inquiry allowed the participant to interpret past musical experiences, verbalise his or her current disposition towards music, and possibly even imagine a future time when he or she might be a teacher of music.

In the implementation of narrative inquiry in this study, I acknowledge the value of narrative inquiry methodologies as suggested by Barrett & Stauffer's model (2009, 2012), wherein narrative inquiry is considered resonant work. Within this model, the researcher works with participants within an ethical framework that observes the qualities of respect, responsibility, resilience and rigour in project design, data generation and analysis, and reporting approaches (ibid.).

4.6 Location of the study

The context, background, terrain, location and positionality of this study have been outlined in chapter one of this thesis. In this section, I will discuss the site of the data production and the sampling technique employed in this study.

4.6.1 Site of data production

The data in this study were collected from third-year student teachers enrolled in a Bachelor of Education degree in Foundation Phase teaching. I specifically selected students who were enrolled in a qualification in Foundation Phase teaching, because of the important role music plays in Foundation Phase education (Campbell, 2010; Campbell & Scott-Kassner, 2019; Koster, 2014). I was interested in discovering what the music life histories of the student teachers who were enrolled in a Foundation Phase teaching qualification were, and how their life history was leveraged (or not) in the primary school classroom. Hence, student teachers enrolled in a qualification in Foundation Phase education were an obvious choice.

The specific institution used in this study, a private institution offering teaching qualifications among other degrees, was selected for a number of reasons. Firstly, it offers third-year

students studying a Bachelor of Education in Foundation Phase teaching a one-semester module in music and movement. The state university situated in the same city did not offer a focused module in music and movement. Rather, music was offered to Foundation Phase student teachers only as part of the life skills learning area[25] (Z.Zama, personal communication, 16 October, 2019), which meant that music had a very limited focus. For the purposes of this study, and because I was interested in understanding how student teachers would approach the teaching of music in a Foundation Phase classroom, one of the data generation strategies (see section 4.7.5) required the participants to teach a music lesson to Foundation Phase learners. This requirement meant that the participants needed a more detailed understanding of music, and at least enough musical knowledge to access the CAPS music curriculum and attempt a Foundation Phase music lesson. The private institution was thus selected on the basis of offering its students a more focused and detailed music module, which I was hopeful gave the participants sufficient musical knowledge to teach a music lesson in the Foundation Phase classroom.

An affordance of using this private institution for data generation was that I was able to sample participants from all three of its campuses, which are situated in different parts of South Africa – Durban, Johannesburg and Pretoria. This was a benefit to this study, as I wanted to include participants from a variety of language groups in South Africa to gain a diversity of music histories. South African cities tend to be populated by differing language groups. For example, English, isiZulu and Afrikaans are offered at home language level at the Durban campus, while English, Afrikaans, isiZulu, isiXhosa, Sepedi and Setswana are offered at home language level on the campuses in Pretoria and Johannesburg. Thus, following Barton (2018), who argues that cultures and behaviours are similar in a specific geographical area, sampling participants from all three campuses allowed me to access participants of different home languages, different cultures and ethnicities, thus adding to the range of sociocultural experiences of music in this study.

A drawback of utilising the private institution is the limitation in terms of socioeconomic background. However, while the private institution is only available to students who have the means to pay, this particular private institution prides itself on widening access. The student teachers at the private institution do not all come from wealthy or privileged backgrounds, and

[25] The Foundation Phase curriculum in South Africa is broken down into three main areas – Home Language, Mathematics and Life Skills. The Life Skills curriculum has a large focus and scope and includes elements such as beginning knowledge, personal and social well-being and physical education along with the creative arts, which is then further broken into music, drama, visual art and movement (Department of Basic Education, 2011b).

many of the students registered at this institution fall into the "missing middle"[26] category. Thus, while this institute does not include students from socioeconomically disadvantaged backgrounds, which is a constraint, there is some diversity in the socioeconomic backgrounds of the participants.

4.6.2 Sample

The participants in this study were drawn from the third-year students registered for a Bachelor of Education in Foundation Phase teaching qualification at a private higher education institution. These third-year student teachers were all registered for a module in music and movement. The data generation in this study took place in two phases, namely the preparatory phase and the engagement phase (Figure 8).

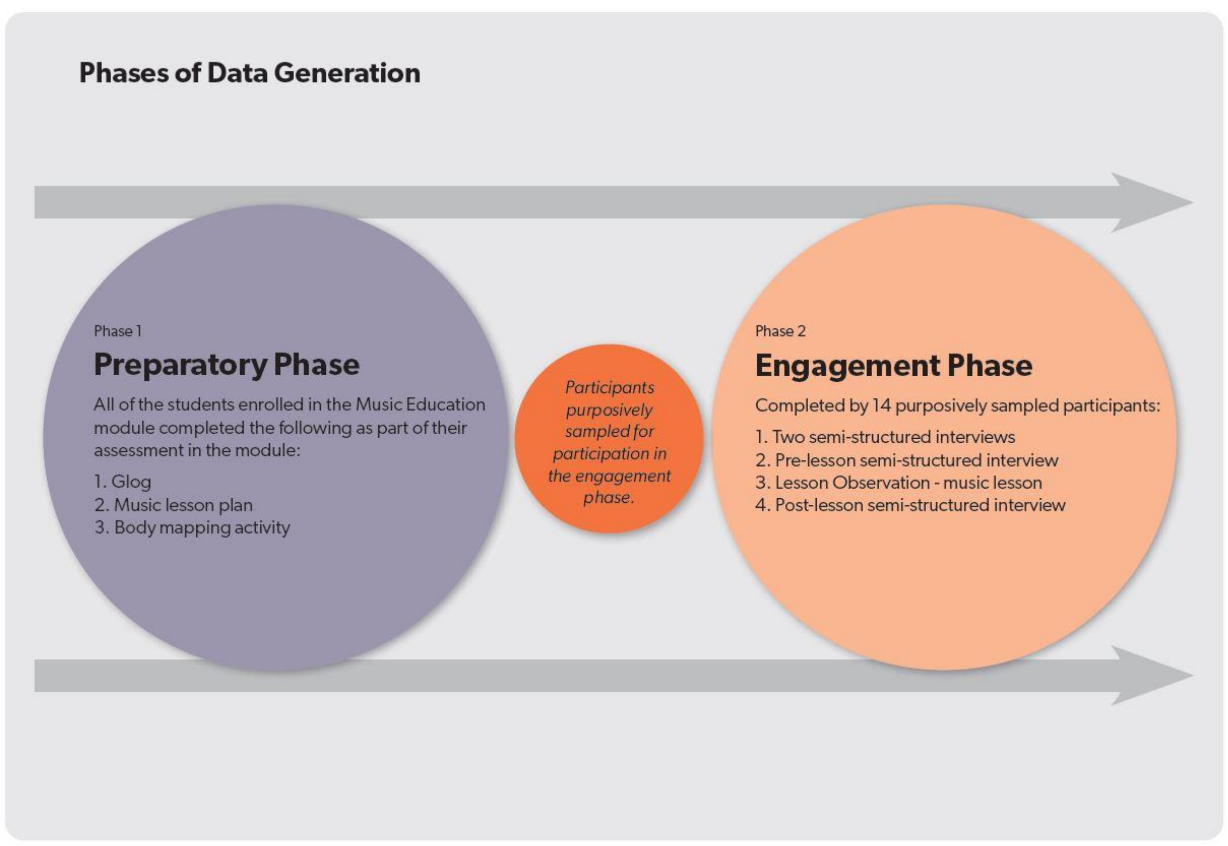

***Figure 8**: Phases of data generation*

(Source: Author's own)

[26] Students in the "missing middle" are those students who are too wealthy to benefit from free or government subsidised tertiary education, but too poor to afford tertiary education. Students in this category come from families with an income of between R350 000 and R600 000 per annum (ISFAP, 2023).

The preparatory phase included three data generation strategies, namely a glog, lesson plan and body map (these data generation strategies are unpacked in detail in section 4.7). The glog and lesson plan were submitted by the students registered for the music education module as one of their assessments for the module. The body map activity was completed during class as an in-class participation task. While the students registered in the music education module were required to submit these documents for assessment in the module, participation in this study was voluntary. The preparatory phase allowed me to generate a breadth of data, and from these submissions, to select a suitable sample for participation in the engagement phase. In a sense, the preparatory phase was a phase of preparation, as it allowed me to generate a breadth of data that was then engaged with deeply and scrutinised during the engagement phase.

Participation in the engagement phase of the study included four one-on-one interviews and required participants to teach a music lesson (these data generation strategies are discussed in detail in section 4.7). The engagement phase allowed me to engage deeply with the participants and to unpack the data generated during the preparatory phase. All of the students registered for the third-year module in music and movement were invited to participate this study.

Two strategies were employed to invite students to participate in this study. Firstly, the student teachers were invited to participate in the study during an online lecture, which was streamed live via Zoom and YouTube for synchronous engagement and was saved to YouTube for asynchronous engagement. Due to the constraints placed on tertiary institutions at this time (see section 1.7.4 for a discussion of the impact of COVID-19 on higher education) all lectures were conducted online and could be accessed synchronously or asynchronously. The dual mode provided the students with the flexibility to select when and how they engaged with this lecture (Hodges et al., 2020). During this online lecture I explained the purpose of the study, the method of data collection, and the time that it would take to be a participant. Finally, I outlined the ethical considerations of the study, explaining that participation was voluntary, that participants could withdraw at any time and that anonymity and confidentiality would be maintained (Cohen et al., 2018).

In addition to the verbal invitation to participate in the study, I also posted a letter of invitation to participate in the study (Appendix B) on the learner management system[27]. The students were informed of this in an email and were provided with details of where they could find the letter on the learner management system. All of the students registered for the module were

[27] The institutional Learner Management System at the time was Moodle.

asked to fill in and return an informed consent form, indicating their willingness to participate in the study (Appendix C).

While emergency remote learning and the resultant move to online lectures provided tertiary institutions with a way to continue with the academic project, albeit under very challenging circumstances, online teaching also came with limitations. One of the limitations of inviting student teachers to participate in this study during an online lecture was that I do not know how many of the student teachers I reached, as I have no way of knowing how many students watched the lecture synchronously or asynchronously[28]. I was also not able to access data on how many downloaded and read the letter.

A total of 156 students, registered for the music and movement module across the three campuses were invited to participate in the study. Of the 145 who submitted the informed consent form, 36 agreed to participate in the engagement phase of the study (Figure 9).

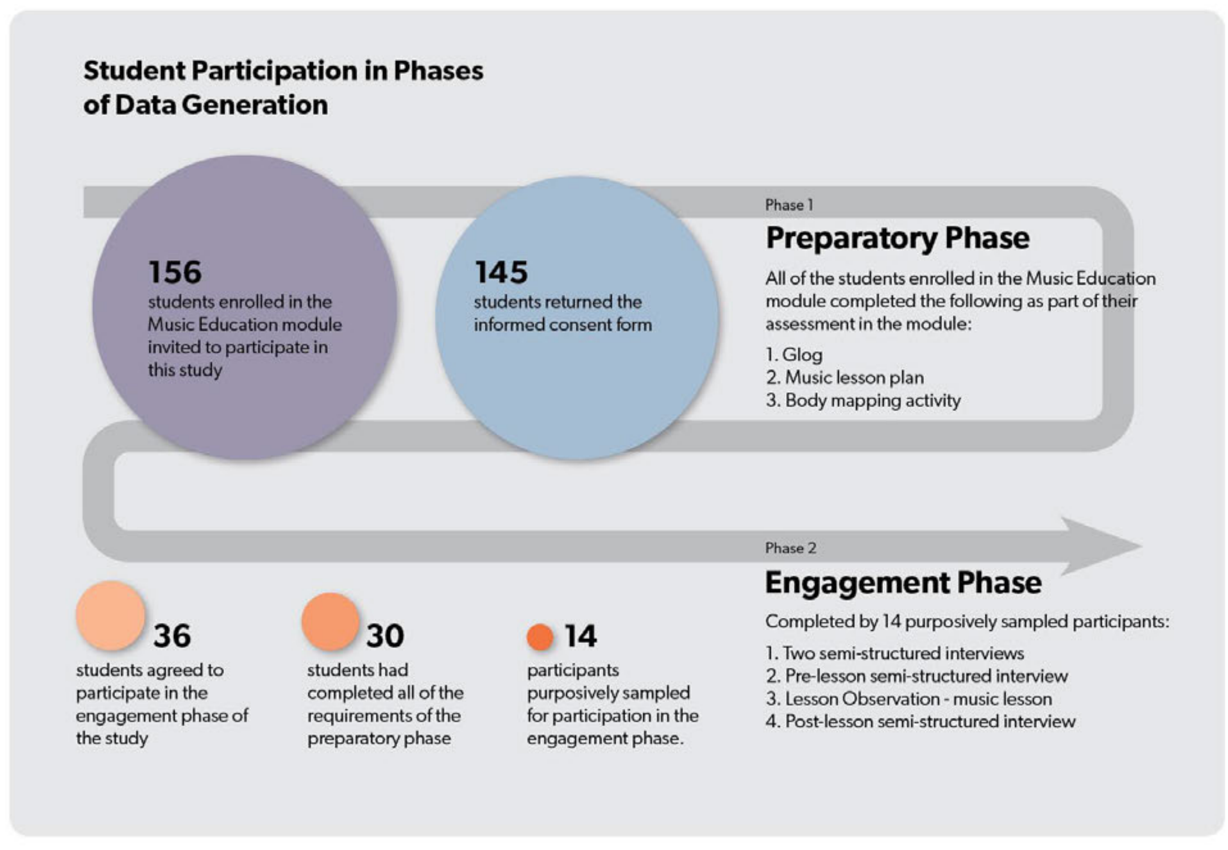

Figure 9: Student participation in phases of data generation (Source: Author's own)

[28] As this was an official university lecture, the videos were saved to the YouTube page of the institution, rather than to my personal YouTube account, meaning I could not access any data related to how many students viewed the lecture, both synchronously and asynchronously.

I was disappointed that so few students consented to participate in the engagement phase of the study. Possible reasons for this include that participation in the engagement phase required commitment, as participants would need to attend four Zoom interviews of approximately 30 – 60 minutes each and teach a music lesson. Informal feedback from students at the time indicated that they were struggling with online learning and the impact of COVID-19 on both their studies and their personal lives, with many feeling overwhelmed, tired and stressed. Research conducted in this area confirmed this, finding that South African tertiary students were suffering from anxiety and depression (Visser & Law-van Wyk, 2021), and were overwhelmed by their workload, academic pressure, stress (Olawale et al., 2021) and the demands of online learning (Laher et al., 2021). In addition to this, many expressed the negative impact that the COVID-19 pandemic had on their interpersonal relationships, for example, their interactions with classmates (Laher et al., 2021; Olawale et al., 2021) and heightened feelings of isolation (Laher et al., 2021). I must therefore acknowledge that the end of 2020 was not an optimal time to request participation in something over and above the requirements of lectures. Students experienced overwhelming challenges in 2020 and this could explain their reluctance to participate in the engagement phase of the study.

Another possible reason for the reluctance to participate in the engagement phase of this study is due to the limitations of online teaching for creating rapport. I had initially planned to initiate a choir and guitar club as a means of getting to know some of the potential research participants in a more informal setting. I hoped this would assist in breaking down some of the lecturer-student power relations and to create a sense of excitement around the field of music at the institution. However, due to the impact of COVID-19, campuses were closed for most of 2020, meaning these strategies were not possible. In addition to this, I personally found forging of relationships and rapport with students very difficult during online learning. Despite numerous efforts to engage the students during online lectures, the flow of information tended to be one-way – from me as lecturer to the students. The collegial relationship that I had always managed to sustain in a face-to-face context was difficult to replicate in an online setting. While understanding how students experienced these lectures is beyond the scope of this study, as a lecturer, I felt very removed from the students in my class and I struggled with the disjointed nature of online lecturing. Students also struggled with this lack of personal engagement and interaction with lecturers (Laher et al., 2021). I have no doubt that, had these lectures taken place prior to COVID-19, in the normal face-to-face mode, more students would have volunteered to participate in this study.

Once the students enrolled in the third-year music and movement module had indicated their willingness to participate in the engagement phase of the study, a sample was purposively

selected. Purposive sampling relies on the researcher selecting specific cases for inclusion in the study based on the participants' profile and their potential theoretical insights to provide nuanced, in-depth understandings of the phenomenon being explored. The varied span of the sampling allowed the phenomenon to be explored from a range of perspectives and vantages. I made use of purposive sampling as this method allowed me to select a diversity of participants, in order to gain an understanding of the music life histories of different types of respondents (Neuman, 2011). Moreover, in utilising purposive sampling, I was able to achieve representativeness in the selection of participants and I was able to select unique cases (Cohen et al., 2011).

Of the 36 students who were willing to participate in the engagement phase of the study, 30 had completed all of the required elements (the glog, body map and lesson plan) (Figure 9). From this, a total of 14 participants were contacted telephonically and invited to participate in the engagement phase of the study. After the phone call the requirements of the engagement phase were emailed to the prospective participants. Six of the prospective participants withdrew at this stage, prior to commencing with the engagement phase. Two cited family issues as reasons for their withdrawal, and another that she would be travelling and thus unable to attend the interviews. The other three did not provide reasons for their withdrawal, although the impact of COVID-19 was very possibly a factor. South Africa was entering the second wave of COVID-19 infections as I was recruiting participants for this study, which would have impacted on their decision to participate.

A further six participants were identified and purposively recruited for this study. The criteria used to recruit a range of participants is indicated in Figure 10. These choices will be further explained below.

Participants	Formal musical experience		Geographical location – campus			Home language				
	Did learn an instrument	Did not learn an instrument	Durban	Johannesburg	Pretoria	English	Afrikaans	isiZulu	Swati	Sepedi
1	x			x		x				
2		x	x			x				
3		x	x					x		
4	x		x			X				
5		x		x		x				
6	x				x					x
7	x				x		x			
8	x		x					x		
9		x	x						x	
10		x	x					x		
11		x	x			x				
12	x		x			x				
13		x		x			x			
14		x	x					x		
	6	8	9	3	2	6	2	4	1	1

***Figure 10**: Purposive Sampling Grid*

(Source: Author's own)

- The first criteria for participation in this study was that I wanted to ensure participants included those who had learned a musical instrument and those who had not. This selection would allow for a diversity in music identities (Hargreaves et al., 2016) which would provide a range of musical experiences, both in the form of formal and informal interactions with music (ibid.). This diversity in musical skill, ability and experience was vital, as research in identity in music should not only focus on professional and proficient musicians but should rather consider how a variety of people express themselves through music (Hargreaves et al., 2016).

- Participants were also selected from all three campuses of the institution. Rice (2015) argues that lived music experience is linked to notions of place and that music experience thus differs in different geographic locations. Following his argument, I wanted to ensure the sample included participants who were registered on all three campuses of the institution, in order to allow for this diversity in lived music experience. While the student numbers were much smaller on the campuses in Johannesburg (17 students) and Pretoria (17 students), when compared to the Durban campus (122 students), I wanted to ensure that a diversity of geographic locations were represented to consider how place and location might affect the music history of the student teachers in this study (Barton, 2018; Rice, 2015) and how this, in turn, might affect the way that the pedagogy is enacted in the primary school classroom.

- The purposive sample included participants with a variety of home languages, and, thus, cultures. I wanted to understand how the music life histories of participants from different languages and cultures were different and similar and how these cultures were enacted in the primary school classroom. The link between culture and music is deeply entrenched (Blacking & Nettl, 1995; Merriam, 1964), as has been argued in chapter three of this thesis. Music is regarded both as a way to access culture, and as a way to keep culture alive (Emberly & Davhula, 2016). I was interested in ensuring participants were selected from a range of different language groups and cultures in order to understand how the music life history of the participants might be influenced by their cultural orientation.

- While I would have liked to have ensured an equal number of male and female participants, to ensure gender diversity, this was not possible as Foundation Phase education, in particular, attracts more female than male students (Mashiya et al., 2015). Only one male volunteered and was subsequently recruited to participate in this study.

4.7 Data production techniques

Figure 11 displays the data production strategies employed in this study to assist me in answering my critical questions (also see Appendix H). The data production strategies were divided into two phases, the preparatory phase and the engagement phase.

Phase one, the preparatory phase, included a glog, a music lesson plan and a body mapping activity. I refer to this as the preparatory phase as this phase was completed by all of the third-year students enrolled in the music education module, and thus a breadth of data was generated. During the preparatory phase, data were used to identify potential participants for the engagement phase, so in a sense it allowed me to prepare for the engagement phase, where participants were involved in a far deeper and more rigorous engagement.

Fourteen participants were purposively sampled to participate in phase two of the study, the engagement phase (see section 4.6.2 for a discussion of the sampling strategy). Phase two included two semi-structured, one-on-one interviews which focussed on the music history of the participant. The participants were each asked to teach a music lesson during their fourth-year teaching practice. Phase two also included a pre-lesson semi-structured interview, in which the planned lesson was discussed and post- lesson semi-structured interview, in which the taught lesson was discussed.

Figure 11*: Proposed Data Production Strategies*

(Source: Author's own)

This study was conceptualised and planned in 2019 prior to the COVID-19 pandemic. The data generation phase of this study was due to take place in 2020, however, during the preparatory phase of the data collection, during which the glog, body map and lesson plan were submitted, South Africa moved between lockdown levels one, two and three. As discussed in chapter one of this thesis, the participants involved in this study were not allowed on campus at times, and lectures were, for the most part, conducted online, making the initial data generation strategies impossible. Thus, the data generation strategies were adapted to allow for the social distancing rules in place at the time. Online data generation came with both affordances and constraints, which were discussed in section 4.4.4. Sections 4.6.1 –

4.6.5 will discuss each data generation strategy outlining the initial instrument design, the adapted COVID-19 design and my reflections on these data production strategies.

4.7.1 Glog

The first data production strategy in the preparatory phase of the study was a **glog** (Appendix D). All student teachers enrolled in the third-year music and movement module were asked to submit a glog in which they reflected on their music life history and to include 3 – 5 songs that mapped their music history. These songs could be thought of as a soundtrack to their lives.

A glog is described as an interactive poster (Baker & Wills, 2013), and is an online version of a collage or assemblage of visuals and information. Like a traditional collage, a glog allows participants to include both written reflections and pictures or visuals. However, the online and interactive format of a glog also afforded participants the opportunity to embed music videos and sound clips that were relevant to their music history within the glog. This was particularly relevant to this study. Since I was asking the participants to include music examples that were significant to them and their music history, I required a data production strategy that accommodated the inclusion of audio and audio-visual clips. Additionally, the glog allowed the participants to decorate their interactive poster in a manner that was relevant to their music history by selecting creative backgrounds, clip art and animations (ibid.).

Traditional collage has been used in a variety of research settings. Collage has been used in initial teacher education research in different disciplines, for example to explore the intersection of self-care and professional identity (McKay, 2019), to probe the development of professional identity in English teachers (Samuel, 1998), and to consider how children's literature is constructed (Whitelaw, 2021). Collage has also been used in education to explore struggling teachers (Culshaw, 2019), education leadership (Roberts & Woods, 2018), and with higher education students to probe problem-based learning (Gat et al., 2019). I did not, however, come across any research where a collage was utilised in accessing the music history of participants. A review of the literature indicated that glogs have primarily been used in school classrooms in projects that have asked learners to create a glog around the topic of poetry (Carroll & Edwards, 2012), promoting a book (Purcell, 2015) and in teaching an algebraic concept (McCoy, 2014). However, glogs have not yet been used as a data generation strategy. This study aims to fill this gap by making use of a glog to represent the music life histories of the participants.

The use of a glog to probe students' music life histories was an appropriate choice for this study for a number of reasons. The use of a glog allowed the participants creativity and autonomy in the way that they represented their music history (Carroll & Edwards, 2012;

Culshaw, 2019; Purcell, 2015). They were given a blank canvas which they could populate in any way they saw fit. This was a conscious choice, as it allowed the participants choice in how they represented themselves and their music history (Samuel, 2009a). The blank canvas of the glog furthermore allowed the participants to explore their music history in non-linear ways (Loads, 2009; Roberts & Woods, 2018). The choice of representation gave the participants the opportunity to create a multimedia submission comprising a mixture of words, pictures, videos, sound clips and other design features such as background, font choice, colour, shape, and size to display their unique music history. This allowed the participants the space to explore their music history in ways that went beyond the use of the spoken word (Culshaw, 2019).

In the pre-covid design, it was anticipated that the software *Glogster* would be used for the glog submission. *Glogster* is a cloud-based platform, which provides users with a virtual canvas that allows them to create an interactive poster (Glogster Support, 2018). However, the impact of the COVID-19 pandemic meant that the participants were working from home and did not have sufficient data and, in some cases connectivity, to utilise a fully online cloud-based platform. Furthermore, the participants were not allowed on campus, as per the COVID-19 regulations in place at the time and were therefore unable to get computer support or training in the use of this programme. For these reasons, I adapted the initial design and the participants made use of PowerPoint for the submission of the glog. Advantages of this included the fact that the participants were familiar with PowerPoint, having been introduced to it in their first year of study. They also all had access to PowerPoint through their subscription to Office 365, which was afforded to all students registered at the institution. Most importantly, they were able to use PowerPoint offline, meaning that connectivity and data costs were not an issue. Like *Glogster*, PowerPoint allowed the use of text, images and videos in the submission and gave participants the scope to utilise design elements such as background, colour, font and images (Microsoft, 2020). PowerPoint also gave the participants the opportunity to use animations and transitions which was not possible on *Glogster*. The main drawback of using PowerPoint was that *Glogster* allowed all of the information to be arranged on a single digital poster, which was not possible on PowerPoint, as it is a presentation software. To accommodate this, students were asked to capture their music life history over three to five different slides. This adjustment allowed sufficient space for all of the information they needed to include.

In the production of the glog, participants were first introduced to the idea of what a music history might entail (Figure 12). This information was included to ensure that the participants understood that their music life history could include any interactions they might have had with

music – both formal and informal. I also wanted to ensure that participants were aware that they could include experiences that were related to listening to music, creating music, both on instruments and vocally, or experiences related to school music lessons.

> Your music life history refers to all of the musical experiences you have had in your past. Maybe you remember your mum or dad singing to you as a child; maybe you had a favourite song on the radio which you sung a million times; maybe you learnt an instrument at school, or joined a choir; maybe a friend introduced you to hip hop and you listened to it for years; maybe you had a great music teacher at school who influenced you, or a neighbour who played the guitar and used to perform for you; maybe there are some songs which are linked to some experiences or times in your life.
>
> All of these experiences with music, both formal and informal, come together to form your unique music life history.

Figure 12*: Introduction to what a music life history might include*

(Source: Author's own)

In order to assist the participants in thinking about their music histories, the following set of questions were provided to them (Figure 13). These were included as a way of generating rich, detailed data (Bazeley, 2021). While the participants were informed that they should not respond to the questions one by one in their glog, including a set of questions meant some uniformity to the data that was generated, which aided in the analysis phase of this study.

> Some questions to guide your reflection (do not answer these questions one by one in your reflection, but rather think of them as starting points to generate your ideas and thinking):
>
> - Think about the place music holds in your life and its importance.
> - Think about your earliest musical memory. Who was there and what happened?
> - Reflect on your musical experiences as a child. What kinds of music were played in your home? Do you remember any particular songs from your childhood? Why were they significant to you?
> - Reflect on your experiences of music at school. What kind of music lessons did your school offer? Is there a teacher or an experience that stands out for you?
> - What kinds of music do you enjoy now? How have your choices and preferences changed over the course of your life? Is there anything you can identify as shaping these choices?

Figure 13*: Reflective questions for glog activity*

(Source: Author's own)

For the most part, the glogs rendered deep and meaningful data. The participants engaged with the topic, and many designed deeply personal glogs that included personal reflections, photos, and significant songs. Some included videos from their own life histories as well. However, some participants were not able to access personal photos, often as a result of the COVID-19 social distancing rules in place at the time. For example, some participants had difficulty in visiting their parents, who had childhood photos and videos of their interactions with music. This was compensated for in the design of the strategy, and participants were informed that in these cases, they could select photos and pictures off the internet that might link to the history they were explaining. This was not ideal but allowed all participants to include visual data in their glog.

4.7.2 Music lesson Plan

The second data production strategy asked the students to submit a music **lesson plan** (Figure 14) suitable for Foundation Phase learners, using one of the songs from their glog as a stimulus for the lesson (Appendix E). Participants were also asked to consider how this song could be effectively integrated into other areas of the primary school curriculum.

> Select a song from your childhood or one of the songs you identified in the reflective glog task (section 1) as having some significance to you. Plan a music lesson based on this song for the Foundation Phase classroom.
>
> Plan your music lesson under the following headings:
>
> - Lesson Introduction
> - Lesson Development
> - Lesson Consolidation
>
> Include a final paragraph in which you discuss how this song could be integrated into other areas of the Foundation Phase curriculum.

Figure 14: *Lesson plan activity*

(Source: Author's own)

While the glog focused solely on the music history of the participants, the lesson plan allowed the participants to activate their music history, in their present context, as a student teacher. The lesson plan activity represented a way for the participants to draw on their music histories, and to bring their past into their present action as a teacher. I included the lesson plan as I anticipated that it would allow me to discover how the participants intended to espouse and

enact the teaching of music in the primary classroom and how they would do so specifically when drawing on a song located in their music history.

Unfortunately, this data generation strategy did not render the depth of data that I was hoping for. The lesson plan was discussed in the second one-on-one interview, and these were held between 27th January and 23rd March. However, the lesson plan had been submitted in early October the previous year. Many of the participants were unable to recall the lesson plan in sufficient detail to result in a meaningful discussion of its content and, for the most part, they could not recall their intentions in planning the lesson in the way that they did. This data generation strategy became far less significant when viewed next to the lesson that was actually taught by each of the participants during their teaching practice (discussed in section 4.7.5). Thus, the lesson plan was not utilised in the narratives, with one notable exception. One participant was prohibited from teaching a music lesson and therefore could not engage in a discussion related to how she had approached the teaching of music in her classroom or in an assessment of how it went. In this one particular case, the lesson plan that she submitted as part of the music education Module was utilised as a way of understanding how this particular participant would approach the teaching of music in the Foundation Phase classroom.

4.7.3 Body mapping activity

The final data production strategy in the preparatory phase was the **body mapping** activity (Appendix F) which was adapted from Griffin (2014, 2015). The body mapping activity provided the participants with the opportunity to reflect on their developing identity as a Foundation Phase teacher tasked with teaching music. According to De Jager et al., "whole-body mapping involves tracing around a person's body to create a life-sized outline, which is filled in during a creative and reflective process, producing an image representing multiple aspects of their embodied experience" (2016, p.1). Similarly, in this activity, I anticipated that participants would draw their outline of their body on a large piece of paper which they would then draw on and label. I then provided the participants with a variety of musical terms that were taken from the music syllabus of the Foundation Phase CAPS document (Figure 15). These terms were also covered in the music and movement module. Participants were asked to select a maximum of ten terms, either from the list (Figure 15) or their own terms, which had relevance for them. They were then asked to place each of the musical terms somewhere on their body, or outside of it, indicating their overall comfort with that particular aspect of music. This strategy allowed them to reflect on their embodied experiences with music (ibid.).

Steady beat	Sound effects	Soft	Rhythm patterns	R & B
Rhythm	Movement	Duration	Class singing	Dancing
Percussion	Pitch	Clapping rhythms in 3 time	Polyrhythms	Classical music
Clapping	High	Clapping rhythms in 4 time	Sing in tune	Gqom
Stamping	Low	Moving to music	In time	Maskanda
Tempo	Body percussion	South African songs	Western music	Amapiano
Fast	Percussion instruments	Clapping games	Semibreves, minims, crotchets, quavers and rests	
Slow	Song: Twinkle twinkle little star	Listening to music	Cyclic rhythm patterns	
Singing action songs	Song: My grandfather's clock	Describing how music makes you feel	South African instruments	
Rhymes	Long notes	Singing in unison	Melody	
Mood	Short notes	Singing in rounds	Hip hop	
Dynamics	Moving in time	Call and response	Rock	
Indigenous songs	Loud	Timbres	Jazz	

***Figure 15**: Body map terms selected from the CAPS document*

(Source: Author's own)

Body mapping provided the participants with the opportunity to express their developing identity as a Foundation Phase teacher of music in a visual and embodied manner, departing from the traditional verbal methods of generating qualitative research (De Jager et al., 2016). This encouraged deeper thinking and reflexivity from the participants (De Jager et al., 2016; Griffin, 2014; Leavy, 2018), and allowed them to reflect on their developing identity as a teacher with authenticity and honesty (Griffin, 2014). Body mapping can also serve as a way for student teachers to reflect on what it means to be a teacher, which in turn assists in them developing their professional identity (Botha, 2017).

In the initial instrument design, the **body map task** was meant to be conducted during a face-to-face lecture. However, due to the COVID-19 restrictions in place at the time of this study, this data generation strategy had to be rethought for the online space. Asking participants to complete the body map at home and conducting this data generation strategy in the online lecture space came with both affordances and limitations.

Initially I had envisaged that participants would draw around the outline of their body on a large piece of paper. In reimagining this in the online space, I anticipated that most participants would not have access to such a large piece of paper at home and thus the activity was

adapted, and I asked participants to draw the outline of their body on the A4 page. An affordance of this was that I was able to encourage the students to draw the body outline in whatever pose they felt best encapsulated their identity as a music teacher. However, a limitation of moving this activity to an A4 piece of paper included the much smaller submission, with limited page space to include everything that they might like to.

Additionally, in the initial proposal I had anticipated playing music in the background while the participants worked, which they could respond to with corresponding drawings on their body maps. However, due to the necessity to conduct this data generation strategy online and the copyright limitations on lectures streamed to YouTube[29], I was not able to play background music for the participants as they completed their body map. However, this did not detract from the activity and, in fact, allowed the participants to focus solely on the task at hand. Following Solomon (2007, as cited in Botha, 2017), I had proposed supplying the participants with a variety of craft materials such as crayons, felt-tipped pens, glitter, coloured paper, scraps of material and so on in the lecture venue, so that they could creatively depict their developing identity as a Foundation Phase teacher of music. Due to this data generation strategy occurring online, participants had to make do with the drawing and colouring materials that they had at home.

A further affordance of moving this data generation strategy online included providing the participants with the option to complete the activity in an electronic format, should they choose to. This was an unforeseen and unanticipated advantage of moving the activity online and this option would not have been afforded to the participants had they completed the body map in class time on a large piece of paper. Another affordance was the ability to ask the participants to depict their body in a pose that linked to their identity as a teacher of music. This would not have been possible if they had been lying on the large piece of paper and this allowed for further creative responses.

The body map was unpacked in the one-on-one semi-structured interviews. For many of the participants, it rendered detailed and thick data, but this was not the case for all of the participants. Some of the participants could not recall why they had placed a certain word where they had, having forgotten their intentions. This is probably due to the fact that the body map was completed in early November and was only discussed in the second one-on-one interview, which were held between 27th January and 23rd March. The time lapse between the

[29] While online lectures were delivered via Zoom, they were simultaneously streamed to YouTube and then saved to YouTube. The playing of any music which does not fall into the public domain is not allowed on YouTube and results in a copyright strike.

completion of the body map and the discussion of what the participants had included meant that, in a few isolated instances, they had forgotten why particular words were selected and why they had placed them where they had.

4.7.4 One–on–one semi-structured interviews

As explained above, the glog, lesson plan and body mapping activity were completed by all of the students registered for the music and movement module. From these submissions, I purposively sampled fourteen participants to take part in the engagement phase of the study. (A detailed explanation of the sampling procedure can be found in section 4.6.2. above). The initial instrument design of the engagement phase is outlined below.

The engagement phase commenced **with two one-on-one, semi-structured interviews** which were conducted with each of the participants to gain an understanding of their music history. I chose to use interviews as this method of data generation allowed me, as the researcher, to have access to the specific issues that I was interested in, the attitudes of the participants towards music and access to the subjective worlds occupied by the participants (Peräkylä & Ruusuvuori, 2018). Furthermore, the use of interviews was appealing to me, as it allowed for the participants to have some autonomy over their narratives. In the interview space, the participants were free to share what they felt appropriate, they could choose their words and language, and they were provided with the platform to foreground the parts of their stories that they felt were important (Samuel, 2009a; Samuel et al., 2022).

The engagement phase of the data generation process also had to be adapted for the COVID-19 context. I had initially planned for the interviews to be conducted face-to-face. However, most of these interviews took place during the second wave of the COVID-19 pandemic in South Africa and were therefore moved online. I gave participants the option of conducting these interviews via Zoom or WhatsApp. By using these platforms, I was able to set up virtual interviews with each of the participants in the study.

The first interview centred around the glog and, as such, focused on the music history of each participant (Appendix G). I asked the participants about their music history and deepened the discussion by probing into the selections of music, and pictures and around the textual explanations provided in the glog. Key to understanding the visual, audio-visual and audio representations presented in the glogs, was the opportunity to unpack and discuss them during the interview process. These two sets of data – visual and audio-visual on the one hand and verbal on the other, are "inextricably linked" (Culshaw, 2019). At the end of the first interview, I asked each participant to think of one song from their childhood to bring to the second interview.

The focus of the second interview shifted to the participant as a student teacher. In this interview the body map and lesson plan submissions were discussed, in the context of the participant as a Foundation Phase teacher of music. The limitations of the lesson plan and body map have been discussed in sections 4.6.2 and 4.6.3 respectively. The childhood song that the participants were asked to bring to the second interview was also discussed and was located and contextualised within the participant's music life history. This strategy had varying success. In some instances, the participants forgot to bring a song. In others, they chose a song that they included in their glog and thus had already been discussed in detail in the first one-on-one interview. These interviews were as unstructured as possible, thereby allowing the participant the room and space to tell their story with as little interruption as possible (Goodson, 2013).

The advantages and limitations of making use of Zoom and WhatsApp for interviews were discussed in section 4.4.4. However, in addition, one of the negatives of using Zoom is the cost of the data required for a face-to-face interview. While WhatsApp requires an internet connection, most cell phone providers in South Africa offer cheap WhatsApp bundles[30], making WhatsApp much more cost-efficient than Zoom (My Broadband, 2021). Participants without access to Wi-Fi tended to request meetings via WhatsApp instead. While the cheaper data cost was a positive of using WhatsApp, cameras were switched off, resulting in a telephonic call. This limited my ability to see the body language of the participant and to pick up on any non-verbal cues (Reñosa et al., 2021) which was a drawback.

I had initially planned for these interviews to take place in person and simultaneously video recorded, as this would allow the participants to point to sections on the glog and/or body map and discuss them. An affordance of using Zoom was the ability to share the online glog and body map with the participants in the interview. This meant that both myself, as researcher, and the participant were able to view the same page of the glog or section of the body map in real-time. Unfortunately, this was not possible on WhatsApp. In these cases, I ensured that the participants had a copy of the glog or body map in front of them during the interview and explained carefully what exactly I was referring to when I asked specific questions about the glog or body map.

In order to put the participants at ease, and in order to limit the power relations between myself, as lecturer and researcher, and the participants, as students, I started each interview with an informal chat. These discussions tended to cover what they were doing during the holidays, how they were managing with the COVID-19 restrictions in place at the time and, later, how

[30] At the time of data generation, a WhatsApp bundle cost around R30 per month.

they were feeling about teaching practice and entering schools during such an uncertain time. These chats assisted in developing a rapport with the participants and assisted in breaking down the power relations, which resulted in deeper interviews during which participants were happy to share personal details of their lives (Cohen et al., 2018). This also allowed me to develop a personal relationship with each of the participants, which extended beyond the interviews and data generation phase of the study.

4.7.5 Lesson observation, pre-lesson and post-lesson interviews

As this study is interested in the way that music history and identity are enacted in the primary school classroom, the final phase of the data generation shifted the focus completely to the participant as a teacher. Here, the participants were required to teach a music lesson.

Between January and March 2021, I had planned to observe each participant teaching one music lesson during their fourth-year teaching practice. In observing a lesson, I wanted to gain a deep understanding of what was happening in the classroom (Rozsahegyi, 2019). I anticipated collecting the lesson observation data in an unstructured manner. I had formulated a proposed lesson observation tool that collected structured information, such as the number of learners in the class, the grade, the name of the school, the time of the lesson, the quintile of the school, the lesson topic and the lesson resources. Beyond this, I anticipated that the lesson observation would be unstructured. I anticipated audio-recording and transcribing the lesson

In July 2020, South Africa was in lockdown level three and the reopening of schools was staggered and changing in response to the pandemic[31]. During this time, student teachers were not allowed to complete their teaching practice in the classroom and alternative strategies for teaching practice were implemented by tertiary institutions. It was against this backdrop that I submitted my revised COVID-19 ethics application. I had no idea what shape schooling in 2021 would take. Would learners be back in schools? Would student teachers be able to complete their teaching practice in person? As I observed the world around me changing rapidly, sometimes on a week-to-week basis, I had little idea of what education would look like in 2021. Upon deeper reflection on the lesson observations, I realised that these could be forfeited without seriously impacting on the research aims and design. I was not ever

[31] Schools were closed for all learners from the 18th March until the 8th June 2020 (Department of Basic Education, 2020a). The opening of South African schools was staggered, with different grades returning at different times. From the 8th June, learners in Grades 7 and 12 were permitted to return to school while on the 6th July learners in Grades R, 3, 6, 10 and 11 were allowed to resume school (Department of Basic Education, 2020b). However, on the 24th July schools were closed to all learners due to the spike in COVID-19 cases experienced during the first wave of the pandemic. Schools reopened for all learners on the 24th August.

aiming to critique the lesson or the lesson delivery. My aim was to observe how the participants' music history had been drawn into the design of the lesson that was delivered. I was able to find this by considering the written lesson plan, and by discussing the aims and stages of the lesson provided by the participant in the pre-lesson interview. I was also able to discover how the lesson went in the post-lesson interview. This resulted in the participants providing me with a mediated interpretation of their lesson, in that they could choose what parts of the lesson to emphasise, which parts to leave out, and what sections to sanitise. However, I realised that, as was the case in the telling of their life history stories, I was more interested in the lesson as experienced by the participant and the lesson as told during the interview, than in the forensic truth of what happened in the classroom.

As had initially been planned, a **pre-lesson interview** was scheduled with each of the participants. I asked the participants to supply me with their lesson plan prior to the pre-lesson interview, or to share it with me during the interview. The lesson plan formed the stimulus for the questions. In the pre-lesson interview, I engaged with the participant on the choices they had made in their lesson plan and explored what they hoped to achieve in the lesson (Appendix G). Furthermore, I considered the lesson plan in light of the participant's music history, and the participant was asked about instances where their music history was enacted (or not) and why it was enacted in the way it was.

Collecting information related to the number of learners in the class, the grade, the name of the school, and the time of the lesson, which was initially planned for the lesson observation, had to be moved into the online discussions. I adapted the pre-lesson interview to start with a discussion of the school that each participant was attending for their teaching practice before proceeding with the initial interview design. In many ways, eliciting this information during the interview led to a richer understanding of the classroom than if I had taken down these details as an outside observer. During the interviews, the participants gave me a far more nuanced and detailed description of the class. For example, an objective question such as how many learners were in the class would sometimes lead to a detailed explanation of the various learners in the classroom, how the make-up of the class affected its day-to-day running, and how the learners had been arranged into their rotation groups[32]. This sort of insight would have been lost to me as an outside observer had it not been raised in the interviews.

[32] The COVID-19 restrictions in place at the time of this study required large classes to be split into smaller groups which attended school on a rotation basis. How this was implemented was left up to the school and different schools employed this practice in different ways (see section 1.7.4).

Finally, a semi-structured, **post-lesson interview** was scheduled. In this interview I asked the participants about their lesson choices, their perceived view of how the lesson went, what they would change should they teach the lesson again, and how the CAPS document was utilised (or not) in their lesson (Appendix G). This interview was more structured than the previous interviews as there were certain things I wanted to find out about the lesson, such as whether they felt the lesson objectives had been accomplished and what particular teaching strategies had been employed. However, this interview still contained some level of flexibility, which allowed the interviewer to “modify the sequence of questions, change the wording, explain them or add to them” (Cohen et al., 2011, p. 411).

4.8 Piloting

A pilot study allows the researcher, and particularly the novice researcher, the opportunity to practice or try out the instruments, and to modify the questions or methods, if necessary, prior to the full study commencing (Doody & Doody, 2015; Ismail et al., 2018).

I conducted a pilot of the body map activity and one-on-one, semi-structured interviews with two participants. The participants were selected from the same institution as the participants in the study, however, the participants in the pilot were enrolled in their second year of a Bachelor of Education in Intermediate Phase teaching qualification. Thus, they had no contact with the participants in the study who were in a different year and registered in a different programme.

The pilot study gave me the opportunity to gain some confidence in the methods of interviewing and in the instruments to be used for the data collection (Malmqvist et al., 2019). One of the participants in the pilot study asked if he could submit an electronic version of the body map activity. This is not something I had considered prior to the pilot study, and this was subsequently implemented in the data collection phase. Having the opportunity to work through the pilot interview allowed me to practice conducting a one-on-one, semi-structured interview, something I had not done before and gave me the opportunity to refine my method of interviewing and interviewing techniques (Doody & Doody, 2015; Ismail et al., 2018; Malmqvist et al., 2019).

4.9 Data analysis strategy

In this section I will turn my attention to the data analysis strategies that were employed in this study.

4.9.1 Planned / Anticipated data analysis strategy

The data generated in this study are represented in the thesis in the form of narrative stories that outline the music history of the participants. I anticipated analysing the data by means of a grounded approach, by allowing the themes to emerge from the data, rather than being devised a priori. I intended "bathing in the data" (Goodson, 2013, p.40) by immersing myself in it until the themes began to emerge. I anticipated that once the main themes emerged, I would rework them into a narrative written in the first person.

Grounded theory is described by Lambert (2019, p.132) as a "theory generating research methodology" which allows the researcher the flexibility to determine the approach they will take as the project progresses. I anticipated that once the main categories were established, they would be brought into dialogue with my theoretical framework in order to consider how the participants' music life history interact with the theoretical underpinning of this study.

4.9.2 Actual data analysis conducted

4.9.2.1 Recording the data

The glog, lesson plan and body map of each of the participants was downloaded from the Learner Management System. A folder was created for each participant and the data were safely sorted and stored.

The interviews took place on either Zoom or WhatsApp. The interviews were electronically recorded on two separate devices. I made the decision not to take notes during the interviews. The reason for this was that rapport was already threatened due to the online nature of the interviews. To mitigate against this, I chose to fully engage myself in what the participants were saying during the interviews, rather than to look distracted by keeping notes throughout the interview. I also found it harder to follow what participants were saying online, than in person. The online interview therefore required my full attention and I decided against any distractions, such as taking notes. However, I did record my thoughts and impressions after each interview in a reflective journal.

4.9.2.2 Transcribing the data

I personally transcribed 80% of the interviews (an example of a transcribed interview can be found in Appendix I). I received some help with the remaining 20% of the interviews from a professional transcriber[33]. In these cases, the transcriber completed an initial transcript, which I checked and verified. For those interviews conducted on Zoom, I started with the transcript

[33] The need to outsource some of the transcription was due to time constraints brought on by my own ill health and that of my family. Various members of my household contracted COVID-19 on three separate occasions between 2020 and 2022.

automatically generated by Zoom. I made use of Otter AI for those interviews conducted via WhatsApp. Once an initial transcript was generated, which was normally riddled with errors and inaccuracies, I would listen to the interview over and over again, making changes and corrections and refining the transcript until it was a true reflection of what was said. I took note of hesitations, silences and pauses and, when specific sections on the glog or body map were pointed at or referred to, I made a note of these. It was often difficult to capture the facial expressions or non-verbal responses of the participants, as the cameras were switched off for some of the interviews due to bandwidth constraints. However, wherever possible, non-verbal data were captured.

In transcribing the data, I listened to each of the recordings and read the transcripts multiple times to ensure I captured the words and meanings of the participants correctly. When I was not sure of something, I checked with the participants. This process allowed me to immerse myself within the data (Cohen et al., 2018). While the participants each selected a pseudonym for themselves, I also assigned pseudonyms to any other names or places provided in the data to ensure that none of the participants could be identified.

4.9.2.3 Level one analysis: Crafting the narratives

Narrative representation was considered an ideal vehicle for the message of this study. The choice of narrative representation was discussed in detail in section 4.5.

In order to craft the narratives, I immersed myself within the transcripts to familiarise myself with the data. It was a case of reading and re-reading what the participants shared with me about their music life histories in order to get to the point where I felt comfortable enough to articulate their particular story. I wrote the first draft of each narrative one at a time, which allowed me to immerse myself into the life story of one particular participant at a time. The construction of the narratives was a messy process: they were re-written, edited and reworked a number of times, as I moved between the raw data and the narratives that were gradually coming together. Each version displayed greater levels of refinement as I was able to delve more deeply into the data. Clandinin et al., (2016) call this a process of “unpacking”, which they describe as “… attempting to make visible the interwoven and entwined stories that live within each experience” (ibid., p. 33). As I unpacked the data and constructed versions of the narratives, I revisited the original transcript, glog, lesson plan and body map to ensure that the music history of each participant was correctly captured. In cases where I was unsure of the meaning or words of a participant, I contacted him or her to ensure that their music histories were correctly captured. This also allowed me to further develop a relationship with each of the participants.

The narratives were constructed by piecing together the musical experiences of the participants from the various data generation strategies, which include the glog, body map and between three and four interviews. Each narrative was structured with a similar architecture, for the purposes of cross-case comparisons. Each narrative includes four main headings:

- **My music life history**. In this section, I produced a narrative for each participant that outlined their personal experiences with music. This section of the narrative is constructed in chronological order, starting with the participants' earliest musical memory, their home experiences of music, school experiences and any other musical experiences they might have had.

- **Music and my teaching career**. Here, the narrative shifts to the developing teacher identity of the participants as a Foundation Phase teacher tasked with teaching music. In this section, the body map is invoked, as a visual representation of how the participant feels about teaching music in the Foundation phase.

- **My classroom and music**. In this section, the narrative shifts to consider the experience the participant had at the school where they were doing their fourth-year teaching practice. The narrative also describes the place of music at this school.

- **My music lesson**. Here, the narrative describes the music lesson that each participant taught while they were on teaching practice. This section of the narrative describes what was done in the lesson and the participants' impressions of how the lesson went.

Initially, I found the crafting of the narratives a difficult task. I was not sure how much poetic license I had. Where did I fit in as the researcher? My first attempts were very literal, and lacked the sensory appeal and creativity needed in a story to allow the reader to access the world of the participant. I had remained too steadfastly true to the words of the participant, neglecting the narrative element of the construction and my own role as co-constructor of the narrative. After this, I "loosened" my style a little and found the confidence to include elements of my own voice in the narratives. I included literary techniques, such as descriptions of sounds, sights specific to places, and feelings and emotions inherent in all in social situations. The inclusion of these allowed the reader to access the world of the participant. Once I did this, I was able to craft a narrative that was still true to the words and experiences of the participants, but also included literary techniques and my own voice as researcher. The development of relationships with each of the participants over the course of the data generation, and subsequent writing of the narratives resulted in final texts that truly are a co-

construction between myself, as researcher, and the participants (Clandinin, 2023; Samuel, 2009a, 2015).

A total of thirteen narratives were constructed. While fourteen participants had been purposively sampled, only thirteen engaged with the data generation process in sufficient depth to generate a deep and rich narrative.

4.9.2.4 Level two analysis

The construction of the narratives constituted the first level of analysis. I then embarked on thematic analysis which involved coding the narratives by means of a line-by-line analysis (Appendix J). In doing this, I followed an inductive approach (Braun & Clarke, 2006) and, rather than applying a priori categories, I let the data speak to me. This allowed me to be fully immersed in the data (Linneberg & Korsgaard, 2019). The use of codes allowed me to manage, locate, identify, sift, sort and question the data more thoroughly (Bazeley, 2021). A total of 170 codes were assigned over the data set. After this, similar codes were grouped together to form concepts. These were then grouped into categories and finally similar categories were grouped together into themes (Appendix K). The use of themes allowed me to compare and contrast the different narratives, looking for similarities and differences across the narratives. The analysis process was not conducted in a linear fashion. Rather, it was a recursive process and I moved between writing up my findings and various stages of analysis as necessary, and as I became better acquainted with the data set (Braun & Clarke, 2006).

4.9.2.5 Level three analysis: Dialoguing with the theoretical framework

I moved towards greater levels of abstraction in the level three analysis by bringing the level two analysis into dialogue with the literature and theoretical framework articulated in chapters one, two and three of this thesis. In order to do this effectively, I created a table with the main arguments that were presented in the literature, and I compared these to the findings of this research (Appendix L). I particularly looked for places where the literature was confirmed or rejected, and where the findings of my study were surprising or new. Thus, this process was more deductive in nature (Braun & Clarke, 2006), as the data generated in this thesis were compared to existing categories. The use of the table allowed me to access my data and I could clearly see instances where existing findings were confirmed or challenged, allowing me to move towards greater levels of abstraction.

4.10 Ethics

The data in this study was generated in an ethically sound manner. Firstly, the study was approved by the research committee of the institution where I conducted this research. An

application was then submitted to the Humanities and Social Sciences Research Ethics Committee of UKZN. However, after an initial submission of the ethical clearance application, COVID-19 swept across the world and South Africa moved into a hard lockdown. Thus, the data production strategies had to be adapted to be suitable to the new and evolving context. These changes have been described in this chapter and were also approved by the Humanities and Social Sciences Research Ethics Committee (Appendix A).

All potential participants were informed of the ethical considerations of the study, namely that participation was strictly voluntary, that they could withdraw from the study at any time, and that their responses would be strictly confidential and anonymous when they were recruited for this study (Cohen et al., 2018; Creswell & Creswell, 2018). All of the participants provided their informed consent to participate in the study (Appendix C).

To protect the anonymity of the participants, each participant was asked to select a suitable pseudonym. Names of places, schools and the institution where the research was conducted have also been withheld in this study, meaning that the individuals involved cannot be identified or traced (Cohen et al., 2018). All of the data generated in this research are electronic and have been securely stored in the cloud in a password protected folder.

While the above explanation outlines the “nuts and bolts” of the ethics application, I am also cognisant of the ethical responsibility I have in writing up the narratives of the participants in this study in a respectful, and honest manner (Sikes, 2010). Like the participants, who will make choices about information they share with me, how they share it and what they choose to foreground and omit, I too have had to make such decisions as I write up their stories. As the researcher, I bear an ethical responsibility to be aware of the power of my words, language and choices in shaping the narrative (ibid.). While I have an ethical responsibility to the participant, I also have an ethical responsibility to the reader and, as such, I have ensured that the narrative I shape is a fair representation of the life history of the participant. I have avoided what Redwood (2008) refers to as a “violent” reworking of the text into an academic version that serves my purpose (ibid.; Sikes, 2010).

Ethically, I also have the responsibility to be upfront about my purpose and positionality in the data generation and reporting of this research. My positionality was explained in chapter one of this thesis, and was shared with the participants in this study, who already knew me as their music lecturer and a passionate arts and music advocate.

4.11 Validity

This study is located in the interpretivist paradigm and is qualitative in nature. Qualitative research requires the researcher to access the world of the participant, which is, by its very nature, a subjective process (Denzin & Lincoln, 2018). Thus, it is important for the researcher to take precautions in ensuring that the data produced is accurately recorded and analysed and that, where possible, the subjective nature of the data generation process is mitigated against.

The following measures were employed to ensure the validity of the data generated in this study:

- Multiple modes of data were generated in order to reach structural corroboration (Barone & Eisner, 2012). Structural corroboration is achieved when many different pieces of data are utilised in order to come to a final product. In this study, structural corroboration was achieved through the collection of multiple data, for example a glog, body map, lesson plan, and a minimum of three interviews per participant. In addition, the data was generated in different modes, for example, visual, written and oral data were generated, further enhancing the validity. This furthermore enhanced the credibility and trustworthiness of the data, as patterns could be established across different modes of data generation (Stahl & King, 2020).

- I have constructed credible narratives by remaining true to the participants words. Wherever possible, the exact words of the participants are used in the narratives. Not only does this add to the validity of the narratives, it also aids the reader in getting a sense of the language and expression of each of the participants.

- Between three and four one-on-one interviews were conducted with each participant over a period of five months. The number of interviews allowed me to develop a sense of rapport with each of the participants, which allowed for a feeling of trust to be developed between the researcher and participants. The length of time between the interviews allowed for the participants to reflect on their music life histories and to thus deepen their responses (Polkinghorne, 2007).

- I conducted frequent member-checking with participants to ensure that my interpretation of their music life history was correct (Pino Gavidia & Adu, 2022). I also clarified confusing sections and omissions with them as I transcribed the data and crafted the narratives. In addition to this, I emailed each participant a copy of their full narrative. Each participant was provided with the opportunity to read their narrative

and respond with additions, corrections and explanations of their words (a copy of the email I sent each participant can be found in Appendix M). Thus, referential adequacy was achieved as the "story rings true … [and] the analysis is congruent and credible" (Barone & Eisner, 2012, p.163). The use of member checking furthermore added to the credibility and trustworthiness of the data that were generated (Stahl & King, 2020).

- I aimed to achieve transferability in this study by purposively sampling the participants in order to gain a diversity of responses (see section 4.6.2 for a discussion of the sampling techniques employed). The use of purposive sampling in this study, and the diversity of the sample, adds to the transferability of the research (Stalmeijer et al., 2024). In addition, the use of the participants' own words in the generation of the narratives, and the fact that the narratives seem true and credible to the reader, both contribute to the transferability of the research (ibid.). Transferability has also been achieved by providing a thick description of the participants and context of the study, as well as the methods of data generation (Stahl & King, 2020).

This study does not aim to provide universal truths about the music histories of student teachers and how these music histories are enacted and espoused in the music classroom. Rather, in looking at fourteen cases in detail, I have been able to explore the nuances of each individual case and, in doing so, have articulated further analytical possibilities. Thus, this research "…does not seek to generalize but only to represent the phenomenon being investigated, fairly and fully" (Cohen et al., 2018, p.248).

4.12 Chapter synthesis

Chapter four has outlined and justified the methodological choices that I have made in this study. This study is interested in discovering what the music life histories of student teachers are and whether these life histories are espoused and enacted (or not) in the primary school classroom. In order to answer these questions, a qualitative approach has been selected and, more specifically, life history research and arts-based research. Data was generated through a number of data production strategies, namely a glog, body map, lesson plan and interviews. These choices signified creative and imaginative ways of conducting research, but also allowed for deep, rich data to be generated. While online data generation was not included in the initial research design, the COVID-19 pandemic gave rise to this change, which came with both advantages and constraints, which have been outlined in this chapter.

Chapters one to four have provided the background to this study, a review of the pertinent literature, a discussion of the theoretical framing of this study and an explanation of the methodology. Chapters five and six move on to the fieldwork and present the music life history narratives generated in this study.

PART 2: WORKING WITH THE DATA

Part one of this thesis presented the background to this study, explaining how it was set up. In part one I explained the background and context of the study and the relevant literature and theories that have been invoked in this thesis. Additionally, I discussed the methodological choices that were made in order to generate suitable and meaningful data.

Part two moves on to presenting and analysing the data that were generated in this study. In part two I will present five of the narratives that were constructed from the data in chapters five and six. This constitutes the first level of data analysis. In chapter seven, I will offer an analysis of the main themes that were identified across the data set. Finally, in chapter eight, I will bring these themes into dialogue with the literature and theoretical framework presented in chapters two and three (for a full explanation of the data analysis, see section 4.9.2).

Part two comprises the following four chapters:

- Chapter 5 - Level 1 narrative analysis – Stories of music: My family and music & Rites of passage and music
- Chapter 6 - Level 1 narrative analysis – Stories of music: Religion and music & Emotions and music
- Chapter 7 - Level 2 analysis – Comparing the cases
- Chapter 8 - Level 3 analysis – A dialogue between the narratives and the literature and theoretical framework

Chapter 5

Stories of music: My family and music & Rites of passage and music

The universe is made of stories, not of atoms.

(Rukeyser, 1968)

5.1 Introduction

Telling stories is an intrinsically human trait, and listening to or reading stories allows one to enter the world of the other in a unique, deep and meaningful way. By listening to the stories of others, we come to understand their perspective and so deepen our very humanity. Chapters five and six present five of the full narratives that were constructed from the data generated in this study, as well as summaries of the eight other narratives. These narratives constitute the first level of data analysis. Chapter five presents two of the full narratives, namely the stories of Aadhira and Nobuhle, along with the summaries of the narratives of four of the participants.

5.2 Overview

Thirteen narratives were constructed from the data generated during the fieldwork phase of this study and these narratives are based on data from the glog, lesson plan, body map and between three and four in-depth and intensive interviews. The data were used to construct narratives, which highlight the music histories of the participants and outline how they approach the teaching of music in the primary school classroom. In order to present the narratives in a meaningful and coherent manner, I have arranged them into four categories, namely:

- *My family and music;*
- *Rites of passage and music;*
- *Religion and music;* and
- *Emotions and music.*

I categorised the narratives according to the most prominent issue that was foregrounded in each one. These categories are an organisational device which has allowed me to group similar stories together. It must be pointed out that the categories are fluid, interactive and, in

many cases, the stories overlap. However, the use of categories was essential, firstly, to present the data to the reader in a coherent manner, and, secondly, as a way to select the most evocative narrative in each category.

While thirteen narratives were constructed based on the data generated in this study, due to constraints of space, it is impossible to include all thirteen full narratives in this thesis. Therefore, the most evocative narratives in each category have been included. In addition to this, I have included summaries of the remaining narratives. Chapter five presents two full narratives, one in the category *My family and music* and one in the category *Rites of passage and music*. Summaries of the other narratives that fit into these categories are also included. Chapter six focuses upon narratives in the categories *Religion and music* and *Emotions and music*.

The narratives follow a similar structure, to allow for easier cross-case comparisons (see section 4.9.3.2). I constructed each narrative under the following headings:

- My Music History
- Music and My Teaching Career
- My Classroom and Music
- My Music Lesson

Wherever possible, I have used the direct words and expressions of the participants themselves. This brings authenticity to the first-person narratives and captures the world as seen through their eyes. All of the names in the narratives are pseudonyms in order to protect the identity of the participants.

5.3 My family and music

Many of the narratives included a discussion of the importance of family in the participants' musical choices. Of the thirteen narratives that were constructed, four narratives in particular emphasised the role of family members as being the most significant element in their musical development. These are the narratives of Aadhira, Lily, Kaylee and Ndesheza. The most evocative story in this category is that of Aadhira, which is included, in full, below (section 5.3.1). I chose to include Aadhira's story as she articulates a deep relationship with traditional Indian music through the influence of her father. Little research in the South African context focuses on an Eastern representation of music history and therefore I am choosing to highlight this particular narrative in this category. Kaylee, Lily and Ndesheza, also highlight the role of their family in their musical development. Summaries of their narratives have been included

(section 5.3.2). However, due to constrains of space, only Aadhira's narrative is presented in full and will be examined in detail in chapters seven and eight of this thesis.

5.3.1 Aadhira – Music connected me to my family and community

My childhood home was full of instruments, musicians and music. My dad was like a one-man-band; he could play the keyboard, drums, harmonium, flute, tabla and violin. Music permeated our home, and I was in awe of the melodies and music my dad could create.

My dad was mostly a self-taught musician and his passion for music, and particularly traditional Indian music, meant that he actively sought out musicians to come to our home and play with him. He was also very community orientated, especially at our local temple, and whenever musicians were visiting the temple from India, or anywhere else in the world for that matter, they would immediately be invited home. As a child, I recall artists coming in and out of our home, and my dad eagerly learning everything he could from them. Thursday nights were music evenings and on those nights a range of artists would come over to our home and play. From young, I would be given a shaker so I could join in. I remember playing and singing along well into the evening. These occasions made me so happy and also filled me with a very firm sense of belonging. I felt connected to my family and the wider community through music.

When I was in primary school, my dad bought me a little Casio keyboard. I think it was the best gift I have ever received. I loved it! My dad would spend hours with me teaching me the different notes and how to play it. My dad also taught me how to play the harmonium. He introduced the different keys by sticking little labels on the notes. When I got a little bit better on the harmonium, we would do little duets, me on the harmonium and him accompanying on the tabla. One day he taught me an old, traditional Indian snake charming song. There was one really challenging section, and try as I might, I just could not get it. I was getting quite frustrated at this passage, and I just couldn't seem to grasp it. My dad then proclaimed,

"Wait, I think I am going to lock you in the pantry for at least an hour. You'll have all the snacks you need in there and you are only coming out when you know this verse!"

My dad assured me that if I practised the passage over and over again and focussed on it while I was in the pantry, I would emerge victorious! And it worked!

A few weeks later my dad had a friend over at one of his Thursday night music sessions, and this friend was learning the same snake charming song on the harmonium. My dad asked him which section he was struggling with, and it was the same section that I had

struggled with. My dad then told this man that I would play it for him, and I did, perfectly! He was gobsmacked! There he was, a man in his fifties with a great deal of musical experience, and there I was, a seven-year-old who could confidently and correctly play the section he was struggling with. The man replied that I had a gift for music. It was really gratifying to hear that from one of my elders. I couldn't read or write, but I could play. I think that this is my fondest musical memory.

While my dad immersed me in a love of traditional Indian music, my mum had entirely different and much more modern musical tastes. My mom loved The Beatles, Elvis, Michael Jackson and Cindi Lauper, but her absolute favourite was Madonna. My mom was a craftswoman and when I was six years old, she sewed me a Madonna costume and entered me in fancy dress contest. The Madonna look, created by my mother, consisted of a black leather skirt, a black off-the-shoulder top, a black jacket, plastic jelly shoes and jelly bangles. My make-up was bold: pink eyeshadow on one eye, blue on the other and a little mole, drawn in the same spot as Madonna's. The other children at the competition were mainly dressed in traditional outfits – Cinderella, Robin Hood, Snow White, that sort of thing. And then I came onto stage dressed as Madonna and stole the show!

Growing up, I shared a room with my sister, and she was ten years older than me, so I was definitely influenced by her tastes. My sister, like my mom, worshipped Madonna. Our bedroom was adorned with massive Madonna posters. She also loved Prince, UB40, Michael Jackson and Boy George. She had these massive balloon-like pants, just like the ones Boy George would wear and she would pair them with a huge hat. She was very flamboyant and proud about it. She also played her music all the time in our shared room, and I remember hearing *Papa Don't Preach* (Madonna, 1986) over and over again, literally on repeat. I heard it so much, that I used to get really tired of it, but I also grew to like the music of Madonna, thanks to my mom and sister. However, my preferred style of music was always my dad's proper traditional structured music.

I was always an avid dancer. My parents tell me that as a child, I walked everywhere on my tip toes. Everyone kept telling my parents that they needed to send me for ballet lessons since I walked everywhere on my toes anyway! After I joined my sister on stage during one of her performances and won the crowd over with my moves, my parents were convinced, and my mum took me to the ballet dance studio in Pretoria to sign me up for lessons when I was about three years old. Although I was really young and the memory is hazy, I still can recall the lady telling my mum that it would be impossible for me to become a ballet dancer because my skin was too dark for a pink leotard. My mother took my hand firmly and responded,

"Thank you very much. We don't need your school" as she led me towards the door. My mother was never one to be discouraged, and after knocking on several closed doors when it came to ballet, she enrolled me into Indian classical dance classes.

My Indian dance lessons had a big impact on my life. I started out learning Bharatanatyam, which is an old, traditional style of Indian classical dance. Later, I took up Indian folk dancing as well. Before we even started with the dance moves, we had to find and feel the beat. We would tie the gunguroo[34] around our ankles and stamp to the beat with the bells ringing. Our teacher spent a lot of time instilling and rehearsing the beat with us. These were the fundamentals of Bharatanatyam, and we could not move on until we had mastered them. I thrived in dance classes and soon we were performing concerts all over Pretoria.

While I had this rich background in music and dance from home, school music was a bit of a let-down. Our music teacher, Mrs Chisholm, would line us up and march us down to the music room for our dose of music once a week. The lessons were so basic. We touched on the recorder, we learnt the notes of the treble clef, but we never really went into anything in detail. Mrs Chisholm would stand at the front of the class and draw musical notes on the chalk board before quizzing us on the names of the notes. Then we learnt a few little songs on the recorder. In other lessons we would sing nursery rhymes like *London Bridge is Falling Down* (Arlidge, 2011a) and shake the shaker along with the song. The next week we would do the same thing with *Humpty Dumpty* (Super Simple Songs, 2018). The lessons were never new and exciting.

One day my dad asked me what we were learning in music at school, and I took out my recorder to show him. He then found an old recorder he had at home and started teaching me some classical Indian songs on the recorder. I was enchanted by his passion for the instrument and immediately felt much more positive about the prospects of learning the recorder. I suspect that I found school music so disappointing because of the expectations I had from lessons with my dad. I was bored out of my mind in Mrs Chisholm's classes, and she was so reserved and quiet. I gradually came to the awareness that she couldn't really be a music teacher because she was completely different to my dad. I decided that she was forced into teaching music to give the other teachers a free period. She had no passion for the subject, and I don't even recall her ever smiling. This was in sharp contrast to the joy that music brought my dad and my entire family.

[34] A string of small silver bells that are tied around the ankle

It was around high school that I also started to develop my own musical tastes. Up to this point I had been very influenced by the Eighties pop songs of my mother and older sister and the traditional Indian music of my dad. High school gave me the opportunity to find my own tastes. In Grade eight I got over my first real crush with the song *Another Sad Love Song* by Toni Braxton (1993). That song just resonated with me, especially the lyrics. She sings with such emotion in her voice that often when I listen, I get goosebumps. When I think of my matric year, I think of the song *If you Had My Love* by Jennifer Lopez (1999). That song reminds me of leaving school and navigating college and the real world. They still play this song on 94.7[35] and East Coast Radio[36], and it just takes me back to this time in my life when I was trying to find myself and my way in the world.

Now, as a mother to Bhavana, my 11-year-old daughter, and Daarun, my 7-year-old son, my interactions with music have changed yet again. I have slowly started introducing them to the types of music I am into, but they are quite reluctant, like most kids, to listen to the music their mother chooses! My daughter has been learning the piano for two years now, and she loves it. She's also doing a bit of dancing. She started with ballet and then moved on to contemporary dance. It turns out that the apple doesn't fall far from the tree! Her face just lights up when she's dancing.

I loved music and dance and it was really important for me to introduce them to my children. When I am sitting outside the classroom, waiting for Bhavana's dance or piano lessons to finish, I find that love that I had for music and dance is rekindled. I remind myself that I didn't just throw away all of my music and dance experiences, as I am able to pass them on to my children.

Music and my teaching career

I actually didn't go straight into teaching when I left school. I studied Somatology first and started my own business in skincare and beauty. My first interactions with teaching were while I was studying somatology. We had to do a number of hours of community service. At this point my older sister, who is challenged, was enrolled at Archer School, which catered for learners with special needs. Janet, the very artsy social worker approached me to do my community hours at Archer School and I put together a programme to stimulate the children there. I found myself drawn to the children at the

[35] 94.7, formerly known as Highveld Stereo, is a commercial radio station that broadcasts at the frequency 94.7 in Johannesburg, South Africa.

[36] East Coast Radio is a commercial radio station that broadcasts in KwaZulu Natal and certain areas of the Eastern Cape in South Africa.

school and spent much of my free time after lectures and during the holidays volunteering with the special needs children at this school.

On one occasion, Janet entered the school into an art competition, and I assisted her. The artwork looked amazing in the end, and we won a certificate for creativity. More significantly, at the end of the project, Janet awarded me a certificate for everything I had done and told me that I had a real talent for working with children. This shifted my mindset, and I told my mum that I wanted to move into teaching, but she encouraged me to stick with the somatology and finish one degree before starting on another.

So, I finished up the somatology qualification and opened my business. When I had my children, I took a break from somatology, but I still had this calling to be with children and to teach. I then took the leap and decided to go into teaching. I was a full-time mom for a few years before starting at Lowlands Teachers' College.

I feel like now, in fourth year, I have reached the point where I am ready to be a full-time teacher. I am really excited to make use of music in the classroom. I have a bit of a musical history and, along with what I have learnt in the music education module, I would like to create tangible experiences with the learners. Music is definitely lacking in the Foundation Phase, and with all of the anxiety created by the pandemic, I think music offers a lovely way to get them moving and to get their creative juices flowing. I also see how well my own children respond to the inclusion of music in the classroom, and I definitely want the same for my classroom when I am a teacher.

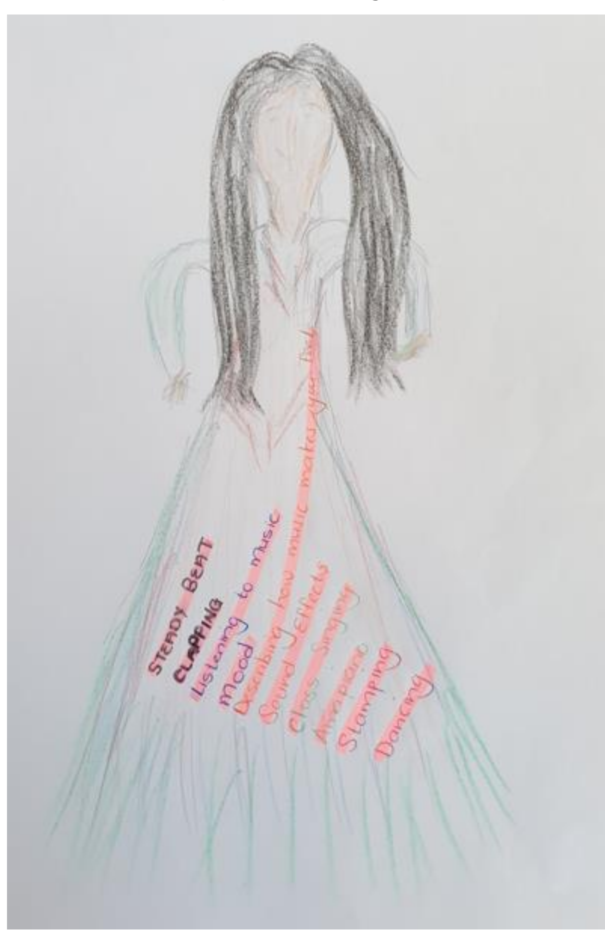

***Figure 16**: Aadhira Body Map*

I drew this body map (Figure 16) to show what I feel about teaching music in the Foundation Phase. I drew myself as a powerful diva, bold and in charge. When I teach music, I want to project that kind of image of self-confidence and self-esteem. I drew myself in a flowy dress with my long dark hair

down, because I never get to dress up these days due to COVID. I tried to portray myself as someone who is here to make a statement!

The first word I chose is "steady beat" because this was such a fundamental part of learning to dance. As I explained, our teacher spent a lot of time emphasising the beat. It was also one of the first things we covered in the music education module, and I suppose that's because it really underpins all music and dance. The words, "clapping" and "stamping" also link to the steady beat, because we would often be asked to show the beat through clapping our hands or stamping our feet. Kids also love clapping, stamping and physically interacting with music, so that's an easy activity to bring into a Foundation Phase classroom.

"Listening to music" is important in the classroom. Here I think about listening activities you could do in the classroom where you ask the learners to listen out for the different elements of music.

The next two choices, "mood" and "describing how music makes you feel" are linked. If you play certain kinds of music in the classroom, for example calm, serene music when you want to quieten the class, you can definitely influence their mood. Linked to that is how music makes you feel. Some music might make you want to get up and move, or tap your feet, or dance serenely. All of these things can be explored in the classroom.

My next choice was "class singing" which I regard as such a vital part of the classroom. Foundation Phase children love to sing together, I remember that I also enjoyed it as a child, and I see how much my own children enjoy it. More than just a musical experience, I think it's also a bonding opportunity for the class. Everyone can be involved, and everyone is invited to join in, so it is really good for class comradery.

My final word is "dancing". For me it is just so important for children to express themselves through dance. It is something that allows them to get their creative juices flowing and something that they can fully immerse themselves into. Dance was such a beneficial part of my life, and I would like other children to also have that opportunity.

My classroom and music

This year I did my teaching practice at Agapanthus Primary School. It was wonderful and I am glad that I selected this school. Agapanthus Primary School is a private school that caters for children with all sorts of learning challenges, and accommodates them alongside children without challenges, so it is a really inclusive space. The classes are small. The Grade two class, where I was placed, started out with ten learners, but when I left there were only eight learners in the class as two learners had left. The small class

allowed for a lot of individualised attention. My mentor teacher, Mrs Windham, is a mature teacher who has been in the field for years. It was wonderful to have the opportunity to learn from her because she was so experienced, and she exuded wisdom and patience.

Unfortunately, due to the impact of COVID, there wasn't much music happening at Agapanthus Primary School. Prior to COVID I believe that they would sing a little during school assemblies. There also used to be choir practice on a Friday afternoon. In addition to this, specialist music teachers would come in to teach instruments like the guitar, piano and violin. Sadly, all of this was stopped due to COVID.

I didn't notice a lot of music in the school during class time. There were no music lessons on the timetable or anything like that. My mentor teacher plays the piano, so the lack of music in her classroom was a little surprising. While I was at Agapanthus Primary School, I noticed some music happening in the Grade R classroom. As I walked past the classroom, I saw the teacher introducing the learners to different instruments. She was playing a little triangle for them and was introducing instruments like the harp and the violin. Other than that one occasion, I didn't notice any other music in the school.

In my own lessons, I tried to integrate music wherever I could. For example, one of my formal lesson observations was on shapes and I integrated a music video on shapes. The learners just loved it and asked for the video to be played again and again. When the class was planting beans and measuring their growth, I found an old movie of *Jack and the Beanstalk* (Sugii, 1974) from 1974 with an orchestral soundtrack which they really enjoyed. There was a definite interest in music which needs to be harnessed and utilised more in their everyday education. The learners were very keen on music, and it was almost like they were hungry to get more of it.

My music lesson

While I was at Agapanthus Primary School, I taught a music lesson, which was a great success. The school was celebrating Environment Day at that time, so I decided that I would plan my lesson around the song *Heal the World* by Michael Jackson (1992). I love the way Michael Jackson managed to build himself up from quite tough beginnings into an International Superstar. I also love the passion in his music. His songs are deep, unique, and still have a relevant message.

The joke ended up being on me, because at the start of the lesson, when I introduced Michael Jackson to the class, much to my surprise, most of them already knew who he was! I displayed pictures of Michael Jackson on the whiteboard and gave the learners a brief introduction to his life. After that I played the music video of the song *Heal the*

World (Jackson, 1992) for the learners. The video and the music really drew the learners in. The images of the army, the war and the destruction of the earth really resonated with them. They asked me why there were children in the music video, and I told them that was because children spread love and positive energy and because we are trying to save the earth for you guys, the children. I think that moment really hit them in their hearts, because from then on, they were completely glued to the lesson. Even Clinton, the autistic child in the class, was fully into the song and lesson, which was a major achievement.

I then projected the words of the song on the whiteboard, and we read them together. The ICT worked really well, and the learners all joined in with the singing. The classroom was awash with sound as learners sang, clicked, swayed and clapped along to the song. The final time we sang it, I stood in one corner, their class teacher stood in the other corner, and we allowed the learners to remove their masks and just go for it. They loved it! They responded really well. I think they needed a release like this to get away from the tension of what's been happening around them with COVID.

I had planned to then give the learners little buckets and ice-cream sticks to use as a drum and drumsticks and I was going to ask them to tap the beat along with the song. I think that would have been a lovely addition to the lesson, but Clinton really struggles with that sort of noise. On a good day, we would have been able to put his earmuffs on to reduce the sound for him, and give it a go, but he was already having a difficult day and I assessed his mood before deciding to leave the drumming and just do the singing. He was really into the music as well, and I didn't want to switch activities, which might have resulted in him disrupting the others. While I didn't end up overtly teaching the beat section of the lesson, many of the learners were tapping and bopping along to the beat of their own accord, so it still ended up being a part of the lesson.

To end off the lesson I gave the learners a little worksheet to complete. The worksheet linked back to the theme of Environment Day, and asked learners to decide whether the items and actions were helpful or harmful for the earth. They finished off the lesson with some colouring in. While they were colouring in, I noticed many of them humming the melody of *Heal the World* (Jackson, 1992). I asked them if they wanted me to play it again, and they did, so we finished off the lesson with the learners colouring in with the song playing softly in the background. They were so calm and focussed on the task, it was amazing, because usually at this time of the day they are anxiously asking when they will be able to go home. The lesson actually seemed to calm them down.

I was surprised at how well the lesson went. Not only did the learners sing the song, I feel like they really connected with it. I was so impressed that they were able to find

the beat and move along in time to the song. They were thoroughly engaged in every stage of the lesson.

I didn't really consult the CAPS[37] document very closely in the planning of this lesson. Agapanthus Primary School actually uses the Cambridge System, and I was more influenced by my class teacher, who initiates a lot of concrete learning with the class. I also thought about how the class reacted to my lesson on shapes, with singing and dancing along, and I tried to plan a lesson that I thought they would engage with.

I am very inclined to teach music in the Foundation Phase classroom. I come from such a rich musical background and music holds such a special place in my heart that I would love to impart this on to my learners as well. I would definitely like to look for a teaching position where music, dance and the creative arts are valued in the curriculum. I would like to include music in my classroom and value it at the same level as sports is valued in South African schools.

5.3.2 My family and music: Summaries of narratives

Section 5.3.1 presented Aadhira's narrative, which is included in this thesis in full as it is considered the most evocative narrative in the category *My family and music*. However, Aadhira's narrative was one of four narratives that were categorised as foregrounding the influence of family in the musical development of the participants. Kaylee, Lily and Ndesheza also fell into this category and summaries of their narratives are provided below. While these have been included to illustrate the diversity of narratives, these narratives will not be included in the level two and three data analysis presented in chapters seven and eight.

5.3.2.1 Kaylee – Music helps me to deal with my emotions

I wouldn't really describe myself as musical and I don't feel like music has played that much of a major role in my life. However, all of the meaningful interactions that I have had with music, have involved my family. My fondest memory of my grandmother is her singing *Aayiram Jannal* (Raja, 2007) to me, a Tamil song, while I was perched on her lap with her arm around me. My other great musical influence is my dad, who sings to me and my brother whenever he has the opportunity. Childhood Christmases were full of Boney M, with my dad singing along as loud as possible, while his favourite song *You Raise me Up* (Westlife, 2005) is something he sings regularly around the house. I have also recently taken up the drums and a friend is teaching me. Even though my music history is not very detailed, I do enjoy listening to music. At first, I was quite

[37] The CAPS document refers to the *Curriculum and Assessment Policy Document* which contains details of the curriculum followed in South African schools

concerned about teaching music in the Foundation Phase classroom, mainly because I can't play an instrument. However, after doing the music education module at Lowlands Teachers' College, I am quite excited. I have realised that you can start with the basics of music. I didn't feel confident to do a full music lesson with my Grade one class, but I did plan and deliver a music activity based around the steady beat. The music activity went so well that I wish I had planned a full music lesson. When I am a full-time teacher, I will definitely make time for music in the classroom because it is fun and enjoyable.

5.3.2.2 Lily - Music is life, is love, is me

Music is in my blood. It speaks to me more than people or words can, and it always has. I was blessed by a childhood that was filled with music. I remember my parents gently singing lullabies to us every night, my mother in Afrikaans and my father in English. My grandmother would often play the piano for us, and we would gather around her piano, mesmerised by the beauty of the instrument. Family braais at my grandmother's house involved the family sitting in the garden, some strumming away on guitars, others joining in with any other available instrument and the rest singing along. My sister and I used to enter singing competitions and talent shows as both solo acts and as a duo, singing and dancing together. My dad, however, has been my biggest musical influence. He taught me to play the guitar and introduced me to country music, which is my favourite genre of music. I feel like music is literally in me and coming out of me. For example, when I hear a song, I cannot help but move along to it. I am really looking forward to including music in the classroom because I think it allows you to know the children on a completely different level. The school where I did my teaching practice didn't do any music, so I had to make do with integrating music into a life skills lesson. I integrated emotions with music, asking learners to identify the emotion in different Disney songs and then to convey that emotion in their writing. The lesson went really well, and the learners loved it. Next time, I will enhance the lesson by including songs that convey different sorts of emotions.

5.3.2.3 Ndesheza - Music connected me with my new family

I don't know anything about my biological family. I was found and adopted by the Nkosi family, and it is through music that I connected with my adopted family. Every time I cried, my mother would sing to me and when she sang my favourite song, *Thula Baba* (Soweto Gospel Choir, 2012), I would stop crying immediately. My brother, Mandla, would entertain me by beating an old coffee tin with sticks, like a drum. My father was a huge fan of Mafikizolo and his favourite song was *Kwela* (Mafikizolo, 2003). My cousin Thandazile and I would sneak into my father's study and play Mafikizolo as loudly as we could, making up dances to go with the different songs. My grandmother

introduced me to the music of Yvonne Chaka Chaka, regaling me with stories of how she would go out dancing in her red high heel shoes. Music also brought me to my husband, Mr Zulu as we share similar musical tastes. When I experience challenges in my marriage, I listen to *Baba Ziveze* (Nyati, 2020), a gospel song, which I feel has made me into a better woman and a better wife. I am looking forward to teaching music in the classroom as it is a fun subject that excites learners. I taught a music lesson based on pulse and tempo during my teaching practice. I used two songs that the learners knew and tied them in to the Easter theme we were busy with at the time. The lesson went really well. I would like to teach music more often in my classroom, but I still feel like I need more information about how to teach music effectively.

5.4 Rites of passage and music

The second category that was identified was that of *Rites of passage and music*. Two narratives emphasised the role of cultural rites of passage as the most significant influence in their musical history, namely those of Nobuhle and Londi. The two stories include striking similarities, with both participants experiencing traumatic experiences of being excluded from the choir. Both narratives also detail the significant impact of a traditional cultural event on their music history. In the case of Nobuhle, this was her Umhlonyane, or coming-of-age ceremony and in the case of Londi, her traditional engagement ceremony.

I chose to highlight Nobuhle's narrative in this thesis as, in addition to being excluded from the choir and attending her coming-of-age ceremony, Nobuhle's narrative also foregrounds an interesting rivalry with her sister. While Nobuhle is adamant that she can't sing, she views her sister, who has a beautiful singing voice, with jealousy. This will be explored further in chapter seven, which offers a cross-case analysis of the narratives. A summary of Londi's narrative is also included, but only Nobuhle's narrative is included in full and will be analysed further in chapters seven and eight.

5.4.1 Nobuhle – My sister can sing, but I can dance

I think the best way to describe my relationship with singing and music is that it is volatile. I have fluctuated between loving music and hating it. My childhood interactions with music were happy. One of my earliest musical memories is singing *Sizinyoni thina sizinyoni*[38] (Essentials Band, 2020) with my mother, sister and cousin Noxolo. We would sing and do the accompanying bird actions. I especially remember Noxolo acting like a bird as we sang the song, which I found hilarious as a young child. We also used to

[38] An isiZulu children's song that translated into English, is entitled "We are Birds".

have traditional gatherings and ceremonies at home. Each time something significant happened to our family, we would thank the ancestors and these ceremonies would include a fire, cooking and eating meat and plenty of singing and dancing. These were happy times.

I grew up with my mother, sister and grandmother and Sundays were strictly for church. My sister is 15 years old than me, so she, along with my mum and gran, would go into the main church service, while I was left in the care of Mrs Mlambo who ran the Sunday school. Mrs Mlambo was a strict old lady, and I was terrified of her. I remember one particular Sunday well. I was dressed in my Sunday best – a freshly pressed white cotton dress with light pink flowers and little pink shiny court shoes. They were terribly stiff and uncomfortable, but I adored the shiny pink colour and the little pink flowers on the toes. This particular morning, our task was set. We were to be singing for the entire congregation the following week and Mrs Mlambo set about grooming us for this occasion with military precision. We were put into firm lines, and lectured in decorum – stand up straight, look ahead, sing with your mouths open wide. Standing up straight in our stiff, formulated lines, my pretty, but decidedly uncomfortable shoes started to wear the beginnings of a small blister on my back heel. I ignored the ever-increasing discomfort, and, desperate to please Mrs Mlambo, stood up even straighter. We each had a turn to sing for her and finally it came around to me. Standing up as straight as I could, mouth open wide, confident and sure of myself, I opened my mouth and sang the song we had been rehearsing. While the other children were praised and met with smiles of approval, Mrs Mlambo said nothing to me and skipped straight on to the next person. I felt my cheeks redden, my heart getting faster, and the blister feel more uncomfortable than ever. I told myself that everything would be fine. But just as I had started to calm down and reassure myself, the unimaginable happened, I was sent to stand with the boys. I hobbled over, the blister on my back heel now burning more than ever. Eager to please Mrs Mlambo, I continued singing as loudly as I could alongside the boys. We practiced and practiced the song, until we could not sing or stand for any longer. Mrs Mlambo, looking flustered and frustrated, called a ten-minute break. No sooner was I sitting down than Mrs Mlambo called me over.

"Nobuhle" she said, "You have a lovely voice, but it is just too low. Why don't you just mouth the words at the concert next week?"

I was flabbergasted. I was devastated. I felt the tears well up behind my eyes. Me, someone who had always sung with such confidence, had a voice that was too low? Surely there must be some mistake. I felt my courage rise.

"But Mrs Mlambo, the boys all have low voices too and they're allowed to sing" I retorted.

Mrs Mlambo was not used to being challenged. She whipped around and declared

"You can't sing" before marching off to the girls on the other side of the room.

I can't sing? Her voice rang in my ears. How could this be? I wiped the hot tears from my cheeks with the back of my hand. This simply could not be right. Mrs Mlambo had made a massive mistake, surely.

At home, after church that day, I told my mother, gran and sister what had happened. How could Mrs Mlambo have got this important fact so wrong I asked? My sister, who had no patience for her younger sister, quickly replied

"She says you can't sing, because you can't sing. I am the singer in this family, and you sound horrid".

My mother wrapped me up in her arms and tried to placate me. She started singing *Survivor* (Destiny's Child, 2001), which she always pulled out when my sister or I faced some kind of difficulty, but I then knew the ghastly truth of it. I could not sing. I resolved then and there to never sing again.

During the course of the next few years, I was enrolled in Hyacinth Primary School, where my Foundation Phase passed by with no music lessons and no real experience of music in the classroom. My commitment not to sing again was being fulfilled. That changed when I was in Grade Four. Mr Ruiters joined the staff as our isiZulu teacher, and he was an ardent supporter of the arts. Among other things, he started a school choir. On the first day of choir, excited chatter filled the classroom. Everyone was asking,

"Are you going to join the choir?"

I pretended not to be interested, but deep down, I was desperate to at least see what was going on. As the bell went for break, the stampede of children left the classroom and made its way to the school hall for choir try outs. Feigning disinterest, I was swept along in the wave of children, and I found myself at the hall. I stopped dead in my tracks.

"What are you doing?" the voice in my head said. "You know you can't sing."

I stepped to the side and allowed the surging mass through. I collapsed onto a bench outside the hall. How unfair, I thought, that I could not sing. I felt jealousy overwhelm me. I was jealous of my sister, who had a beautiful voice, and I was jealous of my

classmates, who were trying out for the choir. I stood up and surreptitiously peered through the window into the hall. What fun they were having in the hall, laughing, and singing joyfully. But this was a fun that I could not participate in. I felt the jealousy harden into a hatred that was directed towards singing. If I couldn't participate, singing, and by extension music, was simply not for me.

I held this stance towards music until Grade Five when Mr Ruiters arranged a school trip to the International Convention Centre for us to watch an orchestra. I was desperate to go! Having missed out on a year of choir fun, I was not about to miss out on the trip to see the orchestra. I begged my mom to pay the R70 – so I could go on the trip. My wish was granted, and I brimmed with excitement as I boarded the school bus for the trip. I remember sitting in my plush seat in the cool airconditioned auditorium and feeling a thrill of excitement as the lights dimmed. The orchestra was incredible. The power and the synchronicity of the instruments amazed me. But it was the harp that really enthralled me. It was serene and beautiful and was being masterfully played by a beautiful young lady. Immediately I fell in love with the instrument. That would be me one day, strumming the harp for an appreciative audience. I burst into the house that afternoon begging her for harp lessons. My dream was quickly squashed. There was no money for lessons, and where would we get a harp from anyway. It was final. My short-lived burst of love for music was dashed, replaced again with a strong dislike.

While my relationship with music deteriorated at school and church, there was always quite a lot of music at home. My gran always had a radio in her room, and she would religiously switch on Ukhozi[39] FM at 5am, with the dial always turned to the loudest volume that the radio could muster. I would always groan and ask her if maybe we could start at 7am instead of 5am. She was adamant that we had to listen to the radio daily for two reasons: firstly, so that we would know what's happening in the world and secondly so that we could listen to music. My gran died last year, and I have been continuing the tradition of the morning radio sessions, but not at 5am!

We also sang a lot of spiritual music in our home. My mother was quite strict about this. Every night, before Generations[40] she would switch off the television and we would sing our songs from church and pray. My mother, sister and gran would sing, but I would just move, on account of not being able to sing. My sister has a wonderful voice, and I was so envious of her singing ability. I just idolized her. I spent a lot of time wondering why it was that she could sing, and I could not. We were siblings, after all, but it seemed like

[39] Ukhozi FM is a Durban-based, isiZulu radio station.
[40] *Generations* was a popular South African soap opera that aired between 1993 – 2014. It was rebranded and *Generations: The Legacy* has aired since December 2014.

she got all the good luck. She used to ridicule me because of my low, gruff voice. It was mean of her. This just further solidified my hatred for singing and music.

My dad also introduced me to music and, most notably, jazz. My dad lived on a farm in a rural area, but he would come into Durban to see me at the weekends. My mom, being one of the stalwarts at church, was often busy attending funerals at the weekend and my dad would give her a lift to whatever funeral she was attending that weekend. I was always in prime position in the front seat, while my mom sat stiffly in the back, careful not to crease her freshly pressed church uniform or damage her stiff hat. Windows down, jazz music blaring from the sound system, we would screech down the road at breakneck speed.

Fast forward to high school and I vaguely remember doing some arts and culture lessons. In the music section we just learnt music theory. This was not my strong point and I kept mixing up the notes. We didn't learn to play instruments or anything like that. Our Grade nine teacher, Mrs Naidoo, was such a talented musician that you could ask her to play any song on the piano. We would choose the hits of the day, and Mrs Naidoo would play them while we sang along.

My opinion of music changed again when I had my coming-of-age ceremony, Umhlonyane[41]. I was 16 years old when my mom held my ceremony. On Friday afternoons, straight after school my friends would come over to my house, and we would practice singing the songs over and over again so that they would be perfect for the ceremony. I was still determined that I could not sing, but my friends kept pressuring me to sing at the ceremony. They kept telling me that it was my day, and that I would have to sing to thank my parents for throwing the ceremony for me. I was still undecided. I knew I could not sing, so why embarrass myself by singing at the ceremony where everyone would hear me?

The day of the ceremony was a beautiful crisp, typical autumn day in Durban and the sun shone steadily and warmed the cool air of the night. I proudly got dressed into my outfit for the ceremony – a white beaded skirt, beaded bra and beaded accessories for my feet, arms and head, made by my aunt, especially for the occasion. She had chosen white beads to signify that I was still a maiden. On my feet, I wore izimbadada, the shoes that are made out of tyres. I looked in the mirror and was very pleased with

[41] Umhlonyane is a traditional Zulu coming-of-age ceremony that is held for girls when they reach womanhood. The ceremony includes a number of traditional events. The girl stays in a room, away from other people, for a week before the ceremony. During this time, she is visited by elder women from the community who offer advice on how to behave. She is joined by her friends who stay with her on the night before the ceremony. On the morning of the ceremony, they go to the river to wash. The ceremony itself includes traditional songs, clothing, food and events (Ndlovu, n.d.).

the reflection that shone back at me. I was happy and excited about the upcoming ceremony, because my parents were thanking me that I had grown up, and also because there is a part of the ceremony where people pin money to your head. I was definitely excited to get some money! The time came in the ceremony where I was to sing. I was desperately nervous, but I remember plucking up all of my courage and opening my mouth to sing. I sang a song thanking my parents for holding this ceremony for me. I was shaking like a leaf with nerves and anxiety, but I managed to get through the song. I was so shocked afterwards when some of the guests came up to congratulate me and told me how beautifully I sang. I disagreed with them all, reminding them that I could not sing, but they were adamant that I could sing. My friend Thobeka came up to me laughing.

“Looks like you can sing in isiZulu” she said to me jokingly.

And I guess that’s what I have taken from that experience. I can sing in isiZulu. This experience really helped my confidence with singing, and I actually love singing now. Whenever there are traditional ceremonies in my family, I now help with the singing and the dancing.

I have also become much more accepting of music and I enjoy it a lot more. Music cools me down and even makes me happy. These days, I listen to a lot of different types of music. One of the genres I have grown to enjoy is Maskanda. My mom and gran always teased me about this. They said that because my dad lives on a farm, I am one of those rural people who loves Maskanda. To annoy them, I used to play the Maskanda songs on full blast, which really frustrated them!

I have been feeling quite down since my gran’s passing last year and I must admit that I have found that listening to *Ngijulise* by Joyous Celebration (2010) has really helped me through this difficult time. The lyrics talk about God’s love, and I have found the song very comforting as I come to terms with my gran’s death.

Even though my relationship with singing has been volatile, I have always needed music to participate in my main passion, which is dancing. I can dance! I am always dancing. Even in situations where I am meant to be serious, I tend to tap my foot, or move in some way. You can’t dance without music, so I have also developed a love for music because I love to dance!

Music and my teaching career

To be honest, teaching wasn’t my first choice. My first choice was to do Geography and Environmental studies. I was bitterly disappointed when, after writing my matric, I was two points short of the requirements for the qualification. My second choice was

town planning, but I thought to myself, I can't draw, so how can I be a town planner? Teaching was only my third choice. I chose the Foundation Phase because I am terrified of high school learners. Having been in high school, I was well aware of the way high school learners act, and I knew I would not manage. Having initially been quite sceptical about teaching, once I started at Lowlands Teachers' College, I knew I had made the right choice and teaching quickly went from being my third choice, to my first choice. What really changed my mind about teaching was the amazing experiences I had at the different teaching practice schools I went to.

While I am beside myself with excitement at the thought of teaching next year, I am terrified that I won't get a job. My mom is a teacher, so I am aware of the difficulties that teachers have gone through with COVID, and I am so worried that because of all of this, I will struggle to find a job.

Figure 17: Nobuhle Body Map

I am really quite stressed about having to teach music in the Foundation Phase. I feel like I don't know it well enough to do it justice in the classroom. Ever since those Arts and Culture lessons in High School, I have battled with reading music and the different notes. I also feel like anyone who teaches music should at least be able to play an instrument. I am very worried that my music lessons won't be fun for the learners, and they won't be interested. Thinking of teaching music really stresses me out.

I drew this body map (Figure 17) to show what I feel about teaching music. I put the figure in a dress, because the figure is meant to be me. I added happy and excited faces on two of the corners, but I am not sure why, because I don't think I will be happy or excited to teach music! The stars and flowers were also just added to make it look pretty and they don't really link to me as a teacher of music.

The words I chose don't link to teaching music, but rather link to the way I relate to music myself. Mostly I chose different genres of music that I enjoy; jazz, maskanda, amapiano[42] and gqom[43].

I put "singing in unison" outside of my body, because that's really not important to me at all. In my opinion, people can sing in any way they want to, and you don't have to sing in unison or properly; just sing!

Of course, I had to add "dancing" because this is my favourite way to experience music. I am obsessed with dancing, and I am good at it. The more people told me I could dance, the more I loved it. It's something that I can do, that my sister can't do; she's a terrible dancer. I suppose in the end it's fair: She can sing, I can dance.

My classroom and music

This year I did my teaching practice at Daffodil Primary school. I was put with a Grade two class and introduced to the Grade two teacher, Miss Seymour, who looked fairly frazzled and stressed out. It struck me that this was odd, as it was only the second week back at school and normally this level of stress is only achieved at the end of the term. However, upon chatting to her, the cause of her stress became clear. Daffodil Primary School, like many South African schools, were on rotation[44] and the Grade two class had been split into two groups with twenty learners in each group. However, instead of teaching both groups of Grade twos, Miss Seymour was with a Grade two class on one day, and a Grade R class the next. And so her schedule went – Grade two three times a week and Grade R twice, and the opposite the following week.

After one week with Miss Seymour, I looked and felt as frazzled as she had on that first day. Moving between two grades is tough enough, but Grade R and Grade two are at quite different levels of advancement. I found myself having to change the way I talked and explained things to the Grade R learners, who were babies in comparison to the Grade two learners. Along with this, we had the accompanying challenge of learners who missed large chunks of school in 2020. It was extremely stressful and very busy, but also beneficial. I enjoyed being with the children and I learnt a lot.

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[42] Amapiano is named after the isiZulu word meaning "pianos". It is a type of South African house music, characterised by a laid-back groove combined with traditional percussion and jazz-influenced piano lines (Seroto, 2020).

[43] Gqom is a form of South African electronic music that originated from Durban. It is characterised by a dark, raw sound, and scant melodies, which foreground the rhythmic elements of the track (Eaby-Lomas, 2021).

[44] Due to the COVID-19 restrictions in place at the time, and the requirement to employ social distancing in the classroom, learners had to attend school in smaller groups, with the different groups on rotation. See section 1.7.4 for a full discussion of this.

I didn't notice any music at Daffodil Primary school while I was there. There was no music teacher at the school, and so the teaching of music fell on the Foundation Phase teachers. They were so busy trying to catch up what was missed last year, that there really wasn't any time for music. When I come to think of it, the only music I experienced at the school was the time I sang *The Hokey Pokey* (Wiggles, 2019) with the Grade R learners. I only did the song because it was in the lesson plan, and I was helping Miss Seymour out by teaching the Grade Rs while she did some of her admin. The Grade R learners had fun singing the song and doing the actions. It was nice! Other than this one time, and the music lesson I taught, I didn't notice any other music in the school.

My music lesson

I also planned and delivered one full music lesson to the Grade two learners. I didn't use the CAPS document in the planning of the lesson, but chose to do the lesson on percussion, and specifically on body percussion. I did this simply because the school didn't have any musical instruments, so I had to choose a topic they could do without instruments.

I was quite nervous about teaching this lesson. The learners are not used to doing music lessons, so I was really worried about how they would respond. Would they actually do what was required of them, or would they just play around and make a noise? Another thing that concerned me was that for the activity I wanted them to stand up and make different kinds of body percussion sounds in a group. Due to the constraints of COVID, the learners sat at their desks all day. They were not accustomed to getting up and doing a practical activity, so I had no idea how that would go. Finally, I was also worried because the majority of the class were second language English learners, some of whom really didn't understand English at all. I decided that I would codeswitch if necessary to ensure that all learners understood the content of the lesson.

My music lesson was towards the end of the day. The learners had been at their desks all morning, and they were beginning to tire of the summer heat and the fact that they had been sitting in the same place for so long. I started off by asking them if they knew what percussion instruments are. I followed this with a video which showed different types of percussion instruments. This perked them up a little, as they always enjoy videos. I went on to explain what body percussion is. I told the learners that they could stomp or tap their feet, clap their hands or snap their fingers. As I looked around the class, it looked as though they understood what I was talking about as slow recognition passed over most of their faces. I put the learners into two groups, the boys and the girls. The game started. The two groups stood in a circle and each learner had to create some type of body percussion. This was made more challenging by adding a

memory game element. Each learner had to remember the body percussion from the learners before them, and then add a new type of body percussion. The learners were up for the challenge! At first it was fun, and, as I monitored the class, I noticed that the activity was going well. The learners were thoroughly enjoying the challenge of remembering the previous types of body percussion and adding their own. The classroom was a cacophony of noises – body percussion mixed with laughs and whoops of success and groans of failure. But after a while, the mounting noise and excitement descended into chaos. I think the learners just got too excited and this caused them to go overboard. Each body percussion example got progressively crazier!

I had to try and calm them down for the consolidation. Eventually, when everyone was finally settled down, I asked the learners what body percussion is. I was quite disappointed because, even after doing the activity, quite a few of them could not define it. I thought I had spent sufficient time explaining the concept in English and then in Zulu, but obviously not. If I were to do this lesson again, I would definitely spend more time explaining what percussion and body percussion are. When I realised that quite a few of them were still unclear, I went back to the video I had played in the introduction, and I also explained the concept again very slowly. I really hope that it went in.

I think the main positive of the lesson was that the learners got to get up and do something. They were always seated at their desks in the classroom, even during their lunchtime. So I think they were really excited to stand up and have the opportunity to play with each other.

While this experience was fun, and the learners really did enjoy the lesson, I am still very scared of teaching music in the classroom. I just don't feel comfortable with it. I also don't feel like my lesson was successful because the learners could not define percussion and body percussion at the end of the lesson. They could do it and perform it, but they could not define it, so I feel like my lesson was only 50% successful. Even though I am nervous to teach music, doing this lesson has shown me that music lessons can be fun for learners. I really enjoyed seeing the learners happy, excited and being able to participate in a lesson.

5.4.2 Rites of passage and music: Summaries of narratives

Nobuhle's narrative was selected to be included in full in this thesis and analysed as it is the most provocative narrative in the category *Rites of passage and music.* Londi's narrative also fits into this category, and a summary of her narrative is included below.

5.4.2.1 Londi – Being told I couldn't sing literally broke my heart in two

I was raised by my isiZulu parents, who were huge music lovers. I was also introduced to the piano, organ, Portuguese music and gospel music through my Portuguese Godparents. My Godmother would play the piano at home and the organ at church and would practice hymns while we cleaned our local Catholic church. I had a musical upbringing and therefore my heart was broken quite literally in two when I was not allowed into the school choir by the choir master, Mr Alexander, who quite uncompassionately informed me that I could not sing. I was heartbroken by this revelation. My traditional engagement party was a big influence on my musical history. While I participated with enthusiasm, I couldn't help but feel very detached from the traditional practices of the event. I wasn't familiar with the songs and didn't feel comfortable with all of the traditional expectations, like wearing the fat of the cow, for example. It was still a great day though. To be honest, I am really scared about teaching music. I feel like teaching music is very different to other kinds of teaching, and I do not feel sufficiently equipped. I am also quite nervous about singing in the classroom after my own disastrous experiences of singing. I taught a music lesson to a Grade R class. I wasn't sure how to plan a music lesson without a theme, so integrating the lesson with healthy eating gave me more confidence. Overall, the lesson went well, and the learners enjoyed it. While I am still not overjoyed at the idea of teaching music, I am prepared to give it a try.

5.5 Chapter synthesis

Chapter five has presented two full narratives, those of Aadhira and Nobuhle, which fit into the categories *My family and music* and *Rites of passage and music*. In addition to the two full narratives, summaries of three narratives included in the category *My family and music* and another narrative in the category *Rites of passage and music* have been included. The narratives highlight the music history of the participants, the experiences of the participants at teaching practice, and how music is regarded in the schools in which they were placed. Each participant taught a music lesson, and this experience is also outlined in the narrative. Chapter six will present narratives that have been categorised as emphasising *Religion and music* and *Emotions and music*.

Chapter 6

Stories of music: Religion and music & Emotions and music

> *Writing is made of voices. Our single voices may seem to be lost in the bitter wind. But if we listen hard enough we can hear hundreds of other voices trying to sing like us. Like threads weaving a cloth. Like the constellation patterns we draw to connect stars. Voices who have never dared to sing before.*
>
> (Heard, 1995)

6.1 Introduction

This thesis considers the music life histories of student teachers. These life histories have been constructed into narrative accounts of the participants' life histories as related to music. Chapter five presented two full narratives; that of Aadhira, whose narrative has been categorised as *My family and music,* and that of Nobuhle, whose narrative fits into the category *Rites of passage and music.* In addition to this, summaries of the other narratives that fit into these categories were included. Chapter six presents three full narratives; two in the category *Religion and music* and one in the category *Emotions and music.* Summaries of the other narratives that fit into these categories are also included, but only the full narratives will be analysed more deeply in chapters seven and eight of this thesis.

6.2 Overview

Chapter six presents narratives that have been included in the categories *Religion and Music* and *Emotions and music.* As was the case in chapter five, the categorisation of the narratives is purely an organisational device and the categories are fluid, interactive and overlap in many cases.

6.3 Religion and music

The impact of religion on the music histories of the participants was clearly noted in a number of narratives. Four narratives in particular foregrounded religion as the most significant influence on their music history, namely those of Sadia, Rikesh, Anne and Sophia. I have selected the narratives of Sadia and Rikesh to present in full in this thesis. I selected Sadia's narrative as it is particularly evocative and presents a very different music history to the other participants. Raised in a traditional Muslim home, Sadia had very little exposure to music in her childhood, and even less during her marriage. However, despite this upbringing, she defends the right of children to have music included in their curriculum and shows evidence of

agency as she goes about including music in the classroom, in spite of her strict Muslim upbringing. I have also chosen to include the narrative of Rikesh, who was raised in a Sai[45] home. Rikesh was the only male to participate in this study and was one of only five male student teachers in the cohort that was approached to participate in this study. His narrative presents a male perspective and I felt it was important to include a diversity of genders within the selected narratives.

6.3.1 Sadia – My religion has influenced my interactions with music

It was a warm Autumn morning in 1992. I stared out of the window, transfixed by the glistening waves and the bright, clear sky that we so often get in Durban the morning after a heavy rainfall. My family tradition was a Sunday drive along the Durban beachfront, but this Sunday was a little different because, instead of the normal family chitchat, my dad had the radio on as he was waiting to hear some important news. South Africa was on tenterhooks. These were the days before the first democratic elections, but after the unbanning of the ANC and the freeing of Nelson Mandela. While I was only a child, I was aware of the important news that the adults were always tensely waiting for. I was sandwiched into the back of my dad's car between my older sister and younger brother and the usual squabbling and shenanigans were going on between the three of us. Suddenly the song *Achy Breaky Heart* by Billy Ray Cyrus (1992) came on the radio and it caught my attention immediately. It was so vibrant and catchy, and I remember the way the music suddenly made me feel alive. To my enormous surprise, my dad did not turn off the radio, as he usually would, and my mum started humming along. To this day, this is my fondest childhood memory of music. To be honest, it was the first song I had ever heard. I was seven years old.

I grew up in a Muslim household and we didn't have any music at all. There are two opposing views on music in Islam. Some people view music as totally bad and ban it completely. They say it has subliminal messages and makes you do bad things. Other people say it is not bad. My parents are neutral and have sort of left it up to us to decide, although they did not allow any music in their household while we were growing up. I don't remember any songs or music, other than nursery rhymes.

As a child I had a beautiful book of nursery rhymes. My mother would read and sing them to me and my brother, as we ate our morning breakfast. We would page through the book together reciting the different nursery rhymes, like *Twinkle Twinkle Little Star* (Nursery Rhymes ABC, 2018), *Baa Baa Black Sheep* (Nursery rhymes 123, 2021) and *Incy*

[45] Sai is a spiritual movement. Devotees follow the teachings of Sai Baba of Shirdi, which emphasise love, compassion and service to others, as well as the acceptance of different religions.

Wincy Spider (Arlidge, 2011b), which was my absolute favourite. These nursery rhymes really appealed to my imagination, and I tried so hard to picture what each of them looked like, like the fat Jack Sprat and his thin wife.

When I started school, I went to the local government school down the road, but I can't remember any music lessons there. From Grade three onwards I only went to Islamic schools where there was no music at all, and, in fact, we were taught not to listen to music. Of course, though, as you grow up, you hear things outside of the home, like in a shopping mall, and sometimes through friends, so I did have a little exposure to popular music.

My parents became more lenient as I grew up and I was allowed to buy a few of my own CDs and listen to music in my room, as long as it was through my headphones. There was one unfortunate incident when, as a teenager I had an argument with my mum. I stormed upstairs, threw myself on my bed, put on my headphones and played Backstreet Boys from my CD player as loudly as possible. It was a little while before I realised that the headphones were not plugged in, and the music of Backstreet Boys was being blasted through the entire house!

Rashid had always lived down the road from me. Although older than me, he was a successful businessman and represented stability for me. In 2007 he asked me to marry him, and foolishly I said yes. Rashid was a staunch Muslim and was anti-music, although I wasn't aware of how against music he was until after we were married. I still remember our wedding day. I was desperate to include some music in the proceedings and after a lot of discussions and much convincing, my parents finally agreed. Joyful to be able to put my mark on the wedding, my best friend, Khadija, and I set about finding the perfect song, which was not a simple task for someone who had not been exposed to much music. Khadija had not been exposed to much music herself, but her uncle, who was not what one would call a staunch Muslim, had quite a CD collection. We spent a day hunting through his music collection, laughing and joking at the amount of romantic music he had bought! Eventually we came across the perfect song, The Moment by Kenny G (1996). The title of the song was just perfect, this was our moment. Listening to the song gave me goosebumps and I just knew this had to be my wedding song. The song took me away to another place and just added to the intense love I felt for Rashid. Even thinking about it now, and listening to this song all these years later, brings tears to my eyes and a flood of memories.

The song was my idea, and I didn't think it would be an issue. It was a surprise for Rashid, who didn't know anything about it. But I wanted it and he didn't have a choice. I still remember his shocked expression as the song was playing and I entered the room.

Because he wasn't aware of the song, there wasn't much he could do about it and we got over it and started our married life.

After we were married, I moved down the road and lived with Rashid and his parents. Rashid was a very strict Muslim, and he did not allow any music at all. I was heartbroken when he made me cut up all of my CDs and throw them away. I remember trying to understand why he would ask me to do this and telling myself that he wasn't asking me to do anything that was wrong. I told myself that, rather, he was trying to help me attain good deeds so that I could enter paradise one day. The only thing that he would allow me to listen to were nasheeds, which are Arabic songs that are normally sung a cappella. He was also particular about the types of nasheeds I could listen to. I remember the one day we were in the car together and I put on a Maher Zain CD. He was shocked and told me to switch it off immediately. For him, Maher Zain was too modern because he includes some English words and some instruments. I was only allowed to listen to nasheeds that were in proper Arabic and included no musical instruments.

We were blessed with two beautiful children during the years of our marriage. A daughter first, Aamira, and then a son, Aasif, a year later. One Saturday morning, when Aasif was a baby, we went to the Pavilion[46]. Aasif was in his pram sleeping, and Aamira was sitting in the shopping trolley. As we walked through the mall, we came to the centre court and there was a promotion going on with loud music. Aamira started moving to the music by dancing her little body from side to side in the seat of the shopping trolley. She's always loved music and dancing. Rashid was furious. He shouted at her to stop moving. I tried to placate him by explaining that she was only a child, that she was moving to the beat, but he was unhappy. Moving and dancing to music were not allowed at all.

I woke up on what seemed like a normal Saturday in 2013. Completely out of the blue, Rashid told me he no longer loved me, and I was told to leave the home I shared with my husband and his family. I was sent me back to my parents along with the children; Aamira who was four at the time and Aasif who was three. I was shocked beyond belief and disgraced. In an instant, my world had been pulled out from under my feet. I had no degree, and, in fact, I hadn't even finished matric. Rashid had refused to let me study. So, I found myself alone with two children, no husband, no maintenance and no way of supporting myself. I remember that first night back at my parents, lying in bed between my two children, with the tears just rolling uncontrollably down my cheeks. My children were confused – why were they not at their home? Where was their dad?

[46] The pavilion is a shopping mall, located in Durban.

Why was I crying? Nothing would get them to sleep. I remember going on to YouTube on my phone to play them a nasheed, which normally calmed them down. I hoped it would help to get them to sleep. I stumbled across a nasheed called *Amana* (Mohammedzafar, 2011). The words, the sound, the meaning of the nasheed just broke my heart even more. The lyrics say, "Promise me you won't leave me"; "Who can I speak to other than you?"; "Don't leave me with my worries" and "Don't forget me if you want to part from me". It was as if the nasheed had been written for me and for what I was going through. I sent the song to Rashid, hoping against hope that he would read the words, take in the meaning and want to make our marriage work, but to no avail.

In the Muslim faith, the man has to issue the divorce and it took a year for me to Islamically get a divorce. It was a horrible time. I would play the same nasheed, *Amana* (Mohammedzafar, 2011) every day and cry. I could not believe that Rashid was giving up on us; that he was leaving me in the lurch. This nasheed saw me through this dark and horrible time, so it holds a close place in my heart.

Through all of this, my parents stood by me, and my dad encouraged me to study and better myself. I have two kids to support, and my ex-husband pays no maintenance, so it was time for me to find my own way in the world. First, I had to get my matric, which I did in 2016. In 2017 I registered at Lowlands Teachers' College. Right from the word go, I knew I had to make it. I am in my mid-thirties and my parents won't always be around to support me. I have to make it work on my own.

Rashid and I were married for six years and, during that time I never listened to any music. Free from the restraint of my husband, I am able to listen to any music that I like. I love music these days. It's my form of escapism. I listen to music in the car, on my laptop, but still not at home in front of my parents. My parents have also softened as they have got older. My dad says it is all about balance. He still says his five prayers a day, but he also watches movies and listens to Bollywood music. I have a similar mindset. I enjoy listening to music at home; it's not like I am dancing in a club or that sort of thing.

Even when I was married, I still sang nursery rhymes with my children, the same way my mother did with me. Aamira and Aasif were also introduced to music at the Montessori preschool they went to. These days they are at Frangipani school, where there are music lessons. They both love the music programme, and I encourage them to participate, but they have told me that there are a lot of Muslim children who opt out of the music classes, which the school allows. Aamira still loves dancing, and she is obsessed with TikTok. I allow her to watch and make TikToks, but I monitor it closely

because some of the stuff on TikTok has the most terrible lyrics. If it's too crazy, she's not allowed.

Music and my teaching career

Right from when I was a little girl, I have always wanted to be a teacher. Whenever I could, I would put on my mom's heels and pretend to teach our helper's son with a little chalkboard I had. I chose the Foundation Phase because I love the innocence of little children. Whatever you teach children at this age, they just absorb it. I am so excited to become a full-time teacher; I really can't wait.

I also can't wait to make use of music in my classroom. I am so looking forward to having the opportunity and freedom to do different things in the classroom. I definitely intend including a lot of music and movement in my classroom. I have seen the positive response to music from the learners during my teaching practice, and this made me even more keen to include lots of music and movement in my classroom. The learners really want music in the classroom. They look for it. Teaching music is in my heart, and I have that passion for it. When it comes to teaching music, I believe that passion and enthusiasm are really important.

Figure 18: Sadia Body Map

I drew this body map (Figure 18) to demonstrate what I feel about teaching music. I used a lot of bright colours which show that music makes me feel alive and happy. The colours also show how music is a form of escapism for me. It immediately transports me to another place. I included a mic because, while I am not a great singer, I do enjoy talking into the mic. The other pictures, like the hearts, stars, and rainbow just reinforce how I feel about music as something that I love and something that makes me happy and positive. I included the piano because I have always wished that I could play the piano.

I put the words "mood" and "listening to music" in my head,

because listening to music can literally change my mood. My parents were away last weekend, and I was doing some baking. I put on some loud music, and it just completely lifted my mood! I think it even made me work faster!

I put "pitch" into my head, quite close to where my mouth would be because I love singing aloud. I really don't have the best singing voice, but I do enjoy singing. One of the things I enjoy singing the most, are nursery rhymes, which I placed just next to my head.

I chose the words "movement", "dancing", "moving to music", "clapping" and "rhythm" because I love to dance and move to music. I also can dance! I might never have been to a nightclub or anything like that, but I have rhythm in me. When I hear a song, my body automatically just wants to start moving. My daughter caught me dancing while I was baking the other day. Like a typical pre-teen she asked me if I was ok. I responded that I was really feeling the song! I love dancing.

I put "teaching music" and "music teacher" right in the centre of my body, right where my heart would be, because I have a passion for music, and I really want to include it in my classroom when I am a teacher. Teaching music is close to my heart.

My classroom and music

I completed my fourth-year teaching practice at Orchid Primary School, which is just around the corner from my home. It was actually the first time I chose to do my teaching practice in a government school, having previously always chosen private schools. I cannot believe how wonderful it was. The learners were so well behaved, and the teachers were so nice. I just felt like I really fitted in. I was put in a Grade one class. The class was on rotation, due to COVID, so the class was divided into two groups of 25 learners.

A lot of the children from Orchid Primary School are really poor. Most of them live in the squatter camp further up the road from the school and were on the school feeding scheme. Many of them came to school without stationery or anything like that. From what I could gather, a lot of their parents are unemployed, or working as domestic workers and that sort of thing.

The one thing I was a little sad about is that they don't do any music at Orchid Primary. There is no music teacher, and, during my teaching practice, I didn't notice any of the teachers including any music in their classrooms at all, not even in the Grade R classroom. They didn't even seem to integrate any singing or nursery rhymes into their teaching. At first, I wondered if the lack of music was because of COVID, but my teacher said no, they just don't do music at all. I hate to say it, but I think it's because

this is an underprivileged school and the teachers just sort of feel that it won't matter if they do music or not. Most of the children are really poor and come from the squatter camp just up the road from the school. It's not like the parents will come in and request music, so it's just ignored. I asked my mentor teacher if I could teach a music lesson to the class and she said no, I wouldn't be allowed to teach a music lesson at Orchid Primary School, because they don't do music.

While I didn't get to teach a music lesson at Orchid Primary School, I did have the opportunity to plan a music lesson as one of the assignments in the music education module I did at Lowlands Teachers' College. The lesson I planned was based around the song *Five Little Monkeys* (Little Sunshine Kids, 2015), which is one of the songs that was in the nursery rhyme book my mother used to sing with me. I chose that specific song because I feel like no matter who I sing it to, my children, my nieces, or in the classroom, children just love that song. I think it has something to do with the lyrics. The idea of "jumping on the bed" and "falling on the head" really seems to appeal to children. Since the song also teaches the numbers one to five, I was able to integrate maths into the lesson I planned.

Even though I didn't have the opportunity to teach a full music lesson at Orchid Primary School, I made sure that I included music in the lessons I did teach. My mentor teacher gave me a lot of freedom to try different things in the classroom. I always started the day with *Good Morning Mr Sun* (Big Bird, 2012). Once the children knew the song, they were so excited to sing it every morning.

Little Sindisiwe was so quiet. She sat right in the front of the class and in the six weeks I was at Orchid Primary, I never heard her utter a single word. About a week after my teaching practice was over, I went back to Orchid Primary to get some documents signed and I popped in to say hello to my class. There was, as I expected, much excitement. I then noticed little Sindisiwe right in front of me. She was whispering something, but I could not hear what exactly. I knelt down and asked her what she was saying. A quiet, shy voice responded:

"I miss *Good Morning Mr Sun*".

My heart crumbled! I actually teared up. I had not heard her utter a word in those six weeks and now this. It was an amazing moment.

One thing that really shocked me, was that most of the learners in my class did not know the basic nursery rhymes. In my first week, I started to do *Incy Wincy Spider* (Arlidge, 2011b) with them, assuming that everyone would join in. I was stunned to discover that only four learners knew it. I couldn't stop thinking about it. I felt so sad that

these Grade one children hadn't been brought up knowing these basic rhymes. What sort of childhood are these children having if they haven't been introduced to the basic nursery rhymes? Children need to be exposed to nursery rhymes as part of their childhood. When I think back to my childhood, these nursery rhymes bring back such happy memories. Because of the nonsense element, they also help with things like imagination.

To try and address this, I spent a lot of time singing nursery rhymes with the class. We did *Hickory Dickory Dock* (Belle and the Nursery Rhymes Band, 2015), *Jack Sprat* (Countdown Kids, 2021), and all the rhymes I learnt as a child. My mentor teacher didn't really seem to think that learning the nursery rhymes was important, so I don't think she continued doing them with the learners after I left. I hope the learners remember them. When I am a teacher one day, I will ensure that the learners in my class know the basic nursery rhymes.

Another thing that shocked me was how weak the learners were. They didn't know things like the days of the week, the months of the year or anything like that. Every morning, after *Good Morning Mr Sun* (Big Bird, 2012), I would sing a song about the days of the week with them, but not the usual version. I introduced new ways of singing it, so I hope they remember that too. Then we would sing a song about the months of the year. Next was counting, and I would always get them to clap along with it, just so that they were using their bodies a bit more. Finally, we would do some stretches and some movement before moving on to the day's work.

I actually introduced music wherever I could. By watching the learners, I noticed when they started to get a little bored or restless; they were only in Grade one after all and they were not used to sitting and writing for the whole day. So, to break it up a bit, and to get the learners energised and ready to work again, I would break up the day with songs. We sang songs like *If You're Happy and you Know it* (Laurie Berkner Band, 2015). I tried to put a spin on the song and make it more relevant for them by adding things like "If you're happy and you know it, say A for Apple" and things like that. It kept the song new and exciting for them. I also introduced them to the game Simon says and then all the different nursery rhymes as well. The learners responded so well to the music I introduced in the classroom. They just loved it.

My time at Orchid Primary taught me that teaching is more than just a job. You have to have that passion and bring new and exciting methods to the classroom, especially in the Foundation Phase. Teaching is like a trust that is given to you, and you should, as much as you can, give everything you can to your learners, because many of them,

and definitely many of them at Orchid Primary, are just not getting the input they need from home.

While Sadia's story foregrounds the link between music and religion, hers is not the only narrative that is categorised in this way. Rikesh's narrative, which follows in section 6.3.2 also highlights the influence of religion on music.

6.3.2 Rikesh – Music is my go-to place

I have a really big family, and when it comes to my family, music is always the centre point. My dad had twelve siblings, and weekends were always family affairs. All twelve siblings and their families would make the trek up the North Coast to Umhlali to spend the weekend on the farm with us. My dad would light a big bonfire, much to the delight of all of my cousins, because a bonfire meant roasting marshmallows! The evening would start off with music playing in the background, normally emanating from a parked car with the doors open. We played UB40, BoysIIMen, that kind of era, while we had a family braai. My dad loved his old music, so there was always a mix of hits from the seventies and eighties too. As the evening wore on, my dad would get out his guitar and start to play, with various family members joining in with the singing.

As a child, my musical tastes were shaped by my family. My father and his two brothers gave me a love of music from the seventies and eighties. I was by far the youngest, and I idolised my older sister, who was fifteen years older than me, and my older brother, who was ten years older than me. Being the youngest meant that I was very influenced by the types of music they were into at the time, and I remember listening to quite adult music from a young age. Our home constantly had artists like Westlife, Robbie Williams, Sean Kingston, Bon Jovi and Savage Garden playing.

While I had this early, rich introduction to music from my family, none of this was reinforced at school. The government schools I went to turned a blind eye towards music and I have no recollection of any music lessons at school at all.

I belong to a religious group called the Sai group. It was started by a saint called Sathya Sia Baba. We learn about all religions and respect them, and I follow a lot of the teachings of Sai. This is the centre of my world right now, and it actually was also instrumental in developing my love for music. When I was 16 years old, I was called to India to represent South Africa in a musical play piece. Around 300 of us were selected to participate and to perform our play at the Ashram in India. Every year they choose a country to do a musical production; the year before us was Russia and the year before that was the USA. In 2010, it was South Africa's turn.

We started to rehearse at least a year before. Every weekend I would make the trek from Umhlali to Durban to attend rehearsals. I didn't know anything about music in the beginning, but I started to learn about things like pitch and how to sing in unison. The rehearsals were intense. We spent hours fine-tuning our performance, ensuring that everyone was in time and on cue. We would be singing a song and someone's voice would be off, or someone would be thrown off, which would result in a reshuffle and then more practice. Before doing this, I had no idea of the time and effort that goes into a musical piece or play. We included a lot of local songs from South Africa in English and isiZulu, our national anthem, and a play piece on South Africa's history from apartheid to a rainbow nation.

One of the best things about the trip was actually the people I met and the connections I made. There were people involved who lived quite close to me, but I had to travel half-way around the world to properly connect with them. The trip also caused me to meet the person I love the most. One of the Sai members in Durban asked me to take a book of lyrics with me on the trip to India and give it to a French girl named Julia. When I discovered who this mysterious Julia was, I found her and passed on the book, and this is how I met Julia, my girlfriend. Music literally brought us together. At the ashram they separate the sexes – females on the right and males on the left – because there is the belief that you might become distracted by the opposite sex. Julia was singing on the ladies' side, but she also plays the harmonium, so she was training some of us on the male side as well. I really started to communicate with her and got to know her through music. Julia is really musical. She sings beautifully, she plays the harmonium, and she plays the violin.

One of the other things that happened on the trip to India was that I became interested in playing the guitar. I met some great guitarists in India. After rehearsals were done in the evening we would get together, and they would jam on their guitars. They would play English songs like *Hotel California* (Eagles, 1977) and stuff like that. By the time I went to India, my father had passed on, but sitting listening to these amazing guitarists and singing the old songs reminded me of my dad playing the guitar around the fire. After that, I was determined to get a guitar.

It took a couple of years, but I got a guitar in 2016. The church down the road was giving free guitar lessons, so I ventured down there with my new guitar. I started with the basic chords and was really proud of myself when I could play a couple of things. The one thing that shocked me was how tough it was to play a guitar with steel strings. Once I changed over to plastic strings, playing was a little easier. I also struggled with

the spacing because my fingers are quite big. But I persevered. I still play today, but to be honest, with campus and COVID and everything, I have neglected it a little bit.

These days music is my go-to place. It is everything to me. If I could describe life as a river, then music is the oar that helps you to paddle through life. I start my morning with music, when I am in my car, I am listening to music, if I am sitting doing work, I have music playing in the background, and at the end of the day, I fall asleep to music. Music is a little bit like food for me; I have to have it throughout the day. I can listen to a song, and it has the ability to transport me back years, to the point where that song was a part of my life.

I went through a bout of depression a few years ago. I just entered this really dark space. It felt as though I had a lot of difficult emotions trapped inside me, and the only way I could pull the emotions out of me was with music. I would start the day in a very dark and depressed state but listening to music gave me perspective and I was able to tell myself that I was ok and that I didn't have to worry. Listening to music every day over this period healed me.

Hans Zimmer is probably my favourite musician. Listening to his music is like reading a book. It is so deep, and you can feel the emotion in the music. My favourite song by Hans Zimmer is *Time* (2010) from the movie *Inception*. I love how the songs starts and how each instrument stands out. The song is so soothing and the ending where the song thins out to just the piano and the strings is so evocative and beautiful.

One of my favourite songs is *Don't You Worry Child* by Swedish House Mafia (2012) because it reminds me of my dad. My dad passed away while I was in high school. We came from very humble beginnings and my dad worked really hard to provide for us and to improve our prospects. He taught me to always look forward and be strong. *Don't You Worry Child* (ibid.) reminds me of my dad always reassuring me that everything would be ok.

These days I listen to a wide variety of music, from the old hits my dad introduced me to, to much more modern songs. If I reflect on it, I would say that instrumental music is my favourite genre of music. I love listening to the way that the composer fits the different instruments into the song. My favourite instrument is the piano. Whenever there is a song that starts off with a few notes of the piano, I just fall in love with it. I also look out for music that is unique. I don't want to listen to what everyone else is listening to. I want to hear something that's different, that nobody has ever heard of.

Music and my teaching career

I wasn't always going to become a teacher. In fact, when I left school, I took a gap year and then I studied computer programming. I briefly worked as a computer programmer, but it wasn't long before I realised that it just wasn't for me.

What drew me to teaching was the thrill of being in front of an audience. The children are your audience, and the front of the classroom is your stage. All the children have their eyes on you, and you can interact with them and make a meaningful difference to someone's life. As much as I was drawn to teaching, I was hesitant. My mom is an ex-teacher and she had left the teaching profession. My aunt and uncle are both HODs, so I am always hearing what is going on in schools, and some of it didn't sound very appealing. I was very conflicted about what to do. One day I attended a service and was praying about it. I said, "I want to do teaching, but I am afraid to take this leap of faith." After the service the people who attended share a meal together. I was sitting down, eating my food, deep in thought about my future and what I should do, when a lady came up and sat down beside me. I didn't know her, but we said our hellos. She followed this by saying "I had one of the best jobs in the world. I was a teacher. It is the most rewarding profession." That was the sign I was waiting for. I sent my application off to Lowlands Teachers' College the very next day.

I chose the Foundation Phase because I really believe that you can't straighten a bent tree. If you want to make a difference in someone's life, you have to start down at the bottom. Foundation Phase is where you can change the world for one child. There are also hardly any males in Foundation Phase, and I wanted to demonstrate that men can also work with small children and make a real difference to them.

I have mixed feelings about being a full-time teacher next year. On the one hand, I am a little down about it, because I have so enjoyed studying and I am sad that this journey is ending. I think Lowlands has really equipped me and taught me how to handle different things. Over my years of studying, I have changed so much as I have learnt different things and adapted to being a teacher. I suppose I am feeling a little insecure, but at the same time, I am ready to take it on.

One of the things I am really quite enthusiastic about is teaching music in the Foundation Phase. I feel quite strongly that children should have the opportunity to experience music in school, especially since I didn't have that opportunity because I went to a government school which lacked resources.

One of the challenges I anticipate is having access to instruments to use in the classroom. If you are teaching in a government school, many of them just don't have

the resources, so if you want to include instruments in your classroom, it is going to fall on your own budget. But I feel like buying things like instruments for a classroom will be an investment that will benefit so many children. The amount of positive change you can create will make whatever you spent on the instruments completely worth it. I have brainstormed a few ways I could use the instruments in the classroom, and I was thinking of setting up small groups that rotate. This will give everyone in the class the opportunity to use the instruments in a small group setting.

I created this body map (Figure 19) to show how I feel about teaching music in the Foundation Phase classroom. I created the outline of my body in different colours to signify the different moods that people experience – blue is a blue Monday, red is anger, yellow is neutral, green is romantic, and purple is energetic. Each of these colours and moods has different songs that could be linked to it.

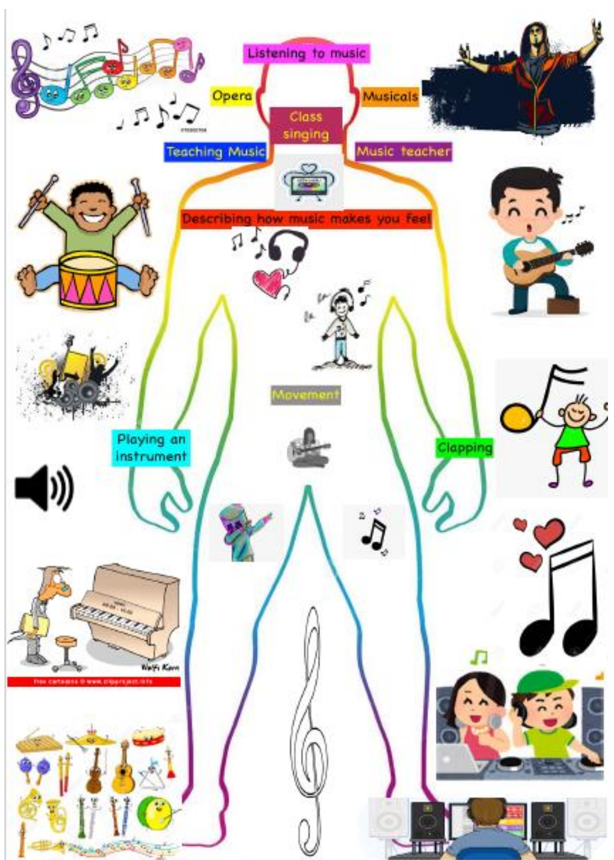

***Figure 19**: Rikesh Body Map*

The pictures I chose mostly just signify for me the joy of music and learning music. Many of the pictures show smiling children involved in playing music. Music is a fun activity that creates happiness and can assist in relieving learners from their stresses. As a teacher, I want to see my learners achieving in music with the same smiles on their faces as the children in these pictures.

I put a rap artist in the top right corner because, while rap isn't my preferred genre, as a teacher I think it's important to acknowledge that the learners might enjoy different genres of music to us. In order to attract learners to music, you need to start off with the types of music that they enjoy and the kinds of songs that resonate with them.

The cassette over my throat links to "class singing" because one day I would love to teach my class some songs. The only music I experienced while I was at school was singing. One of my teachers in the Foundation Phase loved singing and she would make the whole class sing. I remember it being really nice, definitely reducing the stress

in the classroom and creating a sense of togetherness. I want to give the learners in my class that same feeling.

I put “music teacher” and “teaching music” on my two shoulders. I would love to teach music and I would love to be a music teacher. I put both of them on my shoulders because it is a big weight to carry, especially in the beginning, but is something that I want to work towards. Having it on my shoulders also means it’s close to my head, so it’s something I will keep thinking about.

I put “describing how music makes you feel” in my body over where my heart would be because music is all about feelings and emotions. It also links to the picture of the headphones and the heart that I placed inside my body. Music holds a very special place in my heart and not a day goes by where I don’t interact with music in some way. I have songs for every type of situation in my life. Like when I am arguing with someone, there is background music playing in my head to intensify the moment. If you want to know someone or know what they are feeling, listening to the type of music that they’re listening to will tell you exactly what they are feeling. Music also has the potential to change your mood and emotions. Listening to certain types of music will make you get happy or sad. I think that “describing how music makes you feel” could also be a great activity in the classroom to encourage learners to explore the different feelings and emotions they might have.

I put “clapping” in one hand and “playing an instrument” in the other, because the two are related. I am still learning to play an instrument, so the only instrument I can really play at the moment is body percussion, like clapping. In terms of teaching, some learners are not going to be able to play an instrument, but it will be my job as a teacher to show them that clapping is also an instrument that can produce rhythm, and that there is nothing wrong with that.

My classroom and music

This year I did my teaching practice at Poppy Primary School, a rural school located in a farming community on the North Coast. Once you turn off the N2[47], you wind your way along dust roads, past lush green sugarcane which covers the hills as far as you can see. Poppy Primary school is nestled in between green sugar cane fields. It’s not a very big school, with only one class of each grade, but the classes are big. This year my class was especially big with 61 learners. Ordinarily it wouldn’t be quite so big, but quite

[47] The national highway in South Africa that travels along the coast.

a lot of the children didn't attend school at all last year due to COVID, so they are repeating the year.

While I was at Poppy Primary School, the class was on rotation because of COVID, so we had two groups, the blue group and the red group, with 30 learners in each. I was put into a Grade one class, and the rotation was a nightmare for them to understand. We were meant to have half the class on one day and the other half the next day, but many children ended up arriving on the wrong day and we would have to send them home.

There wasn't a dedicated music teacher in the school, but myself and my mentor teacher included singing in the lessons we taught. My mentor teacher was an older teacher, so although she did sing with the learners, she just didn't put that amount of effort into it. I loved including songs and singing and I did so with lots of energy and enthusiasm! I incorporated dancing and jumping and actions with the songs, and sometimes I took the learners outside to dance. The learners absolutely loved it! Unfortunately, during my time at Poppy Primary School, the only other class I noticed using any music was Grade R. I didn't notice any other music in the school.

My music lesson

Initially, I was quite unsure about what I should do for my music lesson. I started off thinking that I would teach the class a few songs and we could accompany the songs with a rhythm on the tambourine. I actually even bought a pack of tambourines off Takealot[48] to use in the lesson. But then I lost confidence and I started worrying about how I would know if the learners played the tambourine correctly. Even worse, what if I got the tambourine rhythm wrong and they all played it right? So, I started looking at other ideas, which took me to lesson ideas with tempo and beat and some of the things we learnt in the music education module. I found the lesson idea about jumping to the beat online and I thought it was a good idea. I also knew that my class responded really well to movement, so the lesson appealed to me. But then the webpage said that you had to choose specific songs because if you use the wrong song, you can damage a child's understanding of tempo and pulse. Luckily, the webpage also posted a list of 50 suitable songs, and that is where I found the one I used. I was looking specifically for something sweet and short, and so the rhyme "Lassie Lassie" was perfect.

The rhyme I chose went like this:

[48] Takealot is a South African online retailer.

Did you ever (jump) see a Lassie (jump), a Lassie (jump), a Lassie (jump),
Did you ever (jump) see a Lassie (jump), Go this (jump) way and that (jump)?

As I mentioned, one of the things I noticed with my Grade one learners was that they responded well when there was movement in a lesson, so I knew I wanted my music lesson to include full body movements, and this was another thing I kept in mind as I started researching various ideas. A lot of the learners in my class were second language learners, but when it came to movement, they managed the instructions fine. I guess they thrive under these sort of circumstances. I won't lie, I was doubtful that the lesson would work. I was concerned that it might be a bit too complicated for Grade one learners.

I didn't really use the CAPS document in the planning of this lesson. To be honest, I don't really follow the CAPS religiously. I use it as a guideline, but I don't follow it fully. I rather like to see what my learners are like and where I can really hit the right notes to get them to learn. I feel like I really know my learners, and what will work with them, more than the CAPS document. For me, all the lessons I do have to be fully learner centred and to the full advantage of the learners, but I feel like the CAPS is so focused on pushing content, that sometimes it doesn't emphasise the importance of lessons being learner centred.

On the day of the lesson the learners lined up neatly and filed into the quad area outside the classroom, which is a lovely grassy area shaded by a large tree. To start the lesson, I played the learners the rhyme and then taught it to them line by line, word by word. One of my main concerns had been how they would manage the pronunciation of the rhyme, since they are all second language learners. To my surprise, they were fine! In fact, they were excited. I had already put some hula hoops out for the learners to jump in, but to my horror, I soon realised that there weren't enough. I quickly made a plan and improvised by making circles on the ground with stones to replicate the hula hoops. The lesson started with getting all the learners to jump up and down, just getting them used to the pulse and jumping in time while I beat the pulse along with the song on a tambourine. I then explained the game – we would all say the rhyme and the learners in the hula hoops would have to jump in and out of the hula hoop on the pulse. As the song ended, any learners not in the hoop would be out. The learners were then separated into groups, each of which would have a chance to jump in the circles along to the beat. It was a disaster! I had made the stone circles in a dusty area and, because of the jumping activity, soon we were engulfed by dust. It was a little bit like a mini sandstorm. That was not something I had planned for! Because of the

rotation, I did this lesson twice. The second time round I put the stones in a grassy area, which prevented the sandstorm and worked a lot better.

After the lesson was done, there was a little bit of time over, so I played some music to the learners, which they loved! Immediately they started dancing all over the place. They made such a commotion that the school principal came marching out of her office. I was terrified to see her, thinking she would be furious that the learners were making such a noise and not observing social distancing protocols. However, instead of being angry, she was quite surprised and happy at the outcome, saying that she hadn't seen the learners have such fun in a long time.

The lesson was such a success that, when the school day ended, my class just carried on dancing! The next day, some parents told me that their children had come home dancing and singing the rhyme. I was really pleased that the learners responded so well to the lesson. I was also delighted that they managed to find the pulse and jump along to the pulse in time. This was the main outcome of the lesson and the vast majority of the learners, with the exception of one or two whom I think were having a bad day, managed this.

One thing I think I would do differently next time is I would use a local song, maybe something in isiZulu that the learners would be more familiar with. This would also save time because instead of spending time learning the words of the rhyme, we could move straight onto finding the pulse.

I am so glad that I had this opportunity to teach a music lesson, because now I have the confidence to do it again. I feel like this is a skill that I have now. I think some teachers are afraid to use music in their classrooms because of the unknown. Once you have tried it once, you have the confidence to say this is something I can do again. Having seen how beneficial music is for learners, I feel that teachers need to include it in their classrooms, no matter what their circumstances.

6.3.3 Religion and music: Summaries of narratives

While Sadia and Rikesh's narratives were deemed the most evocative in the Religion and music category, they were not the only narratives in this category. Anne and Sophia also foregrounded religion as the most significant element of their music life history. Summaries of their narratives are included in sections 6.3.3.1 and 6.3.3.2. These summaries will not be included in the level two and three analysis of the narratives, presented in chapters seven and eight, but are included to highlight some of the diverse responses in the category *Religion and music.*

6.3.3.1 Anne - As a baby, music was the only thing that would calm me

My parents have told me what a cranky and colicky baby I was. They tried everything they could to calm me down, but the only thing that would work was music. My mum singing me a lullaby or listening to the operatic pieces of Pavarotti were the only two certain ways to get me to calm down and fall off to sleep. My father has been a big influence on my interactions with music. He has very eclectic tastes, enjoying music as varied as Pavarotti and Dr Dre. This has rubbed off on me, and I listen to a wide range of music. Another big influence has been the Catholic church, which I have attended weekly since birth. The hymns we sing at church lift me up, make me feel lighter, and bring me closer to God. I am quite open to teaching music, but I also feel a little apprehensive about it. I would really need to do a lot of research before teaching music in the classroom. I taught a music lesson in my teaching practice, which was based around the elements of rhythm and pulse. The lesson went really well, and the learners responded enthusiastically. I also really enjoyed teaching the lesson. Seeing the way my learners responded has inspired me to use music in the classroom on a daily basis.

6.3.3.2 Sophia – I didn't know that girls could play the drums

The biggest musical influence in my life has been the church. My earliest memory is singing in church on special days like Christmas, Easter or birthdays. When I got a bit older, I joined the praise and worship team at my church, and we would perform every Friday night at different churches. Singing in the praise and worship team has taught me to sing in harmony and to sing with others. Sometimes now I am the lead singer, and the others harmonise with me! It was also through church that I met Tamara, who plays the drums. I had only seen boys playing the drums, and it was a revelation that girls could play the drums too! Tamara taught me how to play the drums and, although she has moved away now, I have continued to learn through watching YouTube videos. I have also been using YouTube tutorials to teach myself the basics of piano. One of my favourite lessons at primary school was music. We used to sing and do rhythm activities, which I loved. My dad has also been an important musical influence in my life. He listens to music all the time, mainly jazz, gospel and hits of the eighties and nineties. I am really excited to teach music in the classroom. Learners can be introduced to so many different topics through music and using songs definitely helps children to remember things. I did a lesson on body percussion during my teaching practice. It was such a success that the learners didn't want the lesson to end! When you include music in the classroom, the learners don't realise that they're learning because they're having so much fun!

6.4 Emotions and music

The final category that was identified is that of *Emotions and music*. Only one narrative, that of Tallulah, was selected for this category. Clear in this narrative is the way that emotions and in particular, emotional upheavals, have shaped and influenced Tallulah's musical history and musical trajectory. Tallulah's full narrative has been included below and will be analysed in chapters seven and eight.

6.4.1 Tallulah – Teaching music is not nearly as scary as I imagined

If there is anything I remember from my early childhood, it is Afrikaans music. My mom was a massive fan of Afrikaans music and, as a child, whenever I was with my mum, there was Afrikaans music blaring as loudly as possible! My grandmother used to come to visit us on the farm almost every day. Another of my earliest musical memories is chanting a little poem with her. Before every meal, we would sing this rhyme and clap our hands along with it:

Handjies Klap, koekies bak; Bring die meel, nie te veel.
Klits die eiers gou-gou; Lekker eet ons netnou![49]

This happy childhood was torn away when, at nine years old, I received the worst news any child could. My mom, the closest person in the world to me, had tragically been killed in a car accident. My happy, singing, dancing, Afrikaans music-loving mother was dead. It was a pain that was almost indescribable. After that, I completely stopped listening to Afrikaans music. To this day, hearing one of the songs my mom used to play makes me so emotional that I just start crying. Listening to those songs takes me right back to those dusty, carefree days on the farm, so I try not to listen to them too often.

Before my mom died, she bought me a few CDs. One of my favourites was the Hannah Montana CD. After my mom's death, I shut myself in my room, closed the curtains, lay on the floor and played the Hannah Montana CD, singing my heart out along with the words. Music became my pillar and strength, and this was how I dealt with my mom's death. Through playing the CDs, I would feel a connection with my mom, and I would sing the songs as loudly as I could in remembrance of her.

I think my dad and stepmom were worried about me, because they enrolled me in singing lessons after this. They saw singing lessons as a suitable way to channel the grief

[49] This rhyme is in Afrikaans. Translated into English it says "Hands are clapping, cookies are baking, Bring the mielie meal, not too much. Crack the eggs quickly; we will eat now now (this is a South African expression, meaning we will eat shortly)".

that I was articulating in singing the songs. I loved singing lessons! Lessons involved exercises like breathing and tone, technique and singing songs. After a few months of lessons, I was ready to sing in my first concert. An appropriate song was selected - Love Story by Taylor Swift (2008) and I practiced it over and over again. The day of the concert dawned. I was well rehearsed, dressed to perfection in my finest skirt and top, and supported by my family. However, I found the concert terrifying. I just couldn't handle looking out at fifty faces staring up at me expectantly.

That concert was a turning point in my life. I started to lose confidence and I began to have negative thoughts about my singing ability. I started withdrawing and then I completely gave up singing. I was never a very confident person, but without my mom in my preteen years, I had no one to help me build up my confidence. I heard older and better singers perform and I just thought that I would never be as good as them. I told myself that I wasn't good enough and that I couldn't do it. I really regret giving up the singing lessons now.

Around the same time, I had a wonderful and inspiring music teacher at school. I had never had any music lessons at school in the Foundation Phase, but when my mom died, we left the farm, and I went to a new school in Joburg. The school was a huge change for me, because it was English, but one of the best things about the school were the music lessons with Mr Green. Mr Green loved music down to his very core. His music lessons were amazing. I remember learning such great songs, like Pata Pata (Makeba, 1967) which we played on the marimba. We would practice for hours, and I was actually ok performing in front of people, because we did it in a group. Mr Green also taught the choir. I actually loved it. I stayed in the choir up until high school, again because I was performing in a group. Finally, I left the choir in high school because my friends told me it wasn't cool[50]. That, coupled with my confidence issues, made me give up.

In high school I met lots of new people and started to listen to many new and different types of music. I remember noticing Chris on the other side of the classroom. As cliched as it sounds, he was tall, dark, and handsome and my first proper crush. He was so broody and interesting, and he liked heavy metal music. At first, I listened to heavy metal and rock to impress him, but I actually ended up really liking it. The music captured exactly what I was thinking and feeling at that time. It was also in High School that my depression started to get really bad and rock music became an outlet for my emotions. Like the singers, I was also feeling upset, sad, and like I didn't fit in. Music

[50] "Cool" in this context is a colloquial term for fashionable.

became an emotional outlet for the depression and suicidal feelings that I was experiencing, and I would lock myself into my room for hours and listen to music.

My favourite song from this period in my life was *Can You Feel My Heart* by Bring Me the Horizon (2013). I just felt like the lyrics perfectly captured how I was feeling at that time. The song asks "Can you feel my heart? Can you see my emotions? Can you see I am crying out for help, and no one is there?" This song fitted in perfectly with my parents at the time. My stepmom had kind of noticed that I was going through something, but my dad was completely oblivious. At that point I was really low, and I was desperately crying out for help.

After some time, I started to see a psychologist. At the first session I think she was sort of shocked because I sat down and told her straight that I was depressed, suicidal and had an eating disorder. With time, work and support I managed to overcome most of my battles with my eating disorder, depression, anxiety, suicidal thoughts and toxic relationships. I made mental links between my feelings during that time and the music I listened to. To this day, if I listen to any of the songs from that period I am instantly flooded with emotions, thoughts and memories of some of the darkest times in my life. When I listen to these songs, it literally takes me back to that time and puts me straight back into the depression. These days I prefer to rather not listen to that music that has such like a strong link to a really horrible time in my life. I have managed to compartmentalise all of those experiences and that music into a little box that lives in the back of my brain and that little box does not need to be opened.

I had a friend who was very into the church and around my Grade 10 year at school we started becoming better friends. I used to look at her, and I couldn't understand why her life was so easy and why she was always so happy and bubbly. I was drawn to her personality and her fire for Christ and for her religion. Through her, I started to see who God is. I started attending church and youth with her. One Sunday, when I was still very new to church, the song *Oceans* (Hillsong United, 2013) came on. As I heard this song, I felt God's presence and it was like he was hugging me and telling me that he was with me. The words of the song say, "When you're drowning and you feel like there's nowhere to go, and like the ocean is like crazy, I'll always be here and I'll always like help you up." The song spoke to exactly how I was feeling at that time. I was in the middle of a terrible toxic relationship, I was suicidal, and I felt bad in every aspect of my life. I felt like I was drowning and like I had nowhere to go. Then this song came on and it said, "I know you're drowning, but everything's right. The seas are wrapped around you, but it's going to be okay." I couldn't believe how the song spoke volumes about exactly what I was going through. When it played, I remember thinking that

everything was going to be ok. And then I started to cry, but not a few quiet tears, I was literally bawling. To this day, I cry whenever I hear this song and I get goosebumps just talking about it. Ever since that experience, music is still the way that I connect to God. People do different things to worship God, but for me, it's music. I feel the closest to God when I listen to music and worship him.

The last three years have been really tough for me and my family. Things have been really tight financially with the impact of COVID on my dad's business and there has been a lot of uncertainty. In the middle of this chaos and uncertainty, I invited my dad to come to church with me. My dad has always been a Christian, but he didn't really go to church or anything. In the middle of the service, the song *Raise a Hallelujah* (Bethel Music, 2019) came on and when I looked over to my dad, he was crying and then obviously I started crying as well. I had prayed for so long for my dad to come back to Christianity and to realise that he is not alone. Not only did this song cause my dad to come back to his faith, but eventually the rest of my family came to church too, so that song was a turning point for everyone in my family.

There have also been some good things that have happened in the last few years. One is that I started dating my current boyfriend and very early on in the relationship, as cliched as it sounds, I knew that he was "the one", the man that I will marry. The song *I Do* by Jessie James Decker (2013) expresses exactly how I feel about him. The words of the song are so meaningful to me. The song says things like "You saved me on my darkest days," and "You're my angel in disguise," which is exactly how I feel about my boyfriend. When I first heard this song at a friend's house, I was completely drawn in, and this is where my love of country music started. I had never listened to country music before this, but once I heard this song, I found myself wondering if there were any other nice country music songs. Before I knew it, I had gone down the rabbit hole of country music and for months it was all that I listened to!

When I look back on my life, I can see that I have had very different musical tastes at different stages in my life. I feel as though each of the stages were really important and I had to go through each one to be who I am today. Some of the stages were really difficult, but music was an outlet for me. Music was the only thing that I felt understood me. Whatever I was going through, and whatever I was feeling inside, I always managed to find a song to perfectly express my emotions. Personally, I don't think I would be here today if it weren't for music. It has helped me through the darkest of days. It has been my saving grace.

Music and my teaching career

For as long as I can remember, I have wanted to be a teacher. Over the years, many people tried to discourage me from teaching. I felt their negativity influence me and I started thinking of other things I might like to become, like a physio or bio kineticist. Then, when I was in Grade 11, I took part in a holiday bible club with my church, and I was put in charge of a group of seven-year-old girls. I just felt myself settle into the role of teacher as I led them through a week of storytelling, games and crafts and I just fell in love with the kids. I had always liked kids, but what did surprise me was how much liked teaching kids. The other adults at the camp noticed too and some of them told me I should go into teaching. I still wasn't sure though. Then in my matric year I returned to the camp, but this time as the head of operations for the whole thing. That gave me the opportunity to teach all of the kids and I realised that teaching is what I want to do. More importantly, I found God calling me to teaching. From then on, my mind was made up, and I haven't looked back. I chose Foundation Phase because I want to help each child and make sure that they get the right foundation in their schooling.

I used to be really excited about becoming a qualified teacher. I am still very excited about some aspects, but I am really concerned about the impact of COVID on teaching. Everything is just so uncertain. A few months ago, I felt excited, happy and fortunate to be so close to finishing my university studies. That was before the COVID second wave. Now I feel uncertain and nervous about teaching and even about the fourth year of my degree.

When it comes to teaching music in the Foundation Phase, I have mixed emotions. On the one hand, I really am quite excited. I want to show kids that they don't have to know all the notes or all of the technical aspects of music, but music can also be about enjoyment. On the other hand, I am really scared of not teaching music right. I am terrified that I will mess it up. I feel like we haven't really been taught how to teach music properly, so I don't feel sufficiently prepared.

I drew this body map (Figure 20) at the end of last year to show how I was feeling about teaching music. At the time I was feeling happy and excited to be nearing the end of varsity and fortunate to be in a profession that I love – all of the words I included on the handbag. I know it's only two months later, but with the state of the world at the moment, and the impact COVID has had on our lives in the last month, I think that if I were to complete the activity now, the words I would choose would be uncertain and nervous.

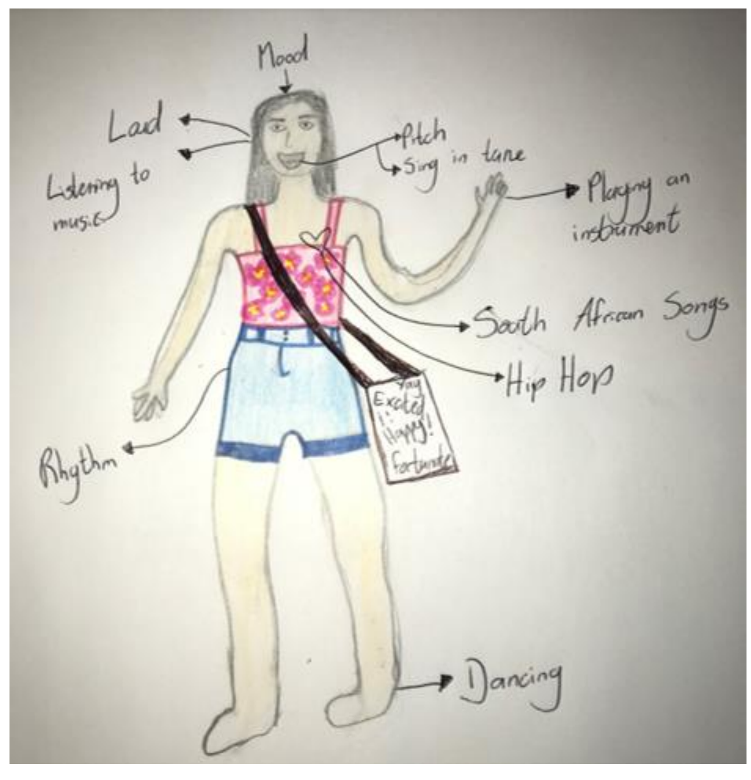

Figure 20: Tallulah Body Map

I put the word "mood" pointing at my head, because my mood is controlled by my thoughts and my brain, both of which reside in my head. I am a very emotional person, and I tend to be affected by what is happening around me. My mood often prescribes the type of music I listen to. Music has the power to lift me up and make me feel a bit better, so if I am feeling sad, I can select music that will make me feel happier. Similarly, if I listen to anything from my very dark teenage years, I immediately feel myself becoming depressed again because listening to the music just puts me straight back into that headspace.

"South African songs" and "Hip hop" are both over my heart. I think that is the influence of Mr Green, who introduced us local South African songs when we learnt them on the marimba. Learning all of those songs really made me love and appreciate South African music. I included "hip hop" because it played a big role in my life during my matric year as it was the main genre of music everyone was listening to then. I know that the music I listen to influences my mood, and so I tried to listen to happier, more upbeat songs to influence my miserable mood. Hip hop kind of kept me afloat and in a good mood during a difficult year.

I included "dancing" by my feet and "rhythm" by my hips. I absolutely love dancing. When I go out, I am on the dance floor from the minute we get there to the moment we leave. I ignore my surroundings, forget everything else, listen to the music and just dance! It's like I'm in my own little bubble and I am able to forget everything else and just express my emotions.

Finally, I have "listening to music" and "loud" coming from my ear. If I have my earphones in and I am listening to music, I try to put it as loud as it will go when I am having a rough day or when I have a lot of turmoil and emotions within me. I try to

block the world out, listen to music and work through everything. My parents and friends know that if my headphones are in, I need a bit of space and they need to leave me alone.

My classroom and music

Going into a classroom helped to allay my fears about teaching during COVID. I did my teaching practice at Daisy School, and I loved it! Daisy School is a private, all boys school and I was placed in a class with 16 of the nicest Grade two boys. My mentor teacher, Miss Goldstone, was amazing and so helpful and thoughtful. She's one of those teachers who clearly loves teaching. She honestly was just incredible.

Daisy school had a dedicated music teacher, Miss Myburgh, so the class teachers didn't have to teach music. Personally, I think the types of music lessons she planned for the boys were boring. In the lessons I saw there was no dancing or singing and it looked like the boys just had to sit there and learn theory. There was no practical involvement, and for me music should be practical. I learnt music through actually singing, dancing and playing instruments, while they had to sit through an hour of a PowerPoint teaching music theory. There were no musical instruments for the boys to play and her PowerPoints weren't even visually appealing for children. But her job must be quite hard because there wasn't a lot of support for music at Daisy School. Miss Myburgh didn't have a classroom, or even a desk, and she had to teach in the hall, with a portable metal desk. Whenever the hall was being used for something else, she had to make a plan and move the lesson elsewhere. The other teachers saw music as a lesson to keep the kids busy and entertain them, while they had some free time. If the teachers had other more important work for the learners to do, no one minded missing music. Miss Myburgh didn't look like she even had a musical background, but she could sing and play the piano. I think she was just a bit defeated because nobody took her or her music lessons seriously. I think she'd lost hope. Because no one took her seriously, she lacked confidence in what she needed to teach.

I didn't really notice a lot of music in my classroom. I think that the class teachers didn't include music because they believed that music was the responsibility of the music teacher. The only time there was any music in my classroom was when Miss Goldstone played background music while the boys did visual art on a Friday. When a song came on that they loved, like *Dance Monkey* (Tones and I, 2019) or *Old Town Road* (Lil Nas X, 2018), they went bonkers! They would sing along at the top of their lungs, and they just loved it.

My music lesson

I taught a music lesson to my Grade two class. Miss Myburgh insisted that I teach the same topic that all of the other Grade two learners were doing in music that week, so I didn't have huge scope for creativity in the planning. She said I had to do a lesson on gumboot dancing and that I should explain the history and show a video. The topic wasn't exactly what I would have chosen, but I tried my best. She gave me her PowerPoint presentation, but in my opinion, it really wasn't very good, or visually appealing. She just had two photos on the PowerPoint and some information in black and white. I reworked it because I wanted something colourful and appealing for the learners.

I was really nervous before presenting the lesson. I wasn't sure if my lesson plan was good enough. I was concerned that the boys would find the lesson boring and I wasn't sure if I had included enough content and opportunities for practical. Never having planned and taught a music lesson before, I was rather anxious and uncertain about whether I had done it right.

The day of the lesson was hot and sticky. The boys had just come in from break, so they were rowdy and full of energy. Their excitement reached a crescendo when I told them that I would be teaching them music instead of Miss Myburgh. It was the kind of excitement that is achieved when the dreary monotony of lessons is broken with something new and different.

The lesson took place in the school hall, which had been set up in rows for assembly. I was not deterred by this hurdle and set about moving chairs to create enough space for my lesson. The boys filed in, still fairly boisterous and excited. Woops and laughs echoed around the hall as the class considered this strange sight – me, their student teacher, presenting a music lesson in the hall. This certainly was something out of the ordinary.

The woops and general tomfoolery continued for a while, as I struggled to get them settled down. The first PowerPoint slide was received with some caution but captured a few of them who maybe thought the lesson looked cool. In spite of my nerves about teaching this lesson, I felt my teacherness kick in! I engaged them with questions, asking the learners to imagine how they would feel being the mine workers, struggling down the treacherous mines in Johannesburg day after day, unable to communicate with each other. As the lesson went on, I felt the horseplay subside as their interest in the topic was piqued. As I explained the different components of gumboot dancing, the clapping and stamping, I could feel their interest rising, so I asked the class to stand up and perform these moves with me. They all eagerly clambered up to perform the

different clapping and stamping moves. Then I played a video, which also introduced the concept of a beat. They all enthusiastically felt for their own heartbeats along with the video. The class was mesmerised. Next, I played the video on Gumboot Dancing, and they were absorbed in the topic. I told them that the next part of the lesson would involve them trying to make up their own gumboot dance, using some of the slapping and clapping moves they had seen in the video. I then plucked up my courage and did a quick demonstration for the class. They saw that I was not perfect and didn't really know what I was doing, but that I was trying. It was enough to get them going.

The boys worked in groups making up their own combinations of rhythms and gumboot dance moves. The hall was full of the constructive noise of teamwork, laughter and of course, the expected silliness as well. As soon as I noticed the noise rising, the groups becoming boisterous and things getting out of hand, I would bring them back into focus. After a few minutes of rehearsal, it was time to perform their routines for the rest of the class. The boys loved the actual dancing! There was jumping, hopping, slapping and clapping! It was wonderful! There were the normal showmen, kicking their legs dramatically, hopping, slapping and clapping. Some of them were so excited about their performances that they wanted to show Miss Goldstone!

For the consolidation, I brought them back to the theory we had covered, and I asked them questions about the history of gumboot dancing and a few open-ended questions, like "What would you have done in the mines to communicate". Questions that hopefully got them thinking. I was actually quite surprised and pleased that they remembered most of the theory we had covered.

I will admit that initially, I was really nervous about teaching a music lesson. I think I psyched myself out. The unknown is always a bit scary, but honestly, it was fine! And after my lesson I was actually really proud of myself. I think I did well for my first music lesson! Miss Myburgh assessed my lesson, and she gave me 92% for the lesson, so I was really delighted.

When I reflect on the lesson, I think the class achieved most of the outcomes. Their coordination of clapping and dancing at the same time definitely needed a bit of work, but they got the main idea of it. It wasn't perfect, but they were trying. I think next time I deliver this lesson, I will play something while they practice, even if it is just a steady beat for them to work with.

Having taught a music lesson, I now feel much more confident about it. At first, it just seemed so daunting. I hadn't observed many music lessons because many teachers don't do any music in their classrooms, so I had nothing to model my lesson on. Now that I have experienced teaching a music lesson, I have realised that it is just like

teaching any other lesson, just with different content. Going forward, I would like to teach music in my classroom. It's not nearly as scary as I initially imagined.

6.5 Chapter synthesis

Three full narratives were presented in chapter six, those of Sadia and Rikesh, whose narratives were selected in the category *Religion and music,* and that of Tallulah, whose narrative was categorised as *Emotions and music.* The narratives presented in chapters five and six highlight the music history of the participants. The narratives also outlined the experiences the participants had during their teaching practice and the place of music in the schools in which they were placed. The five narratives that were presented in full, namely those of Aadhira, Nobuhle, Sadia, Rikesh and Tallulah, represent the first level of data analysis. These stories are a co-construction, developed from the data that were generated and interpreted by me, as researcher. These selected narratives were then analysed, and several themes were identified across the narratives. These themes will be outlined and discussed in chapter seven which presents a level two analysis of the narratives.

Chapter 7

Comparing the cases

I can't sing. As a singist I am not a success. I am saddest when I sing. So are those who hear me. They are sadder even than I am.

(Artemus Ward's Lecture Oxford Dictionary of Quotations 1953, p. 560; original 1865)

7.1.1 Introduction

Chapters five and six presented five full narratives, namely those of Aadhira, Nobuhle, Sadia, Rikesh and Tallulah. These narratives explore the music life histories of these participants and consider how their music life histories manifest themselves in the classroom context. The narratives presented in chapters five and six were constructed from the data that were generated and constitute the first level of data analysis.

The narratives that were constructed present rich and descriptive data of the music life histories of the participants. While the narratives are unique and display individual accounts, similarities were noted across the five narratives. These will be discussed in this chapter, which deepens the understanding of the phenomena by offering an analysis of the themes that have been identified across the five narratives.

7.2 Overview

In a line-by-line analysis of the five full narratives contained in chapters five and six (see section 4.9.2 for a detailed explanation of the analysis undertaken in this study), a number of different concepts and categories were identified that spanned the five narratives. Common concepts and categories were grouped together, and four main overarching themes emerged (Appendix K). These themes are shown in Figure 21, overleaf, along with the categories that have been grouped together within each theme.

While the categories and concepts were arranged in this manner, I must point out that in many cases, the themes are porous and interconnected. However, the use of themes meant that the data could be organised in a manner that allowed for comparisons across narratives and, thus, I was able to move towards greater levels of abstraction. I also acknowledge my role as researcher in the data analysis process. What I present in this analysis is my interpretation of

the data and can be considered one way of understanding the music life histories of the participants among multiple possibilities.

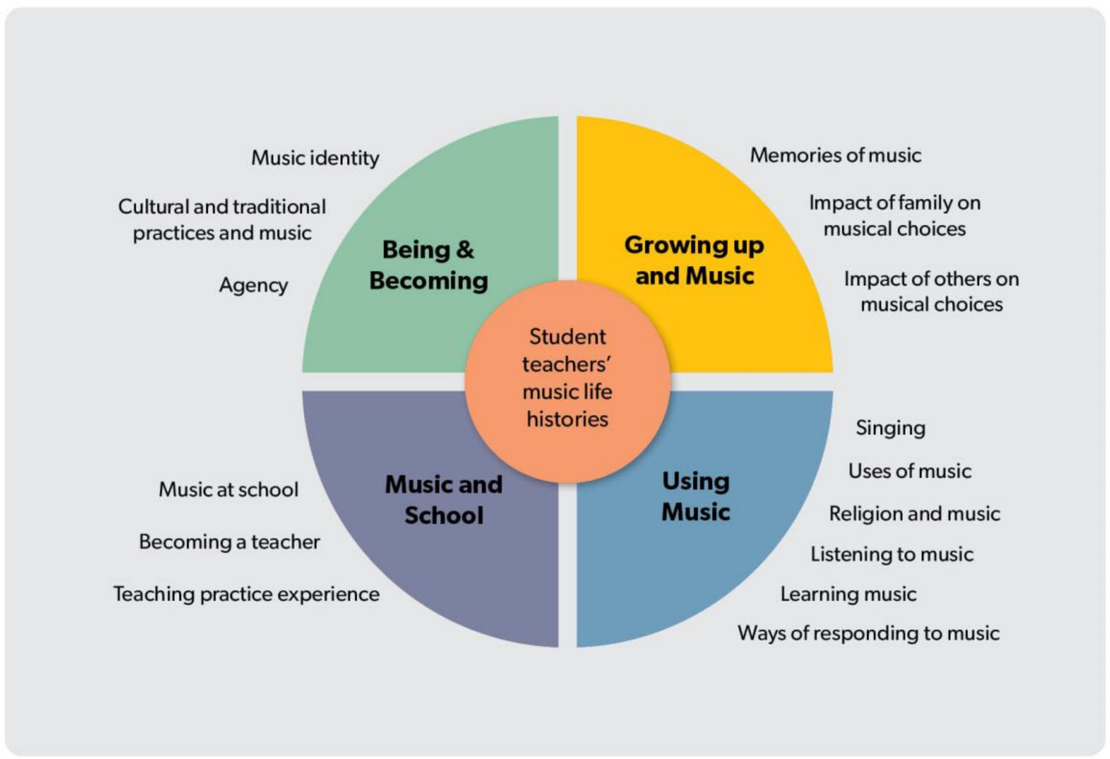

***Figure 21**: Thematic Categories*

(Source: Author's own)

This chapter will offer a cross-case comparison of the themes *Growing up and music* (7.3), *Using music* (7.4), *Music and school* (7.5) and *Music being and becoming* (7.6). A critical analysis of the main findings of each theme is included in this chapter. This is highlighted in grey, for purposes of identification.

7.3 Theme one: Growing up and music

All of the participants were able to pinpoint meaningful musical interactions that they have experienced in their lives. Many of them point to experiences that they had involving music while they were growing up where music held an important place in the family life of most of the participants. The broad theme *Growing up and music* has been divided into three sub-categories, namely, memories of music (section 7.3.1), the impact of family members on interactions with music (section 7.3.2) and the impact of others on interactions with music (section 7.3.3).

7.3.1 Memories of music

All of the participants in this study were able to offer detailed and rich recollections of early musical experiences from their childhood. For Rikesh, this is family braais with music playing and then singing along with his father on the guitar. For Aadhira, it is being given a shaker to join in with her father's music making. For Nobuhle it is singing children's songs with her cousin, and for Tallulah, it is listening to Afrikaans music with her mother. Even Sadia, who grows up in a Muslim home where popular music is banned, is able to recall musical memories from her childhood. She describes singing nursery rhymes with her mother and brother and can pinpoint the exact moment that she first listened to a pop song. This points to the significance of musical memories. Having memories of musical involvement and engagement from youth is a human condition.

What is also striking is that the earliest memories raised by the participants are often from their early childhood and they are able to recall these memories in rich detail, despite being quite young at the time. For example, Rikesh is able to recall the artists that were played at his family braais:

> "The evening would start off with music playing in the background, normally emanating from a parked car with the doors open, UB40, BoysIIMen, that kind of era, while we had a family braai. My dad loved his old music, so there was always a mix of hits from the seventies and eighties too. As the evening wore on, my dad would get out his guitar and start to play, with various family members joining in with the singing"

(Extract from Rikesh's narrative, section 6.3.2)

Similarly, Aadhira recalls in detail playing the shaker along with her father's Thursday night music groups. Sadia provides a detailed recollection of hearing her first pop song and is able to explain when the occasion occurred and where she was. The detail with which the participants are able to recall musical experiences from early in their lives, points to the fact that these experiences are noteworthy and important for them.

For the most part, the early memories of music described by the participants are positive. They describe occasions which are important to them, where music is used in a family or cultural setting. For many of them, a positive musical experience is rooted in the sense of family and community that they experience. Music is thus something that is experienced with others and the combination of the musical event, experienced with important people in the participants' lives, results in an enduring and powerful positive memory.

However, not all memories of music are positive. Nobuhle's recollections include both positive and negative musical memories. Family and traditional gatherings include positive musical

memories where she sings with her cousin and other family members. However, her overwhelming musical memory from childhood is when she is asked not to sing in the Sunday school choir. This memory is clearly the most significant memory related to music from her childhood, and it clouds and overwhelms other positive musical encounters she had prior to this and those she has had later on in her life. For example, when Mr Ruiters organises a trip to the orchestra, this positive experience is insufficient to overcome the negative memories created by the experience of being asked not to sing in the Sunday school choir. This suggests that childhood memories of music, be they positive or negative, are enduring.

Similarly, Tallulah's memories are less straightforward. Her earliest memories of music are positive and represent a loving relationship between mother and daughter. However, this changes when Tallulah's mother is killed in a car accident when Tallulah is nine. These memories, and the associated music, become tainted as they remind Tallulah of her mother and this very difficult time in her life. Thus, in addition to being enduring, childhood memories of music are powerful and potent. The strength of these memories is clear when Tallulah comments:

> "To this day, hearing one of the songs my mom used to play makes me so emotional that I just start crying. Listening to those songs takes me right back to those dusty, carefree days on the farm, so I try not to listen to them too often"

(Extract from Tallulah's narrative, section 6.4.1)

Memories of music, and experiencing music through events, listening or performing, are clearly important in the participant's lives. This is evident through how resilient and enduring these memories have been over the passage of time, with participants able to pinpoint and describe musical experiences from their early childhood. In addition, these memories are detailed, powerful and potent and have the ability to transport the participants back to these times in their lives.

7.3.2 Impact of family members on interactions with music

Family members, and in particular parents, have a very strong influence on the musical interactions of the participants in this study. All of the narratives contain accounts of how the participants' musical histories are shaped by the impact of family members on their listening habits and other interactions with music.

The most significant impact on the music histories of participants is the impact of their parents. All of the narratives speak of the influence their parents have on shaping the participants'

listening habits and influencing their engagement with music. Parents also have the power to inspire their children to pursue music more seriously.

The most prevalent way that parents influence their children's musical history is through introducing them to the music that they listen to, both through live music, performed by family members, and through the recorded music that they listen to. As a result of being exposed and introduced to certain kinds of music and certain artists, the participants develop a liking for a similar kind of music to their parents. For example, Aadhira is influenced by the Indian classical music her father exposes her to, through live performance, along with the pop music of Madonna and Cindi Lauper that her mother introduces her to through listening to music recordings. Like his father, Rikesh develops a liking for music from the seventies and eighties. Nobuhle enjoys jazz, which she credits her father for introducing her to. Sadia's mother sings nursery rhymes with her, which she then advocates for in her own classroom. While Tallulah's mother exposes her to Afrikaans music, which she actively avoids later in her life, as it brings back too many memories for her, it is also her mother who buys her the Hannah Montana CD, which she listens to on repeat after her mother dies. Her mother thus, even after her death, shapes and influences Tallulah's listening habits.

Parents also influence their children's musical histories by actively teaching them music. This is evident in Aadhira's narrative.

> "My dad would spend hours with me teaching me the different notes and how to play it. My dad also taught me how to play the harmonium. He introduced the different keys by sticking little labels on the notes. When I got a little bit better on the harmonium, we would do little duets, me on the harmonium and him accompanying on the tabla"

(Excerpt from Aadhira's narrative, section 5.3.1)

Here, Aadhira's father plays an active part in her musical history. It is through his endeavours that she is introduced to music and is taught to play the Casio keyboard and the harmonium. Her father is clearly committed to her music education, evident in the hours he spends and in the care he takes with teaching her – sticking little labels on different notes to simplify the task.

In many ways, it is not only the practical influence of parents teaching the participants or enrolling them in music lessons, moreover, there is evidence that those who take on music more seriously, are inspired by their parents to take this step. This can be seen as a form of cultural transmission with music being passed on from one generation to the next. This is most evident in Aadhira's narrative, where she compares the inspirational music lessons her father gives her with her school music lessons, which she describes as bland and dull in comparison. Rikesh, too, is inspired to learn to play the guitar when he listens to guitarists play on his trip

to India and they remind him of the way his father would play the guitar around the bonfire. This is the inspiration he needs to commit to lessons:

> "By the time I went to India, my father had passed on, but sitting listening to these amazing guitarists and singing the old songs reminded me of my dad playing the guitar around the fire. After that, I was determined to get a guitar"

(Excerpt from Rikesh's narrative, section 6.3.2)

Thus, parents play a significant role in inspiring their children to interact with music in particular ways.

There is also evidence that parents enforce musical traditions[51] in the home, which impact on the musical history of the participants. For example, in Sadia's home, the way her parents implement the Muslim faith mean that there is no music allowed in the home when she is a young child[52]. This lack of exposure to music shapes her music history. The impact of musical traditions is also clear in Nobuhle's narrative. Her mother insists on singing religious music in the home on a daily basis. While the daily exposure to religious music shapes Nobuhle's musical history, it does so in a negative manner. She explains that singing with her family allows her sister's beautiful voice to shine, while she refuses to sing and just moves along to the music. She claims that these moments "… further solidified my hatred for singing and music" (Nobuhle's narrative, section 5.4.1). Nobuhle's traumatic experience of the Sunday school choir (discussed in section 7.4.4) is such a strong force in her life that even positive family experiences of music cannot overcome it.

Even after her death, Tallulah's musical tastes and listening choices are influenced by her mother. Music chosen by her mother becomes an important emotional outlet for Tallulah and provides her with a means to channel her emotions about her mother's death. Ultimately, it is through singing along with the Hannah Montana CD that encourages Tallulah's father and stepmother to enrol her in singing lessons. The provision of singing lessons further indicates that music is supported and nurtured in Tallulah's family.

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[51] I argue that musical traditions in a home or family are the ways that families choose to engage with music in a similar way over a period of time. For example, singing a particular song before mealtimes if repeated with regularity, becomes a musical tradition that the family practices before eating. Similarly, musical traditions can relate to what families don't do. For example, in some families the tradition is not to sing a song before mealtimes.

[52] I note that there are different approaches to music within the broad religion of Islam. Different Islamic sects have differing opinions of music and its place in society as well as differing opinions on the inclusion of instruments and the place of music for entertainment (Otterbeck & Ackfeldt, 2012). For a full discussion of the different approaches to music within Islam, see Shiloah (1995).

While the participants' parents clearly play a significant role in their musical choices, they are not the only family members to influence the participant's music histories. Siblings, and in particular older siblings, are also found to influence the music that the participants engage with. Aadhira, Rikesh and Nobuhle have siblings that are quite a lot older than them and play an important role in influencing their musical trajectories. In the narratives of both Aadhira and Rikesh, the music that their older siblings listen to shapes the musical tastes of the younger siblings. It is natural that younger siblings look up to and often try to emulate the tastes of their older siblings, which influences Rikesh into listening to and enjoying the same artists. In Aadhira's case, listening to the music of Madonna over and over again influences her into developing a liking for Madonna.

The influence of Nobuhle's older sister is quite different. It is her sister who confirms Nobuhle's worst fear and agrees with Mrs Mlambo's analysis of her singing ability, telling Nobuhle that she can't sing and that she "sounds horrid" (Nobuhle's narrative, section 5.4.1). Nobuhle clearly looks up to her older sister and her taunting and ridicule of Nobuhle's voice, coupled with the Sunday school ordeal, seems to be one of the reasons she develops such a firm resolve that she cannot sing. Nobuhle comments:

> "My sister has a wonderful voice, and I was so envious of her singing ability. I just idolized her. I spent a lot of time wondering why it was that she could sing, and I could not. We were siblings, after all, but it seemed like she got all the good luck. She used to ridicule me because of my low, gruff voice. It was mean of her. This just further solidified my hatred for singing and music"

(Excerpt from Nobuhle's narrative, section 5.4.1)

Thus, Nobuhle's sister clearly influences her music history. Her relationship with singing is already tainted by the Sunday School ordeal, and her sister's constant taunting and teasing solidifies this hatred for singing, and by association, music in general.

In Sadia's case, her partner also influences her music history. As soon as she marries Rashid, Sadia is not allowed to engage with any music at all. Rashid controls her listening habits, forcing her to cut up all of her CDs and throw them away, and selecting the type of music that Sadia is allowed to listen to.

> "The only thing that he would allow me to listen to were nasheeds, which are Arabic songs that are normally sung a cappella. He was also particular about the types of nasheeds I could listen to. I remember the one day we were in the car together and I put on a Maher Zain CD. He was shocked and told me to switch it off immediately. For him, Maher Zain was too modern because he includes some English words and some instruments. I was only allowed to listen to nasheeds that were in proper Arabic and included no musical instruments"

(Excerpt from Aadhira's narrative, section 5.3.1)

Rashid's control of Sadia's listening habits is clear in this excerpt. While she is banned from listening to any music, other than nasheeds, Rashid further controls which nasheeds she can listen to, not allowing anything that is "too modern" (Aadhira's narrative, section 5.3.1) or anything that contains English words and background instruments. In overseeing Aadhira's musical listening, Rashid influences her musical history and Sadia comments that in the six years they were married, she did not listen to any music, besides the pre-approved nasheeds and the nursery rhymes she sings with her own children.

Rikesh's music history is also influenced by his partner, Julia, but in a more positive manner. He credits music with bringing them together. He also describes Julia as really musical, explaining that she sings, plays the harmonium and violin. Rikesh meets Julia on his trip to India, which is also when he makes the decision to learn the guitar. While he never expressly states that the decision to take up the guitar is due to Julia's influence, it seems as though meeting her might also have impacted on this decision as she is described as a highly proficient musician.

The influence of a grandmother is also evident in the narratives of both Nobuhle and Tallulah. Nobuhle's grandmother plays the radio daily, from 5am, while Tallulah's grandmother sings a little Afrikaans chant with her before she eats her supper. In both of these cases, the interactions with music, one on the radio and the other before eating, are repeated with such regularity that they have become family traditions, which become embedded into the way the family operates and functions. Thus, musical events that occur with regularity can become family traditions.

Sadia and Aadhira both have children and they both cite the influence that their own children have had on their own music histories. Sadia describes singing nursery rhymes with her own children, the same way that her mother did with her. Aadhira describes taking her children to piano and dance lessons. Both of them have chosen to emphasise the things that were important in their own childhood with their children. Thus, musical histories continue in the lives of their children.

All of the narratives point to the important influence that the participants' family members have had on their musical lives. From parents and siblings playing music in the home, as in the case of Rikesh, Tallulah and Aadhira, or her grandmother, in the case of Nobuhle, to parents teaching their children to play music, as in the case of Aadhira, to parents singing with their children, as can be seen in Sadia, Nobuhle and Rikesh's narratives, to supporting music

lessons, as can be observed in Tallulah's narrative. Musical engagement and the trajectory of the musical histories of the participants in all of the narratives are very influenced by family members, and in particular parents.

7.3.3 Influence of peers and friends

While the impact of family members is a strong force on the music history of the participants, some also raised the influence of others on their musical experiences. While seemingly exerting a significantly lesser influence than family members, some participants brought up the influence of friends on their musical tastes.

This is particularly evident in Tallulah's narrative. She describes how she begins listening to heavy metal music to impress a boy she likes, but soon develops a liking for this genre of music. She describes hip-hop as the "main genre of music everyone was listening to" (Tallulah's narrative, section 6.4.1) in her matric year, and therefore she listens to it too. Later she talks about the influence of a friend in introducing her to country music, which becomes the only genre that she listens to for months. Thus, in Tallulah's narrative the influence of her friends and peers on her listening habits is evident. It is interesting to note that Tallulah lost her biggest musical influence, her mother, when she was nine years old. One can surmise that, in the absence of her mother, and due to the limited impact of her father, her peers fulfil the role of providing her with musical influences.

7.3.4 Synthesis - Theme one: Growing up and music

It is clear that the way that the participants are raised and the way that music is experienced in their homes has played an important part both in their music histories and in the way that they experience music as an adult. The importance of musical experiences in youth is emphasised through the enduring and detailed recollections and memories of music that the participants were able to provide. Music, for many of them, was an important part of their upbringing and they were able to pinpoint significant musical experiences from their youth with clarity and detail. This points to the importance of these events in the lives of the participants.

For the most part, the participants recalled positive experiences of music from their childhood and youth. Some, however, raised traumatic and negative memories of music. Their childhood memories of music were potent and enduring. This is clear in the way that childhood interactions shaped and influenced feelings towards music for the rest of the participants' lives. Those who experienced negative musical interactions in their childhood experience contested relationships

with music in their adult life. One participant described her relationship with music as "volatile". Another cannot listen to music she associates with the trauma of losing her mother, as this music has the ability to take her back to this moment in her life. Conversely, those with positive musical experiences from their youth go on to regard music in a more positive light.

Musical interactions and experiences are also very clearly influenced by family interactions, and parents, in particular, play a significant role in the musical upbringing of their children. There is evidence of parents, and older siblings, shaping the listening habits of their children, by introducing them to particular artists and genres. In some cases, parents also teach their children to play musical instruments, or enrol them in music lessons. These experiences are significant in shaping the music life histories of the participants. Many of them continue the musical traditions of their families by listening to the same genres of music or artists or the same radio station.

While the influence of family members is evident in the narratives, some participants display agency in their approach to music. This is clear in the case of one participant whose musical history is shaped by her Muslim faith and its interpretation, firstly by her parents and later by her partner. The participant is denied access to music. However, as soon as she gains some autonomy, firstly as a teenager and later when her husband divorces her, she exercises agency and returns to listening to music (agency is discussed in more detail in section 8.3.4).

The limited influence that peers and friends had on the musical narratives of the participants is surprising. Only one narrative emphasises the role of peers and friends in shaping musical preferences. In this particular case, the participant lost her mother as a child and, prior to her death, the participant described her mother as an important musical influence in her life. In this case, it seems that, in the absence of her mother, her musical tastes are shaped by her peers, friends and classmates.

7.4 Theme two: Using music

The second theme that emerged in an analysis of the narratives *Using Music*, which brings together the different ways that the participants use music in their lives. This theme has been further divided into a number of sub-categories, namely, the uses of music (section 7.4.1), ways of responding to music (section 7.4.2), listening to music (section 7.4.3), singing (section 7.4.4), learning about music (section 7.4.5) and finally, religion and music (section 7.4.6).

7.4.1 Uses of music

In an analysis of the narratives, it became clear that the respondents have different uses for music in their daily lives. The most prevalent of these is the use of music for an emotional purpose. Music is used as an emotional crutch to assist participants through difficult times in their lives.

One of the most common ways participants use music for an emotional purpose is to assist them through a difficult or emotional time. Both Rikesh and Tallulah credit music with assisting them through depression. Rikesh explains:

> "I went through a bout of depression a few years ago. I just entered this really dark space. It felt as though I had a lot of difficult emotions trapped inside me, and the only way I could pull the emotions out of me was with music. I would start the day in a very dark and depressed state but listening to music gave me perspective and I was able to tell myself that I was ok and that I didn't have to worry. Listening to music every day over this period healed me"

(Excerpt from Rikesh's narrative, section 6.3.2)

In this excerpt the role of music in assisting Rikesh to come through this period is clear. While he would start the day in a depressed state, music provides him with some perspective and soothes him, allowing him to believe that everything will be okay. He describes music as healing him. The active role that music plays in his recovery is clear in his choice of words – music was the only way that he could pull the emotions out of himself. These feelings are echoed by Tallulah who credits music with saving her, calling it her "saving grace" (Tallulah's narrative, section 6.4.1). She doubts that she would still be here, were it not for the positive influence that music has had in her life. Like Rikesh, music has lifted Tallulah out of the darkest of days and, for both of them, music clearly is a refuge that has supported them during depression.

While Rikesh claims that music healed him from his depression, it is unclear whether Tallulah considers herself "healed". This is particularly questionable since she chooses not to listen to any of the music from that period in her life to avoid being drawn back into the depression.

The narratives also indicate how music is used as an emotional crutch in coming to terms with the death of a loved one. For example, Tallulah uses music as a way to come to terms with her mother's death. She describes how music, and in particular the Hannah Montana CD that her mother had bought for her, became a way for her to work through the emotions of losing her mother. Furthermore, for Tallulah, singing the songs along with the CD allow her to feel a connection to her mother. This is echoed by Nobuhle who explains that the song *Ngijulise*

(Joyous Celebration, 2010) has helped her come to terms with her grandmother's death and she describes the song as "comforting" (Nobuhle's narrative, section 5.4.1). Music is thus an important way of working through the death of a loved one.

Music is also used by Sadia for an emotional purpose when her marriage breaks down. She describes stumbling across a nasheed on the day of her break up which she says expresses what she is experiencing perfectly. Sadia describes how, in the year after her break-up, she would play the nasheed over and over again and cry. She explains that the nasheed saw her through a dark and difficult time in her life. Like Rikesh and Tallulah with their depression and like Tallulah and Nobuhle with the loss of a loved one, music is a crutch that assists Sadia in coming to terms with the break-down of her marriage and supports her in working through a difficult time in her life.

Another way music is used is as a way for participants to build relationships with others. For Aadhira, playing music with her father and the visiting musicians every Thursday night provides her with a feeling of belonging and connection, both to her family and to the wider community. Similarly, for Rikesh, the best part about his trip to India is the people he meets and the connections he makes. Furthermore, he meets his girlfriend, Julia, on this trip. Rikesh credits music with introducing him to Julia and to new friends and connections.

Music is also used for practical purposes in the narratives. While the nasheed *Amana* (Mohammedzafar, 2011) provides Sadia with emotional support, her initial reason for even searching for a nasheed is practical. She is looking for a nasheed that will calm down her confused children and soothe them off to sleep. Music, in this case, is being used for a practical purpose.

Tallulah also uses music for a practical purpose when she blocks out the world by putting in her earphones. She explains:

> "If I have my earphones in and I am listening to music, I try to put it as loud as it will go when I am having a rough day or when I have a lot of turmoil and emotions within me. I try to block the world out, listen to music and work through everything. My parents and friends know that if my headphones are in, I need a bit of space and they need to leave me alone"

(Excerpt from Tallulah's narrative, section 6.4.1)

The sight of Tallulah with her earphones in alerts others to the fact that she needs to be left alone. The earphones provide her with a way to both physically block out the world, and as a way to alert others that she does not want to be disturbed. Once this boundary has been

established, listening to the music allows Tallulah to work through her emotions. Music allows her the space and time to do this and thus, in this case, music serves a practical purpose.

Music serves a number of different uses for the participants in this study. The most prevalent use of music is for emotional purposes, and music has assisted them through difficult times in their lives. Music also reminds them of a lost loved one, which can be a pleasant reminder of someone they cared about but can also raise traumatic memories. Music is also used for relationship building and as a way of meeting people. Finally, music is also used for practical purposes, such as to soothe children off to sleep or to block out the world.

7.4.2 Ways of responding to music

While section 7.4.1 discusses the different ways that the participants **use** music, this section will discuss the different ways that the participants **respond** to music in their lives. Of these, the strongest response is emotional, which will be discussed first. The participants also respond to music physically, for example through dancing and moving and in other ways. These will be elaborated on in this section.

In all of the narratives, there is a strong link between music and emotions and there are frequently emotional responses, both negative and positive, to music that is played or performed. While this most often relates to specific songs, there is also evidence in the narratives that the emotional responses can relate to music more generally. For example, Sadia says playing music makes her feel happy and positive. Conversely, Nobuhle describes her relationship with music as volatile, explaining that she has "fluctuated between loving music and hating it" (Nobuhle's narrative, section 5.4.1). Because of her traumatic experience in the Sunday school choir (discussed in full in section 7.4.4), and her subsequent decision that she cannot sing, Nobuhle goes through a stage when she is growing up hating music. This hatred is deepened by her relationship with her sister. Nobuhle is jealous of her sister, who can sing, while she cannot. Her sister does little to assist the situation and is said to ridicule and tease Nobuhle because of her low singing voice, which makes Nobuhle even more intent on hating music. Thus, some participants, such as Nobuhle and Sadia, indicate general emotional responses to music.

The narratives also frequently speak of times when participants can relate closely to the emotions portrayed in a specific piece of music. In these cases, the song mirrors the emotions that the participants are feeling at that particular time in their life. This is the case with Aadhira, who explains that the lyrics of the song *Another Sad Love Song* (Braxton, 1993) resonated with her as she got over her first teenage crush. Similarly, Sadia relates closely to the words of the nasheed that she listens to when Rashid leaves her. "It was as if the nasheed had been

written for me and for what I was going through" (Sadia's narrative, section 6.3.1). Tallulah feels much the same way about the song *Can You Feel my Heart* (Bring me the Horizon, 2013), explaining that the lyrics of the song are virtually identical to the way she is feeling at that time. The overwhelming response is that the participants feel as if the song captures their very specific and particular emotions perfectly, so much so, that it is as if the song could have been written for them specifically. Rikesh concurs with this, arguing that he has a song for every situation that he encounters in life. He takes this argument further, saying that you can know how someone feels at a particular time by finding out what music they are listening to. Clear in these responses is the strong link that participants see between music and their emotions.

Moreover, music reminds the participants of their loved ones. For the most part, this is positive. The song *Ngijulise* (Joyous Celebration, 2010) reminds Nobuhle about her grandmother. Similarly, Rikesh is reminded of his father by the song *Don't You Worry Child* (Swedish House Mafia, 2012) because the words remind him of how his father always reassured him that everything would be okay. However, while the music of Hannah Montana might have helped Tallulah to feel a connection with her mother at the time when she was working through her death, Tallulah avoids listening to the Afrikaans music her mother used to play as she finds it too traumatic:

> "After that, I completely stopped listening to Afrikaans music. To this day, hearing one of the songs my mom used to play makes me so emotional that I just start crying. Listening to those songs takes me right back to those dusty, carefree days on the farm, so I try not to listen to them too often"

(Excerpt from Tallulah's narrative, section 6.4.1)

This excerpt indicates the power music has to remind people of specific times and certain people in their lives. While this can serve a positive purpose in keeping the memory of someone alive and allows us to remember a lost loved one when we hear a song that we associate with them, this can also be very traumatic. For Tallulah, listening to Afrikaans music reminds her of a very happy time in her life, which was cruelly torn away from her. She describes her mother's death as the worst news any child could get, and says the pain was "indescribable" (Tallulah's narrative, section 6.4.1). She therefore avoids listening to music that she associates with this time in her life as a coping mechanism, as engaging with this music takes her right back to this event, which was, understandably, highly traumatic.

In addition, listening to a song that is associated with a particular time in their lives has the potential to take the participants back to that time and back to the emotions that they were

feeling then (also see section 7.4.1). While this is mentioned across the narratives, this is most acutely felt by Tallulah. Tallulah is aware of her compartmentalised listening habits and her love of certain genres and artists at particular times in her life. She is also aware that listening to music from a difficult time in her life has the potential to take her back to that time. Here she discusses the power that music has to take her back to her time of depression:

> "I made mental links between my feelings during that time and the music I listened to. To this day, if I listen to any of the songs from that period I am instantly flooded with emotions, thoughts and memories of some of the darkest times in my life. When I listen to these songs, it literally takes me back to that time and puts me straight back into the depression. These days I prefer to rather not listen to that music that has such like a strong link to a really horrible time in my life. I have managed to compartmentalise all of those experiences and that music into a little box that lives in the back of my brain and that little box does not need to be opened"

(Excerpt from Tallulah's narrative, section 6.4.1)

So strong is the emotional link between particular times in her life and particular styles and genres of music, that in order to isolate the feelings that she has at that time, Tallulah makes the conscious decision to listen to new and different types of music. She first employs this strategy when she loses her mother and chooses then not to listen to the Afrikaans music that her mother introduced her to. Clearly, this strategy is successful, because she uses it again in relation to her depression, which she strongly associates with the rock music she listens to in high school. In order to protect herself from this dark and horrible time, and in order to avoid returning to those same feelings again, Tallulah takes the decision to stop listening to rock and heavy metal music. She moves on to country and religious music, which, in terms of style, are in sharp contrast to the genres of rock and heavy metal she engaged with in high school.

The link between musical choices and mood is also brought up across most of the narratives. The participants are in agreement that music has the power to change or affect your mood. For Aadhira, this knowledge is useful in a classroom setting, where you can choose music to either quieten down or liven up your class. However, for the other participants, this link affects them personally. Tallulah explains that she is very emotional and is prone to being affected by the music she listens to. She is thus very careful and particular about the kinds of music she chooses, explaining that she will actively seek out music that is happier and more upbeat, so that she feels the same way. Again, this response displays the strong link between music and emotions.

Another way that the participants respond to music is physically. The most prevalent way of experiencing music physically is through dancing. All of the female participants speak of their love of dancing and the link between music and dancing. Aadhira outlines her long and

detailed history in dance. Her narrative also picks up on the links between dance and music, explaining how her Bharatanatyam teacher would not let her students progress until they had mastered the concept of a steady beat. In Nobuhle's narrative, she explains that it is only through dance that she has come to accept music. She is passionate about dance but accepts that you cannot dance without music. Her stance on music thus softens: "I have also developed a love for music because I love to dance!" (Nobuhle's narrative, section 5.4.1). Nobuhle's narrative furthermore outlines the compulsive nature of dance. She explains that when she hears the music, she has to move. This compulsion is also picked up on by Sadia. For Tallulah, the combination of dance and music allow her to express herself. She argues that when she is dancing, "It's like I'm in my own little bubble and I am able to forget everything else and just express my emotions" (Tallulah's narrative, section 6.4.1). Dance is thus an important way for the participants to experience music.

The only narrative that does not raise the link between music and dance is Rikesh's narrative. This is an interesting omission. As the only male participant in this study, it could point to a gendered response to the use of music for dance. Having said this, Rikesh provides the learners in his class with the opportunity to dance during his music lesson. Thus, while Rikesh is possibly not a dancer himself, he still provides learners with opportunities to engage in dance in the classroom context.

Other physical responses to music were also noted. Sadia and Aadhira both describe situations where they get goosebumps when listening to music. Similarly, the narratives of both Tallulah and Sadia reflect on times they are brought to tears by a significant song. In these cases, a deep emotional link with the music results in the physical response of goosebumps or crying. It is thus clear that music that touches us emotionally, can elicit a physical manifestation of this emotion.

7.4.3 Listening to music

While all of the participants listen to music, it is clear that listening is more important to some participants than others. For example, both Nobuhle and Aadhira listen to music, but it does not appear to be a fundamental part of their lives. For Aadhira, the emotional quality of music is an important factor, and she chooses songs that resonate with her. Nobuhle, too, does not appear to be a devoted listener to music. However, music is constantly on in the background at her home, as she explains that first her grandmother, and now herself, listens to Ukhozi FM in their home during the day.

Sadia is somewhat more enthusiastic about listening to music. After being denied the opportunity to listen to music freely, first by her parents and then by her husband, Sadia is

relishing her newfound freedom and comments, "I love music these days. It's my form of escapism" (Sadia's narrative, section 6.3.1). However, still living with her parents, she is careful not to play music in front of them, rather choosing to listen to music in the car and on her laptop. Thus, while her music listening opportunities are still impacted by her religion and her parents, this also suggests her independence to define the spaces where music can be fed into her life (discussed further in section 7.6.3).

The participants who are the most devoted to listening to music are Rikesh and Tallulah. Both of them are prolific music listeners who intentionally make time for listening to music and actively search for music to listen to. Rikesh acknowledges that his musical tastes were initially influenced by his father and siblings, and they introduced him to music that can be regarded as mainstream pop, for example he cites bands such as Westlife, and Bon Jovi. This contrasts with his listening habits as an adult, where he explains that he actively seeks out music that is unique. Rikesh does not want to listen to what other people are listening to, but rather intentionally hunts for new and interesting music. Thus, after being introduced to mainstream music during his childhood, Rikesh actively seeks unique, new and different music to listen to as an adult. Perhaps it is the search for unique music that leads Rikesh to favour instrumental music. This choice also indicates that music preference is not always related to the combination of the words and the musical sounds, or the relationship a listener has to the words (see section 7.4.2) but can also be about how the instrumental music is composed and arranged in a composition.

Tallulah also actively seeks out new music to listen to. When a friend introduces her to country music, she explains how she actively finds new country music to listen to. While Tallulah does not expressly shy away from mainstream music in the same way that Rikesh does, both of them spend time finding music that appeals to them. For Tallulah, an emotional link to the music she listens to is also important. She is always able to "… find a song to perfectly express my emotions" (Tallulah's narrative, section 6.4.1) and this seems to be an important factor for her in terms of listening to music.

Both Rikesh and Tallulah have experienced mental health issues, and for both of them, music is an important outlet during these times (see section 7.4.1). Both Rikesh and Tallulah argue that listening to music during that time in their lives is extremely beneficial and assists them in working through their depression.

Listening to music is mentioned across all of the narratives. However, the participants apply themselves to listening to music in different ways. For some, listening to music is a pleasant pastime and something that fills the silence, for example, Ukhozi FM playing in Nobuhle's

home. Others, for example Rikesh and Tallulah, engage deeply in the listening process and it fulfils an essential role in their lives.

7.4.4 Singing

The narratives also outline occasions when the participants are engaged in making music themselves by way of singing. Here, participants are involved in the productive act of making music by way of their voice. In this study, singing is considered as a form of music, and the voice as an instrument, as singing relies on vocal utterances that are dependent on the artistry of the performer. Furthermore, these vocal utterances have the ability to convey and communicate emotional expression (Coutinho et al., 2014). Singing is mentioned across all of the narratives, although the participants' experiences of singing vary considerably.

Aadhira and Rikesh both have positive experiences of singing. Aadhira sings in the choir and is keen on including singing in her own classroom. While Rikesh does not mention singing alone or in a choir, he has happy memories of singing around the fire with his family. He also recalls singing in the classroom when he was at school and describes this as a positive experience. For both of them, singing brings back happy memories of community.

Tallulah's experiences of singing are more contested. While she is clearly a competent singer who attended singing lessons and was in the school choir, her experience of singing is tarnished by her fear of performing. She outlines the lead up to her first concert, where she describes herself as well rehearsed, beautifully dressed and supported by her family, yet she finds the experience of performing "terrifying" (Tallulah's narrative, section 6.4.1). She cites this experience as a real turning point in her life and as the starting point of a loss of confidence in her singing abilities and in her life in general. While she remains in the choir in primary school and is comfortable performing with the choir, as she is performing in a group, she ultimately leaves the choir in high school, citing her confidence issues as one of the reasons she leaves. Thus, singing is not always a positive experience for the participants. Even a trained and competent singer, who has attended lessons, such as Tallulah, struggles with confidence issues related to singing.

However, the most traumatic experience in relation to singing is Nobuhle's experience. In her narrative, Nobuhle outlines in detail how she, as a young child, was trying her best to sing and impress her Sunday school teacher, when she was first told to mouth the words, and was later told that she could not sing. This clearly has a devastating impact on her confidence in relation to both singing and music in general.

The deeply traumatic experience of being told she cannot sing is one that stays with her and impacts on her future interactions with music. This is evident when, years later, she does not audition for her primary school choir because she believes that she indeed cannot sing.

> "As the bell went for break, the stampede of children left the classroom and made its way to the school hall for choir try outs. Feigning disinterest, I was swept along in the wave of children, and I found myself at the hall. I stopped dead in my tracks.
>
> "What are you doing?" the voice in my head said. "You know you can't sing."
>
> I stepped to the side and allowed the surging mass through. I collapsed onto a bench outside the hall. How unfair, I thought, that I could not sing. I felt jealousy overwhelm me. … I felt the jealousy harden into a hatred that was directed towards singing. If I couldn't participate, singing, and by extension music, was simply not for me"
>
> (Excerpt from Nobuhle's narrative, section 5.4.1)

The devastating effects of being told she cannot sing are clear in this excerpt. Nobuhle is desperate to be involved in the choir. She is drawn along in an enthusiastic crowd and, while everyone else is able to participate in the activity, Nobuhle has to remind herself that she cannot, on the basis of believing that she cannot sing. Therefore, Nobuhle resolves to hate singing and, by extension, music. This resolve is so deep and permanent that even in high school, years after the Sunday school choir incident, she has to be convinced to sing in her own coming-of-age ceremony. While she does eventually sing at the occasion, she describes herself as "desperately nervous" (Nobuhle's narrative, section 5.4.1). When she is congratulated on her good singing, she cannot accept the compliment. Her self-doubt in her own singing ability is so deeply entrenched that she is unable to accept the possibility of an alternate reality where she is capable of singing. Eventually she concedes that possibly she can sing. However, this concession is conditional – she can only sing in isiZulu. Her Sunday school experience is so traumatic that she cannot see herself as someone who is able to sing in English.

7.4.5 Learning about music

Across the narratives there are limited occurrences of the participants learning music in formal music lessons[53], outside of the school. The only example of formal music lessons is that of Tallulah, who is enrolled in singing lessons, which she attends for a number of years (see section 7.4.4). However, there is evidence of participants participating in musical events, and learning that is more informal in nature. In this section, I will explore the way that participants engage in making and learning music in formal and informal settings[54]. This section will,

[53] See section 3.5.1 for an explanation of formal music lessons.

[54] See section 3.5.1.2 for a discussion of informal music learning.

however, only consider musical learning outside of the school context. Music learnt in the classroom context will be discussed in section 7.5.

While Tallulah is the only participant enrolled in formal music lessons (discussed in section 7.4.4), other participants experience learning and performing music in more informal contexts. Aadhira, for example, learns from her father. Initially, she experiences music by attending his Thursday night music evenings. While the adults play music together, the young Aadhira is provided with a shaker, so she is able to join in with the musicking[55]. As she grows older, she is given a Casio keyboard by her father, who then proceeds to teach her the notes and how to play the instrument. This leads on to her learning the harmonium as well. Aadhira is given opportunities to play music with her father and they would play duets together, "me on the harmonium and him accompanying on the tabla" (Aadhira's narrative, section 5.3.1). Thus, while she did not have formal music lessons, Aadhira experiences learning music informally and is given the opportunity to be involved in musicking from a young age.

Nobuhle, despite being very negative about music and her musical abilities, also engages in musicking in her narrative. She is involved in the performance of the spiritual songs that her mother insists they sing on a daily basis. She is also involved in the preparation for her coming of age ceremony where she practices the songs for her ceremony over and over again with her friends. While she still harbors concerns about her own singing ability, she engages in these rehearsals to ensure that the songs are perfect for her ceremony.

Rikesh is also able to learn the guitar in a more informal context. This experience starts with watching other musicians "jam on their guitars" (Rikesh's narrative, section 6.3.2) and culminates in Rikesh attending guitar lessons at the church down the road. It seems that the lessons Rikesh attends could be classified as community music lessons, which straddle between formal and informal lessons. It is likely that these lessons were free, drop-in lessons, conducted in a group. Nevertheless, Rikesh perseveres with these lessons, eventually giving them up due to the constraints of COVID-19.

Rikesh also experiences music lessons in preparation for his trip to India. While these rehearsals are product driven, as the focus is on the performance of a polished product, he explains that he learnt a great deal about music and performing from this experience. Evident in this experience is also the power of communal music making for group coherence. Rikesh picks up on this in his discussion of the event, explaining how preparing for the performance

[55] Here I draw on Small's definition of musicking as "… to take part, in any capacity, in a musical performance" (1999, p. 12). Small proposes a broad definition that includes listening to performed music, composing music and rehearsing music.

and the rehearsal process allowed him to meet and bond with people both locally and internationally that he would not otherwise have had any contact with. Rikesh also explains the rigorous rehearsal process, which culminated in a polished produce for performance. He describes the rehearsals as "intense" (Rikesh's narrative, section 6.3.2), explaining that prior to this experience, he was not aware of the effort required to produce a polished produce for performance.

Across these experiences of learning music, the setting of the musical interaction is also relevant. Formal music lessons, such as those attended by Tallulah and Rikesh's experience of preparing for the performance at the festival he attends, involve a polished product that is perfected for performance to an audience. This contrast with the experiences of learning music informally. Aadhira, for example, joins in with her father in a supportive musical environment where the emphasis is on musicking, rather than on a formal performance. While Nobuhle rehearses the songs for her coming of age ceremony, on the actual day, she sings in a communal setting, where everyone is involved in joining in with the singing and festivities. Thus, learning music is not only influenced by the performer, making the music, but also by the space in which the music is performed. The different ways in which individuals learn music link directly to the different spaces, both formal and informal, in which music is performed or played.

7.4.6 Religion and music

The final way that the narratives illustrate the uses of music, is through the intersection between religion and music. The impact of religion on the participants' music life histories is significant, with all of the narratives, with the exception of Aadhira, commenting on the role religion has played in their interactions with and exposure to music.

The most significant experience of the interaction between religion and music is observed in the narrative of Sadia. Sadia's parents raise her in the Muslim faith, and she explains that there are two approaches to music in Islam:

> "Some people view music as totally bad and ban it completely. They say it has subliminal messages and makes you do bad things. Other people say it is not bad. My parents are neutral and have sort of left it up to us to decide, although they did not allow any music in their household while we were growing up. I don't remember any songs or music, other than nursery rhymes"

(Excerpt from Sadia's narrative, section 6.3.1)

While Sadia claims that her parents are neutral on the position of music, certainly as a child, when she was too young to make her own choices, Sadia experiences no music at all, besides

her mother singing nursery rhymes with her and her brother. She is also sent to Islamic schools where she is exposed to no music and is in fact, "taught not to listen to music" (Sadia's narrative, section 6.3.1). She explains that the first popular music song she hears in full is *Achy Breaky Heart* (Cyrus, 1992) when she was seven years old.

Her parents, however, are more liberal in their standpoint than Sadia's husband, who bans her from listening to music completely and makes Sadia cut up all of her CDs. His aversion to any music or movement is also clear in his interactions with Aamira, their daughter. When, as a toddler, she starts to move in time to the music that she hears playing in a shopping centre, she is reprimanded by her father and told to stop dancing. Thus, the fact that Sadia is raised in the Muslim faith has had a profound impact on her interactions with music, both as a child and as a married woman.

The impact of religion on interactions with music and with music history is also clear in Rikesh's narrative. Rikesh's visit to the ashram is a formative experience for him and his musical development. The rehearsals for this performance introduce Rikesh to music, and musical elements such as pitch and singing in unison. It is through this experience that Rikesh is also introduced to playing on the harmonium and, due to informal experiences with the musicians after hours, he decides to take up the guitar.

The impact of religion is also obvious in Rikesh's decision to take up teaching. He explains the indecision he was going through at the time with regards to whether he should pursue teaching or not. He then prays about this during a religious service. He is approached by a lady after the service who explains that she was a teacher and that she found it to be the most gratifying occupation. Rikesh sees this as a sign and applies to study at Lowlands College the very next day. Thus, religion has an impact both on Rikesh's interactions with music and in his choice to study teaching.

The presence of religion is also evident in Tallulah's narrative. It is through listening to the song *Oceans* (Hillsong United, 2013), that Tallulah reconnects to God and to her religion. She describes how the song "spoke volumes about exactly what I was going through. When it played, I remember thinking that everything was going to be ok" (Tallulah's narrative, section 6.4.1). It is similarly through music that her father returns to the church. Tallulah describes how the song *Raise a Hallelujah* (Bethel Music, 2019) draws her father back to his faith, and ultimately the rest of her family follows. In addition to this, Tallulah explains that music is the way that she feels closest to God and the way that she chooses to worship him. Thus, the intersections between music and religion are also evident in Tallulah's narrative. However, unlike the other narratives, in Tallulah's case it is music that affects her interactions with

religion, while in the other narratives, it is religion that affects exposure to and interactions with music.

Finally, in Nobuhle's case, while religion impacts on her interactions with music, it does so in a negative fashion. Nobuhle outlines her experience in the Sunday school choir (discussed in section 7.4.4) and her resultant dislike for music. It is clear that this negative experience shapes Nobuhle's interactions with music over the rest of her life. Her experiences of music at home are also religious in nature. Nobuhle explains that every night her mother would turn off the television and insist that the family sing spiritual music. However, due to her traumatic experience in the Sunday school choir, Nobuhle refuses to sing, choosing rather to move to the music "on account of not being able to sing" (Nobuhle's narrative, section 5.4.1). Thus, while Nobuhle's experiences of the intersections between music and religion have not always been positive, they have most certainly impacted on her music history and identity.

7.4.7 Synthesis - Theme two: Using music

Theme two, using music, has foregrounded the different ways that the participants use music in their lives. What is clear in this section is that music is an important part of the participants' lives, and they make use of music in a variety of ways.

The most significant way that music is used, is for emotional purposes. Music is a way for participants to experience emotions such as grief and loss and traumatic break-ups. Music is also a way for participants to work through mental health issues such as depression. In these situations, participants comment that certain songs and musical choices reflect exactly what they are feeling, so much so, that the song could have been written for them. Listening to these significant songs over and over again, allows the participants to work through and ultimately come to terms with the emotional crisis that they are going through.

To a lesser extent, songs and music fulfil a practical purpose. In one case, music is used to soothe children to sleep. In another, the physical act of wearing headphones allows the participant the dual benefit of listening closely to music and in giving others the visual clue that she does not want to be disturbed.

While the participants respond to music in different ways, the most significant response mentioned was an emotional response. There is evidence of strong links between music and emotions across the narratives. While most of the participants respond to music positively, in the case of one participant a traumatic event involving music in her early life results in a negative opinion of music. This finding is particularly significant for teachers, who need to be aware that their comments and evaluations of young children can have a significant impact on the way that they approach music for the rest of their lives. Music teaching, like all teaching, is thus a responsibility.

Participants also mention the close links they share with music both by feeling the same emotions as the song, and by the ability of a song to take one back to a particular moment in time. While some of these recollections are pleasant and remind participants of significant happy moments in their lives, this is also negative for some participants when they are reminded of traumatic or painful past experiences, such as the break-down of a marriage, the death of a loved one or the reminder of a difficult time in their life.

The link between music and emotions is also evident in the link between music and mood, described by many participants. They feel that music has the ability to affect or even change the mood you are experiencing. Happy and upbeat music is unsurprisingly linked to a happy mood, and vice versa. However, a happy song that reminds one of a sad or traumatic moment in their life can also trigger a bad or sad mood.

There is also evidence that participants respond to music physically. All of the female participants indicated that they love dancing. The link between music and dancing is so strong that a participant who dislikes music has come to accept and enjoy music because she concedes that, in order to dance, she needs music. Thus, dancing is a significant way for participants to experience and respond to music.

The only participant who did not mention responding to music with dance is the only male participant. This could point to a gendered response to dancing which may indicate that females are expected to engage in dancing and are thus more inclined to dance. One female participant also attended formal dance lessons.

Participants engage with listening to music in different ways. For some, it functions as a background sound, while for others, it is a significant and deliberate part of their day. By deliberate, I argue that they prioritise listening to music and devote time to listening to

music. They also deliberately select specific genres or types of music to listen to at specific times. The two participants who prioritise listening to music, also used music to work through their depression. Music is clearly a significant part of their lives and plays almost a medicinal role.

Singing is an important way that the participants engage in music. While singing is positive for many of them, some also have negative associations with singing. These negative associations are linked to performance nerves in one case, and being told that you cannot sing, in another case. Both participants feel the impact of these experiences in their lives. The participant with performance nerves describes this experience as the beginning of her period of self-doubt, which ultimately leads on to anxiety, depression, an eating disorder, and suicide attempts. However, while she explains that the onset of these symptoms is due to the performance nerves experienced when singing, it is possible that, in the absence of singing, they would have been brought on by another traumatic experience. In the case of the participant who was told she could not sing; the experience was so deeply traumatic for her that she continually doubts her ability in music going forward. She does not try out for the choir again and cannot accept the compliment she is given when she sings at her coming of age ceremony. She is incredibly sceptical of her musical abilities and only sings at her coming of age ceremony after the insistence of her friends. What is evident here is the deep impact that the words and actions of her Sunday school choir teacher had on her at the time, and on her musical confidence for the rest of her life.

Participants learn music in a variety of different ways. One participant engages in formal lessons, another engages in community lessons, while others engage in informal learning experiences, learning music from their families, parents and peers. What is clear here is that formal music lessons are not the only way to experience music and to be engaged in making music. While the participant in formal lessons ultimately gave them up due to confidence issues, learning music in community contexts and from friends and family can be far less stressful. When the participants learn music from family and peers, the experiences are happy and affirming.

Finally, religion also serves an important way that participants use music. One participant is precluded from engaging with music due to being a member of the Muslim faith, and this undoubtedly impacts heavily on her musical history. For others, religion is an important way to engage with, learn about, and perform music. One participant also comes to religion through music. Thus, the links between music and religion are significant.

7.5 Theme three: Music and school

Theme three, *Music and school*, highlights the intersections between the participants' experiences of music at school and the impact that these experiences have had on their music histories and trajectories and how this has affected their own attitude towards teaching music. The theme is further divided into the ways that the participants experienced music in their own schooling (section 7.5.1), their general feelings about becoming a teacher (section 7.5.2) and the participants' experience at teaching practice (section 7.5.3).

7.5.1 Music at school

The narratives outline limited school music experiences in the lives of the participants. Where participants did experience music lessons at school, these appear to have had a very limited impact on their musical histories and trajectories.

Sadia and Rikesh did not experience any music during their schooling. Sadia explains that she first went to the government school in her area, where she cannot recall any music lessons. After that she went to Islamic schools, where she receives no music lessons and is actively encouraged not to listen to music. Rikesh outlines a similar experience, explaining that the government schools he attends "turned a blind eye towards music" (Rikesh's narrative, section 6.3.2). He contrasts this with the rich musical upbringing he has at home.

It is significant that both Sadia and Rikesh highlight that they experience no music in the classroom at the government schools they attended. It seems that they both have the perception that government schools are less likely to offer music lessons to their learners. Rikesh's response also foregrounds the lack of resources in government schools and intimates that this could be the reason for limited music teaching.

While Nobuhle has no formal music lessons in her primary schooling, she does outline the impact of Mr Ruiters, an isiZulu teacher who is passionate about music. Mr Ruiters establishes a choir at her school and takes the learners to see an orchestra. These initiatives generate much excitement among the learners. However, Nobuhle feels marginalised by the choir as she feels that this is not something she can participate in, due to her belief that she cannot sing. Furthermore, she feels marginalised after her visit to the orchestra. Nobuhle expresses an interest in pursuing the harp as a direct result of this experience, yet she is unable to fulfill this dream due to a lack of money both for formal lessons and to purchase an instrument.

Nobuhle vaguely remembers some music in high school in the form of Arts and Culture lessons. In these lessons, she recalls learning music theory. This is a further negative experience for her as she says, "this was not my strong point and I kept mixing up the notes"

(Nobuhle's narrative, section 5.4.1). She does comment on the positive experience of singing in the classroom with Mrs Naidoo playing on the piano, but it seems that this experience is informal, while the theory lessons made up the formal section of the lessons. This experience in music theory further solidifies her negative feelings towards music, and thus her school experiences of music do little to change her opinion of music.

While Aadhira does experience music lessons at school, these are not positive and do little to promote music in her life. She describes her school music lessons as a let-down. The main reason for this seems to be due to the fact that her teacher, Mrs Chisolm, is not nearly as good a music teacher as her father. Aadhira compares the passion and joy with which her father approaches music lessons, with Mrs Chisolm, whom she describes as reserved and quiet, lacking in passion and devoid of joy, evident in the line "I don't even recall her smiling" (Aadhira's narrative, section 5.3.1). Aadhira comes to wonder if Mrs Chisolm could even be a music teacher:

> "I gradually came to the awareness that she couldn't really be a music teacher because she was completely different to my dad. I decided that she was forced into teaching music to give the other teachers a free period"
>
> (Excerpt from Aadhira's narrative, section 5.3.1)

In Aadhira's description, it appears as though the affective filter[56] influences her approach to music with Mrs Chisolm. As she does not like the teacher and is bored in her lessons, she forms a similar dislike for the subject. However, Aadhira's dislike for school music goes deeper than purely the affective filter. She describes her school music lessons as simple and easy, explaining that they never learnt anything in detail. She also argues that school music lessons are dull, boring and repetitive. She dislikes the theoretical slant of the lessons, which, for example, finds the learners being quizzed on the note names of the treble clef. Again, this contrasts with her father's approach to music, which is practical and involves actually making music. She describes learning nursery rhymes such as *London Bridge is Falling Down* on the recorder during her school music lessons, and contrasts this with her father's approach to the recorder. When her father discovers that Aadhira is learning the recorder in school, he picks up the instrument and teaches her how to play classical Indian songs.

[56] The affective filter is a hypothesis by Stephen Krashen (1982) that relates to second-language acquisition. In this hypothesis, if the learner does not like the teacher, is bored or anxious in the lesson or lacks self-confidence, he or she will develop similar negative feelings for the language itself. In this case, I apply this theory to music learning. As Aadhira feels bored and disinterested in the music lesson, and because she dislikes Mrs Chisholm and her approach to music education, she develops a dislike for the subject, music, at school.

Aadhira acknowledges that one of the main reasons she dislikes school music is due to the expectations she has from her father's lessons. While her father is passionate and joyful about learning music, she does not experience this same passion in her school lessons. Her father also emphasises a praxial approach and teaches Aadhira to actually play instruments, while the approach taken by Mrs Chisolm during Aadhira's school music lessons is to base practical work on theoretical constructs. Thus, school music for Aadhira is a let-down and does not contribute to her musical knowledge or developing musical identity. The conception of developing musical identities will be explored further in chapter eight.

Of all of the narratives, Tallulah's experience of school music is by far the most positive. While she does not have any music lessons during the Foundation Phase of her schooling, she relocates to a new school where she has a "wonderful and inspiring music teacher" (Tallulah's narrative, section 6.4.1), Mr Green. Tallulah describes music lessons with Mr Green as one of her favourite things about school. Mr Green is clearly a passionate and dedicated music teacher and Tallulah describes him as loving music "down to his very core" (Tallulah's narrative, section 6.4.1). Through Mr Green's lessons, Tallulah is introduced to playing and performing on the marimba. Mr Green also trains the choir, which Tallulah loves. Tallulah credits Mr Green with introducing her to South African music, when he teaches them the marimba. This clearly makes an impression on her, as she includes South African music over her heart in the body map activity.

With the exception of Tallulah, the participants either experience no music in their school experience, as in the cases of Sadia and Rikesh, or negative experiences, as in the cases of Nobuhle and Aadhira. In many cases, this limited, or disappointing experience of school music contrasts with vibrant and multifaceted experiences of music outside of school.

7.5.2 Becoming a teacher

The participants were interviewed during their fourth year of study, meaning that they were due to graduate the year after the interviews took place. One of the categories that emerged across the narratives related to their feelings about becoming a teacher and their feelings specifically about teaching music. These responses will be discussed in this section.

Interestingly, teaching is not the first choice of many of the participants. Aadhira and Rikesh are both employed in different professions prior to studying teaching. Nobuhle explains that teaching is her third choice of profession and what she chose only after not getting sufficient matric points to get into her other choices. Tallulah and Sadia differ from the other responses in that they both have always wanted to be teachers. However, Tallulah explains that she went through a period of indecision due to other people discouraging her from becoming a teacher.

Rikesh describes the same indecision. This points to general negative perceptions around the profession of teaching. As Rikesh puts it, "it didn't sound very appealing" (Rikesh's narrative, section 6.3.2). Some of the participants describe a particular situation that inspired them to go into teaching. For Aadhira and Tallulah, this experience involves working with children, Tallulah at a holiday bible club and Aadhira at a special needs school.

The reasons participants select the Foundation Phase vary. For Nobuhle, her decision is governed by fear of the older grades. She describes herself as being terrified of high school learners, and unable to manage them. The reasons that Tallulah, Rikesh and Sadia select Foundation Phase are more aligned to the idea that they will be able to provide a solid foundation in the education of young learners. Rikesh explains how a Foundation Phase teacher can change the life of a young learner. However, for Rikesh, his choice to go into Foundation Phase teaching is also gendered as he wants to show that men can successfully work with young children in the Foundation Phase.

In general, the narratives display a positive attitude towards becoming a full-time teacher the following year. The participants comment that they are ready (Aadhira's narrative, section 5.3.1; Rikesh's narrative, section 6.3.2) and excited (Sadia's narrative, section 6.3.1; Nobuhle's narrative, section 5.4.1). However, this general feeling of excitement is tempered with caution due to the impact of COVID-19[57]. Nobuhle explains that she is terrified that she won't get a job due to the impact of COVID-19 on the teaching profession. Tallulah expresses similar misgivings. She explains that when she drew her body map at the end of 2020, she was happy and excited by the thought of becoming a teacher. However, by the end of January in 2021, she is uncertain and anxious. She puts this down to the second wave of COVID-19, which created a sense of anxiety in her, both about teaching and about the fourth year of her studies.

When it comes to teaching music in the Foundation Phase, the narratives express a diversity of opinions. Aadhira, Sadia and Rikesh are enthusiastic about teaching music in the classroom. Aadhira is excited to draw on her musical history in the classroom and to "create tangible experiences with the learners" (Aadhira's narrative, section 5.3.1). This comment links back to her own experiences of learning music with her father, which were praxial and "tangible". In many ways she is expressing that she will not be a teacher like Mrs Chisolm, who teaches in a more theoretical manner. Sadia feels similarly enthusiastic and is motivated

[57] The data generation phase of this study took place in late 2020 and early 2021. During this time, South Africa was experiencing the second wave of COVID-19 and the DELTA variant was sweeping across the country. It was a time of great uncertainty and anxiety for many of the residents of the country. A full discussion of the impact of COVID-19 on this study is provided in section 1.7.4.

to include music in the classroom due to the positive responses she has observed from her own learners when she includes music in the classroom. For Rikesh, his enthusiasm stems from the desire to provide something for his own learners that he was deprived of. Aadhira also picks up on the anxiety that children have been experiencing due to the COVID-19 pandemic, and she sees music as a positive way to diminish those anxieties. Furthermore, her own children's positive experiences of music in the classroom inspire her to do the same for her own learners.

Rikesh, Aadhira and Sadia visually demonstrate their enthusiasm for teaching music in the Foundation Phase classroom in their body maps. Sadia uses bright colours which she says indicate that music makes her feel happy and alive. Rikesh includes pictures of happy children involved in playing music in his body map as he wants to have the same happy faces in his own classroom. Rikesh particularly chooses to place the words "teaching music" and "music teacher" on his shoulders, next to his head on his body map, because it is something he wants to keep thinking about. Having these elements close to his head will ensure that they stay on his mind. He is simultaneously aware of the responsibility he has in including music in the classroom and explains that while this is a big weight to carry, it is something that he will work towards. It is significant that he includes both the terms "teaching music" and "music teacher" on his body map. The term "teaching music" relates to a generalist Foundation Phase teacher who teaches music, as well as many other subjects, while the term "music teacher" indicates an individual who specifically teaches music, possibly a specialist music teacher. This demonstrates that Rikesh both wants to include music in his teaching and is simultaneously open to a more specialist role involving music in the future. Sadia places the words "teaching music" and "music teacher" over her heart, explaining that they are both close to her heart. Aadhira's body map also visually expresses how she wants to approach the teaching of music in the classroom:

> "I drew myself as a powerful diva; bold and in charge. When I teach music, I want to project that kind of image of self-confidence and self-esteem"

(Excerpt from Aadhira's narrative, section 5.3.1)

Tallulah has mixed feelings about teaching music in the Foundation Phase. She says that she is excited, but simultaneously terrified. One of her aims in teaching music is to focus on music for enjoyment, rather than emphasising theoretical knowledge. However, on the other hand Tallulah is "terrified that I will mess it up" (Tallulah's narrative, section 6.4.1). She feels like she hasn't been properly taught how to teach music and is thus insufficiently prepared. There is an interesting duality in these responses. On the one hand, Tallulah has a varied and deep history of music that she should be able to draw on to introduce learners to music they will

enjoy. However, she is still worried that she won't teach the subject correctly and will "mess it up". This could stem from Tallulah's confidence in herself as a teacher in general, or her concern about music teaching in particular.

Nobuhle is the most concerned about teaching music. She explains that she is stressed about teaching music because she does not feel that she knows it well enough. She is particularly concerned that she does not understand the music notes, which stems from the anxiety surrounding learning these during her high school music lessons. Furthermore, she is worried that she cannot play an instrument and that her lessons will not be fun or interesting for the learners. Nobuhle's lack of confidence in her musical abilities is influenced by her early experiences of music, which have, for the most part, been negative. As a young child she is told that she cannot sing, and subsequently has little opportunity to engage in music. Music lessons are not offered in her primary school, and her high school lessons emphasise the theoretical aspects of learning music. Her concern about not being able to play an instrument is a valid one. The position of generalist teachers in teaching music is a contested area and will be discussed further in section 8.5.1. Nobuhle completes her teaching practice at a school where they do not teach music and is thus unable to observe music lessons modelled by the class teacher, or by a specialist music teacher. The combination of her own negative musical history and her lack of experience and exposure to the productive use of music in lessons makes it unsurprising that she lacks confidence in her ability to teach effective music lessons.

7.5.3 Teaching practice experience

When the data generation phase of this study took place, the participants were involved in their fourth-year teaching practice. As was explained in the methodology section (see section 4.7.5), each participant was asked to teach a music lesson during their teaching practice and reflect on both their choices for the lesson and how the lesson went. In addition, they explained the position of music in the school where they attended their teaching practice. This section will elaborate on these findings in two sub-sections. Section 7.5.3.1 will discuss the schools in which they were doing teaching practice and the position of music in these schools, while section 7.5.3.2 will deal more specifically with the music lesson each participant taught.

7.5.3.1 Description of the teaching practice school

The participants are enrolled for their fourth-year teaching practice at a number of different kinds of schools. Nobuhle, Rikesh and Sadia complete their teaching practice at government schools, while Tallulah and Aadhira are allocated to private schools. For Aadhira and Tallulah, the class sizes are small, with Aadhira having a class of eight learners and Talullah a class of

16. This contrasts with those in government schools where participants report class sizes of 40 (Nobuhle), 61 (Rikesh) and 50 (Sadia).

However, while the class sizes in Nobuhle, Rikesh and Sadia's classes are large, the classes attend school on rotation[58] in two smaller groups, due to the COVID-19 regulations in place at the time, which emphasised social distancing rules. Thus, because of the rotation, Rikesh has two groups with 30 learners in each, while Sadia has two groups of 25 learners. However, Nobuhle's experience differs. While the Grade two class is split into two groups of 20 learners in each, she only teaches one of the groups. When on teaching practice the student teacher follows the school day of their mentor teacher, and her mentor teacher teaches half of the Grade two class on one day and half of the Grade R class on the other day. It is unclear why this practice is adopted at this school. It appears that while the Grade two class is split into two groups and each group attends school on different days, different teachers teach each group, even though they are half of the same class. This is a challenge for Nobuhle, who finds it difficult to adjust her language correctly to accommodate the differences between Grade two and Grade R learners. She explains that this is compounded by the additional challenge of learners who had missed large portions of their schooling in 2020 due to school closures as a result of COVID-19. Rikesh also explains that his class is larger than it ordinarily would be due to the large number of learners who are repeating Grade one as they missed out on so much schooling in 2020.

What is apparent is that the impact of COVID-19 regulations are much greater on government schools than private schools. At the schools where Tallulah and Aadhira complete their teaching practice, learners are able to attend school every day due to the small class sizes. Learners attending government schools, and especially those with large classes, are only able to attend school every second day due to the implementation of a class rotation system (discussed in section 1.7.4).

While the participants experience additional challenges during their teaching practice, due to COVID-19, they are still overwhelmingly positive about the experience. Aadhira and Sadia both describe the experience as wonderful. While Nobuhle has the additional challenge of moving between Grade two and Grade R, she still says that the experience is beneficial and enjoyable. Tallulah, who is very anxious about school teaching due to the impact of COVID-19 (see section 7.5.2 for a discussion of this) finds that actually being in a classroom helps

[58] Due to the social-distancing restrictions in place during COVID-19, and because of the class size in many South African schools, the entire class was not able to attend school at the same time. Classes were thus separated into two groups, and different groups attended school at different times. For a full explanation of the regulations in place during COVID-19, see section 1.7.4.

her to get over her fears and she subsequently has a positive experience during her teaching practice.

The overwhelming lack of music in the schools that the participants attend for their teaching practice is concerning. With the exception of Tallulah, none of the other participants experience any music lessons, or much in the way of music content, in the classrooms they are placed in during their teaching practice. Aadhira explains that the lack of music is due to COVID-19, and that prior to that there had been private instrumental lessons offered on an extra-curricular basis. However, it seems that even prior to COVID-19, there was little in the way of classroom music as she notices that there is no provision for music on the class timetable. She mentions that this is surprising as her mentor teacher plays the piano. Nobuhle comments that there is little time available for music, as they are trying to catch up all of the content that learners lost in 2020. Sadia asks her mentor teacher if the lack of music is due to the impact of COVID-19, but her mentor teacher responds that they do not do any music at the school. Similarly, Rikesh experiences no music at Poppy Primary School, but explains that both he and his mentor teacher try to integrate music whenever they can.

When participants notice music happening around the school in other classes, it is only observed in Grade R classrooms. Nobuhle is in a Grade R class every second day and her only experience of music is singing the *Hokey Pokey* with the Grade R learners. However, she notes that she includes it because it is already in the lesson plan she was provided with rather than being a deliberate strategy on her part to include music.

The only school that includes music in their programme is Daisy Primary School, where Tallulah completes her teaching practice. Daisy Primary School has a dedicated music teacher on the staff and the learners attend music weekly. However, music still appears to be an undervalued part of the curriculum and there is little evidence of music integration or incidental music occurring during the school day. Tallulah believes that because the school has a dedicated music teacher, the class teachers do not think that including or integrating music is their responsibility. Thus, having a dedicated music teacher is, in fact, detrimental to the inclusion of music during the school day. In addition to this, the subject, music, is clearly undervalued within the school community. Tallulah comments that

> "The other teachers saw music as a lesson to keep the kids busy and entertain them, while they had some free time. If the teachers had other more important work for the learners to do, no one minded missing music"

(Excerpt from Tallulah's narrative, section 6.4.1)

Thus, music is viewed as a subject that is a time filler with no educational value. Furthermore, if subjects that are perceived as “more important” require additional time, music lessons are missed. Tallulah also points out other ways that music is undervalued at Daisy Primary School. She explains that there are no instruments or resources for music, there is no music classroom, and no support for the subject. The music teacher, Miss Myburgh, has no dedicated space and does not even have a desk, but is relegated to the hall and carries around a portable metal desk. With no dedicated space, no desk and no resources, the message being sent to all of the learners and teachers is that music is an unimportant filler subject, that can be missed if something “more important” comes up.

Tallulah is also critical of the music lessons Miss Myburgh teaches. She feels that they are boring and too fixated on theory. She sees little opportunity for the learners to practically engage in music.

> “In the lessons I saw there was no dancing or singing and it looked like the boys just had to sit there and learn theory. There was no practical involvement, and for me music should be practical. I learnt music through actually singing, dancing and playing instruments, while they had to sit through an hour of a PowerPoint teaching music theory. There were no musical instruments for the boys to play and her PowerPoints weren’t even visually appealing for children”

(Excerpt from Tallulah’s narrative, section 6.4.1)

This critique is shaped by Tallulah’s own musical history of school lessons which involved Mr Green who engaged the learners in practical musical experiences. For Tallulah, music lessons should involve a praxial approach and learners should be engaged in actually making music. The theory-orientated approach of Ms Myburgh does not appeal to her.

However, Tallulah acknowledges the challenges that Miss Myburgh faces in trying to teach music lessons at Daisy Primary School. Her comments point to a teacher who has lost hope due to the continuous marginalisation of her subject.

> “I think she was just a bit defeated because nobody took her or her music lessons seriously. I think she’d lost hope. Because no one took her seriously, she lacked confidence in what she needed to teach”

(Excerpt from Tallulah’s narrative, section 6.4.1)

While there is limited music reported in the schools where the participants complete their teaching practice, some of the participants take it upon themselves to include music in the lessons that they teach. While one of the requirements of participation in this study is to teach a music lesson, evidence from the narratives suggests that some of the participants include

music over and above the required music lesson. Aadhira, Sadia and Rikesh all report integrating music into the lessons that they teach. Aadhira makes use of music videos to enhance the content of her lessons and Rikesh reports that he includes singing and movement in the lessons he teaches. While Sadia is prohibited from teaching a full music lesson, her mentor teacher is supportive of her trying different things in the classroom and does not object to the integration of music. Sadia sings *Good Morning Mr Sun* every morning with the learners, she introduces them to nursery rhymes, she teaches core content, such as the days of the week, months of the year and letters of the alphabet through songs and she includes music and movement when she notices that the learners are restless.

The response of learners to the inclusion of music in the classroom is unanimously positive. The learners find the use of music in the classroom fun, and Sadia, Rikesh and Tallulah all comment that the learners "loved it". Sadia also reports on the effect music has on the learner Sindisiwe. During the six weeks of her teaching practice, Sadia had not managed to get a word out of little Sindisiwe. However, when Sadia returns to the school after teaching practice Sindisiwe whispers, "I miss *Good Morning Mr Sun*". Sadia calls this "an amazing moment" (Sadia's narrative, section 6.3.1). It reinforces the positive impact that the inclusion of music in the classroom can have on learners.

7.5.3.2 Teaching a music lesson

As one of the data generation strategies for this study, each of the participants was asked to teach a music lesson during their teaching practice. With the exception of Sadia, who is not allowed to teach a music lesson because "they don't do music" (Sadia's narrative, section 6.3.1), this section offers an analysis of the taught music lessons. While the section above discusses music that the participants brought into their music lessons, mainly by means of integration, this section discusses the full music lessons that each participant taught as one of the requirements of this study.

The participants describe different motivations with regard to the planning of their lessons. Interestingly, none of them use the CAPS document in the planning of their music lesson, citing other influences which they clearly thought more relevant and important than the CAPS curriculum document. Aadhira is influenced by the way her mentor teacher approaches lessons, which she explains foregrounds concrete learning. Aadhira thus tries to plan a lesson that she thinks the class will engage with. In many ways, this is a learner-centred approach, which is also described by Rikesh as the method he takes in planning his lesson. Rikesh explains:

> "I rather like to see what my learners are like and where I can really hit the right notes to get them to learn. I feel like I really know my learners, and what will work with them, more than the CAPS document"

(Excerpt from Rikesh's narrative, section 6.3.2)

Rikesh explains that he has noticed that his learners respond particularly well to movement in the classroom, and on the basis of this, he is determined that his music lesson will include opportunities for the integration of movement. Planning learner-centred lessons is clearly important for Rikesh, as he raises this on multiple occasions in his narrative. Rikesh finds his lesson on the internet and the integration of music and movement appeals to him. Nobuhle plans her lesson around pragmatic considerations. The school where she is posted does not have any musical instruments, and she, therefore, plans a lesson around body percussion. Tallulah is provided with the lesson topic by the music teacher at Daisy School and is asked to teach a music lesson based on gumboot dancing. The music teacher, Miss Myburgh, provides her with the accompanying PowerPoint presentation. However, Tallulah finds the PowerPoint boring and she adapts it to make it more visually appealing for the learners. She also puts in opportunities for the learners to experiment with creating a gumboot dance. Tallulah thus exercises her autonomy in the reworking of the lesson to make it more aligned with her conceptions of what constitutes a suitable music lesson.

A variety of different approaches are taken in the lessons that the participants teach to the learners. However, three of them foreground the musical concept of pulse as an element of the lesson. Aadhira planned on teaching the concept of pulse but abandons this idea after assessing the mood and temperament of the autistic learner in her class. However, she notes that many of the learners find the pulse of the song themselves and tap along in time with the beat. Rikesh foregrounds the concept of pulse more overtly than Aadhira by teaching the learners a short rhyme that displays a steady beat. Tallulah introduces the concept of gumboot dancing. She then introduces the element of pulse, and learners are encouraged to find their own pulse by feeling for their heartbeat. Nobuhle is the only participant who does not include the element of pulse in her lesson. Rather, she focuses on body percussion. This is introduced through a video and learners are then given the opportunity to create their own body percussion examples.

Some of the narratives explain the challenges participants experience in the delivery of their music lesson. Firstly, Rikesh does not have sufficient hula hoops for his activity. He improvises and creates a circular shape on the ground with stones. However, when the learners engage in the activity, their jumping up and down in a sandy area creates a mini sandstorm, which he had not been anticipating. Rikesh delivers the lesson twice, due to the rotation as a result of

COVID-19, and the second time he avoids the sandy area, setting up the activity on the grass instead. Rikesh and Tallulah experience challenges with space. Rikesh addresses this by holding the lesson outdoors. Tallulah holds her lesson in the school hall, but finds it set up with rows of chairs for assembly when she arrives. She sets about moving the chairs to create sufficient space for her lesson.

The lack of access to musical classroom instruments is also apparent in the narratives. Rikesh is the most vocal about this, explaining that he feels that one of the reasons he was denied music education was due to a lack of resources. He is determined to change this for his own learners and explains that as a teacher, he will purchase instruments for use in the classroom himself. He comments, "The amount of positive change you can create will make whatever you spend on the instruments completely worth it" (Rikesh's narrative, section 6.3.2). Rikesh has gone further than this, even strategising how he could use a limited number of instruments in the classroom. He shows further commitment to this, purchasing a pack of tambourines off Takealot[59] for his original lesson idea. Nobuhle comments on the lack of musical instruments and resources in her classroom, explaining that this influences her choice of lesson content. While Aadhira does not overtly mention resources as an issue, one can surmise that she does not have access to resources as she provides "little buckets and ice-cream sticks to use as a drum and drumsticks" (Aadhira's narrative, section 5.3.1) for use in her lesson. Her reliance on the use of recycled buckets and ice-cream sticks would not be required had she access to musical instruments.

Nobuhle, Rikesh and Tallulah all voice their lack of confidence about teaching a music lesson prior to the delivery of their lesson. Nobuhle says she is nervous about teaching the lesson. She explains that the learners in her class are not accustomed to music and, due to the impact of COVID-19, they are not used to getting up during lesson time. She is concerned that they will use the time to "play around and make a noise" (Nobuhle's narrative, section 5.4.1), rather than engage in the classroom activities she had planned. She is also worried about potential language barriers in the classroom and decides beforehand that she will code-switch if necessary. Tallulah also says that she is nervous about teaching the music lesson. Tallulah is concerned that her lesson plan is not good enough and that the learners will find the content boring. She is also concerned that she has not included enough opportunities for practical engagement. She explains that she lacks confidence with regards to planning a music lesson, as it is not something she has done before, and she is anxious about getting it right. While Rikesh does not overtly say that he is nervous about teaching the music lesson, he clearly

[59] Takealot is a South African online retailer.

lacks confidence in the teaching of music. Firstly, he is unsure about what to teach in his lesson. After he chooses a lesson on rhythm and buys a pack of tambourines to use in this lesson, he experiences a crisis of confidence, and abandons this lesson choice as he is worried that he will not play the rhythms correctly. He is worried about his choice of rhyme for his lesson, and states that he is doubtful that his lesson will work, explaining that he thinks it is too complicated for Grade one learners.

Despite the concern of the participants about teaching a music lesson, the learner response to the lessons is overwhelmingly positive. The narratives describe learners as excited to be involved in a music lesson, especially due to the constraints of COVID-19 at the time, which allowed them limited opportunities to actively move during lesson time. Aadhira, Rikesh and Tallulah all comment that the learners "loved" the music lesson, while Nobuhle explains that the lesson was fun and the learners thoroughly enjoyed it. Both Aadhira and Rikesh comment that learners who would normally be asking when they could go home, are engaged and focussed on the music lesson and, in Rikesh's case, just continue dancing after the school day has ended. All of the narratives include examples of learners engrossed in what they are learning and thoroughly engaged in the activities. In Aadhira's case, the learners are thoroughly engaged in singing the song, in Nobuhle's case they are all involved in creating body percussion examples, in Rikesh's case in jumping to the beat and dancing after the school day was finished and in Tallulah's case in creating rhythms and dances in the gumboot dance style. Adjectives that are used by the participants to describe the response of the learners include engaged, happy, excited, calm, focussed, eager, enthusiastic, mesmerised, and absorbed. There is also evidence that the lessons resonated with the learners beyond the school day, with Rikesh commenting that "The next day, some parents told me that their children had come home dancing and singing the rhyme" (Rikesh's narrative, section 6.3.2).

The response from other staff members involved in the lessons is also positive. In Rikesh's case the principal comes to see what the noise is all about, suggesting that an extraordinary event is taking place.

> "… she was quite surprised and happy at the outcome, saying that "It's been so long since the learners have had fun""
>
> (Excerpt from Rikesh's narrative, section 6.3.2)

Tallulah includes her music lesson as one of the five formal lessons observations she needs to complete during her teaching practice, and it is thus observed and marked by the music teacher. The feedback she receives is positive and she is awarded 92% for the lesson.

While the feedback from the learners and other staff members is positive, the participants have mixed views about the successes of their lessons. Aadhira, Rikesh and Tallulah are all positive about the way their lessons went. Noteworthy is the feeling of surprise inherent in some of their responses; they had not expected their music lessons to go as well as they did. Aadhira is surprised at how well her lesson went, and at the level of engagement and connection that the learners felt with the song. Rikesh and Tallulah, who were both initially very nervous about teaching music, are both surprised and pleased that the lessons went as well as they did. Both are also pleased to note that the majority of the learners in their classes achieved the lesson outcomes. Once they have taught a music lesson, both Tallulah and Rikesh are more confident and positive about tackling them again in the future.

> "Having taught a music lesson, I now feel much more confident about it. At first it just seemed so daunting. I hadn't observed many music lessons because many teachers don't do any music in their classrooms, so I had nothing to model my lesson on. Now that I have experienced teaching a music lesson, I have realised that it is just like teaching any other lesson, just with different content. Going forward, I would like to teach music in my classroom. It's not nearly as scary as I initially imagined"

(Excerpt from Tallulah's narrative, section 6.4.1)

Tallulah's quote, above, illustrates that a lot of the apprehension about teaching music stems from the lack of exposure student teachers have to well-taught music lessons. The narratives point to very little music happening in Primary schools, and in the rare case where music is included in the curriculum, it is due to the school having a specialist music teacher. This further alienates student teachers from including music in their classrooms by leading them to believe that music lessons are the domain of specialist teachers who are specifically trained in the field of music. However, as is seen in the cases of Tallulah and Rikesh, the opportunity to teach a music lesson demystifies the experience, and they feel far more confident to include music lessons in the future.

Nobuhle, however, is less positive about her lesson. While she acknowledges that there are some positives in her lesson, for example, it was fun for the learners and they enjoyed it, she still does not feel that the lesson was a success. She explains that this is because some of the learners are not able to define the terms percussion and body percussion at the end of the lesson. Therefore, she feels that her lesson objectives were not fulfilled and that the lesson was only 50% successful. This is an interesting assessment, especially since she describes how engaged the learners were with creating body percussion examples, indicating that they did understand the concept practically, even if they were not able to articulate their understanding. Her assessment of the lesson as only 50% successful is furthermore interesting as she explains that many of the learners in the class are not mother tongue English

speakers. She cites this as a concern in her lesson, and even pre-decides that should she encounter any language difficulties in the lesson, she will code-switch in order to explain the content to learners. However, these language barriers are forgotten when she assesses her own lesson. Because second language learners could not articulate in English what the terms body percussion and percussion mean, even though they are able to demonstrate these terms, she deems her lesson only partially successful.

Unlike the other participants, teaching the music lesson does little to persuade Nobuhle that she is capable of teaching successful music lessons. While she acknowledges that there are positives to her lesson and while she sees benefit in the participatory element of the lesson, and the fact that learners enjoyed it, she is still "very scared of teaching music in the classroom. I just don't feel comfortable with it" (Nobuhle's narrative, section 5.4.1).

7.5.4 Synthesis - Theme three: Music and school

Theme three, Music at School, has foregrounded the experiences the participants had of music in their own schooling, their experiences of music at their teaching practice and their general feelings about becoming a teacher.

The narratives, for the most part, point to very limited exposure to school music, both in the participants own schooling and during their experience at teaching practice. This indicates that the status of music in South African schools is largely unchanged, and music remains a marginalised area of the curriculum. Interestingly, music appears to be viewed as a subject for the wealthy and not something that regularly occurs at government schools. Private lessons are also out of reach of some of the participants, who have to give up their dreams of pursuing a musical instrument as their family cannot afford the lessons or instrument.

When music is included in school music, the participants, for the most part, find it disappointing. The approach to music either emphasises music theory as the expense of practical music engagement or is taught in a manner that is described as dull and lacking in passion and enthusiasm. This is at odds with the overwhelmingly positive response that learners display to music lessons.

The benefits of a positive and inspiring experience of school music are clear on one of the narratives. In this case, the participant recalls a passionate music teacher who emphasised the practical nature of music, encouraging his learners to be involved in making music. This experience has a lasting impact on the participant in question and serves as an example of what can be achieved in music lessons under the correct circumstances.

The narratives point to mixed feelings about teaching music in the Foundation Phase. While some of the participants are cautiously enthusiastic, many describe feelings of fear and anxiety related to teaching music. Their fears appear to stem from the notion that they do not know music well enough to successfully teach it in the primary classroom, and that they might teach it incorrectly. However, this is contrary to the rich, deep, diverse musical histories that the participants describe in their narratives. It appears that the participants do not feel that these rich musical histories have a place in the music classroom.

Given the learners enthusiasm for music, integrating music in the classroom could provide teachers with an ideal method to “hook” learners into a lesson. However, this too is seldom observed in the Foundation Phase classroom. Some of the participants in this study report making use of music integration during the lessons they teach, to positive responses from the learners. However, it appears that generalist class teachers have altogether abandoned arts integration in the Foundation Phase classroom.

Given the participants’ apprehension about teaching music in the Foundation Phase classroom, one would expect them to rely on the CAPS document for guidance. However, this is not the case, and none of the participants consult the CAPS in the planning of their lesson. They, rather, rely on their knowledge of the learners and plan lessons that they believe that the learners in their class will respond well to. This indicates that they formulation of the music subject in the Life Skills CAPS curriculum is inaccessible to the participants in this study.

While the participants are nervous about teaching a music lesson, the lessons are a success. This serves to boost the confidence of the participants in teaching music. It thus appears that through teaching a music lesson, the content is demystified and the participants are less anxious about doing it again. Due to the limited exposure to music lessons, both in their own schooling and later in their teaching practice experience, student teachers have little in the way of successful and suitable music lessons to model their own teaching on. By teaching a music lesson themselves, the subject matter is demystified.

7.6 Theme four: Music being and becoming

Theme four, *Music being and becoming* considers the connections between identity and music in the narratives by looking at how music is used to shape and articulate the personal identities of the participants. This theme is further broken down into three sub-themes, namely music and identity (7.6.1), music as a cultural and traditional practice (7.6.2) and agency (7.6.3).

7.6.1 Music and identity

Across the narratives, the participants use music as a way to indicate who they are, thus, their identity influences their musical choices. Similarly, their musical choices at times influence and shape their identities. This section considers some of the ways that music is linked to the identity of the participants.

Music is one of the ways that the participants are able to articulate their identity to the world. This is the most prevalent in Tallulah's narrative, where her musical choices strongly link to what she is feeling and the identity she projects to the world. Tallulah starts off listening to rock music to impress a boy, but she soon starts to like it and recognises a lot of what she is going through in the lyrics and emotions of the music. While the links between music and emotion evident in Tallulah's narrative are discussed in section 7.4, I argue that music becomes an important way for Tallulah to articulate her identity to the world. When Tallulah changes her choice in music and abandons rock music, and the accompanying gothic subculture, her identity completely shifts. When she comes out of her depression and anxiety, she starts to listen to country music and actively avoids the rock music associated with her previous identity. Here, her musical choices are firmly linked to her identity, and a change in identity signals a change in musical choices. In addition, the powerful impact of music on shaping identity is clear when Tallulah is drawn into religion through a song that she hears when she attends church with a friend. This occasion shapes Tallulah's identity into one of a Christian. Thus, the links between identity and music are clear in Tallulah's narrative.

Music also shapes the identity of Aadhira. It is through playing music with her father and his friends that she comes to feel like part of a wider community. Due to these experiences, she comes to identify herself as someone who is musical; an identity which is reinforced by her musical experiences with her father and through the praise she gets from other musicians. Interestingly, Aadira is aware of the impact that her family have on her musical identity, and she specifically notes that it is only in high school that she is able to start to develop her own musical tastes. In this case her personal identity is enmeshed with that of her family until high school, when she is empowered to make her own musical choices.

While the paragraphs above outline the impact of music on identity, it is also clear from the narratives that the opposite is true, and particular choices with regards to one's identity impact on the musical choices made by the participants. Tallulah, for example, stops attending choir because her friends tell her that singing in the choir is "not cool" (Tallulah's narrative, section 6.4.1). Tallulah thus chooses an identity as someone who is cool, but this impacts on her musical choices in that she stops singing in the choir. Rikesh identifies as a listener of music, and thus actively makes time to listen to music and prioritises it whenever he can. Furthermore, his identity as someone who seeks out new and different music means that he prioritises this. Rikesh's search for unique and different music is also in direct contrast to the music he is exposed to in his family, which is mainstream pop music. Musical choice is thus an important way for Rikesh to exert his personal identity.

The impact of music on identity is also clear in the narrative of Nobuhle. While Nobuhle appears to have started off life with a positive musical identity, clear in the way she confidently sings in the Sunday school choir with her mouth open wide and back up straight, this is challenged when she is told that she cannot sing. Having this information confirmed by her sister and family, results in Nobuhle actively adopting a negative musical identity:

> "I felt the jealousy harden into a hatred that was directed towards singing. If I couldn't participate, singing, and by extension music, was simply not for me"
>
> (Excerpt from Nobuhle's narrative, section 5.4.1)

Nobuhle then actively lives this negative music identity. She does not audition for the choir, and she actively avoids any kind of music or singing, preferring to move to the music when her mother gathers the family for their evening prayers. Nobuhle sings at her coming-of-age ceremony, not because she wants to, but because she is expected to. In this case her cultural identity supersedes her musical identity, and she does sing, somewhat reluctantly, due to cultural expectations. This experience allows Nobuhle to challenge her long held belief about her singing ability. However, this change is conditional – she can only sing in isiZulu, and not in English. Her view of her own identity as someone who cannot sing is stubborn and difficult to shift and challenge.

Across the narratives, participants both signify their identity through the music they choose and conversely, the music they choose shapes their identity. Clear links are thus evident between musical choice and identity.

7.6.2 Music as a cultural and traditional practice

Across the narratives, music is an important way for the participants to practice their cultures and traditions, and, as an extension of this, their identity.

The importance of culture and traditional practices is most clear in the narratives of Aadhira and Nobuhle. Aadhira is enculturated into traditional Indian music through playing with her father's traditional music groups on a Thursday night. Aadhira's introduction to traditional Indian practices is also deepened and solidified in her introduction to traditional Indian dance, Bharatanatyam, and Indian folk dancing. Her experiences in dance further her understandings of traditional Indian music due to the emphasis that her dance teacher puts on understanding and feeling the rhythm before dancing. Aadhira's introduction to traditional Indian music is so profound, rich and deep, that she finds school music boring and basic in comparison. When her father picks up the recorder she has been learning at school and plays some Indian songs on it, Aadhira immediately feels more positive about school music lessons. This change in feeling about the recorder is due in part to the passion of her father, but also can be attributed to the song her father plays, which is a traditional Indian song, thus fitting in with her cultural milieu. This contrasts with the recorder content taught in her school music lessons which is decidedly Western in nature. Aadhira thus feels more comfortable with and passionate about music she feels linked with culturally.

The impact of culture and traditional practices on the music identity of the participants is the most evident in the narrative of Nobuhle. Nobuhle is raised in a home where she frequently sings isiZulu songs with her family and where significant family events are celebrated by means of a traditional ceremony in order to thank the ancestors. These traditional ceremonies include a fire, cooking, eating meat, singing and dancing. One of the most significant cultural experiences in Nobuhle's life is that of her coming-of-age ceremony. She explains that she and her friends practice the songs every Friday afternoon so that they will be perfect on the day. This points to the importance of this event for Nobuhle. The time that she and her friends devote to learning their songs adds to her music history and shapes her identity. The actual ceremony itself includes traditional attire, singing, and dancing. While Nobuhle is very concerned about her singing ability, due to her traumatic experience in the Sunday school choir (see section 7.4.4), she manages to sing in the ceremony, despite her nerves. Much to her surprise, she is complimented on her singing ability. Thus, Nobuhle decides that she can sing in isiZulu and explains that she goes on to embrace singing at subsequent family traditional ceremonies. From this one can infer that Nobuhle can sing when she is singing in her mother tongue in situations where she is culturally embedded. She continues to avoid singing in English and in situations that are culturally foreign to her.

Across the narratives, links are observed between music and culture. Music and the musical arts are a way for participants to celebrate their culture and thus, their cultural identity. Music is a way for the participants to reinforce their culture and cultural events also serve to bring people to music.

7.6.3 Agency

An unexpected finding of this research is the way that participants display agency in their musical lives and in the teaching of music in the Foundation Phase classroom. This was not something that was anticipated, and thus does not form part of the initial theoretical framework that informed this study. However, it is a finding that came across strongly in the narratives.

Firstly, agency is demonstrated by the participants in the development of their own musical identities, which are often distinct from their families and those around them. While the impact of family members and, in particular parents, is an important influence on the participants (see section 7.3.2), there are also many cases where participants assert their agency in selecting music that signals a departure from the influence of their parents. For Tallulah and Aadhira, this shift happens in high school, and they start to listen to genres and styles of music that are different to the types of music their parents introduced them to. This agency is also clear in Rikesh, who aims to listen to music that is unique and different to what others are listening to. Agency is also demonstrated in the narrative of Tallulah when she actively rejects certain types of music so as to protect herself mentally and emotionally. For example, Tallulah makes the conscious decision not to listen to Afrikaans music so that she is not reminded of the loss of her mother. She does this to protect herself and her emotions. She makes a similar conscious decision to stop listening to rock music, as this reminds her of the difficult time she goes through during her teenage years. Thus, Tallulah demonstrates agency in the musical choices that she makes in her life.

The sense of agency in listening is most clear in the narrative of Sadia, who demonstrates agency both in her interactions with music at home and in the classroom. While Sadia is brought up in a home with little exposure to music, there are many instances where she resists the status quo. This is first evident where, despite her parents discouraging popular music, she indicates that she has been allowed to purchase and listen to some music. While it is not explicitly mentioned in the narrative, the position of her parents on music leads one to infer that this engagement with popular music is initiated by Sadia, rather than by her parents. She later resists the status quo in her wedding ceremony to Rashid. She initiates the idea of music in the ceremony and begs her parents to let her include a song. When they reluctantly agree, she takes the initiative to find a suitable song, this in spite of her limited exposure to music. In

her marriage, music is banned, but she still takes it upon herself to introduce her children to nursery rhymes, in the same way that her mother did with her and her brother. It is also significant that when her marriage breaks up, music is the first thing that Sadia turns to. Sadia continues to show agency when she returns to her parents' home by listening to music and allowing her children to engage with music, both in music lessons at school, and informally, through listening to and making TikTok videos. She provides them with a music history that she never had as a child.

When Sadia comments on the place of music in her life, she says, "I love music these days. It's my form of escapism" (Sadia's narrative, section 6.3.1). Her use of the word "escapism" is significant. In actively choosing to prioritise music in her life, Sadia is asserting her sense of agency and freedom. Perhaps here she is alluding to the fact that she has been able to escape from the power of others to define her being, as was evident in the way Rashid controlled her music listening habits. Listening to music is thus a way to celebrate her freedom and signifies her escape from the dominance and control of others.

Sadia furthermore displays agency when she advocates for music in the classroom space. This is in clear contrast to her own schooling where she experienced no music in her upbringing. This displays agency both against her strict Muslim history and upbringing and against the school she is placed in, where music is ignored. While she is prohibited from teaching a music lesson during her teaching practice by the class teacher, Sadia displays agency in integrating music into the classroom wherever she can.

While the participants are influenced in their interactions with music by those around them, they maintain their own viewpoints and identities in relation to music, and display agency in some of the choices they make with regards to music. Music is an important way for participants to express their identities, and identity can be shifted on the basis of musical choices. The links between music and culture are significant and music present a way for participants to express their cultural identities. While musical identities are shaped by context and experience, musical choices also present a way for participants to express and demonstrate their personal agency.

7.6.4 Synthesis – Theme four: Music being and becoming

Across the narratives, music is an important way for the participants to express their identities. Choices in identity result in particular musical choices and, conversely, musical choices can influence identity. Thus, the links between music and identity are clear.

Musical choices furthermore allow the participants to signal a change in identity. This is clear when participants start to exert their own identities, no longer capitulating to the musical choices and influences of their parents. For other participants, changes in musical choice go hand in hand with changes in identities, and music becomes a way for participants to express their new identities to the world.

One of the ways identity is expressed is through cultural and traditional musical experiences. Music is a way for participants to demonstrate their cultural orientations and thus, their identities. This is achieved through playing the traditional music of the particular culture that the participant has been enculturated into. However, it goes further than this, and music is often a part of a wider cultural event that includes other traditions, such as costume, food, and dancing. Musical events are thus a way to celebrate the culture of the participant and as a way to keep these cultural and traditional practices alive. It is clear that these cultural and traditional practices are an important part of the identities of the participants.

However, while the participants are enculturated into a particular way of living and a particular way of relating to music through their family and upbringing, participants do not accept these without question, and agency is displayed in a number of cases. Participants, in some cases, reject the status quo and challenge traditional relationships with music, forging their own identities and their own understandings of the place of music in their lives. Thus, identity is not static, but evolving and changing, both through an individual's life, and through the ways different generations relate to and interact with music.

7.7 Chapter synthesis

Chapter seven has offered a cross-comparison analysis of the four themes that emerged from the five narratives included in this thesis, *Growing up and music, Using music, Music and school* and *Music being and becoming*. It is clear that the participants have rich and varied music histories. Music is an important part of their lives, and all of the participants are able to pinpoint key memories related to music from their histories. The impact of family members,

and particularly parents, is also a key factor in developing their music histories. The participants also use music in a variety of different ways in their lives. There is a definite link between music and emotions, and the narratives point to music being used for emotional support and, conversely, music arousing particular emotions in the participants. Participants engage in a variety of musical activities, such as listening to music, singing, and learning music. Religion is also a key factor in influencing the music history of the participants, with many narratives pointing to the impact that religion had on the participants' experiences of music. In terms of schooling, there is evidence that formal music teaching is very limited in schools, despite it being a part of the curriculum. Furthermore, informal inclusion of music, by way of integration within the classroom, for example, is extremely limited. However, where music is included, learners respond extremely positively. Participants lack confidence in teaching music, which is unsurprising, given the limited exposure they have had to music lessons themselves. When they do teach a music lesson, and it goes well, it is a positive experience for both the student teachers and learners. Delivering a music lesson allows the participants to gain more confidence in teaching music in the classroom. Generally, after teaching one lesson, the participants feel more confident about including music in their classroom going forward. However, in one case, the participant has such a negative music history, that even a positive experience of teaching music cannot change her negativity related to teaching music. This indicates that music histories are resilient and stubborn to change. Across the narratives, musical choices are used to signify identity and, conversely, choices in identity lead to particular musical choices. Thus, music is an important way for participants to convey their identity to the world. Music has significant links with the cultural identity of the participants and is an important way for them to practice and experience their cultures. While music identity is often influenced by others, such as parents, for example, agency is also noted across the narratives. Participants actively make musical choices and intentionally and purposefully use music as a way to display their unique identity, at times rejecting the influences of others.

Chapter eight will explore these findings in more detail by bringing them into dialogue with the theoretical framework. In chapter eight I will move the analysis and discussion towards deeper levels of abstraction and understanding.

Chapter 8

A dialogue between the narratives and the literature and theoretical framework

… we danced to classical recordings … But I could barely recognise it as music, it had no time signature I could hear, and although Miss Isabel tried to help us, shouting the beats of each bar, I could never relate these numbers in any way to the sea of melody that came over me from the violins or the crashing thump of the brass section. … black music, white music – there must be a world somewhere in which the two combined.

(Smith, 2016, p. 24)

8.1 Introduction

In chapters one, two and three of this study, I introduced the literature around the phenomenon of this study, namely the music histories of student teachers. I also presented a temporary theoretical lens to guide the data production in this study. While I made use of a grounded analysis in the analysis of the data, the orientation of the initial theoretical lens impacted on the data that were generated. In this chapter, I revisit the literature and the initial theoretical lens, bringing them into dialogue with the findings of this study (Appendix L). This chapter moves the analysis towards greater levels of abstraction.

8.2 Overview

This chapter considers the themes identified and discussed in chapter seven in relation to the literature and theoretical lens employed in this study. In this chapter I will bring the main themes into dialogue with the literature and theoretical lens by considering where the findings of this study confirm and disagree with other studies in the same area (Appendix L). In chapter eight I will discuss each of the themes in relation to the literature and theoretical framework, namely, *Growing up and music* (8.3), *Using music* (8.4), *Music and school* (8.5) and *Music being and becoming* (8.6).

8.3 Growing up and music

This research has confirmed the assertion that music is indeed significant in people's lives (Merriam, 1964; Müllensiefen et al., 2014; Trehub et al., 2015). All of the participants are able to describe important musical recollections from their past. Even Sadia, who is brought up in a Muslim home that is largely devoid of music, can pinpoint memories of music. This research

thus shows that musical memories are enduring, powerful and potent as participants are able to articulate, in detail, memories from their early childhood, confirming their significance.

The strong impact of the biographical force on participants is also evident in the research findings. **Biographical forces** include forces from one's past, history and upbringing, and are argued to be a powerful and significant force in the construction of the identity of an individual (Samuel, 2008). This is confirmed, and the impact of parents, siblings, grandparents, children and partners is noted in shaping listening habits and influencing engagement with music. The biographical force is furthermore evident in the impact of musical traditions on the music identities of the participants in this study. However, while the biographical force is indeed important, participants did display **agency in rejecting this force** at various times in their lives (Discussed in section 7.6.3).

What is surprising in this study is the limited impact that **friends and peers** have in the shaping of the musical identities of the participants. This was noticeably absent in the narratives, with the exception of Tallulah, whose musical tastes are influenced by her friends at times. However, Tallulah has lost a parent, and in this case, one could argue that the impact of friends on her musical choices could be that they are fulfilling a role left absent by her mother. In the other narratives there is little mention of the impact of friends, with some even rejecting the idea of being influenced by their peers, arguing that they do not want to listen to what everyone else is listening to, rather seeking out unique and new music.

This research thus confirms the influence of **family** in establishing musical tastes, traditions and interactions (Lamont & Crich, 2022). As Samuel (2008) argues, the biographical force is indeed a strong force on the developing identities of the participants.

8.4 Using music

Music was found to be used by the participants in a variety of different ways. Many of the uses of music introduced by Merriam (1964; Campbell & Scott-Kassner, 2019; Campbell, 2010) are observed in this research.

Music, for example, is used in a variety of cases for emotional expression (Campbell & Scott-Kassner, 2019; Merriam, 1964) and one of the most common uses of music in this study is for an **emotional purpose.** Strong links were found between music and emotion, with participants regularly displaying emotional responses to music that they heard. Across the narratives, participants also frequently speak of music **mirroring the emotions** they were feeling at a particular time.

However, while Merriam (ibid.) argues that music is used for emotional expression, I argue that the findings of this study suggest that the emotional use of music extends much further than just emotional expression. Definite links are also observed between **music and mood**, and choice of music was found to influence mood, and conversely, particular musical choices could be made in order for the participants to control their mood. In these cases, music is used for emotional regulation. The use of music during times of emotional distress, in particular, also extends further than just expression. In this research there is evidence that music is used for **emotional support** during challenging life experiences, for example losing a loved one or during the break down of a relationship. In addition to this, music is a **form of medication** for some participants, and music plays a vital role in their recovery from mental illnesses such as depression and anxiety. Therefore, while this research confirms Merriam's (ibid.) assertion that music is used for emotional expression, it extends this idea, arguing that music is also used for **emotional regulation, emotional support,** and can play an active role in assisting people through challenging times in their lives.

Merriam's second use of music is that of **aesthetic enjoyment**. While many of the participants include descriptions of listening to music in their narratives, there are different levels of devotion noted in their listening activities. Some participants display a take-it-or-leave-it attitude, while others are more devoted to music listening, and see it as a vital part of their identity. In these cases, Music in Identity, MII, (Hargreaves et al., 2002, 2016, 2017, 2018) is strong, and these participants are able to name specific musics that are important to them and instrumental as signifiers of their identity (see section 8.6.1). Noteworthy in the findings of this study is the confirmation of Rickard and Chin's (2017) argument that **productive engagements** with music are valued more highly than **receptive engagements**. Listening to music is not viewed by the participants as something that indicates musicality. Listening to music is regarded more as a universal activity that is a part of life. There is little acknowledgement that listening to music could be construed as contributing to a musical identity or practicing musicality. Following Rickard and Chin (ibid.), I argue that receptive engagement with music should be given similar status to productive musical engagement. Furthermore, receptive engagement in music is not necessarily a passive activity. Music listening can be complex, active and creative. Participants are making active choices while they are listening to music. They are actively selecting what genres, artists and songs or what radio station to listen to, as well as the mode of listening, for example via Apple music, Spotify, YouTube or Deezer. They are also actively selecting the method of listening, for example, on headphones, or a speaker, signifying an individual or collective listening experience (discussed further in section 8.6.1).

Music is also used for **entertainment** (Campbell, 2010; Merriam, 1964) and offers the participants a diversion from their daily lives (Campbell & Scott-Kassner, 2019). Across the narratives, the participants talk about the joy they get from listening to music and engaging with it. This is clear in formal settings, such as the orchestral concert that Nobuhle attends, and informal settings, where participants get great joy from listening to music and finding new artists, as in the case of Rikesh.

Another function of music is that of **communication** (Campbell, 2010; Merriam, 1964) and music has the ability to convey sentiments that will be understood by listeners of the same cultural background (Campbell, 2010; North & Hargreaves, 1999). As Rikesh comments,

> "If you want to know someone or know what they are feeling, listening to the type of music that they're listening to will tell you exactly what they are feeling"
>
> (Rikesh's narrative, section 6.3.2)

This research thus confirms that music choice communicates what someone is feeling. Furthermore, as discussed above, the strong links between music and mood allow for musical choices to both convey mood and influence mood.

Music functions as a form of **symbolic representation** (Campbell, 2010; Merriam, 1964) and a song can come to symbolise other "things, ideas and behaviors" (ibid., p. 223). This can be a function of the lyrics of a song, or the meaning that is represented in certain musical sounds. This function of music is clear in the narratives. For Sadia, the nasheed *Amana* (Mohammedzafar, 2011) becomes symbolic of the breakdown of her marriage. Similarly, for Tallulah, the song *I Do* by Jessie Rikesh Decker (2013) is symbolic of her relationship with her boyfriend and the feelings she has for him. Thus, across the narratives, there is evidence that music, used in certain contexts, becomes symbolic of that particular context, time, space and occasion.

Also clear in this research is the link between **music and physical response** (Campbell, 2010; Merriam, 1964). Across the narratives, physical responses to music are evident and participants give accounts of responding to music by crying, getting goosebumps, or being compelled to move in some way. These findings support research in this area which has confirmed the link between music and physical response (Bannister, 2020; Bannister & Eerola, 2021). All of the female participants speak of their love of dancing to music. Taking Merriam's argument further, they describe a compulsion to dance when they hear music. This points to the strong link between **music and dance**. However, as Merriam (1964) points out, physical responses to music are culturally shaped and dependent on what is deemed culturally

appropriate. It is thus surprising that the Muslim participant in this study, who has been actively discouraged from listening to popular music, describes her compulsion to move when she hears music: "When I hear a song, my body automatically just wants to start moving" (Sadia's narrative, section 6.3.1). She does, however, clarify, that her dancing is confined to her home, and she has never been to a nightclub. However, this physical response to music again displays her sense of agency in her own life (also discussed in section 7.6.3). Despite being raised in an authoritarian environment, where music and dancing are actively discouraged, Sadia is determined to make her own meanings of the place of music and dance in her life. This is further demonstrated in her approach to parenting. Her daughter loves dancing and Sadia allows her to both watch dancing on TikTok and make her own dancing TikToks. In this way she is actively ensuring that her daughter has a different upbringing to her own, where interactions with music and dance are both allowed and encouraged.

Another function of music is that of enforcing **conformity to social norms** (Campbell, 2010; Merriam, 1964). This function serves as a way to educate people about what is considered proper behaviour in that particular culture. The most glaring example of this in this study is the way Sadia is denied access to music, firstly as a child and later in her marriage. The prohibition of music is in place to enforce the social norm that music "has subliminal messages and makes you do bad things" (Sadia's narrative, section 6.3.1). While she describes her parents as more neutral on this topic, evident in their growing acceptance of music as Sadia grows up, her husband in contrast, enforces this in their home. Sadia comes to accept his stance on music and conforms to the social norms he insists upon, telling herself that he is trying to assist her in gaining good deeds to enter paradise one day. Thus, through the banning of music, and through controlling what music Sadia can and cannot listen to, her husband enforces conformity to his understanding of the Muslim approach to music.

While music might enforce social norms, music is also one of the ways that Sadia comes to express her **agency in defying this social norm**. Contrary to the way she has been raised, and the way music was regarded in her marriage, Sadia becomes a passionate promoter of music in the classroom, even actively including music in a classroom where they don't do music lessons. This is also evident in the way she engages with music after her marriage and the way she parents her own children, encouraging them to engage with music.

Another function of music is the **validation of social institutions and religious rituals** (Campbell & Scott-Kassner, 2019; Merriam, 1964). It was surprising for me to note the strong links between **music and religion** and, across the narratives, religion represents an important way for the participants to interact with music. However, contrary to the argument that music

validates religious rituals (ibid.), deeper and more significant links between music and religion are evident. For example, music brings people to religion, evident in the way both Tallulah and her father come to the Christian religion through a song that touches them emotionally. Religion also stops people from engaging with music, as is seen in Sadia's narrative. Religion is also found to develop musical experiences as is observed in Rikesh's musical development, when he is selected for a religious service abroad. Finally, religious interactions with music also push people away from music. This is evident in Nobuhle's narrative and her experience singing at Sunday School results in a deeply complicated and contested relationship with music going forward. Thus, it is clear that the links between music and religion are deep, and are far more complex than simply music being a way to validate a religious ritual.

Music is also seen as a way to contribute to the **continuity and stability of a culture** (Campbell & Scott-Kassner, 2019; Merriam, 1964). This use of music is perhaps best observed in Nobuhle's traditional coming-of-age ceremony. In this case, the isiZulu culture is continued through the singing of traditional songs, and the practicing of cultural events. While this is clearly a significant occasion in Nobuhle's life, it is not the only traditional ceremony she attends, and Nobuhle describes regular traditional ceremonies that include singing and dancing. At these events, culture is actively practiced, affirmed and passed on to younger generations, thus contributing to the continuity and stability of the culture (Emberly & Davhula, 2016, 2020; Trehub et al., 2015).

The final use of music cited by Merriam (Campbell & Scott-Kassner, 2019; Merriam, 1964), is that of the contribution of music to the **integration of society**. From birth we are socialised into particular ways of interacting with music and we share a common musical history with others who experience similar upbringings. Across the narratives, family musical traditions are noted. For example, Aadhira joins in with the Thursday night music sessions her father arranges, and, through these sessions, feels a deep connection to her family, community and culture. Similarly, Rikesh's trip to India allows him to integrate with other members of the same religion who he might otherwise not have met. Applying this concept of the integration of society to a micro level, is the way that music has been used for relationship building. Rikesh and Tallulah, for example, both met romantic partners through music. Nobuhle also learns the songs for her coming-of-age ceremony with a community of friends. Music is thus important for **relationships with others** and for enhancing feelings of community.

Neglected in Merriam's functions of music is the use of music for a **practical purpose**. Across the narratives, participants make use of music for practical reasons. For example, Sadia uses a song to put her children to sleep. Furthermore, Tallulah uses music to block out the rest of

the world when she needs space. The visual cue of her headphones being in her ears sends others the message that she is unavailable. Thus, music also serves an important practical purpose in the lives of the participants.

Across the narratives, participants describe a number of different ways that they come to learn music. This is mirrored in the literature, which argues that formal music lessons are only one method of learning music (Barton & Riddle, 2022), and are not necessarily the most successful method, with many children who start formal music lessons, giving up within the first few years (Green, 2014; Sloboda, 2005). The only participant in this study who received formal music lessons, is Tallulah, who attends singing lessons once a week for a few years. The lessons are formal in nature and, as the literature suggests, contain learning singing technique, breathing exercises (Leigh, 2021) and practicing songs over and over until they are perfect (Pinck, 2019). However, Tallulah's music lessons also represent a departure from the literature, which suggests that most commonly the classical canon is foregrounded in formal music lessons (Campbell, 2010), yet Tallulah describes learning to sing a pop song. As is often the case in formal lessons and in the Western approach to music, emphasis is given to a final, polished product that is then performed for others. In this way, the **product is foregrounded over the process**. It is exactly this emphasis on the product that eventually pushes Tallulah away from the lessons. While she values the process and enjoys the lessons, she describes the performance as terrifying. Ultimately, it is this experience that prompts Tallulah to give up singing lessons. Through her negative experience performing, she starts to compare herself to other singers and comes to feel that she is not good enough. This also marks a turning point in her life, and she starts to lose confidence in herself in general through this experience. She gives up within the first few years, confirming the literature (Green, 2014).

Another challenge with formal lessons is the often-prohibitive cost of the lessons. Green (2014) argues that formal music lessons are elitist as only those from middle- and upper-class families can afford the cost of the tuition and instrument. This is confirmed in Nobuhle's narrative, where her dreams of harp lessons are quickly squashed due to the prohibitive cost of the lessons and instrument.

Learning music in formalised settings is certainly not the only way to learn music, and the narratives include accounts of **alternate ways** the participants are introduced to music. Aadhira, for example, is introduced to music through enculturation (Hannon & Trainor, 2007; Sloboda, 2005; Trevarthen & Malloch, 2017). As a young child she is given a shaker to join in with her father's Thursday night music sessions. Here, the emphasis is on making music, and a more praxial approach is adopted as compared to formal music lessons, where learning

from sheet music is foregrounded. Rather than being formally taught how to use the shaker, and when to shake it, she is left to her own devices, and is allowed to experiment and join in when and where she feels it is suitable. Aadhira is submersed in the musical experience and learns when and how to join in through watching and listening to the other musicians who are playing (Durán, 2012; Schippers, 2010). When Nobuhle comes to rehearse the songs for her coming-of-age ceremony, a combination of enculturation and informal learning are evident in her experience. Nobuhle and her school friends are familiar with the songs that are sung at her coming-of-age ceremony, as they have been exposed to these songs due to enculturation into these musical practices. There is no reliance on written music, as is the norm in formal music lessons, and the songs are passed down orally from generation to generation (Netshivhambe, 2017). When Nobuhle meets up with her friends on a Friday afternoon it is to rehearse these songs, and, in this case, informal peer-to-peer musical learning is evident. Nobuhle and her friends learn the songs from each other aurally (Wright, 2016). They are all novice musicians and learn from each other through sharing their skills and knowledge (Green, 2014). Finally, Rikesh learns the guitar in what appears to be a community music session. These are drop in lessons, and anyone is welcome. In this context he is introduced into playing the guitar in a group setting, where the emphasis is most likely on playing the instrument, rather than on perfecting technique. Thus, it is clear from the narratives that formal music lessons represent only one way to learn music, and participants in this study were also introduced to music through enculturation, informal learning and community music lessons.

Clear in these findings is that student teachers have rich, detailed and multifaceted music life histories. As Merriam (1964) suggests, they use music in a variety of ways including listening to music, dancing to it, singing, for social engagements, religious or spiritual occasions and for emotional regulation. **Music is an important part of their lives. However, these rich life histories are not affirmed or drawn on within the classroom space**. There is a clear separation evident between home and schooling, which will be discussed further in section 8.5. In their home lives, participants use music in a variety of rich and complex ways. However, when they are at school, particular ways of using music lead them to feel disempowered to bring their understandings of music into the classroom space. This is explored further in section 8.5.

8.5 Music and school

In this section, I consider the different ways that music is included in the school environment. This section considers both the participants' own experiences of music during their schooling and the ways in which they experience music (or not) during their teaching practice. This section starts by considering the place of music in South African schools more generally

(section 8.5.1), before considering the music lesson taught by each of the participants in this study (section 8.5.2). The focus then shifts to the decolonisation of the curriculum (section 8.5.3).

8.5.1 The place of music in South African schools

The findings of this research confirm that music indeed has a **lowly status** within South African classrooms (Jansen van Vuuren & van Niekerk, 2015). Music is both **undervalued and marginalised** in most schools, evident in the fact that only one of the participants experiences music in the school where she is posted for her teaching practice[60]. This school, however, is a private school, and the teaching of music falls on a specialist music teacher, employed specifically for this role, confirming the assertion that only the most privileged of schools can afford to employ a music teacher (Herbst et al., 2005; Kriger, 2020). Furthermore, across the five narratives in this study, there is no evidence of the generalist class teacher teaching music to his or her Foundation Phase class.

While the literature points to a reluctance among generalist teachers to teach music (Delport & Cloete, 2015; de Villiers, 2015; Herbst et al., 2005; Jansen van Vuuren & van Niekerk, 2015; Pooley, 2016), the findings in this study point to more than merely a reluctance. Music is blatantly ignored, to the extent that when a participant in this study asks for permission to teach a music lesson, she is turned down. This **active discouragement of music** in the classroom points to much more than just a "reluctance". Thus, while music is affirmed in the curriculum, this does little to promote the use of music in the schools. Instead of complying with the written curriculum, teachers exercise their own autonomy in rejecting music in the Foundation Phase classroom. They take this autonomy even further, by actively discouraging others from including music in the classroom.

While there is a deep reluctance from classroom teachers across the narratives to teach or include music in their classrooms, the same cannot be said for the participants in this study. Given the negativity of classroom teachers towards music, it is surprising that three of the participants in this study **express excitement and enthusiasm in presenting a music lesson** during their teaching practice. Of course, one has to ask whether they would display the same enthusiasm if they were not involved in this study. Participation in this research allowed the participants to engage with and activate their own music history. In doing this, it is possible that they experienced a growing realisation that they do have a substantial musical

[60] While this discussion reports on the data generated in the South African context, research points to the fact that the marginalisation of music within schooling is a global phenomenon (see Angel-Alvarado et al., 2022; Aróstegui, 2016; Bath et al., 2020; Barrett et al., 2019; McCarthy, 2018).

history and that they do have experiences of value which they can share with learners in the Foundation Phase classroom (Griffin, 2015).

Particularly surprising is the enthusiasm exhibited by Sadia about the position of music in the classroom. While she is prohibited from teaching a dedicated music lesson at her school, she is a fierce advocate for music in the classroom and integrates music wherever she can on a day-to-day basis. This is a surprising finding given her limited music history and the position of her family on music. Her own limited music history and exposure to music as a child could be the reason that she is such a fierce advocate for music in the classroom. She is denied music in her own upbringing, and she wants to ensure that the learners she teaches have a different schooling experience.

The enthusiasm to teach a music lesson, however, is not shared by all of the participants. Nobuhle is particularly concerned and stressed about teaching a lesson, arguing that she battles to read music and that she cannot play an instrument. There are two noteworthy findings here. Firstly, Nobuhle's understandings of what constitutes a music lesson are very much based on Western conceptions of learning music, evident in her emphasis on reading music and playing an instrument. Nobuhle understands teaching music as teaching it in a way that foregrounds Western conceptions of what music entails. Secondly, Nobuhle has the most negative music identity of all of the participants in this study. Her experience of being told that she cannot sing was deeply damaging and clearly manifests in a **negative music identity**. Her stress and concern about teaching a music lesson indicates that this negative music identity is enduring and continues to impact on her interactions with music and teaching music. Thus, Nobuhle's negative past music experiences result in a negative music identity, which make her reluctant to teach music in the Foundation Phase classroom. This is further compounded by the fact that she has had little exposure to music lessons in her own schooling and teaching practice experiences, meaning she has no experience of positive modelling of successful music lessons. These factors contribute to the overall negativity she expresses in relation to teaching music, and result in her concern and stress about having to teach music in the Foundation Phase classroom.

In the participants' discussion of their experiences of their own schooling, music is also found to have had a lowly status. Neither Sadia nor Rikesh experiences any music during their schooling. Where the participants do experience music in their schooling, it is clear that music is approached very differently across different schools. For example, in some schools, Western approaches to music are foregrounded at the expense of indigenous and local forms of music (Nompula, 2011). This is evident in Aadhira's schooling experience, where Mrs

Chisolm teaches Eurocentric nursery rhymes and emphasises learning how to read music. Other participants experience the teaching of the theory of music, while the practical experience of making music is ignored (Nompula, 2012). This is evident in the school experience of Nobuhle, where the theory of music is taught in her high school in a manner that is completely divorced from the practical nature of the subject.

There is also evidence that the participants question **the content of school music lessons**, both those that they attend, firstly as learners, and later as student teachers during their teaching practice. Aadhira is critical of the music lessons she receives at school when she compares the approach of her school music teacher to the passion her father displays in teaching music. Tallulah is similarly critical of the methods the school music teacher uses in teaching music during her teaching practice. Both Tallulah and Aadhira experienced the impact of a passionate and involved music teacher in their history; for Tallulah, the impact of Mr Green is important and for Aadhira, the influence of her father. For them, to be a music teacher is more than just a ritualistic compliance with the inclusion of music in the classroom, but, a key requirement is a passionate, active and conscious promotion of music, which is lacking in the teachers the participant's critique. Furthermore, the teachers they critique appear to marginalise **musical experiences** and foreground **musical knowledge** (Nompula, 2012). Both Tallulah and Aadhira challenge this conception of classroom music lessons and actively aim to provide different experiences for the learners in their classrooms. For Aadhira, passion and connection with music appear to be a driving force, and she makes use of a song by Michael Jackson because she feels he is passionate and writes songs with a deep, unique and relevant massage. She deems her lesson successful because her learners are actively involved in the lesson, through tapping, moving along, and singing with the song, and because the learners connected with the song emotionally. For Tallulah, the success of the lesson is dependent on the engagement and involvement of the learners in actively creating music. One of her main concerns about the lesson is whether she has provided sufficient opportunities for the learners to engage in practical musical experiences. Her lesson is successful because her learners are engaged in actual physical dancing and experience the act of gumboot dancing practically themselves. In both of these examples, participants' conceptions of what deems a music lesson as successful are impacted by their understandings of music, which have been shaped by their own personal music histories. Aadhira's experience of shaking the shaker along with her father's music group is reflected in the response of her class in tapping along to the song. Furthermore, emotional engagement with music has always been important to her, and the fact that her class "resonate" with the song she has selected allows her to view her lesson as successful. In Tallulah's case, the success of the lesson is dependent on

providing learners with the opportunity to participate in the lesson, in the same way that Mr Green did for her.

The literature argues that there is a lack of **music resources in schools** (Delport & Cloete, 2015; Nompula, 2012) which is confirmed in the findings of this study. None of the schools that the participants in this study attend for their teaching practice have any music resources. This impacts on the participants' choices when it comes to planning the music lesson they will deliver, with Nobuhle, in particular, choosing a topic she can manage without access to any instruments. The willingness of the participants to invest in their own instruments is surprising. Rikesh, for example, purchases instruments for the classroom. He views this as an investment which he will use in the future. There is also evidence of resourcefulness in the narrative of Aadhira. She brings buckets and sticks to her music lesson with the intention of letting her learners use these as drums. The additional effort and money needed to purchase or create resources is noteworthy. This involves time and money that many teachers might not have. Also noteworthy is the lack of investment of schools in music. Money is possibly redirected to areas that are perceived as more important than music, for example sports equipment or textbooks.

Another requirement that is needed for the teaching of music is that of **open space**, which is also listed in the CAPS document (Department of Basic Education, 2011b) as a requirement for the creative arts. Space is a challenge for the participants in this study. Rikesh is forced to hold his lesson in a dusty quad outside. Even the private school where Tallulah completes her teaching practice has no dedicated space for music, and music lessons are held in the hall. When other school functions are happening in the hall, the music teacher is forced to move. When Tallulah comes to teach her music lesson, the hall is full of chairs, which she needs to move. Thus, those willing to teach music in the Foundation Phase classroom need to actively seek ways to find physical space and resources to enable music lessons.

The participants are also largely unable to remember any instances when music was used by the class teacher incidentally or integrated with other subject areas during their teaching practice experience. This is with the exception of two instances where music was noted in Grade R classrooms. It appears that once learners enter Grade one, music ceases to be employed in the classroom, despite the CAPS curriculum in the Foundation Phase calling for the integration of the creative arts with other areas of the curriculum. I was surprised that more **music integration** was **not observed** in the classroom space. Integration is a fundamental strategy in the Foundation Phase classroom (Department of Basic Education, 2011b) and including music represents such an easy way for teachers to "hook" learners into lessons.

While there have been calls for **interdisciplinarity** in arts education (Corbisiero-Drakos et al., 2021; Kneen et al., 2020; Russell-Bowie, 2009; Russell & Zembylas, 2007; Vermeulen et al., 2011) the integration of music with other areas of the curriculum could represent a way for teachers to gain confidence in using music in the classroom. However, there was little evidence of classroom teachers integrating music. Tallulah argues that because Daisy school has a dedicated music teacher, the generalist classroom teachers do not believe that teaching music or integrating it into their teaching is their responsibility. This perpetuates the view among learners that a music lesson is something you attend once a week, rather than something that permeates all aspects of the school day.

Some of the participants do try to integrate music into their classroom during their teaching practice. Sadia, for example, teaches the days of the week through a song and sings *Good Morning Mr Sun* every morning. Aadhira plays the musical score of *Jack and the Beanstalk* (Sugii, 1974) when her learners plant beans and Rikesh says he integrates music and movement in his classroom because his learners respond well to movement. All three of these cases represent what Russell-Bowie (2009) calls "service connections". This is the most basic level of integration, where music is used as a "hook" to entice learners into the lesson, but there are no real music objectives, and the music is only included to assist learners in achieving objectives in other areas. The only other example of integration is Aadhira's music lesson. She selects the song *Heal the World* (Jackson, 1992) to fit in with the overarching environmental theme that the class is busy with. This lesson represents what Russell-Bowie (2009) would refer to as "syntegration", as the broad theme of the environment is explored across a variety of subjects, including music.

Across all of the narratives, the **marginalisation of music** in the Foundation Phase classroom is clear. There is no appetite among class teachers to include music in the classroom either in a dedicated lesson or integrated into other areas. It is clear that teachers do not see the value of including music in the classroom. One has to question why this is. Is this due to the fact that this study took place at the height of COVID-19, when the curriculum was cut down to a minimum and teachers were only focussing on essential content? Or is music routinely relegated to the periphery? When considering the literature, which points to a lack of music in South African schools prior to COVID-19, I suspect the latter is more likely. There is a strong sense in education of the importance of STEM subjects, such as Mathematics and Natural Science, and as Pooley (2016) observes, the creative arts subjects have been further marginalised due to the strong focus on these subjects. The marginalisation of music is further evident in the lack of resources available to teach music lessons in the Foundation Phase classroom. Space is also an issue and, where music does happen, it has to fit in with other

events in the school day. While the participants demonstrate an enthusiasm about integrating music into the classroom, this is mostly at the most basic level of "service connections" (Russell-Bowie, 2009). Full time Foundation Phase teachers appear to have abandoned music integration altogether.

8.5.2 Teaching a music lesson

All but one of the participants in this study taught a music lesson during their teaching practice experience. None of the taught lessons followed the aesthetic approach to music education foregrounded by Reimer (2003). While Aadhira includes music listening in her lesson along with an appreciation of the song itself, it could not be considered an aesthetic experience as she uses a pop song, and she locates it socioculturally, explaining its context and cultural significance to the learners. The participants' music lessons are far more aligned to the **praxial approach to music education** (Elliott, 1995; Elliott & Silverman, 2015). This is apparent in the sociocultural location of the song demonstrated in Aadhira's lesson. The praxial approach is based on the premise that music is something that people do. This was demonstrated in the taught lessons which included practical music activities such as clapping to the pulse, jumping to the pulse, creating gum boot dances, and devising various ways of creating body percussion.

The findings of this research indicate that the praxial approach is more successful than introducing music theoretically. This is evident in Aadhira's experiences of music, and she contrasts the way her father teaches music, which is highly practical, to the more theoretical approach of her school music teacher, Mrs Chisolm. Nobuhle, too, struggles with music theory, which she finds difficult as it is decontextualised from the practice of actually making music. Tallulah also critiques the music teacher at her teaching practice school, arguing that her music lessons are boring and too fixated on theory. The participants critique these musical experiences because across all three, the teachers' approach to music is that it is a subject to be taught and learnt, rather than something that learners should do and experience. Tallulah's own music history is located in praxial music, and she explains how Mr Green taught music through actually experiencing it. Like Elliott and Silverman (2015) and Elliott (1995), the participants in this study believe that *music is something that learners should do and something they should experience, rather than something that they should learn about*.

Tallulah and Aadhira both critique the music teachers they experience, Aadhira her school music teacher, and Tallulah the music teacher at her teaching practice experience. They both suggest that the lessons offered by these teachers are dull, boring and too fixated on music theory at the expense of practically making music. This critique suggests that the participants

believe that to be a music teacher requires a particular *active and conscious promotion* of music, rather than a ritualistic compliance with the presence of music in the classroom. While both teachers adhere to the curriculum, they do so in a way that strips *the joy and passion out of music*, and in the participants' eyes, this misses the entire point of being a music teacher. Aadhira questions if Mrs Chisolm is really a music teacher, as she is so different to her own father, and displays none of the passion for the subject that he does. Similarly, Tallulah questions Miss Myburgh's approach, commenting that her lessons are boring, and lacked practical activities. She describes Miss Myburgh as "defeated" (Tallulah's narrative, section 6.4.1). The critiques offered by Aadhira and Tallulah suggest that the participants feel that a key ingredient in being a music teacher is a passionate disposition towards music, which they note as lacking in some of the music teachers they experienced. This suggests that where learners have experienced passionate music teachers in their lives, they expect the same passion from their own teachers. When this passion is not apparent, music lessons become a "let-down". One wonders why these particular music teachers have adopted these approaches to music and what in particular has taken the joy out of their own music teaching.

On the other hand, where music is included in the school experience in a positive and meaningful way, it has the *potential to impact positively* on an individual's life. This is apparent in Tallulah's story, where the impact of Mr Green on her life and musical trajectory is so apparent. Tallulah credits her love of South African music as coming from the introduction Mr Green gave his learners to South African music. The influence of Mr Green is also apparent in the way Tallulah teaches her own music lesson. Instead of teaching the music lesson in the way the school music teacher intended, Tallulah rejects this, and puts together a music lesson that is far more practical in approach. She draws on her music history here and teaches her own learners in the same way Mr Green taught her. She values the practical emphasis apparent in Mr Green's lessons, and she aims to place the same emphasis on practical musical activities in her own classroom.

When music is included in the classroom, learners are unanimously positive about the experience. The example of little Sindisiwe and *Good Morning Mr Sun* in Sadia's classroom also illustrates the powerful impact that music can have on the lives of learners. The lessons taught by the participants are also all met with positive feedback from the learners and across the board, learners are said to have "loved" the lessons taught and been thoroughly engaged in the experience.

While the learners are positive about the music lessons, there are mixed responses from the participants about the success of the lessons they taught. Noteworthy is the fact that some

participants express surprise at how well the lesson went. This suggests that the planning and teaching of one music lesson allows the student teachers to gain confidence in teaching music going forward. Some of the apprehension related to teaching a music lesson stems from a *fear of the unknown*, which could be lessened with the confidence gained from the experience of teaching one lesson.

8.5.3 Decolonisation of the music curriculum

Noteworthy in the analysis of the narratives, are the **Western approaches to music education** that the participants employ in the lessons that they teach. Aadhira's lesson is based on a Western pop song, while Rikesh's lesson is based on a European rhyme. The rhyme Rikesh selects is completely out of the range of understanding of his rural African learners, and includes the term "lassie", which would be unfamiliar to them. However, Rikesh is so terrified of teaching the concept incorrectly and subsequently doing irreversible damage to his learners, that he chooses a rhyme from off the suggested list[61]. One can assume that this list is primarily comprised of rhymes that are Eurocentric in nature. What he fails to consider is the damage that he is doing to his learners by selecting material that is out of their realm of cultural understanding. The subliminal message in his choice is that Eurocentric rhymes are somehow better or more important than making use of musical material that would be familiar to the learners. Furthermore, the use of the Eurocentric rhyme is anxiety-provoking for Rikesh. He is concerned that the learners won't be able to read it or pronounce the words correctly. Had he used a rhyme from within their cultural milieu, this could have been less of a concern. Rikesh does, however, acknowledge the Eurocentric nature of his choice when he critiques his lesson post-delivery. He says that if he ever delivers this lesson again, he will select a more culturally appropriate rhyme for the learners, and possibly one that is in isiZulu.

Sadia also foregrounds Eurocentric and, in particular, British nursery rhymes in her lessons. She also goes further than this, bemoaning the fact that her class, comprised almost exclusively of African learners from the informal settlement up the road from the school, are not familiar with the canon of British nursery rhymes that she prizes from her own upbringing. She questions the learners' upbringing, asking "What sort of a childhood are these children having if they haven't been introduced to these basic nursery rhymes?" (Sadia's narrative, section 6.3.1). It is clear that nursery rhymes are an important reminder of her own upbringing and she assigns great importance to them. However, possibly the reason that they were so prominent in her own early life, is due to the fact that she had no other exposure to music. To suggest that learners growing up in Durban, South Africa, who speak isiZulu as a mother

[61] Rikesh uses the internet to plan his lesson and, on the site he chooses, he finds a list of suggested chants that are deemed suitable for introducing learners to the concept of pulse.

tongue and who have little to no association with Britain are somehow deprived because they are unfamiliar with British nursery rhymes, is an absurd notion. However, it also reinforces the ways that childhood and music are viewed primarily through a Eurocentric lens.

While Tallulah bases her lesson around gumboot dancing, a South African dance style, she only selects this lesson topic because the music teacher assigns it to her in order to keep up with the Grade two syllabus. Tallulah explains that music at Daisy School is marginalised and has a lowly status (discussed in section 7.5.3.1), furthermore explaining that if subjects with more academic status require more time, music is easily missed. This makes the music teacher's insistence on the lesson topic somewhat unexpected. If music truly does have such a lowly status and if classes sometimes miss music to do other work, one would imagine that the syllabus is seldom stringently adhered to. Nevertheless, Tallulah, as a student teacher, follows the instructions of the music teacher and plans her lesson around gumboot dancing. However, while she takes the time to plan a fun and interesting lesson, that allows the learners to be practically involved in the topic of gumboot dancing, she comes across as somewhat unenthusiastic about the lesson content in certain places in her narrative. She admits that gumboot dancing would not have been her choice, and concedes that she "didn't really know what I was doing, but ... I was trying" (Tallulah's narrative, section 6.4.1). Given that Tallulah was unenthusiastic about the lesson content, and less than sure about her own dancing, it is unlikely that she would have selected this topic had she been given a choice. Thus, while the topic is decolonial in that it relates to a local, South African style of dance, it is arguably not what Tallulah would have selected had she been given the choice.

While the **content of the music lessons** delivered by the participants is overwhelmingly Eurocentric in nature, the approach to the lessons is also underpinned by a Western **understanding of what a music lesson** should entail. There is an emphasis on "getting it right" which permeated all of the lessons delivered. Tallulah, Rikesh and Nobuhle express their concern over the delivery of the lesson, seemingly anxious that they will make a mistake and not delivery the lesson in the correct way. Thus, the emphasis of the lessons is on accuracy, rather than on fluency.

The preoccupation with **accuracy** (formal knowledge that is imitated and replicated) is especially evident in Nobuhle's appraisal of her own lesson. The learners successfully create body percussion in a practical activity she sets, but she deems the lesson unsuccessful because they cannot define body percussion by the end of the lesson. It is noteworthy that the expectation is that learners would be able to do this in English, which is an additional language for many of them (see discussion of this in section 7.5.3.2). Evident here is the notion of music

as a **cerebral activity** that one needs to understand intellectually, rather than an activity that one can embody praxially. Underpinning this are Western notions of music, where intellectual understanding is given prominence over emotional and embodied ways of demonstrating understanding. Nobuhle also raises concerns over learners becoming rowdy and "out of hand" in her lesson and is anxious that the lesson will degenerate into chaos. Western notions of music appreciation are further evident here. Nobuhle would like her class to be organised, orderly, arranged and respectfully quiet. Any sign of music appreciation that is more African in nature, which would include participation, dancing, accompanying sound effects and would entail interactions that would be less structured and more emotional, Nobuhle wants to avoid. Thus, Nobuhle's concerns over the success of her lesson are centred around the issue of whether it conforms to Western notions of music, for example, is it "correct", can the learners intellectually engage with the material presented, and are they orderly and quiet throughout the lesson? It is clear that Nobuhle deems a music lesson successful when learners are able to describe the phenomenon being taught, rather than demonstrate their understanding through actively engaging with it. This can be attributed to her own music history, and her negative experience of the choir, appears to be driving this agenda. It may be that she inherited an understanding of what constitutes a "good lesson" from her teacher education or past personal experiences of schooling. Nobuhle appears to believe that music is either right or wrong, and that being right involves a cerebral understanding of music rather than an embodied and praxial understanding.

This concern with **accuracy, rather than fluency[62],** is evident across the narratives in the taught music lessons. Many of the participants voice concern over "getting it right". This displays, firstly, an anxiety about teaching music. Across the narratives there is a concern about what to teach, how to teach it and an anxiety about teaching it incorrectly, and thus damaging learners in the process. I postulate that this anxiety is rooted in two issues. The first of these is related to the articulation of the music curriculum in the CAPS document. The curriculum promotes particular ways of accessing and teaching music which do not resonate with the lived musical experiences of student teachers in South Africa. This leaves teachers anxious about meeting the requirements of the document. The second issue affecting student teachers' anxiety related to teaching music is the lack of **exposure to music lessons** in the classroom space. As this study has shown, learners experienced very little music in their own

[62] The constructs of accuracy and fluency have been borrowed from second language teaching. Accuracy in a language is achieved when the speaker is able to produce the language without errors. The grammatical rules of the target language are observed. Fluency relates to the speaker being able to produce the language without hesitations and false starts that need to be corrected. (c.f. Housen et al., 2012). I argue that this language construct is evident in music teaching, when the emphasis is solely placed on creating music accurately, while there is limited focus on creating music fluently.

schooling and later observe almost no music lessons in their teaching practice. They have thus seldom been exposed to music lessons and have little to no experience of them. Their anxiety about what to teach in a music lesson and how to teach it stems back to the dearth of music lessons modelled to them in their schooling and tertiary education, and this also renders them anxious about how to teach music in the classroom. In addition to the issue of teaching music correctly, participants also voiced concern about the ways in which the learners would respond to music lessons. The behaviour of the learners and the potential for the lesson to descend into chaos was a concern among the participants. Again, I argue that these concerns relate directly back to the lack of music lessons observed in the classroom.

8.6 Music being and becoming

The final theme that was identified across the narratives is *Music being and becoming*, which shows the link between musical *practices* and music *identity*. There was evidence from across the narratives that musical choices and musical practices are linked to the musical identities that the participants ascribed to themselves and portrayed to the outside world. Furthermore, while participants are developing their musical identities, they are simultaneously developing professional identities as they near the end of their studies and prepare to be working teachers. This section will explore the developing personal and professional identities by considering the expanding conceptions of music identity (section 8.3.1), music as a cultural and traditional practice (section 8.3.2), becoming a teacher: developing teacher identities (section 8.3.3), and developing music teacher identities (section 8.3.4).

8.6.1 Expanding conceptions of music identity

In terms of the **traditional conceptions of music identity**, none of the participants in this study would be considered especially musical. At the surface level, none of them play an instrument proficiently or are engaged in musical activities, such as playing in a band or singing in a choir in their spare time. Traditional conceptions of musicality (discussed in chapter 1) describe musicality as displaying talent in relation to music (Merriam-Webster Dictionary, n.d.), and this connotates individuals who are skilled in playing a particular instrument. Traditional conceptions of musicianship reinforce this idea, arguing that musicianship relates to being skilled in playing music (Oxford English Dictionary, n.d.). However, this thesis argues that applying these traditional and narrow conceptions of musicality and musicianship delegitimises the musical skills and experiences of many individuals. When the music life histories of the participants in this study are considered in more detail, and when wider conceptions of musicality and musicianship are applied, it is clear that the participants in this study have deep, meaningful and diverse musical experiences, and each of them holds a detailed and nuanced musical identity.

The **application of Identities in Music (IIM) and Music in Identities (MII)** proposed by Hargreaves et al. (2002, 2016, 2017, 2018) to the music life histories in this thesis, allowed me to reflect on the different ways music is used by the participants in relation to their identity. Each of the participants displays an understanding of their IIM and has an awareness of their individual musical capability and capacity. Aadhira, for example, is aware of her rich musical background and exposure to a variety of different kinds of music. Performing with her father, from an early age, provides her with a sense of belonging to both her family and community, and her positive IIM is further boosted when her musical capabilities are praised by her father's friends. She approaches teaching music in the classroom with a similar positivity, saying that she sees herself as a music teacher who is powerful and in charge. A positive IIM allows Aadhira to have future plans for teaching music in the Foundation Phase classroom. She explains how she will approach music in the classroom with confidence and clarity.

On the other hand, Nobuhle's IIM is negative. Her feelings towards music are extreme: she fluctuates between loving music and hating it, and she very clearly identifies as someone who is not musically inclined. This firm IIM is challenged when she is complemented on her singing at her coming-of-age ceremony. However, her IIM is so fixed and resolute that she has trouble accepting compliments in relation to her singing. When challenged by her friend, she remains firm – she cannot sing in English, yet grudgingly concedes that she might be able to sing in isiZulu. Nobuhle's negative IIM is further confirmed in her own teaching of the subject. She is fairly reluctant to teach a music lesson, is nervous and unsure of herself when she does teach music and is critical of the lesson she delivers. At no point in her narrative does she display any inclination to teaching music in the classroom and she does not describe any future plans for teaching music. One can conclude that her own negative IIM is fixed, and that Nobuhle is unlikely to teach music in the Foundation Phase classroom unless she is forced to do so.

Nobuhle's negative IIM confirms what is argued in the literature. Her musicality is measured and established in an experience that occurred in a formal choir situation, most probably singing religious music in four-part harmony. Thus, her musical ability is measured in a Western setting and, as the literature suggests, she comes to view herself as non-musical (Lamont, 2011; Symonds et al., 2017). When music is included in her schooling experiences, further Western approaches are emphasised; for example, a school choir, a trip to the orchestra and learning to read Western notation. Thus, her IIM, as someone who is non-musical, is further reinforced by her schooling experiences (Campbell, 2010) where Western notions of music are prioritised. When she eventually arrives in the music education module, taught in her Bachelor of Education, Nobuhle has a very firm view of herself as musically challenged (Griffin & Ismailos, 2015). This identity is so fixed and permanent, that she cannot

accept an alternative reality when she is complemented on her singing during her coming-of-age ceremony. For Nobuhle, musical ability means the ability to conform to Western notions of musicality.

Music in Identity (MII) is also evident in the narratives and there are a variety of occasions when participants use music to **signal their identity**. This is particularly evident in the narrative of Tallulah, who subscribes to different genres of music at different times in her life, using her musical choices to signify who she is. As a teenager, the heavy metal and rock music she listens to allows her to join in with a subculture of peers who listen to the same genres of music. When she later joins the church, her music choices change to include religious music, which indicate her change in identity to someone who is a Christian. Thus, music becomes a way for Tallulah to express her identity to the outside world (Hargreaves et al., 2002, 2016, 2017). This is also evident in other narratives, where the choice of music becomes an important signifier of who someone is.

Also reflected in the narratives is the **fluid and flexible nature of MII**, when it comes to musical choices. The narratives describe different musical choices that the participants take at different times in their lives. Musical choices change due to experiences, life stages, and the influence of peers and family on the types of music listened to. Aadhira picks up on this, explaining that her early musical choices were shaped by her family, but when she attends high school, she relishes the opportunity to make her own musical choices. One's MII can continue changing throughout one's life. For example, Tallulah's father comes back to religion because of music and the song he experiences during the church service. Thus, MII is not permanent and changing stages and priorities result in different musical choices (Hallam, 2017; Hargreaves et al., 2002, 2016, 2017).

Also clear is the way that MII is influenced by those around us. We are all affected, and we all affect others. Our musical choices can influence those close to us, for example, parents, children, siblings, partners and friends. At times these influences can be negative, for example the influence of Tallulah's boyfriend, and at other times they can be positive, for example, Tallulah's friend who introduces her to country music. Thus, our MII is not stable, but adapts, changes, and shifts to serve different purposes at different times (Hallam, 2017; MacDonald & Saarikallio, 2022).

However, a strange duality is evident here. The narratives show how MII is fluid, adaptable and changing. The participants admit to liking and choosing certain styles and genres of music at certain times in their lives. On the other hand, the findings of this study indicate that IIM is less fluid and adaptable. The decisions that the participants make about their own abilities in

music are far less open to change. It is interesting to note that Elliott and Silverman (2017a) challenge Hargreaves et al's. (2002, 2016, 2017) conceptions of IIM and MII, arguing that they are static conceptions rather than changing and permeable categories. The findings in this study challenge Elliott and Silverman's critique (2017a). **While MII are fluid, changeable and adaptable, IIM are far less fluid and open to change.** The stories we tell ourselves about our music ability appear to be more resilient and enduring.

This fixed IIM, demonstrated by Nobuhle, is surprising in light of the literature on identity, which argues that identities are shifting and dynamic and are open to change (Appadoo-Ramsamy et al., 2022; Park, 2015). While the shifting nature of identity can be observed in the way participants engage with and enjoy different genres of music at different times in their lives (see, for example, Tallulah's shifting identity and music choices), Nobuhle's identity as someone who is "non-musical" is a lot more fixed and resistant to change. Subsequent positive musical experiences are insufficient to overcome her conception of her musical capacity. However, Nobuhle's acceptance that she can sing in isiZulu, confirms that her identity in music is dependent on context, time, space and audience (Appadoo-Ramsamy et al., 2022; Park, 2015). In a traditional cultural event, which represents a space where Nobuhle is able to maintain and express her culture (Emberly & Davhula, 2016), and sing in her home language of isiZulu, Nobuhle can sing. Her rejection of a musical identity thus appears to be a rejection of the Western conceptions of music which require conformity to certain traditions of singing, including singing in her additional language, English. By contrast, traditional African conceptions of musical performance are located in events of cultural significance (Akuno, 2019), such as a coming-of-age ceremony, and are participatory, rather than exclusionary. While African musical arts encourage togetherness, participation and acceptance and are built on the premise that music is a group activity (ibid; Carver, 2012; Herbst, 2019), Western musical practices are predominantly exclusionary, and foreground the conception that music is the domain of a talented few (Sloboda, 2005). This may also be considered as a divergence of cultural conceptions of communalism and individualism in African and Western ways of being respectively. Due to her traumatic choir experience, Nobuhle does not deem herself talented enough to participate in Western musical practices, but the acceptance she finds in performing during African musical practices allows her to gain the courage to continue singing in traditional ceremonies in isiZulu. African musical practices are, furthermore, *multimodal,* and include dance, theatre, costumes and audience participation (Akuno, 2019). This is in contrast to Western musical practices where the music is deemed the most important component of the performance. The *participatory* nature of African musical arts, and the inclusion of dance and costume, further allow Nobuhle to feel accepted. Thus, in spaces that

include African musical arts, Nobuhle can sing, but in spaces that conform to rigid Western conceptions of music, Nobuhle cannot sing.

In applying Rickard and Chin's (2017) multidimensional conceptualisation of musicianship to the musical lives of the participants, as indicated in their narratives, a different and more rounded picture of their musical abilities emerges. Rickard and Chin (ibid.) argue that musical identities are ubiquitous and universal, which is also a key finding of this study. They furthermore postulate that foregrounding the Western viewpoint that music is the domain of a talented few, fails to recognise the diverse, rich ways that individuals interact with music. They propose the multidimensional conceptualisation of musicianship that gives a more rounded view of musical identity by taking into account the many different ways individuals interact with music in their daily lives. Their multidimensional conceptualisation of musicianship is a useful lens to employ in this study, as it has allowed me to consider the rich and varied ways that the participants in this study interact with music on a daily basis.

While Nobuhle describes her relationship with music as volatile, and while she perceives her IIM as negative, applying the multidimensional conceptualisation of musicianship to her narrative allows for a different conceptualisation of her musical abilities to emerge. Firstly, Nobuhle's negative identity in music is based on productive musical skills (i,e., being able to vocally sing), and her receptive skills (i.e., being able to listen to music) are ignored. Rickard and Chin (ibid.) argue that this is often the case, and productive skills are given preference above other meaningful ways that individuals interact with music. What is neglected in prioritising productive skills above receptive skills, are the active ways that individuals interact with listening to music. While listening to music is often regarded as a passive activity, this is not always the case. Listening to music can be a highly complex and active process in which individuals choose what to listen to (for example, which musicians, bands or singers, or which radio station), which genres to foreground (which might be related to the mood of the listener at that particular time), what mode to listen to the music in (online, on YouTube, via listening apps, for example Spotify, or on CD) and the method of listening (for example, on headphones or through speakers, in an individual or collective experience). Thus, **prizing productive musical skills and neglecting receptive skills** foregrounds specific conceptions of music that ignore the multifaceted ways that individuals interact with music.

When relating Nobuhle's music history to the multidimensional conceptualisation of musicianship (Rickard & Chin, 2017) a more rounded view of her music identity is formed (Figure 22). Nobuhle engages with music physically, through dancing, even claiming that her experiences of music within the realm of dance have improved her general opinion of music.

Nobuhle uses music in social engagements, rehearsing the songs for her coming-of-age ceremony with school friends she invites over on a Friday afternoon. She engages with music spiritually in the songs and prayers that her family sings together every evening and uses music for emotional regulation in finding solace in particular songs after her grandmother dies. She listens to music on a daily basis in her home, as the radio is switched on first thing in the morning. While one could argue that listening to the radio is a passive event, Nobuhle exercises autonomy over when she turns it on and which radio station she chooses to listen to, in this case Ukhozi FM. Finally, Nobuhle makes music at her coming-of-age ceremony when she sings culturally relevant songs along with the attendees.

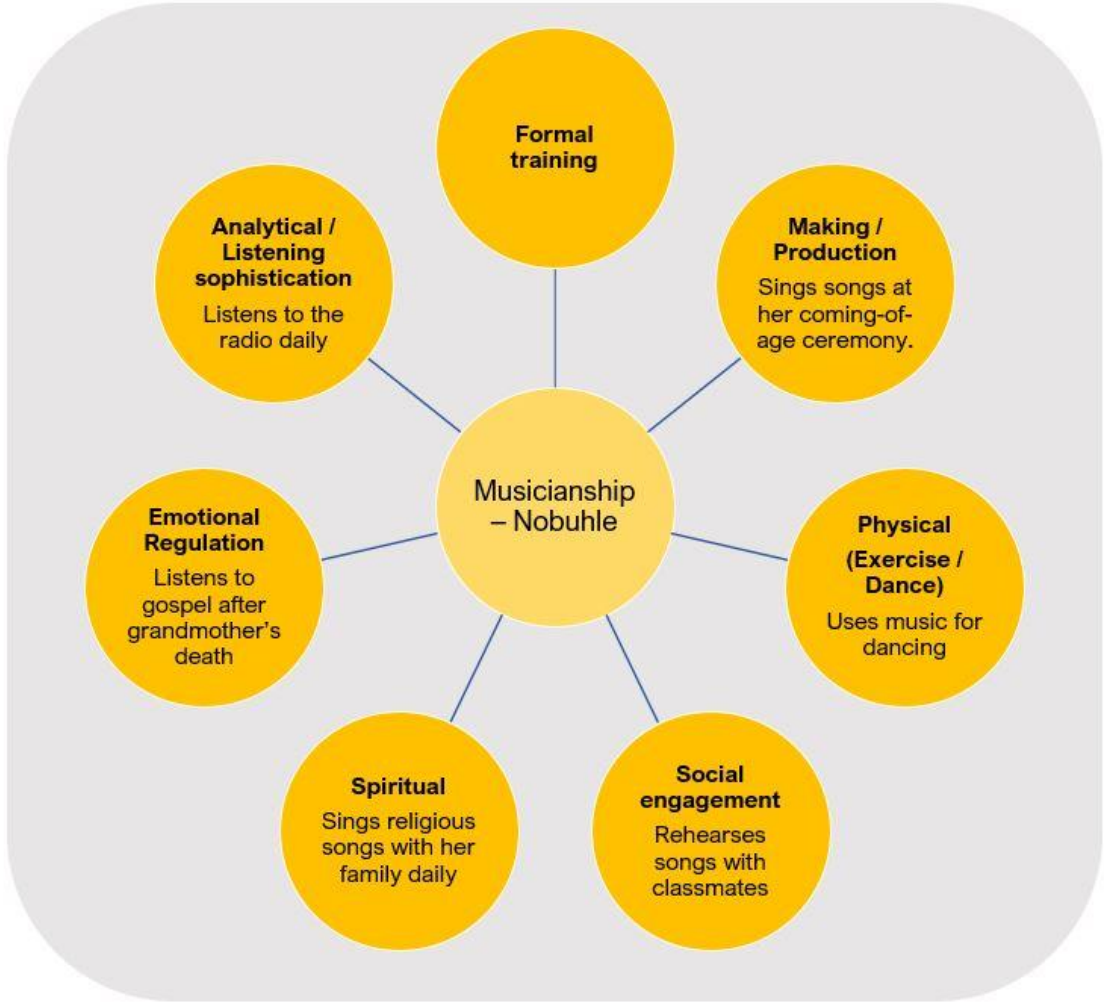

Figure 22: Multidimensional Conceptualisation of Musicianship (Rickard & Chin, 2017) applied to Nobuhle's music history

When considering Nobuhle's musical history against the seven aspects of musicianship proposed by Rickard and Chin (ibid.) (Figure 22), the only area where Nobuhle is lacking is in terms of **formal training**. Furthermore, her only formal musical experiences, that of being

excluded from the Sunday school choir and that of learning musical notation in high school, are negative experiences. However, Nobuhle prizes these two experiences of music so highly, that, on the basis of them, assigns herself a negative IIM. It is clear here that she has measured her own musical ability against Western conceptions of musical ability, which emphasise and foreground formal classical lessons on an instrument above other musical interactions. This is in direct contrast to Rickard and Chin's Multidimensional Conceptualisation of Musicianship (2017), which indicates that she has varied, meaningful and deep experiences of music in a variety of areas besides formal training.

Nobuhle's case is not unique. Across all of the narratives, the application of Rickard and Chin's Multidimensional Conceptualisation of Musicianship (2017) demonstrates that all of the participants in this study have rich, diverse and meaningful experiences of music in many different domains. However, formal music lessons and the production of music are the yardstick with which musical identity, musicality and musicianship are measured. I argue for expanding the traditional conceptions of music identity to include the many varied ways that student teachers engage with music. Traditional conceptions of music identity have tended to foreground and prioritise Western conceptions of musical identity and have ignored the many other ways that participants engage with and participate in music. In applying the Multidimensional Conceptualisation of Musicianship (Rickard & Chin, 2017), a more rounded view of an individual's musical identity and ability emerges. Clear in these findings is that participants interact with music in a variety of different ways, all of which are meaningful. The continued prioritising of Western approaches to musical learning as being the most valid method of interacting with music, delegitimises the many varied ways that individuals use music in their daily lives. By employing a wider conception of musicianship, a more rounded view of participants' musicality emerges. This point is picked up on again and elaborated further in the following section, where the role of culture and traditional musical practices in the development of a music identity are discussed.

8.6.2 Music as a cultural and traditional practice

As I have argued above, Western notions of musical ability are prized highly, to the extent that those who are not trained in the Western orientation to music, have a negative IIM and negative perceptions of their own abilities and experiences in music. Cultural and traditional orientations to music are marginalised, and participants with deep and meaningful experiences of traditional music, do not regard these as adding to their IIM.

This is evident in the narrative of Nobuhle, who has a negative IIM (see section 8.6.1). However, when Nobuhle experiences traditional music and music through the lens of her

culture, she is enthusiastic about it. For example, she describes singing isiZulu children's songs as a happy occasion. Her coming-of-age ceremony, too, is a happy occasion. She is excited about it and goes to great trouble to dress appropriately and to learn the correct songs and how to sing them. Contrary to her IIM and belief that she cannot sing, she does sing at the ceremony. However, the singing at her coming-of-age ceremony is firstly in isiZulu, as opposed to the choir singing, which is in English, and secondly, requires her to sing traditional songs as opposed to Western church music. In this cultural milieu, she experiences success in singing. There are two noteworthy findings here. Firstly, it is significant that Nobuhle's **positive musical experiences are steeped in her tradition and culture,** while her negative musical experiences are Western in orientation. Secondly, as has been argued in section 8.6.1, this supports the argument that Nobuhle's IIM is rooted in Western constructions of music. Because she could (not) sing a religious song, years previously, in a Western setting, she deems herself unmusical. Her success in singing traditional songs during her coming-of-age ceremony are insufficient to overturn this belief about her musical ability. Yet she does state that she has continued to sing at traditional ceremonies. Her identity is thus dependent on context (see section 8.6.1).

While the participants describe cultural understandings of music and cultural events that include music, these are **not replicated in their schooling**. For example, both Nobuhle and Aadhira describe happy recollections of being involved in playing and singing their traditional music. Yet music in the school is either neglected or approached from a Western paradigm (discussed in section 8.5.1). When Nobuhle does experience music, it is staff notation which is completely foreign to her lived cultural experiences, and further alienates her from music (Manathunga et al., 2022; Nieto, 2013). Staff notation and Western theory are taught in a decontextualised manner with **no opportunity for the praxial orientation** to music promoted by Elliott (1995) and Elliott and Silverman (2015). In this case, Nobuhle is learning about music, yet opportunities to experiment with music, to try it out and to be practically involved in making music are not available to her. Similar evidence of cultural alienation is noted in Aadhira's narrative. While she is introduced to rich traditional Indian music at home, school music is rooted in Western conceptions of musical understanding and, like Nobuhle, Western theoretical constructs are emphasised.

Student teachers do not feel comfortable or encouraged to bring their **cultural musical selves into the classroom** (Manathunga et al., 2022; Nieto, 2013), and given the participants' experiences of music as learners, one can surmise that the same can be said of learners. Student teachers and learners' personal culture and history are ignored, while foreign and, in many cases, alien conceptualisations of music are prioritised in the classroom space. Student

teachers cannot be themselves and do not feel empowered to draw on their rich musical histories in the classroom. Instead, they are required to become “the other” in order to teach music. I argue that the way that many class teachers respond to the marginalisation of their personal culture, music life histories and experiences is to ignore music completely. This results in the lack of music in schools observed in many of the narratives. When music is included in the classroom, it is bland and dull. **School music is disconnected from the cultures and contexts of learners** and instead promotes other agendas that are not individual, personal or cultural.

While African approaches to music education promote practical engagement and group involvement, these are not practiced in school music. School music tends to prioritise intellectual and cerebral understandings of music over praxial engagement in music. Furthermore, while African approaches to music foreground group and communal participation that aim to forge a sense of community, the approach in classrooms is to emphasise performance, which leads to a divide between audience and performer. This furthermore leads to the emphasis on a final polished product over the process of engaging in music, which is foregrounded in African approaches to music.

8.6.3 Becoming a teacher: Developing teacher identities

As Samuel suggests (1998, 2008, 2009a), a number of different forces are seen to be pulling on the student teachers who participated in this study as their identities as teachers and Foundation Phase teachers who will teach music in their classrooms, develop. The findings of this study confirm this.

As Samuel (ibid.) suggests, the **biographical force** is one of the stronger forces on the participants in this study. There is evidence that the music identities of all of the participants in this study are influenced by the music that their parents and family members listened to. Rikesh, Tallulah, Aadhira and Nobuhle all explain that their musical choices have been influenced by the music that their parents and family members exposed them to. The biographical force is perhaps the least evident in Sadia, who listens to music, enjoys it and is an active proponent for music in the classroom despite her upbringing. However, even in Sadia’s case, there is evidence that the biographical force impacts on her musical choices and approach to music in the classroom. This is clear in the way in which she emphasises the place of nursery rhymes in the classroom, which demonstrates the strong influence of the biographical force.

Also apparent in the narratives is the influence of the **institutional force** (ibid.) on the approach that the participants take to teaching music in the Foundation Phase classroom. The

influence of the institutional force is most strongly seen in the integration of music into the general school day that is observed in the narratives. Lowlands Teachers' College, where the participants are all registered, emphasises the use of songs, videos, stories and poems as important devices to activate learning in the Foundation Phase classroom. The very limited use of music integration by the participants' mentor teachers and in the schools where they are posted for their teaching practice indicate that the participants' choice to integrate music is unlikely to be due to the influence of their mentor teachers. It is thus likely that the ethos of the Foundation Phase qualification which they are registered for, and its emphasis on music and other methods to activate learning in the Foundation Phase classroom, have influenced the participants to integrate music during their teaching practice experience.

The **programmatic force** is said to involve the way that conceptions of the curricula are espoused and enacted on a daily basis in the classroom (ibid.). In terms of their experiences of music in schools, the participants see that music is a marginalised and neglected part of the curriculum in both their own schooling and in the schools where they are completing their teaching practice. In most cases, music is ignored by the class teacher, and thus the enacted curriculum seldom involves the generalist class teacher teaching or including music in the classroom. One could thus surmise that the participants in this study would be influenced by this and would include no music in the classroom themselves either. However, an unexpected finding of this study is the **commitment** that the participants have to including music in their classrooms despite seeing it espoused and enacted in such a limited way by their mentor teachers.

Furthermore, while participants **ignore the programmatic force** of the espoused and enacted curriculum of their mentor teachers, they also **ignore the written curriculum**. Across the narratives, none of the participants used or consulted the CAPS curriculum in their creation of the music lessons they devise for the classroom. Instead, they cite other issues that influence the approach they take in the classroom and the written curriculum thus is not consulted in the planning of the music lessons. This is an interesting finding. The post-apartheid curriculum included Arts and Culture particularly as a way to redress the inequalities of the past, and to provide creative arts education to those who had previously been denied it (Department of Education, 1997). Furthermore, post-apartheid conceptions of the curriculum provided an equal status to the arts as other school subjects (de Villiers, 2015). Thus, while music is affirmed in its inclusion in the formal CAPS curriculum, teachers in the classroom are actively choosing to ignore this by their failure to include music in their classrooms. Furthermore, when music is included in the classroom, as the participants in this study did, they actively choose

not to consult the written curriculum, relying on **other influences** to guide their approach in the classroom (see section 7.5.3.2 for a discussion of the lesson influences).

On the basis of this finding, questions need to be asked regarding what it is about the formulation of the CAPS document for music that is firstly pushing teachers away from including music in the classroom and, secondly, influencing them to ignore the written curriculum when they do plan a music lesson.

While music is included in the curriculum, which affirms its place in schooling, this is not what materialises in the classroom, where music is largely ignored. It is possible that CAPS has created this unintended consequence of **alienating individuals from their own music life histories** as it imposes preferred conceptions of music and its use in the classroom on teachers. It may be that teachers feel that they do not have the expected syntax related to music, and therefore ignore it in the classroom. However, against this backdrop, they simultaneously use music in their everyday lives in rich and varied ways. There is thus a deep disjuncture evident between lived experiences of music and classroom conceptualisations of music.

Another possible explanation for this is that **music is a part of the curriculum that is not assessed**, and it is therefore not prioritised by teachers. It is possible that teachers do not see the value that music adds to the classroom as it does not form an overt part of the assessment regime upon which the learners (and teachers) are evaluated. Performance scores in the subjects that are assessed might dominate in degrees of importance in the classroom, while subjects which are regarded as peripheral, such as music, are ignored.

On the basis of these findings, I argue that the **CAPS curriculum for music** has **intellectualised music** in a way that makes it inaccessible and foreign to the generalist teachers tasked with enacting the curriculum. Despite the intentions of the CAPS document, to create legitimate spaces for music in the South African classroom, the curriculum has sanitised out the value of music. Despite its professed claim to affirm local values, beliefs and practices, the findings of this study indicate that the rich, detailed and diverse musical heritage of classroom teachers is eliminated by the intellectualised and commodified current schooling curriculum.

Finally, **contextual forces** also impact on the developing professional identities of student teachers (Samuel, 1998, 2008, 2009a). The most prevalent contextual force at the time of this study was the impact of **COVID-19** on education in South Africa, and indeed the world. Data in this study were generated between December 2020 and July 2021, when South Africa was

experiencing the Delta wave of COVID-19. The findings of this study indicate that participants are stressed about the impact of COVID-19 on their lives and their families. They also express concern about the impact of COVID-19 on their teaching practice experience and on their studies. They are furthermore concerned about the possible impact of COVID-19 on their job prospects.

There is also evidence that COVID-19 impacted on the participants' teaching practice experience. Three of the participants in this study completed their teaching practice at state schools with large classes and their classes were on rotation. This impacted on their teaching practice experience as only the parts of the curriculum deemed the most important were taught to learners. The two participants who were placed in private schools experienced less disruption due to COVID-19. The small classes at these schools meant that all of the learners could continue to attend school every day, and they avoided the rotation in place at schools with larger classes. Some participants also commented on the low level of the learners and the gaps in their knowledge due to missing large parts of the previous year. Rikesh, for example, had a particularly large Grade one class because many of the learners repeating Grade one due to missing large chunks of their schooling in 2020. The participants also described social distancing rules in place in the classroom. There was a concern about planning and executing active music games and activities in the classroom due to the social distancing rules in place at the time. Nobuhle, for example, expressed concern that her class was not used to getting up and moving around as COVID-19 rules in place at the time meant that they needed to be seated at their desks all day to avoid the spread of the disease among learners. Thus, the impact of COVID-19 is one of the main contextual forces evident in this study.

Other contextual forces are evident in the reluctance of some of the participants to pursue teaching as a career. They are discouraged from going into teaching by others due to the general negative perceptions around teaching. **Choosing teaching** is thus a contested choice for many of them, and not a career that they approach with confidence. Having said this, once they are enrolled in the qualification, none of the participants regret their choice. At the time of this study, at the beginning of their fourth year of study, the participants are excited to be going into the classroom and feel ready for the challenge. Their excitement is only tempered by COVID-19, which they are concerned will impact on their classroom experience and their job prospects.

Evident across all of the narratives is the impact of the different forces acting on the student teachers as they develop a professional identity. Biographical, institutional, programmatic and

contextual forces are noted. While this section considers the participants' developing teacher identities more generally, the next section looks at their developing music teacher identities more specifically.

8.6.4 Developing music teacher identities

Evident across the narratives is a **fear** among *participants* about teaching music in the Foundation Phase classroom. This anxiety stems mainly from the fear of not teaching music correctly. As Tallulah comments, "I am really scared of not teaching music right. I am terrified that I will mess it up" (Tallulah's narrative, section 6.4.1). Nobuhle, too, is nervous and stressed about teaching music in the classroom (see section 8.5.3). While Rikesh is enthusiastic about teaching music in the classroom, he clearly lacks confidence and raises concerns about teaching learners the wrong thing. He initially buys tambourines for his lesson, but abandons them in a crisis of confidence, as he is worried that the learners will not play the tambourines correctly. Later, when he chooses pulse for his lesson topic, he again expresses concern about choosing the wrong song and damaging his learners understanding of pulse. It is interesting to question what is causing this fear among student teachers about teaching music. It may be that participants were introduced to pre-defined conceptions of what and how to teach music in the Foundation Phase during the music education module in their teacher education programme. It may also be possible that the CAPS curriculum includes underlying assumptions of what it means to be a teacher using music or how music education should proceed in the Foundation Phase (see section 8.6.3).

The fear of teaching music in the Foundation Phase is also evident in the *mentor teachers* during the participants' teaching practice. Instead of modelling music lessons, as should be the case in order to introduce student teachers to the full variety of pedagogical experiences, the mentor teachers ignore music completely. Thus, it seems that the mentor teachers are also ill-prepared to teach and use music in the Foundation Phase classroom. This becomes a self-perpetuating cycle. Student teachers are under-prepared to teach music in the classroom in part due to the limited time allocated to music modules in their teacher training (Herbst et al., 2005; Jansen van Vuuren & van Niekerk, 2015; van Vuuren, 2018), and in part due to the very limited exposure to the teaching of actual music lessons during their teaching practice. If student teachers have not experienced music lessons in their own schooling or during their teaching practice, they have nothing on which to model their approach to music in the classroom.

The impact of a **positive role model** in terms of teaching music has been found to influence music teacher identity (Ballantyne & Zhukov, 2017), and this is evident in the narratives. Mr

Green is cited by Tallulah as having a real impact on her life. Mr Green is described as being deeply passionate about music. He foregrounds a praxial approach to music and learners are actively engaged in making music in his classes. He also makes use of culturally appropriate music in his classroom and emphasises local and indigenous music in his teaching. His teaching methods influence the way that Tallulah approaches teaching music in her own classroom. She aims to model the approach of Mr Green in her own lesson by ensuring that it is fun for learners and includes them in practically making music. Her experience of music under Mr Green is so formative for her that she feels empowered to challenge the lesson provided to her by the dedicated music teacher at her teaching practice school, and to improve upon it, based on her own experiences of music lessons under Mr Green. The music lesson that Miss Myburgh, the music teacher provides her with, is too theoretical in its approach and is therefore at odds with what Tallulah regards as a good music lesson, based on her own past experiences. Tallulah wants the learners in her class to have a similar positive experience of music as she experienced, and she thus draws on her music history to provide them with what she understands as a successful approach to music. It is clear from Tallulah's narrative that Mr Green had a positive and enduring impact on Tallulah's musical identity and her approach to teaching music in the classroom.

Conversely, the impact of a **negative musical experience** is also evident in the narratives. This is best illustrated in Nobuhle's narrative. Mrs Mlambo, the church Sunday School teacher damages Nobuhle's musical identity irreparably by telling her that she cannot sing. From Nobuhle's account, Mrs Mlambo does not display the same passion and energy for music observed in Mr Green. Possibly she too, like many other teachers in this study, is nervous and stressed about teaching children music. Like the participants in this study, there is a preoccupation with getting the song right, evident in the stringent rehearsals that Mrs Mlambo holds. The agenda promoted by Mrs Mlambo is that music and singing is not an enjoyable and engaging activity, but rather something that needs to be perfected in order to perform. Thus, while one could praise Mrs Mlambo for including music at all, the manner in which she goes about it, and the quest for perfection in the performance, has the opposite intention, and actively puts children, such as Nobuhle, off music for life. Nobuhle's narrative illustrates the deep and lasting impact of being told that "you cannot sing". This experience is deeply damaging for her, and, once this identity is reinforced by her sister at home, there is little that can be done to change this IIM. Even subsequent positive musical experiences and being complemented on her singing does not allow Nobuhle to reassess and adapt her opinion of her singing and musical abilities.

The IIM that Nobuhle holds of her musical abilities results in her feeling deeply contested about teaching music in the Foundation Phase classroom. She is nervous and stressed about teaching music and feels that she does not know or understand music well enough to do it justice in the classroom. Like Mrs Mlambo, she is preoccupied with teaching it right. After teaching the music lesson, Nobuhle is critical of her performance. Because the learners cannot define the term body percussion, in their second language, she deems her lesson a failure (see section 8.6.3). Thus, the impact of Mrs Mlambo on Nobuhle's IIM and the perceptions she holds about her musical abilities, is deeply damaging and far reaching.

8.7 Chapter synthesis

Across the narratives, it is clear that student teachers use music in diverse and meaningful ways. Music is an important part of their lives and serves a number of different functions. However, the rich music histories of the participants are not affirmed in their schooling, where music is either ignored, or taught in a way that shows little resonance with their own understandings of music. Where music is taught, Western conceptions of music education are foregrounded, and student teachers feel disempowered to draw on their rich musical histories in these contexts. Student teachers do not feel that they can bring their musical selves into the classroom space and, in order to teach music effectively, they feel the need to become "the other". Class teachers respond to this "othering" and to the fact that they cannot bring their own rich musical histories into the classroom space, by ignoring it. Thus, music is largely avoided in the Foundation Phase classroom and, when it is included, it is bland, dull and disconnected from the cultures and contexts of the learners or teachers themselves.

The inclusion of music in the curriculum is intended to promote its use in the classroom. After years of apartheid, where music was denied to many learners and, in those schools where music was included, Western conceptions of music were promoted, the inclusion of the creative arts was meant to affirm its place in schools across South Africa. However, this has not materialised, and music is largely avoided in the classroom. The avoidance of music in the classroom points to a deep disjuncture between the vibrant and diverse lived musical experiences of teachers, and the ways music has been articulated in the CAPS curriculum. The CAPS curriculum has intellectualised music, making it inaccessible and foreign to the teachers who have to espouse and enact it within the classroom space. Thus, while the intention of the curriculum is to promote music, the opposite occurs and the vibrant, rich and detailed musical histories of teachers becomes sanitised by the intellectualised and commodified curriculum.

These issues will be discussed further in chapter nine where I will theorise the findings and discuss the implications of the study.

PART 3: ABSTRACTING FROM THE FIELD

Part one of this thesis presented the background to this thesis by introducing the context, the theoretical framework that was invoked and the methodological choices that were made. Part two comprised of the data analysis chapters. In the data analysis chapters, I presented five full narratives outlining the music histories of the participants in this study. I also offered a cross case comparison by highlighting the main themes that were identified across the narratives and I brought these findings into dialogue with the theoretical framework.

Part three of this thesis brings this thesis to a close by highlighting the new insights this study brings to the music histories of student teachers, and how these music histories are espoused and enacted within the primary classroom.

Part three comprises one chapter:

- Chapter 9 - The organic professional

Chapter 9

The organic professional

Musical instruction can enhance or trivialize the imagination; it can nurture creativity or quash it; it can empower people or it can reinforce blind conformity; it can nurture confidence and it can destroy it. Music is a power that can be used for good or ill—a tremendously powerful tool that can be used in ways appropriate or inimical to educational ends.

(Bowman, 2018, p. 25)

9.1 Introduction

I have long been a supporter of the arts. I identify that this is a legacy of my own cultural history and upbringing and in chapter one I outlined my own childhood that included concerts, theatre, the orchestra and opera. In the final months of writing this thesis, two performances that I attended resonated with the arguments I have made in this thesis.

The first was the remarkable *Cion: Requiem of Ravel's Boléro* (Kennedy Centre, 2019), created by Gregory Maqoma. This incredible work fused contemporary dance and music in an evocative performance. The music, sung in the background by the Soweto Gospel Choir, was distinctly South African in nature, with the strains of isicathamiya thoughtfully worked in with some of the themes from Ravel's *Boléro* (1928 / 1995), which was then synthesised with more modern rap and hip-hop. The evocative melodies accompanied the dancers who were inspired by the professional mourner in the novel *Cion* by Zakes Mda (2007). However, it was the response of the audience that interested me the most. The audience was diverse, and, from the beginning of the performance, members of the audience were interacting with the performance. There were yells of appreciation, ululating, whistling, clapping, and talking, as is prevalent in African performances of music and dance. Was it the strains of isicathamiya, a South African style of music synonymous with interaction and crowd participation that gave the audience the social cue that they could interact? Was it the blend of music, dance, costume, lighting, expected in an African musical arts performance? Was it the fact that this piece took a popular and well-known European work of music and reconceptualised it into an African space? Whatever the reason, the audience were fully involved and extremely vocal. Of course, this response was only apparent in a portion of the audience. The rest, schooled in the European sense of arts appreciation which is altogether more cerebral and involves the appreciation of the aesthetic experience of a performance, bristled with indignation at the whistling, clapping and shouting. As I sat in the audience, enthralled simultaneously by the amazing performance on stage and by the juxtaposition of the varying responses from the

audience, I reflected on the paradox unfolding in front of me. Here we were, in central Durban, an African city, watching an African dance piece, sung in three indigenous South African languages, based on Ravel's *Bolero,* a much-loved part of the classical canon of music, reworked into a fusion of isicathamiya, rap and hip-hop. In the varied responses of the audience, I was observing the jostling between Western approaches to music, where a clear divide exists between performer and listener, and African approaches to music, where everyone participates in the performance in the forging of a community.

As a complete juxtaposition to this, I was away with my family at a hotel in the Drakensberg Mountains[63]. Entertainment was provided every evening, and one night the evening was concluded with a performance by the "Cavern Choir", a choir made up of the staff at the hotel. The audience was entirely of European descent, and I use this term specifically here, because around forty percent were, in fact, overseas visitors from Europe. The remaining patrons were white South Africans of European descent. The choir entertained the guests with isiZulu songs, sung in four-part harmony, with accompanying dancing and movement, in the style of an isicathamiya performance. In complete contrast to the performance of *Cion,* there was no interaction from the audience at all. We politely listened and expressed our enjoyment by clapping at the end of the performance. However, I could not help but reflect on what was lost in this performance by the lack of interaction from the audience. Possibly, as a born and bred Durbanite[64], I have become so accustomed to the local interactions with music, that this performance felt strange to me. I also wondered how the performers felt about this quiet, staid audience who listened attentively but did not display any emotional or physical interaction with the music, beyond politely clapping at the end. As I sat listening quietly to the singing and clapping along with the audience, where appropriate, my mind took me to the vibrant *Cion* and the completely different way that the audience interacted with the performance.

These performances resonated with the findings of this study, where Eurocentric traditions impose themselves in an African context. In the South African classroom Western and African ways of knowing, experiencing and understanding jostle with each other, yet after years of colonisation and apartheid, they are irrevocably entangled and entwined with each other (Cooper & Morrell, 2014; Herbst, 2019), and both need to find a way to sit comfortably together. In considering these performances in light of the findings of this thesis, the overarching conclusion is that we carry our cultural orientation, histories and identities with us. Across different genres and in different contexts, our approach to music and performance is a

[63] The Drakensberg is a range of mountains stretching over 1000kms from the Eastern Cape to Limpopo. It forms a border between KwaZulu-Natal and the Free State. It is a popular holiday destination due to the proximity to nature and hiking trails.
[64] This is a colloquial term for someone who lives in Durban, South Africa.

direct result of the ways we have been culturally schooled in what it means to interact with musical performances and, by extension of this, with music.

While the previous chapters of this thesis set up the study and then reported on the findings, this chapter is the culmination of the findings and the thesis as a whole. In this chapter, I will offer theoretical insights into the phenomenon of this study, namely the music life histories of student teachers, and how these life histories are espoused and enacted in the primary school classroom.

9.2 Overview

This chapter begins by theorising the main findings of this study (section 9.3). I then introduce the concept of the organic professional (section 9.4). Thereafter, I discuss the implications of this study, considering the theoretical implications, the methodological implications and the contextual implications (section 9.5). I finally articulate my concluding thoughts, which will include a discussion of the limitations of the study and directions for future research (section 9.6). In conclusion, I will reflect on my transformation as a researcher by offering a narrative account of how this research has impacted on my own musical life history (section 9.7).

9.3 Theorising the findings

In this section I theorise the key findings of this thesis. In order to do this, I pick up on some of the overarching constructs that arise in the analysis of the narratives, namely, “I can’t sing” (section 9.3.1), “I am terrified of performing” (section 9.3.2), “I leave myself at the door” (section 9.3.3), “She had no passion for the subject” (section 9.3.4), and “We don’t do music” (section 9.3.5).

9.3.1 “I can’t sing”

Clear in the findings of this study is the great damage that a teacher, or adult, can inflict upon a young child when they tell them that they cannot do something. This study demonstrates that these kinds of labels are enduring and very difficult to shift or break later in life. While this study pertains specifically to the learning of music, and the label “I can’t sing”, I argue that these findings demonstrate the power that teachers and adults have over the developing lives of children and a similar outcome could occur to negative labels being assigned to children in other areas of learning. The impact of this can be devastating to a child and should not be trivialised. Adults, and in particular teachers, need to be aware of their responsibility when working with young children and should be mindful of the language they use with developing learners who might not yet have achieved competence in something, but have every opportunity and possibility of doing so in the future.

Labels such as “you can’t sing” need to be scrutinised further. Issues such as the context and the content need to be considered to gain a full understanding of how, when and why this label was assigned. What is clear in this study is that ability in singing, like much of the music curriculum, is measured in terms of Western and Eurocentric conceptions of what singing entails. I argue that saying that someone cannot sing, means that they cannot fulfil certain conceptualisations of singing in particular contexts. The singing that is referred to in saying “I can’t sing”, is a Western construct of singing, and signals one particular way of singing, among many. However, as this study demonstrates, Western orientations to music, and by extension singing, are what is prized in the context of South African schools.

In addition to being Western in orientation, this conceptualisation of singing foregrounds product over process – the performance of the piece to an audience is the most important part of the musical interaction. In foregrounding the product, or the performance, particular conceptions of accuracy are given prominence (discussed further in section 9.3.2). Music and singing for enjoyment, or as a group activity, are marginalised. Furthermore, this conception of singing, where the final product is perfected for performance, is at odds with African approaches to singing and music which are participatory, inclusive, and accepting. In addition, African approaches to singing are multimodal, and include dancing, theatre, costumes and audience participation.

Thus, when Nobuhle says “I can’t sing”, she means she cannot sing in a certain way (Eurocentric in nature), in a particular language (English), where Western notions of what constitutes singing are prioritised. In spaces where Nobuhle is able to express her culture, and sing in her home language, Nobuhle is able to sing. Thus, her rejection of singing is a rejection of Western approaches to singing and Western conceptions of music, which require her to conform to certain traditions of singing and performance.

9.3.2 “I am terrified of performing”

The findings of this study confirm arguments made by Rickard and Chin (2017) that productive musical skills, such as the ability to perform on an instrument, including the voice, are given greater prominence than receptive musical skills. Productive music skills are regularly celebrated in musical performances yet, rather than affirming their musical skills, the participants in this study found performing for an audience terrifying and the emphasis on performance and performativity drove people away from music. This furthers the argument that the foregrounding of productive music skills is not necessarily the best approach for promoting music in schools. If schools placed less of an emphasis on performance and the productive skills, and more of an emphasis on the receptive skills and alternative ways of

engaging with music, it is probable that more learners and teachers would feel that their musical abilities are legitimate and celebrated and have a place in the classroom.

The emphasis on productive music skills also demonstrates a particular approach to music. Firstly, the emphasis on performance foregrounds the idea of accuracy in music. Public performances require intensive rehearsal in order to perfect the piece prior to performance. This is also noted in the narratives of the participants where, for example, the Sunday school choir had to perfect their singing for their performance. The emphasis on accuracy over fluency, enjoyment or creativity, which are alternative, legitimate reasons for pursuing music, mean that certain kinds of musical engagement are prioritised over others.

The foregrounding of performance can lead to anxiety and nerves among performers, which could result in them being put off music. Performance occurs in a high-stakes environment and is a once-off opportunity to demonstrate skill and ability on a particular instrument. This can be a stressful situation for some individuals and can lead to learners giving up music lessons entirely, as was observed in the case of Tallulah.

The foregrounding of performativity also signals a particular approach to education, where performance is celebrated, while other kinds of engagement and understanding are relegated to the background. This begs the question whether performance and performativity in the schooling system should be encouraged or celebrated at the expense of other kinds of learning. In observing the high value put on performance, I am in no way delegitimising it entirely. However, I am asking whether performance should be foregrounded and emphasised in the way it has been at the expense of other kinds of engagement. As a music educator, I argue that it is in the **process of the creative arts** that learners gain the most valuable skills. The process of learning in the creative arts teaches soft skills such as group work, problem solving, communication, creativity and confidence, among others. In the foregrounding of performance, product is foregrounded, while process is marginalised. However, it is the process involved in the creative arts that teaches learners far more than the production of a polished product.

Moreover, the foregrounding of the product over the process signals a Western approach to music where polished musical performances are prioritised over experiences that are more informal and communal in nature. African approaches, for example, are rooted in community engagement and audience members are encouraged to join in and become part of the performance. Thus, in the prioritising of performance in the school space, communal African musical experiences are delegitimised, while Western approaches, where one or two talented individuals are celebrated, are prioritised.

The focus on performance pushes the Western agenda that music is a domain that is only available to the talented few, who are celebrated. Many musical performances involve an individual, or a small group, performing to the masses. Again, this demonstrates, possibly (un)intentionally, that music is something that is the domain of the talented few only and remains out of reach of most. This Western approach to music conflicts with African approaches where music is considered the responsibility and territory of all members of the community.

The fact that the participants found performing terrifying could also be attributed to particular conceptualisations of musical performance and performativity. When the emphasis is on perfection at all costs, and when the product is emphasised over the process and the enjoyment of the musical experience, some learners find the experience terrifying rather than a celebration of their musical achievements and an enjoyable way to showcase their learning. Here again, I argue for a wider conception of musicality where enjoyment, process and communal music making are actualised.

I argue for a more inclusive form of music making in the classroom, where both receptive and productive forms of music engagement are legitimised and where both process and product are celebrated. Furthermore, the classroom should be a space where unique and diverse music identities and life histories, both of the teacher and learners, are affirmed.

9.3.3 "I leave myself at the door"

This study shows a clear separation between the musical home and school life of individuals. This separation is so deep that participants did not feel that they could draw on or bring their lived musical experiences and music histories into the classroom. A clear disjuncture exists between the rich, varied, deep and meaningful experiences of music in the home lives and lived histories of the participants and the bland, dull and theoretical approach to music in the classroom. Participants do not feel empowered to bring their understandings or experiences of music into the classroom space, rather having to leave these at the door of the classroom and assume the identity of "the other". School music is thus disconnected from the cultures and contexts of both the learners and student teachers and fails to promote their individual, personal or cultural music histories and identities.

The rich, diverse and deep musical experiences and histories of the participants are not welcome in the school realm, resulting in a form of cultural alienation. The participants' cultural and traditional orientations to music are marginalised. This is so pervasive and ingrained that participants with deep and meaningful experiences of traditional and cultural music do not see these as adding to or enhancing their identity in music (IIM). They see IIM as relating solely to

Western conceptions of music, for example, reading staff notation and playing an instrument. Traditional and cultural experiences of music are marginalised and viewed as peripheral and less significant. Applying these narrow and traditional conceptions of musicality means that none of the participants in this study would be considered particularly musical. Thus, following Rickard and Chin (2017), I argue for a wider conceptualisation of musicality that gives equal recognition to the many varied ways that people interact with music on a daily basis.

Despite the professed intention of the curriculum to promote the inclusion of local, South African music, Western conceptions of music still prevail and are foregrounded in the South African classroom. There is an emphasis on Western and Eurocentric understandings of music. Understanding music theoretically and conceptually is emphasised, while practical musical experiences are marginalised. Furthermore, teachers appear to prioritise understanding music and learning about it over experiencing it practically. Thus, cerebral understanding is prioritised over embodied or emotional ways of knowing. Moreover, musical examples and songs used in the classroom are firmly Eurocentric in nature and the cultural milieu of both student teachers and learners is ignored. Following Eurocentric approaches to music, lessons should be quiet, orderly, organised and arranged. African approaches that are participatory, noisy, emotional, unstructured and spontaneous, are avoided or condemned.

Thus, while the inclusion of music in the curriculum intends to affirm and promote local and indigenous cultures that were marginalised in the past, this is not what occurs. Local and indigenous cultures are not affirmed in the school system and Western orientations are prioritised. This approach is so firmly entrenched that when asked to teach a music lesson, all of the participants base their lessons around Eurocentric musical examples and concepts. Again, this demonstrates the way that Western orientations to education are firmly embedded in the school system.

While a multicultural approach to education may be promoted in the curriculum, even this is problematic. The notion of multiculturalism itself can be critiqued as it sets up a relationship of "us" and "them", our music and the music of others. In reality, cultures in South Africa are irrevocably entangled and intertwined. With the increasingly global world, this has become even more pronounced, so much so, that categorising a song as "indigenous" or "local" is often very difficult (see section 1.5.5 and 1.5.6). Moreover, in today's world, music in its pure, indigenous form seldom exists. Furthermore, the foregrounding of multiculturalism in the curriculum aims to affirm different cultures but does little to acknowledge the hierarchy that exists between different cultural systems and fails to acknowledge that certain cultures and approaches take precedence over others. This is evident in this study in the prioritisation of

Western approaches to music in the taught lessons, in spite of the proclaimed push towards multiculturalism in the curriculum. The very underpinning of multiculturalism, the promotion of the notion of "us" and "them" is problematic as it keeps these boundaries in place, rather than moving us towards a place where we can cross them. The promotion of these boundaries, denies us from understanding the humanity across different cultural approaches to music and, thus, delegitimises approaches to music that do not follow the dominant cultural approach to music, which is Western in nature.

The inclusion of music in the curriculum has intellectualised it in a way that makes it impenetrable and inaccessible to the very teachers tasked with espousing and enacting it within the classroom space. Student teachers do not feel empowered to bring their own musical histories and understandings into the classroom and are forced to become "the other" in order to teach music. They respond to this by ignoring music entirely. Thus, while the inclusion of music in the curriculum is intended to promote its use in the classroom, the exact opposite occurs and the rich, detailed, vibrant music histories and experiences of classroom teachers is sanitised out by an intellectualised and commodified music curriculum. When music is taught, it is completely foreign to the lived musical experiences of the learners, which results in them being further alienated from music.

9.3.4 "She had no passion for the subject"

There is the overwhelming sense that music teachers should be passionate about what they are teaching. When learners experience passionate music teachers, the result is positive, and learners develop positive musical identities. However, very few music teachers in this study are described as passionate music teachers and the sense among participants is that many of them are performative agents in the classroom, teaching music because they have to, rather than passing on any passion for the subject to the learners in their care.

There is the feeling among participants that music teachers should be passionate about their subject, and that they should approach the teaching of music actively and consciously, by providing opportunities for learners to make music. Of course, the same can be said for all subjects in the Foundation Phase, and teachers should be passionate about the information they are imparting to young learners. I argue that the adherence to the formal curriculum has removed the joy and passion from the Foundation Phase classroom. The formulaic and structured CAPS curriculum leaves little opportunity for teachers to realise the curriculum in their own way, by bringing their own passions, strengths and creativity into the classroom. This issue was exacerbated by the COVID-19 pandemic, when much schooling time was lost and, as a result, the curriculum was pared down to only the most vital information. This was

detrimental to the holistic development of the child. One of the main questions that this research raises is how can we cultivate a deeper passion and commitment to music education among generalist Foundation Phase teachers.

9.3.5 "We don't do music"

While the inclusion of music in the curriculum was intended to affirm its place in education and to demonstrate that music is regarded on an equal footing to other areas of the curriculum, this is not what has transpired in the Foundation Phase classroom. Teachers exercise their autonomy in terms of rejecting music and discouraging others from including music in the classroom.

Music is undervalued, marginalised and ignored in the Foundation Phase classroom. This study has confirmed that very few children experience meaningful music lessons within the Foundation Phase classroom. Very little time and resources are devoted to music. This is evident in the lack of instruments, the lack of suitable spaces to hold music lessons and the lack of time set aside for music in the Foundation Phase classroom. In the few classrooms where music is scheduled on the timetable, it is frequently missed if something perceived as "more important" arises. In addition to this, music is not integrated meaningfully into the curriculum, despite the CAPS document calling for this.

Thus, the inclusion of music in the CAPS is but a token that culminates in little meaningful action. While the creative arts are included in the curriculum as a way to legitimise their position in the South African classroom, music is actively ignored by generalist teachers. It appears that the CAPS document has alienated generalist teachers from their musical life histories and personal experiences of music by imposing its preferred conceptions of music on generalist teachers. I argue that classroom teachers do not have the expected syntax and theoretical knowledge of music to access the curriculum documents. However, simultaneously, they have rich, varied and meaningful experiences of music that have been delegitimised in the curriculum. This points to a deep disjuncture between the curriculum and the lived musical experiences of teachers. I argue that the CAPS document has intellectualised music, rendering it inaccessible and foreign to the very teachers charged with espousing and enacting the curriculum. Despite the intention of the CAPS, to create legitimate spaces for music in the curriculum by affirming local music, values, beliefs and practices, this is not the practice. Instead, the rich, detailed and diverse musical heritage of classroom teachers is erased by a curriculum that is intellectualised and commodified.

The intellectualised and inaccessible curriculum is clear in the concern that teachers have about teaching music "correctly". The CAPS document renders generalist teachers terrified of

teaching music incorrectly or “getting it wrong”. This fear leads to the decision to ignore music in the curriculum, rather than “teach it wrong”. Thus, a self-perpetuating cycle occurs: mentor teachers, who are ill-prepared to teach music and terrified of teaching it incorrectly, ignore it in the classroom. Thus, student teachers do not see well-taught music lessons modelled for them in the classroom space, leaving them with little idea of how to approach music in the classroom. This lack of exposure to music lessons leaves them unprepared for their own music teaching in the Foundation Phase classroom and this, coupled with the inaccessible CAPS document, leaves them unsure about how to approach music. In the completion of the cycle, they choose to ignore music in the classroom, rather than risk teaching it incorrectly.

9.4 Being and becoming a professional teacher: The organic professional

In thinking about the developing professional identities of Foundation Phase teachers, what became clear in this study is that student teachers do not feel empowered to bring their entire selves, their histories and experiences into the classroom. Instead, they need to assume the identity of “the other” in order to teach music in the Foundation Phase classroom. In pondering this issue, the image of a tree with deep roots came to mind (Figure 23). The tree is symbolic of what I term “the organic professional” and I argue it is this kind of teacher we need to aim to cultivate in teacher education.

***Figure 23**: The Organic Professional*

The image of a tree as a metaphor for the organic professional is useful for a number of reasons. In this image, the roots represent the history of the individual. Growing deep beneath the tree, the roots are invisible to the eye, but have a direct impact on the state of the tree. It

is through the roots that the tree is fed, and it is the roots that provide the tree with stability and strength. The trunk, branches and leaves are above the ground and represent the student teacher, or what I have termed, the organic professional.

Trees rely on their roots for survival. Furthermore, deep roots represent stability. As a tree relies on its roots, the organic professional draws on his or her history in the classroom. The organic professional understands and acknowledges the importance of their history in becoming the teacher they are today. The organic professional recognises that their approach to teaching in the classroom is influenced by their roots, or histories.

Every tree is unique. Trees are not expected to be carbon copies of each other, and their unique qualities are celebrated. Similarly, the organic professional is unique and feels comfortable celebrating his or her individual history. Furthermore, the organic professional feels empowered to bring his or her unique history into the classroom. Differences are celebrated. There is the understanding that, like a forest full of unique trees, no teachers approach to teaching music will be the same.

Like a tree, the organic professional needs to be nurtured to reach his or her full potential. As the sapling grows larger, the impact of involved and passionate music teachers and music experiences, in all forms, feed the individual. The more the organic professional is nurtured, the more he or she will thrive.

However, the organic professional does not automatically thrive. Like the tree, growth can be halted or stunted by being cut down, starved or poisoned. This is observed in the negative impact that some teachers or individuals have on the growth of the organic professional. In these cases, and depending on how severe the impact is, the growth of the tree can be slowed down or even stopped. Under these conditions, the tree does not thrive, but it can be coaxed back to life with the correct care and support. Whether this tree will ever be as big as other trees in the forest depends on how it is nurtured after this. It is possible that the tree that has been cut down, starved or poisoned will always be stunted and small in comparison to others. Thus, the rate of growth of the organic professional depends on how he or she is nurtured and cared for.

Under the right conditions, with plenty of space to grow, sunshine for the leaves and water for the roots, the tree will thrive. In the context of the organic professional, I equate space to grow with the professional having the space to be empowered to grow professionally and creatively. The organic professional should have infinite opportunities for creativity and creative and professional growth. In contrast to feeling confined or constrained, there are few limitations

placed on the organic professional. The sunshine equates to the supportive environment of the mentor teacher and school. The stronger the sunshine, or support, the faster and stronger the tree will grow. The water, silently nurturing the roots underground is the acknowledgement of the impact of the history of an individual on their current disposition. The organic professional not only acknowledges the importance and impact of his or her roots, but also frequently draws on this history and feels empowered to do so. The deeper and stronger the roots of a tree, the deeper and stronger the history of an individual, the greater the opportunity to thrive.

Of course, the organic professional has to work within the structures provided to him or her, and for a teacher the curriculum is one of these important structures. In the tree image, the curriculum is the soil surrounding the roots of the tree. It holds the roots in place and works with the roots to provide stability to the tree, but it does not overpower it. The soil and roots work in a symbiotic relationship, as do an individual's life history and the curriculum he or she is tasked with teaching. The organic professional is able to rely on the combination of their life history and the curriculum to guide him or her. One is not possible without the other, and neither overpowers the other.

The organic professional has a deep understanding of himself / herself. This deep understanding includes an understanding of their history and culture, and the organic professional feels empowered to be their full authentic self in the classroom. The organic professional understands the resources he or she is bringing into the classroom, in the form of his or her unique music history and is able to confidently draw on these experiences in the classroom context.

While the organic professional has a firm sense of their history and culture, the organic professional is also fluid, adapting, changing and developing. The organic professional learns from negative or challenging experiences and has the ability to translate these into positivity going forward. The organic professional is not defined by past failures, but instead is able to learn from these failures, thus translating them into positive learning experiences going forward.

I argue that this thesis has shown that adherence to the curriculum and the sense of performativity in teaching is "killing the soul". The organic professional, on the other hand, is not killed or smothered by the curriculum, but is rather supported to bring his or her unique understanding of music into the classroom. Thus, in the classroom of the organic professional, schools are places that promote growth, learning and development, rather than places that are mechanistic, boring and dated. Furthermore, the organic professional feels empowered to

use their own agency in the classroom, rejecting the curriculum when and where he or she knows that alterative content or materials would be more suitable for their learners.

Broadly, the notion of the organic professional argues for the ability of the individual to bring their full selves into their work. The commodification of the workplace has resulted in the exploitation of the workforce for capitalistic needs, and, as a coping strategy, people have responded by trying to compartmentalise their work and personal lives. This has come about as means to manage stress and overwork in increasingly demanding work environments, yet this is far from ideal. I argue for a workforce, particularly in teaching, where individuals feel comfortable being their authentic, full selves in their workplace. Furthermore, I argue for a workplace that celebrates and affirms an individual's life history and experiences. For many individuals, their work life is an important part of who they are and forms a cornerstone of their personal identity. Separating out work and home life results in a contrived situation where one cannot express their fullness of being at work or at home and, thus, I also argue that an individual should feel empowered to take their work life and work identity home. I want to make it clear that I am not arguing for the capitalistic overwork of individuals, where the needs of the workplace eclipse all aspects of an individual's life. Rather, I am arguing for individuals to have the capacity to be their full, whole, holistic selves, in the fullness of their narrative being and life history, in all aspects of their lives. I am arguing against the unnatural separation of individuals into different segments and segregated dimensions, as is evident in the compartmentalisation of home and work lives. Instead, I argue for individuals to have the capacity to experience a fullness of being in both their professional and personal lives. I furthermore argue that the metaphor of the organic professional promotes this fullness of being where an individual can be their authentic, full, whole self in all aspects of their life.

9.5 Implications of the study

This study aimed to discover what the music life histories of student teachers are, and how these life histories are espoused and enacted in the primary school classroom. I set out to better understand who my students are, what resources they bring into the music classroom, and how these resources are drawn upon (or not) in the teaching of music in the primary school classroom. This section reflects on the implications of this study by considering the theoretical implications (section 9.5.1), the contextual implications (section 9.5.2) and the methodological implications (section 9.5.3).

9.5.1 Theoretical implications

This study sought to understand the music life histories of student teachers and to establish how these life histories are espoused and enacted in the primary school classroom. The

findings of this study indicate that student teachers come to the classroom with rich, varied, diverse and deep musical histories. Student teachers come to appreciate and understand music from a variety of entry points over the course of their lives. They are very influenced by their family in terms of their musical interests. They are also regularly brought to music by their religion. What is clear in this study is the very limited impact that school music has on the developing musical identities of student teachers. They either experience no music at all at school, or they are exposed to music lessons that are performative and lack the passion and depth that they expect from a music teacher. I argue that student teachers have deep and meaningful musical histories not because of their music education, but in spite of it.

This study aims to shift the focus to the teachers who espouse and enact the curriculum on a daily basis. While other studies have focussed on classroom practice (c.f. Chiliza, 2015; Nkosi, 2013) and curriculum (c.f. Drummond, 2015; Harrop-Allin & Kros, 2014; Malan, 2015; McConnachie, 2016; Mitas, 2014; Mkhombo, 2019; Vermeulen, 2009), this study particularly sought to discover more about the music histories of student teachers thereby shifting the focus to the agent of the curriculum. The focus on the music life histories of generalist teachers contributes to a gap in the literature in this area. While other studies have considered the music life histories of musicians (López-Íñiguez et al., 2022; Palmer & Baker, 2021; Pitts, 2012), I could not find any studies that consider the music life histories of generalist Foundation Phase teachers in South Africa. This study intentionally and purposefully aims to widen understanding about the phenomenon of music life histories by focusing on generalist teachers and by including participants who would not necessarily be considered “musical” in the traditional sense of the term. This study contributes new knowledge in better understanding the music life histories of generalist student teachers. Furthermore, it finds that teachers who would not traditionally be considered particularly musical, have deep, vibrant and meaningful engagements with music. Therefore, the findings of this study argue that music histories are universal and need to be better drawn upon in teacher education programmes.

Furthermore, these findings strengthen the argument made by Rickard and Chin (2017) for a multidimensional conceptualisation of musicianship. The adoption of a multidimensional conceptualisation of musicianship is also more congruent with African approaches to music, where all participants in a musical event are celebrated, rather than those perceived as the talented few.

In addition, I argue that the findings of this study demonstrate that a variety of different musical experiences are valid, not just those that foreground formal lessons. The participants in this

study gained valid musical expertise and experience in a variety of settings, not just those that constitute formal (classical) musical education.

This study creates new understandings within the realms of education in South Africa, both school education and tertiary education, in arguing that we are not creating teachers or learners who are full rounded, holistic individuals. While the aim of the CAPS document is to promote holistic learning, this is certainly not the practice in schools, where subjects like music are largely ignored. Thus, one of the implications of this study is the need to address the disjuncture between the curriculum, and what it intends for the South African classroom, and what is actually playing out on the ground in schools. While this study has focused solely on music, one needs to ask which other areas of the curriculum are being marginalised and ignored by teachers.

The findings of this study suggest that the education system, and in particular the formal curriculum, does not allow the student teacher to bring their full self into the classroom. In order to enact the curriculum, student teachers need to assume a preferred identity or personae, which is at odds with their personal identity and lived experiences. This leads to the enactment of charades, where student teachers need to hide their real selves behind a mask in order to enact the formal curriculum. The assumption of a mask or personae allows them to detach their personal selves from their professional selves. However, as argued in this thesis, this promotes a society where teachers can never bring their fullness of being into the classroom, leading to an educational experience that is depersonalised. If this is so for teachers, one can assume that learners are in the same position.

The findings of this study also point to the prioritisation of Western orientations to music. While some argue that the curriculum itself is steeped in Western traditions of music (Harrop-Allin & Kros, 2014), perhaps harder to address are the implicit and often unexamined notions of music that foreground Eurocentric conceptualisations of music. The implications of this point to the need for the CAPS document to be reworked to foreground more strongly the kinds of music understandings that student teachers bring to their teaching. The reality in South Africa is that the teaching of music falls on the generalist class teacher. Given the opportunities for the class teacher to integrate music into a variety of different aspects of the classroom, this is not necessarily a problem. However, the articulation of the CAPS document in its present form does not allow these generalist teachers sufficient access points into the curriculum, and therefore does not empower them to teach music lessons in the Foundation Phase classroom. Generalist teachers do not feel that they can bring their understandings of music into their

teaching, and thus, music is ignored. This points to the need for the CAPS document to be reworked to be better articulated for, and better understood, by generalist teachers.

9.5.2 Methodological implications

One of the main foci of this study is the student teacher, and this study aims to respond to calls for student voice, which is said to be absent from research (Kenny, 2017). The use of narrative methodologies in this study, allows for the student voice to be foregrounded in this research. While my influence as researcher was disclosed upfront and will have impacted on the data generated, the impact of this has been minimised as far as possible (see section 4.11). The narratives present an account of the music histories of student teachers. These narratives are written in the first person, to allow for the participants' voices to be prioritised. Wherever possible, the actual words of the participants are used, so that the reader can gain a real sense of the position of the participant on their music life history. The narratives presented thus foreground the voice of the participants in articulating their music life histories and therefore creates new understandings of student teachers.

Methodologically, the inclusion of the glog is an innovation that allowed the participants to reflect on their music histories in different and new ways. The traditional collage, while displaying some similarities with the glog, is a static and two-dimensional construction. The glog, in contrast, allowed for the participants to embed sound and audio-visual elements into their collage. This adds greatly to and enhances the data generated and allows the participants to share their music histories in new and varied ways. I particularly wanted participants in this study to be empowered to illustrate their music life histories in ways that were visual, but also auditory and audio-visual. Music is often appreciated in its pure audio form, and, more recently, with the rising popularity of platforms like YouTube, in an audio-visual format. Thus, the ability to embed audio tracks and audio-visual clips linked to the phenomenon under scrutiny, adds to the depth and quality of the data that were generated and is an original methodological contribution.

The inclusion of the body map is another innovation that generated data in a new and original way. While body maps have been used in music education before (Griffin, 2014, 2015) their inclusion provided a way for students to reflect on past musical experiences. In contrast, this study uses body mapping as a way for student teachers to reflect on their developing identities as generalist teachers of music. Furthermore, the use of body mapping allows the participants to reflect on their developing identities in an artistic manner, that is also visual and embodied. This research opens up the possibility of using body maps as a way for experiences to be

reflected in a manner that is artistic, visual and allows participants to reflect on embodied experiences.

Finally, this study made use of a combination of narrative and arts-based research methodologies to generate data. The affordances of the combination of these data generation methods is that participants are able to reflect their unique music histories in creative and artistic ways. This allows for nuanced and meaningful data to be generated. Most importantly, however, the student voice is allowed to be front and centre of the data generation process. The combination of narrative and arts-based research methods allows for the prioritisation of student voice and for the personal experiences and histories of the participants to be foregrounded in this study.

9.5.3 Contextual implications

In terms of context, this study is bound by the particular time, place and institution in which it was conducted. While this study sheds light on the ways which Foundation Phase teachers use music (or not) in the classroom, there is still much to learn about how teachers in the Intermediate, Senior and FET phases approach music in the classroom. Further research will need to be conducted to understand if the conceptualisation of the organic professional, articulated in this study, can be utilised in the same manner in the other phases of education in South Africa.

9.6 Limitations and future research

As I reach the end of this study, I reflect back on the limitations of this research, and look forward by proposing some directions for future research that have emerged from this study.

9.6.1 Limitations of the study

- The biggest limitation of this study was the impact of COVID-19 on the data that were generated. The limitations and affordances of online data generation were discussed in section 4.4.4 of this thesis. Data generation took place in 2020 and 2021, when COVID-19 restrictions were at their peak. The music education module that the participants were registered for was offered in the second semester of 2020. At this point, third-year students were not permitted on tertiary campuses and, as a result of this, the module was largely offered online. This took the form of a combination of synchronous and asynchronous online lectures. A limitation of this study is knowing how interacting with this module in the online space impacted on the participants' approach to music in the classroom and on their orientation to music in the Foundation Phase classroom. Traditionally, and when taught face-to-face, this module is very

interactive and requires students to engage in the content through singing, playing instruments and moving physically. It was challenging to move practical activities into the online space. Furthermore, the synchronous online lectures were offered in a webinar format, which meant that I had little idea how students were engaging with the content. It is thus possible that data generated outside of the context of COVID-19 might result in different findings due to the ability of the participants to engage with the music education module in face-to-face lectures.

- Furthermore, due to the COVID-19 restrictions in place at the time of data generation, I was unable to physically observe the music lessons that were taught by the participants. In the initial design of this study, I anticipated observing a music lesson taught by each of the participants. However, when this was not possible due to the constraints of COVID-19, I had to rely on the participants' recollections of the lesson and their report on how the lesson went. It is possible that in the participants' recollections of their music lesson details were forgotten, some issues were magnified, and others were understated. In relying on the participants' recollections, it is also acknowledged that this represents a singular opinion of the lesson, while having an outside observer could have resulted in a more rounded view.

- While the power relations between myself as researcher and lecturer and the participants as my students are acknowledged upfront, inevitable power relations could have impacted on the data generated in this study. Despite employing various strategies to mitigate against the power relations between myself and the participants, including employing multiple data generation strategies, producing data at a variety of different times, and in different contexts and in establishing a relationship that included friendly rapport with all of the participants, it is possible that the inevitable power relationships, inherent in all research contexts, could have impacted on the data that were generated.

- Despite employing purposive sampling in this study, the sample included only one male participant. This was due to the fact that only one male consented to being involved in this study. This could have resulted in a skewed gender bias in terms of the data generated. Had more male participants been involved in this study, music histories and how these are espoused and enacted in the classroom could have been compared from a gendered perspective. Having said this, it is also acknowledged that there are far more female teachers in Foundation Phase education in South Africa

than male teachers, and thus the sample is broadly representative of the teaching population.

- The metaphor of the organic professional theorises a way forward for generalist music teachers within the South African context, however, it is also not without its limitations. While the metaphor of the organic professional argues for teachers to feel empowered to bring their authentic self to the classroom, the self cannot exist in separation form the social system in which it functions. The self can only exist in relation to the systemic structures, social order, and the curriculum structures in place. The intersections between the self and the social systems that are observed were not examined in this thesis, and have been noted as further lines of enquiry for future research.

9.6.2 Directions for future research

In terms of the broader research into teacher education, this study has demonstrated the power of narrative research in foregrounding student voice in the research process. Future research endeavours in the realm of teacher education can be encouraged to also make use of narrative research as a methodology that allows student voice to be at the forefront of the research agenda.

The findings of this study consider music education in particular. While this study indicates that student teachers do not feel empowered to bring their musical understandings into the Foundation Phase classroom, similar questions can be considered about other areas of the curriculum. Do student teachers feel empowered to bring their histories into literacy, mathematics, and other subjects within the life skills learning area? Is this finding confined to music, or do student teachers feel similarly, that their unique life histories are unwelcome in other areas of the school curriculum?

In terms of music education in particular, this study raises questions over the suitability of the music education curriculum in South Africa. Further research could consider how the curriculum can be adapted to allow for life histories and student experience to be better reflected in the music curriculum. This study also highlights the importance of a passionate and committed teacher. Further research could probe how a deeper and more passionate commitment to music education could be cultivated in generalist Foundation Phase teachers.

While this study considers student teachers in particular, further research could be conducted into the music identities of practicing Foundation Phase teachers and how they make use of music (or not) in the classroom and question why this is the case.

On the other hand, the focus of this study on Foundation Phase teachers raises the question of the music life histories of Intermediate, Senior and FET music teachers. While Intermediate Phase teachers are generalist teachers, much the same as Foundation Phase teachers, Senior and FET phase teachers are considered specialist teachers. Future research could shift the focus to considering the music life histories of specialist music teachers and could also ask how their music life histories inform the ways that specialist music teachers approach teaching music in these phases.

In the initial conceptualisation of this study, and in the theoretical framework that was employed I focused on the individual stories that the participants would raise. I conceived of music in terms of the personal and did not give enough attention to the fact that participants would raise stories of communal music making and community. The interplay between the personal and the communal in making, experiencing and interacting with music came through strongly in the findings of this study. Considering these findings through the lens of Small (1987, 1998), would be an interesting consideration for future research in this area.

9.7 Reflections on my transformation as a researcher

Like many Durban days, it is sunny and warm as I sit at my desk writing the final chapter of this thesis. I have come full circle. In two days' time the Springboks[65] will play in the 2023 rugby world cup final. I recall finalising my research proposal as the Springboks played in the 2019 world cup final. This study occurred between two rugby world cups, which prompted me to reflect on the very different ways that sports and music are embedded in school spaces in South Africa. The position of music in South African schools remains largely marginalised and ignored, yet sports, and in particular rugby, continue to be supported with fervour. In many ways the two rugby world cups also signify the circular journey I have embarked on – things change, but they simultaneously stay the same. Music is in no better or worse shape than when I started this study. Perhaps more profound are the ways that I have changed over the course of this doctoral journey. The relational impact of narrative research means that the researcher is changed alongside the participant (Clandinin, 2023), and through the course of this study, I have felt my understandings of music education shift and change deeply as I engaged with the study and findings.

I began my doctoral studies with some naiveite and, I suppose like many doctoral students, I thought my findings would change the world, or at the very least, influence the trajectory of music education in South Africa. Learning that what needs to be changed is so deeply embedded and institutionalised within the South African education landscape has been a

[65] The Springboks are the South African rugby team.

humbling experience. I now know that my contribution can only be within the realm of my own teaching. However, there is a power in this realisation as well. Understanding that the way to make any meaningful change is with the resources available to me, in the context within which I operate is empowering. It is with this in mind that I approach my own teaching going forward.

Working within the interpretivist paradigm, I always knew that my students were not blank slates, with no experiences of music. However, I was not aware of the range of deep, varied, and authentic musical experiences they had had in their lives. This study has opened my eyes to the musical resources that students bring to their studies. When I reflect on the data generation phase of this study, I remember being somewhat bemused when the participants in this study spoke about their musical experiences with such passion and enthusiasm. I did not expect the emotional and deep link they had with music. I can see now that I did not expect them to be so invested in music because I too came to this study with the belief that Western approaches to music were the most legitimate. I did not expect that student teachers with little formal experience in music could be so passionate about music. However, they raised deep, important, legitimate experiences and not only were my own viewpoints challenged, I felt myself becoming more and more concerned that these legitimate experiences were never reinforced in their schooling or tertiary experience.

While the music life histories of participants in this study might not be located in the realm of performative, Western approaches to music, I understand that their musical histories and understandings are legitimate. In my own teaching, I will promote a broader understanding of musicality and musicianship, by encouraging musical engagements that are not only productive. Instead, I will give legitimate space to receptive musical engagements and legitimise the variety of ways that student teachers engage with music in their lives.

I am determined that the Western bias of the approach of the module I teach needs to be rethought. However, in saying this, I do so with the understanding that Western and African ways of knowing are so enmeshed and entangled, that separating them out is impossible (Cooper & Morrell, 2014; Herbst, 2019). Having said this, the orientation of the music education module I lecture, which was planned with the requirements of the CAPS in the foreground, legitimises Western musical knowledge based on intellectual understandings of music, such as reading and writing notation, which is then used as a springboard into practical music making. This study, however, has demonstrated that this needs to change. Praxial understandings of music need to be prioritised and, if notation is to be taught at all, it should not eclipse or overshadow making music. While this might signal a departure from the CAPS document for Foundation Phase music education, I cannot in good faith continue to foreground

the orientation of the CAPS in my own teaching when the findings of this study have pointed to the deep disjuncture between the curriculum and the lived experiences of student teachers.

My hopes for my music teaching can perhaps best be represented in the song *This Town* (Loops, 2021). The song is a collaboration between Jeremy Loops and Ladysmith Black Mambazo, a world-renowned isicathamiya group from KwaZulu-Natal. This song is intrinsically joyful and exuberant, as the guitar riff, which is influenced by a more global or Western sound, interacts with the isicathamiya backing vocals. The Western and indigenous influences in this song are entangled with one another, so much so that it is difficult, to separate them out. The intertwining of the Western guitar riffs and the isicathamiya backing vocals demonstrate the entangled nature of music in South Africa. Yet the inclusion of both strengthens the song and *This Town* (ibid.) demonstrates what can be achieved through collaboration between Western and indigenous forms of music where each is celebrated side by side. In my teaching I too hope to celebrate Western and indigenous forms of music, side by side. Furthermore, the song is fun and lively, and this lively exuberance and joyful music making is something I aim to foster in my music teaching. I intentionally and specifically direct the reader to the music video of this song rather than the audio, as I believe that the audio-visual version best demonstrates the joy and exuberance of making music. I would like my students to experience a similar joy and exuberance in praxial music making in my classroom. The deep links between music and dance inherent in indigenous South African music are also observed in the music video, as Ladysmith Black Mambazo accompany their isicathamiya singing with the traditional isicathamiya style of dance. The combination of Western and indigenous styles culminates in a uniquely South African sound. At the risk of trivialising what is a difficult and contentious debate, perhaps the tagline of the Springbok rugby team refers here. We are indeed “stronger together[66]”.

Most of all though, my teaching will need to promote the notion of the organic professional I raise in this thesis (section 9.4). I want to empower student teachers to feel at home in the classroom space. I feel deeply and passionately that they need to feel as if they can bring their histories, cultural orientations and personal understandings into both the lecture venue and the classroom. If we fail in this as teacher educators, if we fail in empowering student teachers

[66] The tagline “stronger together” was adopted by the South African rugby team, the Springboks, in both the 2019 and 2023 rugby world cups. The tagline, chosen by the team, alluded to the fact that although the team comprised of different races, cultures and ethnicities, they were able to achieve great things through working together. The tagline has since been adopted in multiple ways within South African society and serves to remind South Africans of what can be achieved when people work together.

to bring their full selves into the classroom, we are failing our students and, ultimately, the learners of South Africa.

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Appendices

Appendix A – Ethical clearance letters from UKZN

28 July 2020

Ms Sarah Isabel Ralfe (992212430)
School Of Education
Edgewood Campus

Dear Ms Ralfe,

Protocol reference number: HSSREC/00001317/2020
Project title: Student teachers music life histories: Music in the primary school.
Degree: PhD

Approval Notification – Expedited Application

This letter serves to notify you that your application received on 05 May 2020 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 28 July 2021.
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 & Social Sciences Research Ethics Committee
UKZN Research Ethics Office Westville Campus, Govan Mbeki Building
Postal Address: Private Bag X54001, Durban 4000
Tel: +27 31 260 8350 / 4557 / 3587
Website: http://research.ukzn.ac.za/Research-Ethics/

Founding Campuses: Edgewood | Howard College | Medical School | Pietermaritzburg | Westville

INSPIRING GREATNESS

22 June 2022

Sarah Isabel Ralfe (992212430)
School Of Education
Edgewood Campus

Dear SI Ralfe,

Protocol reference number: HSSREC/00001317/2020
Project title: Student teachers' music life histories: Music in the primary school.

Approval Notification – Recertification Application

Your request for Recertification dated 17 June 2022 was received.

This letter confirms that you have been granted Recertification Approval for a period of one year from the date of this letter. This approval is based strictly on the research protocol submitted and approved in 2020.

Any alteration s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study must be reviewed and approved through the amendment /modification prior to its implementation. Please quote the above reference number for all queries relating to this study.

PLEASE NOTE: Research data should be securely stored in the school/department for a period of 5 years

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 & Social Sciences Research Ethics Committee
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Founding Campuses: Edgewood Howard College Medical School Pietermaritzburg Westville

INSPIRING GREATNESS

Appendix B – Research Cover Letter

10 September 2020

Dear student teachers,

My name is Sarah Ralfe and I teach at a tertiary teacher education institution.

I am studying towards a Doctoral Degree at the University of KwaZulu-Natal (UKZN). The title of the research study is ***Student teachers' music life histories: Music in the primary school.*** This study is looking at the music life histories of student teachers and if student teachers draw on their music life history in the teaching of music in the foundation phase classroom.

I would like to invite you, as a student who is registered for a teacher education module in music education from July – December 2020, to voluntarily participate in this research study.

Should you be willing to participate in this research, I request your permission to analyse the glog activity, body map activity and lesson plan you submit. Completing the glog, body map and lesson activities are a requirement of the taught module, however, if you do not wish your responses to be included for research purposes, please indicate this on the consent form. Please be aware that declining to participate in the research will not negatively affect your mark in these assessments, nor will it negatively affect your mark for the module. Participation in the second phase of the data collection includes at least two interviews of approximately one and a half hours each, one pre-lesson semi-structured interview of approximately one hour, and one post lesson semi-structured interview of approximately one hour. Each of the interviews will be audio or video recorded. Please indicate on the consent form if you are happy to be included in the second phase of data collection.

You will not be disadvantaged in any way by participating in this research. You can refuse to answer any question, discontinue the interview or observation or withdraw your permission from participating in the research at any time, without any penalty. There are no foreseeable risks in participating in this research. You will not be paid for your participation in this study.

Your name and any other characteristics that may personally identify you or your institution will be kept confidential at all times and pseudonyms will be used in the written study and in all published and written data resulting from the study. All information generated will be anonymous and your individual privacy will be safeguarded throughout.

All raw research data will be stored safely throughout and after the research process in a password protected computer and virtual file. The data will be destroyed 5 years after the completion of the study.

Please let me know if you require any further information and I will gladly assist.

I look forward to your participation. Thank you very much for your help.

Yours sincerely,

Sarah Ralfe (PhD Candidate)
(Supervisor)

Professor Michael Samuel

Contact Details:
UKZN student number: 992212430
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Supervisor contact details:
Teacher Development Studies
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Appendix C – Informed Consent Form

I ______________________________ (full name of student) understand the contents of this document and consent to participate in the study entitled ***Student teachers' music life histories: Music in the primary school.***

I understand that my participation in this research is entirely voluntary, that I may freely withdraw from the study at any time without any disadvantage, and that my input will remain confidential and anonymous throughout the research. I also understand that the findings of this study will be presented in the form of an academic presentation and/or publication.

Please place a cross next to the correct option indicating your consent to participate in each stage of the research as stated below:

Participation in Phase 1:

	YES	NO
My glog activity may be utilised in this study.		
My body map activity may be utilised in this study.		
My lesson plan assignment may be utilised in this study.		

Signature: ______________________________

Date: ______________________________

	YES	NO
Would you like to be considered for the second phase of this study? (If you answered YES to this question, please answer the questions below. If you answered NO to this question, please sign the consent form)		

Participation in Phase 2:

	YES	NO
I agree to be interviewed.		
I agree to be videotaped during the interview.		
I agree to be audiotaped during the interview.		
I understand that the video and audiotapes will only be used for this research.		
I agree to teach a music lesson during the fourth-year teaching practicum.		
I am aware that I can withdraw from this study at any stage.		

Signature: ______________________________

Date: ______________________________

Appendix D – Glog Activity Instructions

Assignment Instructions

Your [redacted] assignment has two sections:

- a reflective task – create a music history glog; and
- a music lesson plan for use in the Foundation Phase classroom.

SECTION 1: Reflective Task – Create a music history glog

Construct a glog based on your own unique music history. The glog should be a visual representation of the place music has held in your life and the musical experiences you have had to this point.

What is a glog?

A glog is an interactive, electronic poster (Baker & Wills, 2013). When you create a glog, you can include text, pictures, photos, clip art, and embed videos. You can also decorate a glog in any way you like and can change items like the font, background, animations, borders etc.

To create a glog you will need to use the programme called Glogster. You will find a link to this programme on our [redacted] page. You will receive information about how to use this programme during [redacted] lectures.

Your music life history refers to all of the musical experiences you have had in your past. Maybe you remember your mum or dad singing to you as a child; maybe you had a favourite song on the radio which you sung a million times; maybe you learnt an instrument at school, or joined a choir; maybe a friend introduced you to hip hop and you listened to it for years; maybe you had a great music teacher at school who influenced you, or a neighbour who played the guitar and used to perform for you; maybe there are some songs which are linked to some experiences or times in your life.

All of these experiences with music, both formal and informal, come together to form your unique music life history.

Guidelines:

- Your glog must include text in the form of a reflection on your music history.
- Your glog should include 3 to 5 songs or pieces of music that hold some relevance or significance to your life (you can think of these as a "soundtrack to your life"). Explain why you have chosen these songs and what their significance to your music history is. These songs should be embedded in the glog as sound clips or You Tube videos.
- Your glog can include visuals or pictures that represent your music history.
- Decorate your glog in a manner that is relevant to your music history.

Some questions to guide your reflection (do not answer these questions one by one in your reflection, but rather think of them as starting points to generate your ideas and thinking):

- Think about the place music holds in your life and its importance.
- Think about your earliest musical memory. Who was there and what happened?
- Reflect on your musical experiences as a child. What kinds of music were played in your home? Do you remember any particular songs from your childhood? Why were they significant to you?
- Reflect on your experiences of music at school. What kind of music lessons did your school offer? Is there a teacher or an experience that stands out for you?
- What kinds of music do you enjoy now? How have your choices and preferences changed over the course of your life? Is there anything you can identify as shaping these choices?

Appendix E – Lesson plan instructions

SECTION 2: Music Lesson Plan

Select a song from your childhood or one of the songs you identified in the reflective glog task (section 1) as having some significance to you. Plan a music lesson based on this song for the Foundation Phase classroom.

Plan your music lesson under the following headings:

- Lesson Introduction
- Lesson Development
- Lesson Consolidation

Include a final paragraph in which you discuss how this song could be integrated into other areas of the Foundation Phase curriculum.

Assignment Guidelines:

- All research should be correctly referenced. In addition, if you have taken lesson ideas from external sources, these should also be referenced.
- If you make use of listening example(s), please include the You Tube link(s) in the document you submit and clearly label them so your marker is aware that the You Tube video(s) form part of the lesson. Please also include the full details of these resources on your reference page.
- If your lesson includes worksheets, or resources, please include them with your assignment in an Appendix.
- If you need any further assistance with this assignment, or if you need help with referencing, please make an appointment at the C4SS, or make an appointment to see your lecturer (Virtual appointments are still happening via zoom).
- Please use Arial, size 12 font, 1.5 spacing. Please do not include any borders or pictures in the margins.
- Your assignment will be marked with the rubric below.

Appendix F – Body Map activity Instructions

1. This task allows you to reflect on your developing identity as a teacher of music.
2. You may either complete this task manually or digitally. If you want to complete it on a piece of paper, please find a blank piece of A4 paper. If you would like to complete it digitally, open up a document in a programme or app that will allow you to draw digitally. If you are completing this activity on a piece of paper, you will need coloured pens, crayons or coloured pencils.
3. Draw an outline of your body on the page. The body can be in any pose that you choose.
4. Consider the musical terms below. Choose 10 musical terms from the table below that resonate with you, or that mean something to you. You may also add some of your own musical terms.
5. Once you have selected your ten terms, think about where you will place them on your body. Write each term where you are most comfortable with it. For example, if you do not feel comfortable with a term, you might choose to write it outside of your body. If you understand a term cognitively, you might put it in your head, but if you have an emotional link to a term, you might place it on your heart, if it makes you dance, you might place it on your feet, and so on.
6. Once you have placed the terms on your body, you can continue to decorate your body or draw on it, depicting how you feel about teaching music in the Foundation Phase.

You can choose from the following terms, or create your own musical terms[67]:

Steady beat	Sound effects	Soft	Rhythm patterns	R & B
Rhythm	Movement	Duration	Class singing	Classical music
Percussion	Pitch	Clapping rhythms	Polyrhythms	Gqom
Clapping	High	Dancing	Sing in tune	Maskanda
Stamping	Low	Moving to music	In time	Amapiano
Tempo	Body percussion	South African songs	Western music	Integrating music
Fast	Percussion instruments	Clapping games	Semibreves, minims, crotchets, quavers and rests	Teaching music
Slow	Song: Twinkle twinkle little star	Listening to music	Cyclic rhythm patterns	Playing an instrument
Singing action songs	Song: My grandfather's clock	Describing how music makes you feel	South African instruments	Music teacher
Rhymes	Long notes	Singing in unison	Melody	Swing jazz
Mood	Short notes	Singing in rounds	Hip hop	Opera
Dynamics	Moving in time	Call and response	Rock	Musicals
Indigenous songs	Loud	Timbres	Jazz	

[67] The selection of musical terms comes from a combination of the CAPS document for Foundation Phase (Department of Basic Education, 2011b) , and from the researcher.

Appendix G – Interview schedules

The interviews were unstructured, allowing the participants the room and space to tell their story with as little interruption as possible. The following questions were used as prompts, when necessary:

Semi-structured interview 1:

What place did music hold in your life as a child?

Can you talk me through your glog, explaining your choices?

What songs did you choose in the soundtrack of your life? Can you explain their significance?

Can you talk me through your body map, explaining your choices?

What were your experiences of music at school?

Please bring one song from your childhood to our next meeting.

Semi-structured interview 2:

Which song from your childhood did you bring?

Can you explain its significance in your life?

How could you use this song in a primary school music lesson?

Semi-structured pre-lesson interview:

1. What will you be teaching in the music lesson?
2. How did you decide what to teach?
3. How were you taught music at school?
4. Have you drawn on any of your experiences of school music in the planning of this lesson?

Semi-structured post-lesson interview:

1. What grade did you teach?
2. What did you intend to achieve in this lesson?
3. Do you think these objectives were achieved in the lesson?
4. What strategies did you select to teach this lesson / achieve your objectives?
5. Why did you make use of these particular strategies?
6. Can you think of any other teaching strategies you could have used to achieve your lesson objectives?
7. How did you decide what aspect of music to teach in this lesson?
8. Did you make use of any of your past musical experiences in the planning of this lesson? Which ones?
9. How could you have drawn on your music history in the planning of this lesson?

Appendix H – Data Production Grid

	Critical question one	Why was the data collected?	Description	Who were the data sources? How many data sources? Location of data collection	Research instrument	How often was data collected?	How was the data collected?	Justify this plan for data collection.
OPERATIONAL QUESTION	What is the nature of student teachers' music life histories?	To establish what the music life histories of student teacher participants are. To establish purposive sampling categories for selecting participants for further stages of the study.	All student teachers attending a third-year music and movement module submitted a glog[68] in which they reflected on their music histories. They were encouraged to draw on 3 – 5 songs that map their music history and form a soundtrack to their lives. They were also encouraged to include any pictures or visuals that represented their music life history.	All of the students enrolled in a music and movement module (156 students) across three campuses in Durban, Pretoria and Johannesburg completed the glog.	Glog (Appendix D) The glog was discussed in the first one-on-one semi-structured interview (Appendix G)	The data will be collected once, as a class assignment.	The glog was submitted electronically via the learner management system at the institution where this data was being collected.	A glog is an electronic poster, which allowed students to use text, pictures and to embed music videos to tell the story of their music history. The glog formed a source of data in its own right, but also served as a stimulus in the first one-on-one semi-structured interview.
		To explore how the participants view and use music in their lives. To purposively select participants for further stages of the study.	Student teacher participants were asked to complete a body map, placing musical terms, within a visual body outline. Those musical terms they were most comfortable with were placed inside the body outline and those they were not comfortable with outside their body outline, indicating visually their overall comfort levels with music. Participants will also be invited to creatively express their response to their developing identity as a teacher of music on their body map. A semi-structured interview about the participants constructed body map was conducted.	All of the students enrolled in a music and movement module (156 students) across three campuses in Durban, Pretoria and Johannesburg, completed the body mapping activity.	Body map (Appendix F) The body map was discussed in the second one-on-one semi-structured interview (Appendix G)	The data was collected once. The body map activity took half an hour.	The body map was completed manually or electronically. It was submitted electronically via the learner management system at the institution where this data was being collected.	The body map served as an artistic way of representing student's level of comfort with music, musical concepts and terms and formed an important source of data in its own right, as well as being a stimulus for discussion in the second one-on-one semi-structured interview.

[68] A glog is an interactive poster. This particular task allows you to add to an original written text, further digital images, other textual material, including art works such as audio-visual music, photographs, paintings, etc. The glog could embed videos (e.g. a soundtrack depicting their lives). The glog encourages creative representation through the use of colours, borders, and fonts. The versatility and creativity that can be achieved with a glog, enhances traditional reflective tasks.

	Critical question two	Why was the data collected?	Description	Who were the data sources? How many data sources? Location of data collection	Research instrument	How often was data collected?	How was the data collected?	Justify this plan for data collection.
DESCRIPTIVE QUESTION	How do student teachers espouse and enact their music life histories in their music pedagogy in the primary school classroom?	To explore how student teachers enact their music life histories in their music pedagogy.	Whole class assignment which asked all of the students enrolled in a music and movement module to plan a primary music lesson based on a song from their childhood.	All of the students enrolled in a music and movement module (156 students) across three campuses in Durban, Pretoria and Johannesburg, will complete the lesson plan assignment.	Lesson plan assignment (Appendix E)	The lesson plan was collected once as a class assignment.	The assignment was submitted electronically via the learner management system at the institution where this data was being collected.	In planning a lesson that draws on a song from their childhood, the participants displayed how their music life history was enacted (or not) in their music pedagogy.
		To explore the music life histories of the participants, and to establish how their music life histories are enacted (or not) in the classroom.	One-on-one semi-structured interview. The glog, body map and lesson plan assignment were used as stimuli to generate a conversation into the participants' music life history.	14 participants were purposively sampled to participate in the engagement phase of this study. Categories of sampling criteria were established in a grounded approach, based on the range of thematic issues raised during the lesson plan assignments, glogs and body mapping exercise.	Individual semi-structured interview (Appendix G)	Two semi-structured interviews of approximately 1 – 11/2 hours each were conducted.	The semi-structured interviews were held online via Zoom or WhatsApp. They were later transcribed.	In order to discover what the life histories of the participants were, it was necessary to engage with them in conversation.

	Critical question three	Why was the data collected?	Description	Who were the data sources? How many data sources? Location of data collection	Research instrument	How often was data collected?	How was the data collected?	Justify this plan for data collection.
THEORETICAL QUESTION	Why do student teachers espouse and enact their music life histories in their music pedagogy in the primary school classroom in the way that they do?	To establish (from student teachers) why their music life histories were activated (or not) in their primary school classrooms. To explain why student teachers' music life histories were activated (or not) in the way they were in their primary school classrooms.	Pre-lesson semi-structured interview	14 participants purposively sampled.	Pre-lesson semi-structured interview questions. (Appendix G)	One semi-structured interview was conducted with each of the participants before they taught their lesson.	The pre-lesson interview was held online via Zoom or WhatsApp. It was later transcribed.	This data collection strategy gave the researcher the opportunity to probe the lesson choices the participants made and to explore why the participants' music life history was activated, or not, in their lesson choices.
			Post-lesson semi-structured interview.	14 participants purposively sampled.	Post-lesson semi-structured interview questions. (Appendix G)	One semi-structured interview was conducted with each of the participants after they taught their music lesson.	The post-lesson interview was held online via Zoom or WhatsApp. It was later transcribed.	This data collection strategy gave the researcher the opportunity to probe the lesson choices and to explore why the participants' music life history was enacted or not in the delivery of the lesson.

Appendix I –

Example of an interview transcript – Aadhira – Interview 1

Sarah Ralfe: Okay, so would you like to start off by telling me a little bit about yourself? So you have already, you said, mentioned that you are in the Midrand, but is there anything else you'd like to mention about yourself just generally so not related to music, but just general information about yourself?

Aadhira: Okay, so, um, I hail from a health and skincare and beauty background. So I studied somatology and I had my own business and so forth. And when I had my son, I decided to focus more on the kids and close shop, and yeah, decided to be a stay at home mom for a while. But I always had this, how can I say? This calling to want to be with children and teach. And so when I was doing somatology, we needed to do a couple hours of community service and so forth. And that's when I got into, like, I was putting in hours at a preschool and I worked for the Department of Health. We did lots of um, outreach programs with the children that were challenged, and so forth. And that was quite enjoyable at that stage, but then I didn't actually think that, you know, I would go into it. And then I started somatology, I worked, had my b, worked everywhere, had my business and whatever, and then, ya I think when I had my children, I just, something just struck in me, and I'm like, "ok, I want to do teaching now". And yeah, that's when I decided to go into it.

Um, and, as far as like, music and dancing and so forth, I must say, it resonates in my children at the moment, it definitely comes from me and my dad. So as mentioned in my, in my glog, um, I apparently, and my mom still talks about it, but when I started walking, I was literally walking onto my, on my toes, and she's everybody up to now, you know, whenever they see my kids and they're like "You know, your mom used to walk on her toes and she was like a little ballerina everywhere, self-taught". And everybody was like, "You need to send her for ballet lessons" and like the town, the town that I was born in, that I grew up, I was a bit too dark skinned and my mother just couldn't get it right. Wherever we went, and that time in our community, there wasn't anything known as ballet and so forth. And my mom was like, okay, let's, let's dive into Indian classical dancing, because whenever the music would come on, I would just dance, all the time, like whatever it is, I would just like stomp, and my mom would put these little bells on my ankle and I would just go. And that's where it basically started. And I think my first concert was like when I was 3 and I was dancing with my sister and, apparently, I had like won the crowd over with my, whatever I did on the stage and eventually my mum is like "That's it, we're finding a school for you, and you're going into dance school". But, as mentioned, my dad had, he always had instruments at home. So it was the, the keyboard that he had, and then he had like, you do know it the Indian tabla hey? The little drum set. He had the drum set, then he would play. So he was like an old musician, like one-man-band type of person and, and he had flutes as well. And from flutes, eventually, I think he even at one stage started playing the violin. And then I actually got in to, I wanted to do violin in, I think I started it too late, though, but I wanted to, they got a very… When I was in school in my matric year, they got a Professor to um initiate violin lessons. And I think because it was my matric year and I was like, "Ag, I don't know if I'm gonna have time to do this." I did about, maybe about, one term of it. And I thoroughly enjoyed it. And then unfortunately I didn't go back into it because at that stage you're like, ag, varsity and, you know, things like that, but I really enjoyed it.

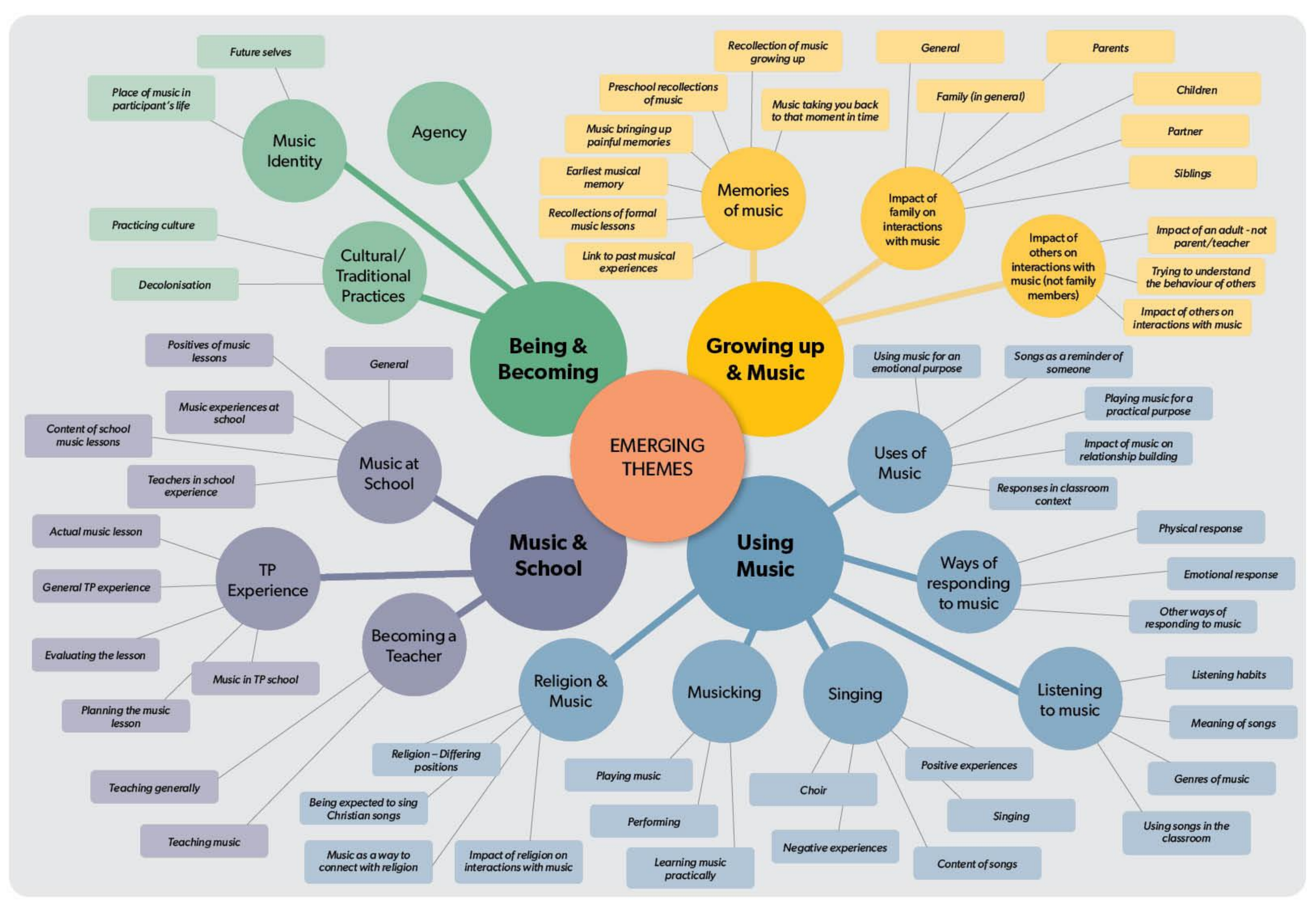
Appendix J – Extract from transcript with coding and analysis

My childhood home was full of instruments, musicians and music. My dad was like a one-man-band; he could play the keyboard, drums, harmonium, flute, tabla and violin. Music permeated our home and I was in awe of the melodies and music my dad could create.	Recollection of music growing up Family members playing instruments	Parent's interactions with music
My dad was mostly a self-taught musician and his passion for music, and particularly traditional Indian music, meant that he actively sought out musicians to come to our home and play with him. He was also very community orientated, especially at our local temple, and whenever musicians were visiting the temple from India, or anywhere else in the world for that matter, they would immediately be invited home. As a child, I recall artists coming in and out of our home, and my dad eagerly learning everything he could from them. Thursday nights were music evenings and on those nights a range of artists would come over to our home and play. From young, I would be given a shaker so I could join in. I remember playing and singing along well into the evening. These occasions made me so happy and also filled me with a very firm sense of belonging. I felt connected to my family and the wider community through music.	Parent's interactions with music Recollection of music growing up Emotional response to music	Family members playing instruments Making music
When I was in primary school, my dad bought me a little Casio keyboard. I think it was the best gift I have ever received. I loved it! My dad would spend hours with me teaching me the different notes and how to play it. My dad also taught me how to play the harmonium. He introduced the different keys by sticking little labels on the notes.	Learning music from a parent	Recollection of music growing up

When I got a little bit better on the harmonium, we would do little duets, me on the harmonium and him accompanying on the tabla. One day he taught me an old, traditional Indian snake charming song. There was one really challenging section, and try as I might, I just could not get it. I was getting quite frustrated at this passage, and I just couldn't seem to grasp it. My dad then proclaimed, "Wait, I think I am going to lock you in the pantry for at least an hour. You'll have all the snacks you need in there and you are only coming out when you know this verse!" My dad assured me that if I practised the passage over and over again and focussed on it while I was in the pantry, I would emerge victorious! And it worked!	*Making music* Rehearsal Process	
A few weeks later my dad had a friend over at one of his Thursday night music sessions, and this friend was learning the same snake charming song on the harmonium. My dad asked him which section he was struggling with, and it was the same section that I had struggled with. My dad then told this man that I would play it for him and I did, perfectly! He was gobsmacked! There he was, a man in his fifties with a great deal of musical experience, and there I was, a seven year old who could confidently and correctly play the section he was struggling with. The man replied that I had a gift for music. It was really gratifying to hear that from one of my elders. I couldn't read or write, but I could play. I think that this is my fondest musical memory.	Recollection of music growing up Talent for music	
While my dad immersed me in a love of traditional Indian music, my mum had entirely different and much more modern musical tastes. My mom loved The Beatles, Elvis, Michael Jackson and Cindi Lauper, but her absolute favourite was Madonna. My mom	Genres / artists parents listened to	

was a craftswoman and when I was six years old, she sewed me a Madonna costume and entered me in fancy dress contest. The Madonna look, created by my mother, consisted of a black leather skirt, a black off-the-shoulder top, a black jacket, plastic jelly shoes and jelly bangles. My make up was bold: pink eyeshadow on one eye, blue on the other and a little mole, drawn in the same spot as Madonna's. The other children at the competition were mainly dressed in traditional outfits – Cinderella, Robin Hood, Snow White, that sort of thing. And then I came onto stage dressed as Madonna and stole the show!	Parent's interactions with music	
Growing up, I shared a room with my sister, and she was ten years older than me, so I was definitely influenced by her tastes. My sister, like my mom, worshipped Madonna. Our bedroom was adorned with massive Madonna posters. She also loved Prince, UB40, Michael Jackson and Boy George. She had these massive balloon-like pants, just like the ones Boy George would wear and she would pair them with a huge hat. She was very flamboyant and proud about it. She also played her music all the time in our shared room, and I remember hearing Papa Don't Preach over and over again, literally on repeat. I heard it so much, that I used to get really tired of it, but I also grew a liking to the music of Madonna, thanks to my mom and sister. However, my preferred style of music was always my dad's proper traditional structured music.	Impact of a family member on listening habits Impact of a family member on listening habits	Sibling's interactions with music

Appendix K – Thematic Clusters



Appendix L – Excerpt from the Thematic Analysis Table – L3 analysis

		What did the TF say about these issues?	What is confirmed?	What is rejected?	What is surprising?	What is new?
Growing up and music	Memories of music	Universiality of music - Music is universal and is found in every culture (Trehub et al, 2015; Müllensiefen et al, 2014, Merriam, 1964).	Musical experiences are universal. Even the participant who is brought up in a Muslim home with no music can pinpoint musical expereinces from her youth.		Participants were able to articulate memories from early childhood. They were able to explain these memories in rich detail, despite being quite young at the itme. This confirms that these memories are noteworthy and significant for them.	Even with a happy musical identity, one significant negative experience can result in a negative view of one's musical identity. A significant negative memory can totally overshadow positive experiences of music. Points to the enduring nature of musical memories
					Not all memories of music are positive. Negative memories overwhelm positive memories. For example, Nobuhle has both positive and negative memories of music. The negative experience overwhelms all later positive memories. This indicates that childhood memories are enduring. Also evident in Tallulah's expereinces - she avoids listening to Afrikaans music due to the negative associations.	Memories are enduring, powerful and robust. This contradicts the idea of identity as maleable and open to change. (Picked up in identity section). This follows through in their lives - positive musical memories result in participants regarding music in a positive light. Negative musical memories result in a more contested relationship with music later in life.
	Impact of family		Influence of families on musical identities is strong and noted across the narratives. Parents shape listening habits, influence engagement with music and have the power to inspire their children to pursue music more seriously. Those who take on music more seriously are inspired by their parents to take this step.			
			Musical traditions in the home influence participants' interactions with music. EG Sadia - parents don't listen to music and this influences her musical history. EG Nobuhle's family singing every evening before Generations.			
			The impact of siblings on musical interactions and music histories is also significant. This is espeically noteworthy in older siblings who influence the listening habits of their younger siblings. Siblings also have an impact on IIM - EG Nobuhle - older sister ridiculing her voice solidifies the idea that she cannot sing and makes her anti-music and singing. She thus influences Nobuhle's music history.			
			Influence of other family members - grandparents and children for example.			
		Samuel argues that the biographical force in the forcefield model is the strongest on individuals.	Influence of partner is also noted in Sadia's story. Her partner controlled what she listened to, even down to the genres and artists that were allowed. EG - In james' story the influence of his partner is more positive.	While Sadia's partner displays control over her, there are also elements of agency - eg when she chooses music for their wedding ceremony and when she sings nursery rhymes to her children .		

Using music	Ways of responding to music	One of Merriam's functions of music is emotional expression. Music is a way for individuals to express their feelings and emotions.	Participants frequently display emotional responses to music that is played or performed. Frequently talk about songs mirroring the emotions that they are feeling. Talk about feeling like specific songs had been writen for them. James - has songs to express every emotion. Furthermore, songs can take individuals back to that time in their lives. EG Tallulah and depression. If she hears a song from that period in her life she is songs have the ability to portray exactly what they are feeling at a particular time. It is as if the song has been written for them and what they are experiencing at a particular time. Listening to a song from a particular time in their lives has the ability to take the participant back to that specific time.		Playing music generally elicits emotional responses in Sadia - makes her happy. Conversely, Nobuhle hates music because of her experience in the Sunday school choir. Literature mainly points to a specific song making you feel a specific way, and does not really discuss how music in general affects your emotions.	More than just emotional expression, Music is used for emotional regulation. Music is found to have the power to affect or change your mood. Participants are careful about what music they pick, as they are aware of the power that music has over their mood.
					Some participants specifically choose not to listen to certain types of music that force them to relive difficult times in their lives. EH Tallulah compartmentalises her listening habits into sections - To isolate feelings that she has had a particular time, she purposely chooses to listen to new and different types of music and avoids the old genre / style that brings back particular memories.	
		Physical response - humans respond to music physically. For example, dancing, goosebumps etc. Physical responses are culturally shaped.	Participants responses to music physically. All females talk about love of dancing. Others discuss their physical responses, such as getting goosebumps, crying in response to a song.		Physical response to music could be gendered - mentioned by all of the females, but not by the male participant. This could be due to the small number of males represented in this study, but Is something that could be studied in greate detail in the future.	Compulsive nature of dance - the participants describe having to dance / move when they hear music.
						Physical responses to music are cultural and contextual. EG. Audiences respond to jazz music very differently to Classical music or African musical arts. Physical responses to music are also ritualised. EG Catholic church - responses are traditional eg no clapping. On the other hand, pentacostal churches include more physical and bodily responses, for example raising hands and ululating etc.

Listening to music	One of the functions of music is aesthetic enjoyment (Merriam, 1964).			Different levels of devotion when it comes to listening to music. Some students display a take-it-or -leave-it attitude. Isn't a very important part of their lives. However, for others, music listening is very important.	
	One of the functions of music is entertainment (Merriam, 1964). Merriam distinguises between music purely for entertainment and that used for entertainment + some other function - eg. Music in a traditional ceremony is for entertainment plus serves a traditional purpose.			between those who actively select their music and those who choose to listen to the radio. The radio 'beams' music that is not actively chosen by the listener. However, there is choice and autonomy in the choosing of the radio station, deciding when to listen to it, and why.	
	Difference between receptive engagement and prductive engagement (Pick up on arguments made by Rickard and Chin here. Productive has always been foregrounded over receptive)	Listening to music (receptive enagegement with music) is not viewed by participants as being musical. There is little acknowledgement that listening to music could be construed as having a music identity or being musical.		Listening to music was more viewed as a part of life. There was more the approach that there is a universiality of listening to music. Not deemed as especially musical behaviour.	This is one of the things that is challenged in the arguments by Rickard and Chin (2017) and will be challenged in this thesis. Receptive musical engagement has to be regarded as 'musical' behaviour and should be given similar status to productive musical engagement. Further to this, Receptive engagement in music is not necessarily passive. Music listening can be highly complex, active and creative. It is active as choices are being made all the time - what to listen to (radio station / song choice etc), genre to listen to (mood can be involved here too), the mode of listening (CD, online, YouTube, Spitify etc), and the method (headphones, speakers, individual and collective experience).

Appendix M – Member-checking email

Sarah Ralfe

From:	Ralfe, Sarah [redacted]
Sent:	Tuesday, 19 July 2022 15:48
To:	[redacted]
Subject:	Your story
Attachments:	(2) Aadhira - Narrative .docx

Dear [redacted]

I hope that you are keeping well! It was really nice to have that quick exchange with you on whatsapp. Glad everything is going well with your few remaining modules.

I have attached your story to this email. Please could you spend a bit of time reading it and let me know what you think. I would really appreciate your feedback and we can either do this in a quick call (zoom or whatsapp) or you are also welcome to reply to this email if you would prefer to respond that way.

You will notice that all names have been changed and I have tried to remove anything that could identify who you are. I have not only given you a pseudonym, I have also given pseudonyms to everyone in your family mentioned by name in your story to further protect your identity. Please check if you are happy with the names assigned. I have used the names of flowers for all of the schools in the study!

If you would rather respond by email, please could you answer these questions. If you would prefer to do a call, then these are the things I will ask you when we chat:

1. Is your identity sufficiently protected? Is there any way someone reading this could know it was you?
2. Is the story an accurate, authentic representation of your life with regards to music?
3. Is there anything you would like me to change?
4. Is there anything you would like me to take out?
5. Is there anything you think I need to add?
6. I have provided some possible titles for your story. Which one do you like best? Why? If you are not happy with any of the titles I have suggested, can you think of another title for your story?

If you would like to chat about this in person, lets set up a whatsapp call. I am free all day on Friday 22 July and I am quite free next week, so if you suggest a time I should be able to make it.

Take care and I look forward to hearing from you!

Kind regards
Sarah

Appendix N – Turnitin Report

ORIGINALITY REPORT

4%	3%	3%	1%
SIMILARITY INDEX	INTERNET SOURCES	PUBLICATIONS	STUDENT PAPERS

PRIMARY SOURCES

#	Source	Type	%
1	hdl.handle.net	Internet Source	<1%
2	researchspace.ukzn.ac.za	Internet Source	<1%
3	repository.up.ac.za	Internet Source	<1%
4	uir.unisa.ac.za	Internet Source	<1%
5	repository.nwu.ac.za	Internet Source	<1%
6	Williams, Roger Neil. "Investigating Culturally Responsive Teaching in the Jamaican Secondary Music Classroom: A Multiple Case Study", Boston University, 2022	Publication	<1%
7	core.ac.uk	Internet Source	<1%
8	vital.seals.ac.za:8080	Internet Source	<1%

Appendix O – Proof of Language Editing

Email: lizralfe@gmail.com

Tel No: 0837783412

819 Jan Smuts Highway

Sherwood

Durban 4091

3 December 2023

This serves to confirm that I have edited the Phd thesis entitled, “Student teachers’ music life histories: Music in the primary school” By Sarah Ralfe, Student number 992212430.

DISCLAIMER: The editor cannot be held responsible for any errors introduced due to changes being made to the document after the editing is complete.

Dr Elizabeth Mary Ralfe

Retired lecturer: Department of Language Education,

Edgewood Campus,

University of KwaZulu Natal