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**A teacher training framework for music education in the
Foundation Phase**

by

Ronél de Villiers

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Supervisor:

Prof. M.G. Steyn

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The skill a teacher requires is not far different from that required of a skilled symphony conductor: the sensitivity to the human instruments he deals with, the need to draw them out, whip them up, hold them back, bring out this voice and hush another, the rare ability to hear all the parts and yet retain a grasp of the larger whole toward which all are striving.

Kenneth E Eble (1966)

A Perfect Education

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ABSTRACT

Transformational changes have swept across the South African educational landscape in the post-apartheid era, and few disciplines have been as severely affected as music education (MusEd). The status of MusEd seems to have diminished while the government continually introduced modifications to national curricula, prompting Higher Education Institutions (HEIs) to scale down their MusEd teacher training operations. The focus on preparing specialist music teachers shifted towards the preparation of multitudes of generalist teachers lacking the required knowledge, skills and confidence to effectively teach MusEd for learners in the Foundation Phase (FP) at primary schools.

The aim of the study is to determine how an effective teacher training framework for MusEd in the FP can be developed, and which key elements should be included in this endeavour. The research explores the various forces (contextual, institutional, biographical and programmatic) that influence Higher Education practices and programme content in the preparation of MusEd student teachers. The study achieves this aim through examining the perspectives of current MusEd lecturers on the teaching and learning methods and practical activities in MusEd programmes at their various HEIs, their experiences of push and pull forces in their working environments, and their reactions to transformational directives. Empirical data was obtained through interviews with lecturers and experts, and document analyses.

The study finds that teacher training programmes will benefit when MusEd lecturers embrace and apply the principles of transformation and multiculturalism to their own programmes. Elements of the Western Classical approach to MusEd may be retained but indigenous African and global perspectives need to be integrated and advanced, which will promote MusEd as a developer of social cohesion and an agent for redressing imbalances of the political past. Theoretical music knowledge needs to be integrated with practical activities to cultivate a communal sense of students and learners "musicing" together. Recommendations for further studies include investigations into improvements in future MusEd environments, and collaborative efforts to raise the profile of MusEd.

DECLARATION BY EDITOR

This is to testify that I, JS Wium (BA Hons Linguistics, UP, and Certificate: Editing Practices), edited the following thesis paying close attention to all linguistic components of the original text. No edits were made to change the meaning of any sentences or passages written by the author.

A TEACHER TRAINING FRAMEWORK FOR MUSIC EDUCATION IN THE FOUNDATION PHASE

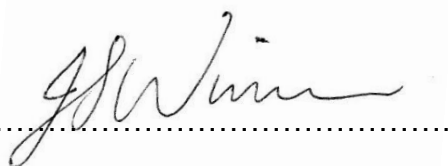
By Ronél de Villiers

Submitted in fulfilment of the requirements for the degree: Philosophiae Doctor

Faculty of Education

University of Pretoria

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27 Nov 2017

ABBREVIATIONS AND ACRONYMS

BEd degree	Bachelor of Education degree
CAPS	Curriculum Assessment Policy Statements (2011)
DoE	Department of Education
ECD	Early Childhood Development (refers to the holistic learning progress of children, from the ages 0 to 9)
ECE	Early Childhood Education
FFM	Force Field Model
FP	Foundation Phase (refers to the first three years of formal schooling in South African primary schools, consisting of grades R–3)
HEIs	Higher Education Institutions (or tertiary institutions; establishments for students for post-school learning)
HWU	Historically White University
MEUSSA	Music Education Unit Standards for Southern Africa (a model and its application in a General Music Appraisal Programme)
MusEd	Music Education
NCS	National Curriculum Statement Grades R-12

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EXPOSITION OF THE STUDY

I had used musical terms metaphorically in all chapters to superimpose the study on the structure of conventional Classical symphony compositions and a Classical orchestra layout. A symphonic composition typically consists of four movements: the first movement is in a fast tempo (in a *Sonata Allegro* form); the second movement is in a slow and gentle tempo (in an ABA or “theme with variations” form), the third movement is in a medium to fast tempo (in the form of a *Minuet* or *Scherzo* dance) and the fourth movement is in a fast tempo (in a *Rondo* or *Sonata Rondo* form). These movements align or contrast with numerous different musical elements such as simple and compound beat, rhythmic patterns, pitch sequences in melodies or themes, articulations in melodic structures, harmonies of different combinations, dynamics markings, tempos, and instrumental combinations in timbre, moods and stylistic interpretations.

The symphonic composition form was loosely adapted as a basis to associate each PhD chapter with a musical term, and to synchronise the parallel characteristics of that specific chapter with a symphonic movement. This study consisted of the following chapters:

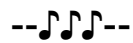
- ♪ Chapter One: Orientation and background as the *Overture* to the research
- ♪ Chapter Two: Music education in the Foundation Phase: A conceptual framework – *Allegro*
- ♪ Chapter Three: The Force Field Model applied to music education lecturers’ professional practice – *Allegretto*
- ♪ Chapter Four: Research methodology – *Moderato*
- ♪ Chapter Five: Data analysis and interpretation – *Largo*
- ♪ Chapter Six: Conclusions and recommendations – *Coda*

The conductor conducts the symphony orchestra with his interpretation and version of the composition in mind, as he navigates the direction of the combination of sounds. The conductor of the orchestra was firstly compared to the MusEd lecturers at HEIs where they prepare student teachers for teaching MusEd in schools (Chapter Two). The interpreting and guiding of the different "sounds" made by various musical instruments are applied to the variety of student teachers in MusEd lecture halls. The conductor hears the holistic representation that contains smaller units of sound. This same principle is applied when student teachers are exposed to the basic MusEd elements that are used to construct the holistic picture of teaching and learning situations (Chapter Three).

The four instrumental groups – as components of the symphony orchestra – serve as the metaphor for the theoretical framework (Chapter Three). Each instrumental group represents either of the contextual, institutional, biographical and programmatic forces associated with the Force Field Model (Samuel, 2008). The research methodology is presented in Chapter Four, and the questions for the semi-structured interviews were planned according to the forces evident in the MusEd lecturers' lifeworlds (Chapter Five). The various instrumental groups with different sounds were perceived as parallel with the conclusions, key findings from the data analysis, recommendations and final summary (Chapter Six).

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CHAPTER ONE: ORIENTATION AND BACKGROUND – *Overture*

1.1 INTRODUCTION

The contribution of music education (MusEd) in the development of young learners is comprehensively documented in literature (Hauptfleisch, 1993; McLachlan, 2003; Črnčec, Wilson, & Prior, 2006; Russell-Bowie, 2009b; Flohr, & Trollinger, 2010; Hallam, 2010; Silberg, 2013). Vermeulen (2009:2-26) states that MusEd promotes the all-inclusive development of school learners, according to research spanning more than a century. Choksy (1991:6) claims that “no other subject has as much potential to engage the total person or is so suited to a philosophy of holistic education”. The Early Childhood Development (ECD) stage has become a priority sector in providing equity and high-quality care (Mbarathi, Mthembu & Diga, 2016:4). Early childhood is a critical phase in ensuring holistic development since accelerated growth occurs during this period (Ige, 2011).

Pieterse (1994:2) defines holistic learning as an approach where “the learner [is] a totality”, and suggests that music should be “the central aspect to the development of the whole child”. Various other scholars agree that an important link exists between MusEd and the overall education of young learners (Hoskyns, 1992; Oehrle, 1993; Elliot, 1995; Joseph, 1999; Röscher, 2002). Music is synonymous with a “sense of wonderment, enjoyment, laughter, movement and freedom, creativity and expression”, which are essential characteristics of young lives as well (Greenberg 1997:5). Children experiment with vocal sounds before they are able to talk, and tap or shake anything that produces a sound during their learning processes.

The inclusion of MusEd as a compulsory element of the Foundation Phase (FP) programme resonates with intensive research that has explained the value of music in the development of young learners’ minds (Swanson, 1961; Müller-Zürich, 1982; Campbell, 1998; Cslovjecsek, 2010; Hallam, 2010). According to Hwenha (2014:7), young learners exposed to MusEd are more likely to become purposeful, successful and economically productive individuals as adults. Hannaway (2016:25) mentions

that educational opportunities enhance learners' growth and their development of adequate skills, in preparation for their future responsibilities as adult citizens in democratic societies.

Being aware of the fact that MusEd is important to children's development, attention must be cast to the question whether student teachers in MusEd are prepared effectively. This is not a new concern in the South African educational sphere, having received broad attention among South African researchers (Van Niekerk, 1987; Le Roux, 1992; Cochran-Smith, 2004). According to Röscher (2002:1-1), the "Foundation Phase is regarded as one of the most essential stages for the introduction and teaching of music to children". He emphasised that "it is of the utmost importance that this subject is taught well and according to acceptable standards". Van Eeden (1995:1) points to the lack of effective MusEd teaching and ascribes the status quo to the ineffective training of music teachers. From an American perspective, Boardman (1992a:21) concurs with Van Eeden by stating, "We can only hope to see any improvement in the schooling of our youth to the extent that we restructure teacher preparation curricula to meet the challenges of the next century." In the South African context, the Foundation Phase (FP) refers to the first three years of formal training in a primary school consisting of Grade 0-3 learners. Classes consist of learners from multicultural backgrounds; therefore, teacher preparation curricula for the FP need to be adapted to make provision for transformation, decolonisation and Africanisation (Butler-Adam, 2016).

According to Du Preez, Simmonds and Verhoef (2016:1), transformation is essentially about "change, evolution, remodelling, modification and restructuring of some sort". The political, social and economic transformation processes of Higher Education in the South African context include "political democratisation, economic reconstruction and development, and redistributive social policies aimed at equity" (South Africa, Department of Education, 1997:29). The transformation processes, therefore, require changes to the political, social and economic landscapes of Higher Education Institutions (HEIs), to purposefully redress the situation of previously disadvantaged students.

In the effort to depart from the apartheid regime's legacy of a colonial education system, transformational endeavours adopted the purpose of decolonising the

country's intellectual landscape (Oelofsen, 2015:131). Sium, Desai and Ritskes (2012:1) reiterate this by describing the new transformation programme as "oppositional to colonial ways of thinking and acting". This prompted a renewed focus on Africanisation, as well as "indigenous knowledge and an African community competing in a global society" (Louw, 2010:42). This process is about "affirming the African culture and its identity in a world community" by incorporating, adapting and integrating African identities and cultures (Makgoba, 1997:199).

During my eight years' experience as a Higher Education MusEd lecturer at the University of Pretoria, I became aware that South African MusEd lecturers have to train student teachers in MusEd midst a variety of other challenges. A primary challenge relates to the ability to provide student teachers with meaningful programme content within given time constraints (Russell-Bowie, 2009b; Van Aswegen & Vermeulen, 2010). Training includes guiding student teachers to construct their own understandings of MusEd and relating their insights to the young learners in their classrooms. Student teachers are therefore being prepared to be sound musical influences on children of the future. Russell-Bowie (2009b:23) supports this view that current student teachers are "tomorrow's teachers" and that their attitudes, beliefs and experiences of MusEd will determine their own attitudes and practices when they are teaching in schools.

Teacher preparation curricula in the FP for MusEd comprise theoretical academic knowledge (musical concepts) integrated with practical skills (musical activities) and didactical skills (philosophical and pedagogical viewpoints). Pedagogical content knowledge needs to be applied in practical on-site situations to enhance student teachers' suitability for the MusEd classroom. According to Figueiredo (2004:76), MusEd consist of "musical components, philosophical components (concepts of music and aesthetics), psychological components (theories of music development) and pedagogical components (application and relevant methodologies)". Russell-Bowie (2009b:33) summarised the various aspects of an effective teacher training framework by concluding that student teachers should "graduate with adequate confidence and effective knowledge to make a difference in the lives of the children in their future classes, make a positive impact on the priority and practice in their schools in relation to music education and teach their children about the world of sound and music".

Consequently, this study aimed to explore push and pull factors in Higher Education practices and programme content relevant to the preparation of FP student teachers in MusEd. The study examined MusEd lecturers' perspectives of these forces in their professional domain, as well as the establishment and execution of teaching and learning content and practices.

1.2 RATIONALE

Music is often regarded as a challenging discipline to master (Hallam, Thaut & Cross, 2009:222). Rogers, Hallam, Creech and Preti (2008:495) agree and assert that its challenges relate to the specific skills development of musical expertise. While the specialisation in terms of the fundamental proficiency is important, Munday and Smith (2010:71) note that the FP school teachers need to “understand the language of music” before they can adequately convey MusEd content and experiences to young learners. The mixture of theoretical and practical elements in the training of MusEd teachers may contribute to the challenges involved in teaching MusEd. Gravett (2012:1) aptly asks the question: “How do we teach and how do we teach the doing of teaching?”

I found several studies that focused on MusEd programmes in primary schools and other studies that investigated the preparation of student teachers in HEIs during my review of the MusEd literature. The majority of these studies were documented during the 1990s, including those conducted by Pieterse (1994), Van Eeden (1995) and Schoeman (1999). However, only a few studies shone a spotlight on MusEd lecturers' perceptions and experiences, such as the studies by Boardman (1992a) and Devlin and Samarawickrema (2010). The extent of these studies is illustrated in Addendum A.

Although prior research had been done within various sub-divisions of MusEd, the absence of current research into student teachers' programmes is apparent. My investigation of the available literature uncovered no evidence of prior studies on a national scale to have incorporated HEI MusEd lecturers' role in the preparation of FP student teachers. I hence recognised the need to fill this gap in our knowledge base through investigation and the construction of an effective teacher training framework for FP student teachers in MusEd, within the parameters of our changing

educational landscape. As a result, the purpose of this research was to explore the influence of push and pull factors in Higher Education practices, and to identify suitable programme content. The incorporation of the principles of decolonisation and Africanisation in HEI MusEd practices and programme content added new insights and a clearer understanding of the ways to effectively prepare student teachers in productively fulfilling this important role in South African primary schools.

1.3 PROBLEM STATEMENT

In my own observations as mentor lecturer during teaching practice at schools, I found that many schools do not offer MusEd in the FP, even though time slots are allocated for MusEd in the curriculum. As McLachlan (2003:1,2) states, “The overwhelming majority of learners are not exposed to music education at school.” In some schools where MusEd were taught, it appeared to be executed with limited musical knowledge and little or no practical experience.

The status quo could be ascribed to the constant changes in national and Higher Education curricula, resulting in the situation of MusEd student teachers being prepared as generalists instead of specialist student teachers (Russell-Bowie, 2009b; Malan, 2015:3). This problematic situation sets up an education system that veers towards the training of student teachers with generalists’ approaches, lacking a follow-up knowledge and required levels of MusEd skills. A generalist student teacher is defined as a student teacher with limited MusEd knowledge and skills, while a specialist student teacher has acquired proficient theoretical knowledge and practical skills (Downing, Johnson & Kaur, 2003; Holden & Button, 2006; Koutsoupidou, 2008; Seddon & Biasutti, 2008; Hallam, Thaut & Cross, 2009; Russell-Bowie, 2009b). The reality allows me as the researcher to postulate that MusEd student teachers usually do not feel confident to teach music, due to the “lack of self-confidence in student teachers with few music skills, knowledge and classroom experience as a generalist teacher” (McLachlan, 2003:1,2).

The lack of opportunities for FP student teachers to specialise in MusEd caused by the national curriculum changes, resonates with Röscher’s (2002:1-6) concern about the shortage of FP teachers in South African schools. The modified weighting of MusEd in the Curriculum Assessment Policy Statements (CAPS) (Department of

Education, 2011) curriculum for the FP led to a new structuring where Music, Dance, Drama and Visual Art (as elements of Creative Arts) were divided equally into short periods of time (CAPS, 2012:9). This created additional challenges with programme content having to include transformation, decolonisation and Africanisation principles.

The transformation process, in terms of progressing from past injustices towards a fair future, needs to incorporate a transition from a “traditional curriculum to a post-apartheid contemporary curriculum through [an exploration of] perceptions of Western and African music in the South African classroom” (Drummond, 2015:25). Different perspectives on the presentation of MusEd have to be incorporated in the construction of a post-apartheid contemporary curriculum. Seen through a Western paradigm, Creative Arts education functions by means of identifying various MusEd elements to construct a whole, whereas the African viewpoint utilises a holistic perspective as a starting point where the different arts are integrated into a whole. Analogously, the Ngoma principle – which applies to Swahili culture – denotes a musical practice that embraces the simultaneous expression of several musical forms, such as singing, drumming and dancing (Mans, 2006:66).

Against this challenging background, MusEd lecturers need to equip student teachers with the necessary theoretical knowledge and practical skills to teach this subject in schools effectively. The research questions that guided this study are presented in the following section.

1.4 RESEARCH QUESTIONS

1.4.1 Primary research question

Which key elements should constitute a teacher training framework for music education in the Foundation Phase?

1.4.2 Secondary research questions

- ♪ What are the criteria for an effective teacher training framework for MusEd in the FP?
- ♪ How do selected HEIs decide on programme content in preparing FP student teachers for MusEd?
- ♪ What are the challenges (pushing factors) and opportunities (pulling factors) in a teacher training framework for MusEd?
- ♪ Which evidence-based recommendations can be made for the effective preparation of student teachers in MusEd?

1.5 CONCEPT CLARIFICATION

For the purpose of this study the following concepts are explained:

1.5.1 Curriculum Assessment Policy Statements (CAPS)

The CAPS curriculum refers to the policy statement documents for each subject taught in South African schools. These documents specify the content that teachers must teach and assess for each subject from Grade R-12. The subject Life Skills is among the subjects included in the South African curriculum, with its purpose of guiding and preparing learners for life ahead and its various possibilities. It is devised to equip learners to conduct a meaningful and successful life in a rapidly changing and transforming society (CAPS, 2012:8). Life Skills in the FP consists of different study areas including Beginning Knowledge, Creative Arts, Physical Education, and Personal and Social Well-being (CAPS, 2012:8).

1.5.2 Creative Arts

Creative Arts is one of the four learning subjects included in the South African curriculum (CAPS, 2012:8). It is organised in two parallel and complementary streams: Visual Art and Performing Arts. The Performing Arts stream is divided into Dance, Drama and Music. The primary purpose of Creative Arts is to develop learners as creative and imaginative individuals by cultivating an appreciation of the arts. The specific aims of Creative Arts are the development of “creative and aesthetic skills and knowledge through [engagement] in dance, music, drama and visual art activities” (CAPS, 2012:9).

The word “creative” defines acts that are original, innovative, imaginative, ingenious and effective (Runco & Jaeger, 2012:93,94). Sternberg (2006b:121) describes creativity as “the ability to produce work that is both novel (such as original, unexpected) and appropriate (such as useful, adaptive concerning task restraints)”.

1.5.3 Early Childhood Development (ECD)

According to the Department of Education (1996:3) in South Africa, the ECD is an “umbrella term that applies to the processes by which children from birth to at least nine years grow and thrive, physically, mentally, emotionally, spiritually, morally and socially”. Three relevant age groups have been identified as such: i) birth to three years of age, ii) three to five years of age, and iii) six to eight years of age (Bredenkamp & Copple, 1997). According to the Department of Education (2001), primary schools can extend the third age group to nine years of age.

1.5.4 Foundation Phase (FP)

The term Foundation Phase accommodates children between the ages of five and nine (Grades R-3), or children undergoing the first four years of formal training in a South African primary school (Department of Education, 2001).

1.5.5 Music education (MusEd)

The word “music” originates from Greek inspirational figures or “*muses*” who supervised learning and the arts in ancient Greek history. The Latin term *Musica*

Reservata in the early 16th century referred to "music" (The Oxford Dictionary, 2013:583). Music is an art form consisting of sound and silence. McLachlan (2003:1-6) defines music as "the art of thinking in sound". He explains that music involves a process of making music or sounds, often shared in a performance setting.

MusEd refers to the processes of teaching and learning music, by integrating music knowledge with practical competencies. Music knowledge is sometimes in learning content referred to as "music concepts" or "music elements". Music concepts include beat, rhythm, pitch, harmony, form, tone colour, tempo, articulation, dynamics, mood and style (Van Aswegen & Vermeulen, 2002). Active participation in music – sometimes referred to as 'music activities' – involve what the student teachers or learners do, namely to be actively involved in singing, playing instruments, listening, moving, reading and writing notation, creating music and playing musical games (Van Aswegen & Vermeulen, 2002). The learners acquire knowledge of music concepts while they are exposed to music examples, and they develop their music skills through participation in musical activities. The term "music education" replaced the subject name "class music", used in the South African curriculum until 1994 (Van Eeden, 1995).

1.5.6 Student teachers

Student teachers are adult learners who are studying to become teachers. They have completed their school certificates, and are generally between the ages of 19 and 22 years. These students can choose to enrol for a full-time or part-time qualification. Student teachers attend lectures and conduct supervised teaching at primary schools to finish an education degree.

In the context of this research, the term "generalist" refers to teachers who have obtained a qualification in education with limited or no specialisation in MusEd. Conversely, "specialist" teachers have completed their specialised MusEd qualifications. A MusEd specialised programme includes training in piano- and guitar accompaniment, music appreciation, music theory, music methodology, choir conducting, concert performances and the integration of the four different art forms, music, visual art, drama and dance. In this research, I refer to both generalist and

specialist students studying fulltime at an HEI, and who are striving to acquire music skills in the MusEd elective for implementation in the FP in primary schools.

1.6 LITERATURE REVIEW

1.6.1 The value of music education

The value of MusEd becomes evident in actual music making activities. Most children learn about the aspects of music for the first time at primary schools through more formal ways of listening, singing, moving, playing on instruments, and reading or writing notations. Seeds are thus planted in music classrooms for the development of musical talent and early fulfilling of potential by performing in school bands, orchestras or choirs (Clayton, 2001:6).

The literature reviewed for this research has shed light on the real value of MusEd in ECD and the FP in relation to the development of multiple kinds of intelligence. The most important MusEd theories that have been incorporated in different educational methodologies that determine effective teaching and learning processes and support holistic learner development are also revealed.

MusEd activities have the potential to facilitate transformation in social and personal spheres. This means that musical activities can influence personal values and attitudes, and engage people from various cultures in the public realm (Dillon, 2007:6,7). The reach of its influence on persons' principles and approaches towards the self and peers include politically based transformations in the education landscape.

1.6.2 Theoretical framework

Research theories not only facilitate developments in research areas but can also be applied to real-life problems, and ultimately provide the framework for analytical procedures in data management (Wacker, 1998:361). Samuel's Force Field Model (2008) provides the theoretical framework for this research project. This model distinguishes between key forces that enable or constrain – also described as push and pull factors – positive and negative influences in the domain of professional teaching practice. Samuel (2008:12) declares that these forces are flexible and exert

influences that “include both predictable trajectories, but also at times may exert retractions to move in contrary paths”. The forces influence an individual’s identity albeit with varying interpretations of their full effects – depending on audiences, purposes and contexts. The four categories of forces that stem from the Force Field Model are contextual (influenced by social, political and historical factors), institutional (HEIs), biographical (authentic) and programmatic (curricula) forces.

Contextual forces in MusEd are determined by the macro environment of education transformation that shape teachers’ professional identities. States have a direct interest in education systems as faculty members are usually hired and paid according to national schemes (Henard, 2010:23). Governments drive the national policies that prescribe specific strategies and outcomes with the intention to improve or transform teaching and learning experiences (Hannan & Silver, 2002:5). The increasing focus on political transformation in South Africa influences various educationists’ perspectives and programme content, and manifest in decisions regarding the appointments of heads of departments, lecturers and other personnel.

Institutional forces relate to HEIs’ expectations, policies, values and goals that “reflect the will of the leaders and heads of departments” (Henard, 2010:6). The policies usually generate specific perceptions of professional lecturers who have to implement the policies while straddling the divide between “decision-making levels” (hierarchies) and the “fluidity of information” (teaching environment) (Henard, 2010:45). Transformational endeavours recently imposed on the South African education landscape led to radical changes in institutional structures, employment opportunities, and teaching environments and resources (Hannan & Silver, 2002:5).

Biographical forces have been studied in the richly historical and multicultural education environment in the United States of America, but little research has been conducted in South Africa to determine how educationists view and recognise matters of diversity, or to ascertain how their lessons are planned and executed to address social injustices (Alexander, 2009:19). Alexander adds that, although lecturers understand concepts of diversity such as race, gender, class, language, culture and other socio-economic issues (2009:60), the HEIs play a vital role in society to address changes in a diversified society towards respecting each other’s cultures (2009:66). Biographical forces in the professional environment can,

therefore, be instrumental in maintaining or shifting the sociocultural perspectives that influence the way individuals/groups act, and how they perceive concepts (like MusEd). Each lecturer's biographic background is different and this prejudices their outlooks on module content and the theoretical and practical teaching methodologies thereof.

Programmatic forces are about "what" and "how" to implement prescriptions in the South African CAPS curriculum. According to the Department of Education (DoE, 2005), the curriculum policies are aimed at values that uphold "social justice, equity and development through the development of creative, critical and problem-solving individuals". The National Qualifications Framework (NQF) adopted this approach, coaching learners and students to develop "responsible citizenship and cultural sensitivity" towards others (DoE, 2005).

FP teachers in South African schools have to follow the prescribed national curriculum. In contrast, MusEd lecturers at HEIs have a certain amount of freedom to incorporate their own strategies in their teaching and learning environments, while not straying from the respective objectives at their HEIs. They can opt to strictly follow the CAPS curriculum prescriptions, or integrate the MusEd concepts, theories and activities with other disciplines or transformative agendas. The MusEd lecturer can even schedule their programmes to accommodate outreach programmes. Because of this situation, lecturers' own backgrounds and their perspectives of MusEd concepts and activities influence programme content. The MusEd lecturers' lived experiences shape their own internal and external forces that are then applied to their work environments (Samuel & Van Wyk, 2008:140). In the same way, programme content exposes MusEd lecturers' theoretical viewpoints. According to Samuel & Van Wyk, the policies and procedures stemming from contextual forces act as further influences on lecturers' identities at various teaching sites – a fact that will be illustrated in this research. The external and internal forces apply to the roles and identities of MusEd lecturers who have to contend with opposing or contradictory forces in their workplaces at HEIs.

1.7 RESEARCH METHODOLOGY

Research denotes a scientific investigation of information or circumstances, involving a method comprising a “systematic collection, analysis and interpretation of data to generate new knowledge” (Degu & Yijsaw, 2006:2). A research project requires a clear problem statement and research plan that builds on existing data, which are organised in such a way that the research questions can be answered” (Degu & Yijsaw, 2006:2).

The scientific inquiry in this study was driven by the primary and secondary research questions. The research design consisted of the interpretive paradigm, qualitative research approach and multiple case studies. The research methods involved the role of the researcher, different research participants at various research sites (HEIs) and a data collection plan. The data collection procedures involved a biographical information sheet, qualitative semi-structured interviews (orientational and follow-up) with MusEd lecturers as research participants, two expert validation interviews and a document analysis to investigate programme planning and content.

1.7.1 Research design

The research design provides a framework for the research activities and implementation processes, and serves as a bridge between the primary and secondary research questions (Durrhein, 1999). According to Rajasekar, Philominathan and Chinnathambi (2013:22), the research design “creates the foundation” of the entire study where various approaches, sources and data sets are managed in systematic ways. The research design for this study consists of the interpretive research paradigm, a qualitative approach to data collection and interpretation procedures, and multiple case studies.

1.7.1.1 Interpretive paradigm

The interpretive paradigm provides the framework for the research process and is defined as sets of perspectives on the world and how it should be studied (Guba, 1990; Guba & Lincoln, 1994; Creswell, 1998). The paradigm or deep-thinking worldview is determined by the generalised interpretation of related concepts and situations as formed by experiences of the world in which we live and work. These

perspectives are usually informed by specific study areas, research designs and previous investigative involvements that are related and organised in specific ways. The paradigms have “practical implications for the conduct, interpretation and utilisation of research” (Guba & Lincoln, 1994).

The interpretive paradigm posits that reality is socially constructed and it seeks to understand a particular context (Willis, 2007). “The world of human experience” is discovered through the participants’ backgrounds, views and experiences (Cohen & Manion, 1994:36; Creswell, 2003). According to Thanh and Thanh (2015:26), this paradigm enables an understanding of relationships with other people and their environments or the social fabric that is prevalent in their lives.

This study is situated within the interpretive research paradigm. The research lens focused on MusEd lecturers’ experiences and interpretations of their lifeworlds. My research purpose was to understand and gain insights into the levels of influence that certain push and pull factors have on their teaching practices at their respective HEIs.

1.7.1.2 Qualitative approach

Qualitative research “aims to help us to understand the world in which we live and why things are the way they are” (Degu & Yijsaw, 2006:3). A qualitative research approach allows the phenomenon under study to unfold in a natural setting in a real-life situation (Kelly, 1999). Denzin and Lincoln (1998) state that this approach requires the researcher to study social occurrences and to interpret the meaning of research participants’ views on specified situations. This kind of research allows the researcher to gain an understanding of human experiences and behaviour within specific contexts (Maxwell, 1996). The qualitative researcher, therefore, investigates why people behave the way they do, how they form their opinions and attitudes, how events affect people, and how and why cultures develop in their unique ways (Degu & Yijsaw, 2006:3).

Qualitative research is generally multi-faceted and described as naturalistic, interpretive, holistic and inductive (Maxwell, 1996; Denzin & Lincoln, 1998; Patton, 2002). Multiple forms of data may be collected. The researcher can examine the information “from various angles to construct a rich and meaningful picture of a

complex, multifaceted situation”, as the research sheds an investigative light on the nature of certain situations, processes, relationships, systems or people (Leedy & Ormrod, 2010:135,136).

Qualitative research participants must be allowed to freely express their views or relate their experiences through conversations or interviews. This approach allows for varying nuances in the participants’ experiences, with the data captured in linguistic rather than mathematical forms (Maxwell, 1996). In this study, MusEd lecturers’ personal perceptions and interpretations facilitated the construction of the subjective realities in their teaching environments (Skinner, 1991).

The nature and specific details of the qualitative approach – as it featured in my study – are explained in my descriptions of the research locations, key roles of the researcher, data sources, deductive data analyses, participants’ meanings, emergent designs, and the theoretical lens of the interpretive and holistic account (Creswell, 2009:175,176). According to Blaikie (2000), these characteristics provide the researcher with insights into situations, phenomena, communities and individuals.

I used the qualitative research approach to accumulate rich and descriptive data on MusEd lecturers’ perceptions and experiences of relevant facets at play in their lifeworlds. By initiating constructive encounters with MusEd lecturers, I could probe their thoughts on specific challenges and situations at HEIs, and their strategies in formulating programme content. This research approach is well established in MusEd (Folkestad, 2005:284), which gave me the confidence to find answers and solutions to the research questions.

1.7.1.3 Multiple case studies

A multiple case study research is defined as an investigation into a collective of study cases that are researched individually to construct a comprehensive overview of a specific situation that relates to all the cases (Thomas, 2011). According to Gustafsson (2012), a case study should be easy to understand. In multiple case study research, the data collected from each situation is analysed as well as related data elements across the different situations. The case study method “explores a real-life, contemporary multiple bounded systems (cases) through detailed, follow-up

data collection involving multiple sources of information” (Creswell, 2013:97). This study employed a multiple case study strategy – MusEd lecturers from thirteen HEIs were approached in my goal of generating follow-up understanding and knowledge “of a specific topic [or] programme, policy, institution or system” (Thomas, 2011:10).

I selected the case study research type to explore the experiences of MusEd lecturers at different HEIs in South Africa. I launched a systematic inquiry into specific practices adopted by student-teacher preparation programmes to ascertain why lecturers prioritised certain approaches and programme content. I gathered all possible information about national curriculum policies, institutional guidelines and procedures, multicultural programme content, and teaching and learning methodologies for analytical purposes. The qualitative approach suited this investigation into MusEd lecturers’ perceptions of institutional measures and programme content, as well as their opinions on effective practices in the training processes of FP student teachers.

1.7.2 Research methods

Research methods denote planned, scientific approaches, procedures and schemes with the purpose to “collect samples, data and find a solution to a problem”. Research methodology is defined as the “study of methods by which knowledge is gained” (Rajasekar, Philominathan & Chinnathambi, 2013:5). The method constitutes the designing and implementation of the research plans. In this study, the selected research method comprises elements of research like selection procedures of participants and research sites, data collection techniques, and the active roles of the researcher.

1.7.2.1 Role of the researcher

In qualitative studies, the researcher is an “instrument of data collection” (Denzin & Lincoln, 2003), and data is collected from willing research participants. According to Postholm and Madsen (2006:49), the researcher’s aim is to understand the participants’ paradigms and actions and to construct their beliefs within the framework of a social, historical and cultural context. The researcher should cultivate a healthy relationship of trust with research participants to be an effective central

figure as a constructor of research plans, collector and interpreter of data, and writer of documents (Mantzoukas, 2000). The researcher has to take heed of his own and participants' values, perceptions, academic backgrounds, experiences and potentially biased assumptions during the research journey.

In this study, I was responsible for conducting the sampling procedures, data collections and analyses before reporting on the research findings. I reflected on aspects relevant to this particular study such as knowledge of self, the research framework, participants' lived experiences and subjective situations. I also frequently engaged with not only participants but also the research supervisors.

1.7.2.2 Selection of participants and research sites

The aim of the study was to investigate MusEd lecturers' outlooks with regard to the influences of push and pull factors on the training of student teachers for MusEd in the FP. As the researcher, I explored the participants' programme content and methodologies employed to convey academic knowledge and to integrate practical applications during lessons. I had utilised a purposive sampling technique in assembling the sampling population (MusEd lecturers) for this research. This selection process enabled me as the researcher to "discover, understand and gain insight" (Merriam, 1998:61) into the phenomenon of study.

In the selection of participants and research sites I departed from Higher Education Institutions with music education student teacher preparation programmes for Foundation Phase teaching as indicated in Figure 1.1. To start the systematic sampling process, I compiled a list of the twenty-three HEIs in South Africa. I contacted thirteen education faculties (of those HEIs) that potentially employed experienced lecturers in MusEd for the FP student-teacher programmes who could contribute valuable information to this research. After I had obtained and evaluated the needed information on the structures of the education faculties and their programmes, I contacted and invited suitable MusEd lecturers from eight HEIs in South Africa.

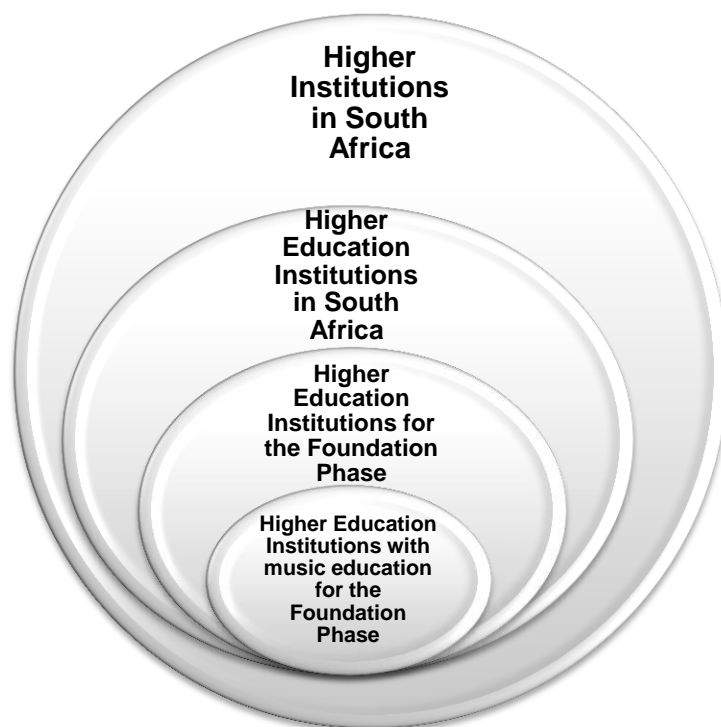


Figure 1.1 Higher Education Institutions with music education student teacher preparation programmes for Foundation Phase teaching

The purposeful sampling procedure as applied to this study is summarised as follows:

- ♪ compile a list of all the HEIs in South Africa (twenty-three),
- ♪ enquire which institutions had education faculties (thirteen),
- ♪ enquire which education faculties had FP departments (eight),
- ♪ determine whether FP student teachers at those eight institutions are required to register for the music education elective as a component of the Creative Arts subjects of the Life Skills category.

1.7.2.3 Data collection plan

Data collection techniques create the platform to systematically collect information about the objects of study and the natural settings in which the phenomenon is found (Chaleunvong, 2009). The research instruments for the data collection plan

consisted of a biographic information sheet, orientational semi-structured interviews with follow-up interviews, and a document analysis. The systematic research procedure of Vithal and Jansen (2010:22) served as a framework for the data collection plan. The following questions are based on that framework.

♪ **Why** was the data collected?

My investigation focused on the teaching and learning situations regarding FP student teachers in MusEd at HEIs. I needed to ascertain what programme content is suitable for this tertiary elective and which methods were successfully applied in the MusEd environments at various HEIs. The analysed data presented me, the researcher, with a clear view on the educational landscape in South Africa in relation to MusEd, student demographics, lecturers' perspectives on their lifeworlds and the "what" and "how" aspects of lecturing MusEd, specifically in the FP. The results of this process made it possible to answer the primary and secondary questions.

♪ **What** was the research strategy?

I initiated the research strategy with the funnel procedure (as explained in Section 1.7.2.2) to identify suitable research participants. As soon as the MusEd lecturers at specific HEIs responsible for the preparation of the FP student teachers were identified, I invited them to be voluntary research participants in the study. I attached a letter of informed consent along with a proposed interview schedule to the MusEd lecturers who indicated their willingness to participate in this research.

The main data collection technique comprised semi-structured interviews with open-ended questions. Conversational-style interviews with the participants were arranged (separately); their responses were recorded and transcribed for later analysis (Easwaramoorthy & Zarinpoush, 2006). These explorative interviews were conducted in person at the respective HEIs. Follow-up interviews followed with three of the original six MusEd (lecturer) research participants.

I had decided to contact the developer of the Force Field Model for an expert interview (Samuel 2008). He presented me with innovative knowledge about the various influential forces affecting the MusEd lecturers' teaching environments. I conducted a second expert interview with a curriculum specialist who shed valuable

light on the background and integration processes related to MusEd in the CAPS curriculum.

I made sound recordings of each interview to secure the data and make it verifiable. The interviews were then transcribed before sending copies of the transcriptions to the interviewees for their confirmation of the accuracy of the accumulated information. The participants who were able to share their programme documents provided me with their study guides, textbooks and other course material like performance-planning handouts for a document analysis that complemented the information from the interviews.

♪ **Who** were the sources of the data?

Six MusEd lecturers from four different South African Higher Education Institutions (HEIs) who were working in the respective FP departments accepted the invitation to participate as research participants for this study.

♪ **Where** was the data collected?

The data was collected at one participant's HEI office and at convenient locations for both the researcher and participants in the other cases of semi-structured interviews. The three follow-up interviews were conducted via telephone calls. The two expert interviews were conducted in the participants' HEI offices.

♪ **How many** data sources were assessed?

The purposeful sampling method was used to contact as many MusEd lecturers at HEIs as possible. Six MusEd lecturers from four HEIs accepted the invitations to be voluntary research participants.

♪ **How often** was the data collected?

Biographical data was collected as soon as participants volunteered to participate in the research. The semi-structured interview data was collected as soon as the interviews with participants could be arranged and conducted. Additional data was then collected when follow-up interviews were scheduled and conducted.

♪ **How** was the data collected?

The research instruments consisted of a biographic information sheet, semi-structured interviews and relevant documents provided by research participants. A critical review was conducted to ascertain which aspects of the MusEd environment best contributed towards effective preparations of FP student teachers.

♪ **Justification** of the data collection plan.

Biographical questionnaires provided a practical way of collecting background information on research participants that assisted my preparations for the scheduled interviews. The semi-structured interviews containing open-ended questions allowed an atmosphere conducive to the free exchange of ideas. The participating MusEd lecturers hence delivered valuable information on their perceptions of the CAPS curriculum and effective methods for future teacher training programmes. The document analysis enabled me to obtain valuable additional information through the “language and words” of the participants, as described by Creswell (1994:150). Primarily, the documents contained vital data in the form of the programme content at different MusEd environments.

I adopted the following strategies from Creswell (2007:191,192) to ensure accuracy in my data collection methods and analytical procedures: member checking, rich and thick descriptions, clarifying bias and peer debriefing.

1.7.3 Data analysis

The purpose of data analyses is to scrutinise and summarise collected data in specific ways that enable the identification of meanings, patterns and themes (McBurney, 1998:53). Creswell and Plano-Clark (2010:298) describe the process of arranging and positioning the data as such: “The data [will be] transcribed [and] encoded [...] by finding specific words with which themes and sub-themes can be identified.” The “thematic analysis” of content facilitates the identification of emergent themes within the data sets (Maree, 2007:101).

The analysis of transcripts (from recorded interviews) allows themes and categories to surface by way of “multiple coders” (Creswell 2007:210). The codes are labels

usually used to “allocate units of meaning to the data”, facilitating the organisation of voluminous data sets. This process involves reviewing, selecting, interpreting and summarising the information (Walliman, 2011:133). To summarise, the steps I had taken to analyse the obtained data began with the transcribing of the recorded interviews; then repeated reviewing of the interview data to identify meaningful patterns and code specific themes; followed by the arranging of data into themes, categories and sub-categories for final analysis and interpretation.

I implemented an deductive analytical method, working from specific observations towards broad generalisations. I based my conclusions on similarities and differences within the resultant findings after completion of the analytical processes. The findings and conclusions could assist future MusEd lecturers at HEIs to implement effective practices in the teacher training framework for MusEd in the FP.

1.8 ETHICAL CONSIDERATIONS

The concept of ethics refers to the moral principles and codes of conduct that govern people’s actions and their perceptions of what is regarded as acceptable behaviour (Resnik, 2013:1). Ethical issues in research relate to the way that people are treated before, during and after research (Walliman, 2011:57). Institutional procedures usually guide the levels of respect shown to participating volunteers, the maintenance of honesty and openness during interactions with participants, and the integrity of the documenting and reporting of research activities. Two vital aspects of ethical behaviour in research involve the “individual values of the researcher relating to honesty, frankness and personal integrity” and the treatment of the research participants based on “informed consent, confidentiality, anonymity and courtesy” (Walliman, 2011:58). Ethical behaviour can also be defined as a method or perspective that ensures responsible decision-making and accurate analytical operations on the researcher’s behalf (Resnik, 2013:1).

The required ethics permission was obtained from the dean of the Faculty of Education before the commencement of my research. I adhered to the following ethical principles as prescribed by the University of Pretoria (2013) at all times during the research.

- ♪ *Voluntary participation*, implying that the participants have the right to withdraw from the research at any time;
- ♪ *Informed consent*, meaning that research participants must at all times be fully informed about the research process and purpose, and must give consent to their participation in the research;
- ♪ *Safety in participation*, dictating that no participants or research subjects should ever be placed in positions of potential risk or harm of any kind;
- ♪ *Privacy*, meaning that the *confidentiality and anonymity* of participants should be protected at all times; and
- ♪ *Trust*, implying that participants will never be subjected to any acts of deception or betrayal in the research processes or its published outcomes.

Elias and Theron (2012) dictate that the researcher needs to maintain professional standards of conduct and behaviour throughout the research process. In this instance, all the participants had prior knowledge and experience of ethical research guidelines at tertiary institutions. Each participant signed a letter of consent before any interview processes started. I assigned pseudonyms (codes) to each research participant to ensure their anonymity and that their contributions would remain confidential in all subsequent research procedures.

1.9 OUTLINE OF THE STUDY

An analogy between the ways in which a skilled teacher benefits human “instruments” and the ways in which an orchestra conductor directs musical instruments, inspired me to arrange (“compose”) the chapters in a form similar to musical symphonies. A symphony is a musical form that developed in Europe during the Classical Period (1750 – 1820). This form usually consists of four movements varying in tempo, melodic phrases, key signatures and modulations, combinations of orchestral instruments, diverse solo instruments and mood changes.

Chapter One is titled the *Overture*. In the French language, the term denotes the “opening” of a musical performance, while Germans use it in a similar context: “to play before” (Oxford, 2017). This term is usually applied to an instrumental

introduction in music. In the context of this research and documentation, the term "opens up" the basic information conveying the research orientation and background. Chapter One consists of a "synopsis" of the rationale driving the study, the problem statement and associated research questions, concept clarifications, an "abridged" literature review, a condensed theoretical framework and the proposed research methodology.

Chapter Two is titled *Allegro*. In musical performance, the term indicates that a passage or movement will be played in a quick, lively and excited tempo. The value of MusEd to FP learners is explored in this chapter. I discuss the conceptual framework for research according to its three components, which are the enhancement of multiple intelligences through musical activities, vital MusEd theories of teaching and learning methodologies and the holistic development of children through MusEd practices. I was motivated to pursue this line of inquiry to raise awareness of the true value and potential of MusEd to assist HEIs in implementing effective practices in preparing FP student teachers for their future careers at schools.

Chapter Three is characterised by the term *Allegretto*, denoting a musical tempo marking of a brisk speed and lively character, but not as fast as an *Allegro*. This chapter pertains to the theoretical framework as contextualised by the literature review on the field of study. The Force Field Model, designed by Samuel (2008), provides the basis of the theoretical framework. General examples of the effects of FFM forces are discussed and then applied to MusEd lecturers' professional practices. The Force Field Model (FFM) consists of contextual, institutional biographical and programmatic forces that are applied to the MusEd lecturers' lifeworlds in this study. The literature review conducted reflects a South African perspective with reference to the historical and political forces applied to MusEd and the status thereof (contextual forces). South African governmental policies and the national curriculum's influences on the MusEd environments and teacher training programmes are discussed (institutional forces). The participating lecturers' biographical backgrounds, perspectives and experiences were relevant to this research (biographical forces). The integration of MusEd academic content with practical activities, assessment practices and the building of teacher confidence as part of professional identities are discussed (programmatic forces). Also provided in

the chapter are descriptions of the heated discourse on contextual forces as applied to the Higher Education landscape in South Africa, current transformational endeavours at HEIs and the accumulated effects thereof on MusEd teaching and learning environments.

Chapter Four is titled *Moderato*. In the musical context, it instructs a moderate and restrained tempo for performances of compositions. This chapter comprises the primary and secondary research questions, the research design (consisting of an interpretive paradigm, qualitative research approach and multiple case studies), the research methods and the data collection plan. The trustworthiness of the research is described in terms of the study's credibility, dependability, confirmability and transferability in adherence to ethical research principles. These ethical considerations include aspects of informed consent, voluntary participation, safety, confidentiality and anonymity, avoidance of deception and the privacy of research participants.

Chapter Five is titled *Largo*. In musical terms it indicates a slow and steady pace, aptly describing the character of this chapter as it details the research activities and data collection procedures. All relevant information regarding the various interviews conducted and documents analysed are comprehensively described. The MusEd lecturers' methods of integrating practical activities with academic knowledge and musical theories are revealed. The data analysis and interpretation processes were subject to a deductive approach. The FFM's four forces are featured as research themes. The determining of categories and sub-categories was utilised to explain more abstract concepts in the chapter. The deductive way of data analysis helped to identify and explain the various push and pull factors at play within the contextual, institutional, biographical and programmatic forces affecting MusEd lecturers' personal preferences and professional environments.

The documentation of this research culminates in Chapter Six, titled the *Coda*. This Italian term literally means "tail", denoting a passage that brings a musical composition or movement to an end. The four instrumental groups in a symphonic orchestra metaphorically reference the FFM's four forces in emphasising the significance and implications of this research. This chapter contains a summary of

the complete research journey, answers to research questions, conclusions of this investigation and recommendations for future projects.

CHAPTER TWO: MUSIC EDUCATION IN THE FOUNDATION PHASE: A CONCEPTUAL FRAMEWORK – *Allegro*

2.1 INTRODUCTION

Chapter One provided the blueprint of the study, wherein the rationale for the research was justified, the problem and ensuing research questions stated and the research methodology and ethical considerations discussed. The purpose of this chapter is to describe and clarify the conceptual framework about music education (MusEd) in Early Child Development (ECD) and the Foundation Phase (FP).

Firstly, I elucidate the value of MusEd to explore effective practices in preparing student teachers to teach MusEd in the FP. Secondly, I discuss the importance of MusEd in early learning experiences in terms of optimising windows of opportunities for the development of young learners. The conceptual framework that guides the study is then explained. This framework comprises three components, which are the development of multiple intelligences, important MusEd theories and the holistic development of young learners.

The music term that represents and characterises this chapter is *Allegro*, an Italian word denoting a lively composition being performed in a brisk and rapid tempo. The sparkly and energetic character relates to the kaleidoscopic development of young learners and the considerable influence of MusEd in these progressing domains.

2.2 THE VALUE OF MUSIC EDUCATION IN EARLY CHILDHOOD DEVELOPMENT AND THE FOUNDATION PHASE

*Music has a power of forming the character
and should therefore be introduced into the education of the young (Aristotle)*

In the South African context, Early Childhood Development (ECD) comprises learners between birth and nine years old. This phase is viewed as the most crucial stage of learning, as children demonstrate the greatest ability to learn and develop

during this phase (Elliot & Davis, 2009:113). What is learnt during ECD forms the basis of all subsequent learning (Mailwane, 2016:38). Bernard van Leer Foundation (2004:3) summarises the importance of the early years by stating that children's learning experiences during their first days, months and years have a determining effect on their personal and social development. Those experiences influence their lives in the worlds they inhabit. Their learning experiences define their developmental trajectories and life-courses (September, 2014:i), as those activities provide the foundation for subsequent learning (United Nations Educational Scientific and Cultural Organisation, 2007).

Young learners and music are synonymous with characteristics of fun, joy, wonder and fantasy, freedom of movement, expression and creativity (Greenberg, 1997:5). A baby in a mother's womb listens to her heart beating as well as to surrounding sounds, and from approximately two months of age are able to recognize the tone, volume and melodic style of the mother's voice (Campbell, Campbell & Dickinson, 2004:128; Pienaar, 2008:46,47). A lullaby sung by a mother to soothe her infant and noises made by tapping or shaking objects are manifested as human features (Kirschner & Tomasello, 2010:255). Young learners have inherent music-making experiences, from early parent-infant communication (like humming, singing, clapping) to the familiar sol-me chant used by pre-schoolers, where young learners usually tease one another with "we, wewe, we, we", or "pe, pepe, pe, pe", while playing games (Nardo & Saisana, 2006:279). According to Gardner (1983:109), Campbell et al. (2004:129), and Pienaar (2008:47), learners from the age of two experiment with intervals of seconds, thirds and fourths as they begin to sing short segments of children's songs. Learners' from the age of two to four years can usually maintain an original melodic line.

During the developmental phase of four to six years old, children develop a distinctive response to sound, tone and singing as songs are being memorised, and while they play on instruments or participate in various movement activities. Malan (2015:1) postulates that children are engaged in music throughout the entire day while playing games or taking part in various activities where they create different rhythmical patterns by moving their bodies in certain ways, such as stretching, bending or skipping. Children talk, sing or play games while using music concepts

such as high or low pitches, loud or soft dynamics, fast or slow tempos, happy or sad moods, and marching or waltzing beats.

In a reinforcement of natural inclinations towards MusEd activities, most children are introduced to a more formal manner of learning in the music classroom where they may enhance skills such as listening, singing, moving, playing on instruments, and reading and writing music notation. Hence, seeds are planted for developing talent and potential to play in bands and orchestras, or to sing in choirs (Clayton, 2001:6). Music as a universal language can transform classrooms where structured and open-ended musical activities in an atmosphere of mutual trust and respect, create opportunities for the sharing of joy and creativity with each other (Paquette & Rieg, 2008:227). MusEd can be used as an avenue to connect unrelated elements of learning.

MusEd activities create teaching and learning opportunities for young learners to incorporate academic concepts when they participate with one another. The unity or holism from the Gestalt perspective views music as a bonding factor, where emotions regarding rational attitudes are transmitted, precipitating in behavioural and communicative enhancements (Neethling, 1999:44; Coetzee, 2010:17). These integrative enhancements require changes in concrete thinking processes when "logical thinking" changes to "pictorial configuration" or abstract musical symbols (Webster, 1990:28).

MusEd activities determine mental correlation structures between different musical themes. For example, the correlation of mental structures become evident when acknowledgement of repetition or contrasts in patterns pertaining to melody, beat, rhythm, pitch, harmony, form, timbre, tempo, articulation, dynamics, mood and style are identified. The identification of variations in music elements can be utilised towards creative practices such as improvisation. These "mini" performances cannot be seen only as fragmented musical units, but also as demonstrations of the sum total of learners' holistic aspects, which in turn influences their use of language, thought and behavioural components (Coetzee, 2010:66,67). These expressive and creative structures include social skills in terms of cognition and coordination, where different forms of literacy become available in the integration processes of thoughts, actions and attitudes (Van Vreden, 2016:373). Such original and innovative MusEd

activities are among the most popular art forms where human beings can express themselves (Hakvoort, 2014:21). The subsequent emotional development enhances the ability to express profound emotions of understanding and promotes the development of basic cognitive, social and motor skills needed to achieve successful results throughout the educational processes (Boston, 2000:1). Resultantly, the positive learning environment in a MusEd class energises learning activities; it facilitates multisensory learning experiences where brain waves change, concentration and memory recall increases, tension is relieved, imagination is enriched and cooperative skills are developed while learners participate in group projects (Van Vreden, 2016:373).

The emphasis in the MusEd class on holistic "child-centred" approaches, multicultural relevant teaching materials, and community engagement projects (micro-lessons) are domains of development for young learners that the student teachers are exposed to (Westhof, 2013; Loots, 2015; Mailwane, 2016; Hannaway, 2017). Schuler (2011:9) postulates that MusEd activities create the foundation for high-quality learning, since early MusEd experiences produce high levels of achievement. To illustrate this point, various researchers have described the "Mozart Effect", where the standards of learning and the performance of various tasks were raised while persons were listening to Mozart's music (Reimer, 1999:39; Demorest & Morrison, 2000:33; Schellenberg, 2005:317, 2006:112; Malan, 2015:29; Mattar, 2013:370).

The inclusion of MusEd as a compulsory part of the FP programme, therefore, resonates with the reporting of intensive research that had been conducted relating to the contribution of music towards the development of young learners. Vermeulen (2009:2-26) refers to research spanning a period longer than a century, supporting the claim that MusEd leads to the all-inclusive development of school learners. Numerous other sources emphasise MusEd's positive effect on learning activities (Swanson, 1961; Müller-Zürich, 1982; Hauptfleisch, 1993; Campbell, 1998; McLachlan, 2003; Črnčec, Wilson & Prior, 2006; Russell-Bowie, 2009; Cslovjecssek, 2010; Flohr et al., 2010; Hallam, 2010; Silberg, 2013).

Although most educators realise the value of music, the teaching of MusEd in schools has come under threat since the allocated time in timetables had been

scaled down. Music is usually the first subject to be gradually excluded from school curricula and syllabi (Campbell et al, 2004:130). Researchers need to justify – on a recurrent basis – why MusEd need to be included in the school curriculum (Plummeridge, 2001:21; Hallam, 2006:193; Bowman, 2012:36; Hennessy, 2012:625; Philpott, 2012:48; Al Mubarak, 2014; Malan, 2015:1). Vermeulen (2009:2-23) notes that MusEd, of all the subjects taught in schools, always seem to have to defend its existence in school programmes. Iwai (2002:13) declares that MusEd still struggles to establish “a secure status in formal curricula, especially in developing countries”. Kalivretenos (2015:14) agrees that some educationists do not value MusEd as an important academic subject, evidenced by regular obstacles such as lack of funding and difficulties in securing timetable slots. Although MusEd has not disappeared from timetables, the prevailing impression is that MusEd is not taught effectively. Since most MusEd programmes in HEIs are producing generalist educators, the inadequate training of student teachers may be a contributing cause to this problem (Van Vreden, 2016:373).

Music, geometry, astronomy and arithmetic used to be regarded as the four most important educational subjects during the Middle Ages and the Renaissance period (Cadden, 2017:244). The situation, however, has changed dramatically. The emphasis has more recently shifted to mathematics, languages and science development. A study conducted by the University of British Columbia even concluded that music classes waste instructional time (Corvey, 2015). This perception causes valuable time to be removed from core academic modules, slowing learners' progress down.

Not only do some educators refuse to acknowledge the value of MusEd in young learners' lives, but music is frequently regarded only as an embellishment, as if it is no more than a concert item, or a hymn to be sung during chapel meetings. Music, therefore, is viewed as a form of "educational enrichment" (Boston, 2000:2). The general opinion is that it is merely a pleasurable activity, surplus to schools' requirements. Most people enjoy music as a pastime, but only a small minority are capable of creating music; thus, music “becomes something desirable but not necessary” (Garfias, 2004:140).

While I am aware of the abovementioned negative perspectives, this research is motivated not solely by a need to acknowledge the value of MusEd in quality learning experiences, but to determine strategies to incorporate effective MusEd teaching opportunities in FP classrooms, and eradicating inequalities in learners' exposures to MusEd experiences. The literature review in this chapter confirms that the holistic development of young learners is reliant on an effective acquaintance with MusEd. Several of the consulted sources illustrate that MusEd offers effective teaching and learning opportunities to aid young learners' development in all facets of life. This perspective inspired the construction of the conceptual framework incorporating multiple intelligences, MusEd theories and the holistic development of young children.

2.3 CONCEPTUAL FRAMEWORK

A conceptual framework is defined as a network or a system that is constructed of linked concepts that play an integral role with one another (Jabareen, 2009:49). A conceptual framework thereby “lays out the key factors, constructs, or variables, and presumes relationships among them” (Miles and Huberman, 1994:440).

To contextualise this study, I investigate three components to be utilised in the construction of a conceptual framework for developing knowledge and practical skills in the MusEd classroom. These components – used as lenses to emphasise perspectives on the conceptual framework – are firstly the development of multiple intelligences in the MusEd classroom; secondly, the most important MusEd theories illuminating different education methodologies for effective teaching and learning; and thirdly, holistic learner development in MusEd.

Educators always pursue different educational methods to optimise teaching and learning opportunities, and to accommodate different ways in which learners learn. Educators know that learners think and learn in many different ways, and that various approaches need to be incorporated to meet the needs of a wide range of "thinkers" and "learners" (Kornhaber, 2001: 276). According to Maftoon and Sarem (2012:1234), “educational methods should be created and adjusted to be more flexible for students who have different intellectual capacities, and should be redesigned and rearranged to use the multiple intelligences effectively”. Gardner

(1999) promoted a broad vision of education, proclaiming that an individual needs to develop all the kinds of intelligence to live life well. In 1983, Gardner distinguished between nine types of intelligence, namely musical, linguistic, logical-mathematical, spatial, bodily-kinaesthetic, intrapersonal, interpersonal, naturalistic and existential intelligence. The enhancement of multiple intelligences and vitally important music educationists' teaching and learning theories can influence and guide young learners' development.

I selected the theories of Émile Jaques-Dalcroze, Edwin Gordon, Zoltán Kodály, Maria Montessori and Carl Orff (Flohr & Trollinger, 1994) for inclusion in my investigation – not only for reinforcement of effective learner development, but also for subsequent training purposes at HEIs.

The development of multiple intelligences interlinked with the most important MusEd theories lead to holistic education, wherein the comprehensive and all-inclusive training of the young learner as a complete person is prioritised. This includes teaching and learning situations where the intellectual, physical, social, emotional, cultural and spiritual aspects are stimulated, resulting in the broad improvement of young learners. New and creative ways to plan and execute effective teaching and learning strategies in the music classroom would assist in the development of a complete education. The conceptual framework for my research into MusEd in the FP is tabled on the next page.

Table 2.1 Conceptual framework for music education in the Foundation Phase

Conceptual Framework		
Multiple Intelligences	MusEd Theories	Holistic learner development
Musical Intelligence	Émile Jaques-Dalcroze	Intellectual
Linguistic	Edwin Gordon	Physical
Logical-Mathematical	Zoltán Kodály	Emotional
Spatial	Maria Montessori	Social
Bodily-Kinaesthetic	Carl Orff	Cultural
Intrapersonal		Spiritual
Interpersonal		
Naturalistic		
Existential		

The three components utilised in the construction of the conceptual framework are discussed in the following sections.

2.3.1 Multiple intelligences in the music education classroom

The descriptions of the nine intelligences, as defined below, are adapted from Gardner (1983) and Clench (2010). Specific intelligences are incorporated in various MusEd activities to improve young learners' development.

2.3.1.1 Musical intelligence

Musical intelligence is defined as the procedure to produce, convey and grasp the significance and importance of sound as it manifests in a wide and varied scope of musical faculties (Campbell et al, 2004). Gardner (1983:102) argues that the ability to identify and reproduce musical elements may be regarded as the most important kind of intelligence, since children often exhibit musical intelligence before other kinds of intelligence. Gardner's description (1993:139) of musical intelligence as abilities of awareness, appreciation and communication using musical sound

correlates with Schedler's description (1999) as abilities of comprehension, interpretation, responsiveness and creation of compositions.

Musical intelligence is a complex process that gradually develops. Serrat (2009:5) states that it "combines specific skills for perceptual speed (scores), symbolic representation (notes), spatial-temporal ability and mobility coordination (hands and feet depending on the instrument), creativity (artistic talent), and kinaesthetic and auditory memory (body movements and sounds)". He adds that musical intelligence would be involved with different cognitive functions, including "visual and auditory memory, perception, mobility coordination, sensitivity, emotions, symbolic representation, pleasure and creativity" (Serrat, 2009:5).

Gardner (2009:5) not only identified music as one of the nine intelligences where an understanding of the relationship between sound and emotions could be measured, he also noted that the recognition of tonal and rhythmic patterns, awareness and appreciation of sound are calculable. Research has indicated that musical experiences include pattern building, rhyme making, sound and rhythmic constructions, and the development of left/right orientation as well as auditory discrimination skills (Hirsh, 2004:6). These abilities are enhanced when learners are producing and appreciating pitch, rhythm and timbre; writing and arranging music; singing; or playing an instrument (Mills, 2010:3).

In summary, examples of musical intelligence developed in MusEd activities are:

- ♪ good aural skills, needed to recognise and identify different concepts or elements in musical compositions such as beat, rhythm, pitch, harmony, form, timbre, tempo, articulation, dynamics, mood and style,
- ♪ participation in MusEd activities, such as singing or rapping songs, playing instruments, listening, moving, writing notation, creating, conducting, performing and playing musical games,
- ♪ recognition of song melodies and identification of sounds that are off-key or disturbing to some extent,
- ♪ abilities to speak, move and tap in rhythmic ways,

- ♪ frequent listening and singing, and identification of numerous songs and compositions,
- ♪ feelings of inadequacy without the presence of music,
- ♪ keeping time to a musical piece,
- ♪ listening and responding to a variety of sounds, including human voices and environmental sounds, and organising those sounds into meaningful patterns,
- ♪ recognition and discussions of different musical styles, genres, and cultural variations,
- ♪ development of the ability to sing and/or play an instrument alone or with others,
- ♪ enjoyment of improvisation and experimentation with sounds while using the vocabulary and notations of music symbols, and
- ♪ creation of original compositions and/or musical instruments.

In my professional experience, musical intelligence encourages the improvement of other intelligences, with MusEd activities being designed for musical growth and acting as a stimulant to enhance the learning of academic content (Gardner, 1993). Educators can therefore utilise music as a vehicle to prompt young learners to understand and develop their own characters while having fun during participation in various MusEd activities. Mills (2010:5) notes that the emphasis on musical intelligence as an entry point for the development of the other intelligences are contained in most research literature on music education. Examples include research by Armstrong (1994), Fogarty and Stoehr (1995), Lewis and Ritchie (1995), Tucker (1995), Smagorinsky (1996), Emig (1997), Rauscher and Shaw (1998), and Campbell et al. (1999).

Reinhard (2015:5) concurs that the experiences listed above are invaluable to the development of other intelligences, and declares that musical intelligence is comparatively dominant. According to Potter (1997:3), the nurturing and development of musical prowess in MusEd learning is “autonomous and on par with

the processes that take place in studying languages, mathematics and the sciences". Mills (2010:4,5) points out that musical intelligence may be "exploited as a means of transmission, often referred to as an entry point or catalyst for learning all manner of content". Summarily, musical intelligence can serve as a stimulating agent in learning techniques (Gardner, 1993:334).

2.3.1.2 Linguistic intelligence

Linguistic intelligence is defined when a sensitivity to sounds, rhythms, meanings of words and different functions of language are present in an individual (Mills, 2010:3). This sensitivity involves the effective use of words and language to aid listening, speaking, reading and writing skills (Ediger, 1997:2). Linguistically gifted learners are able to express their own ideas by using words creatively (Armstrong, 2000:2). Activities involving listening, reading, writing and speaking the different sounds that form communicative language may be regarded to correlate with certain musical activities, such as listening to different musical sounds, reading music theory notation, writing notation and playing different sounds to communicate a musical language to others.

Linguistic intelligence develops through MusEd activities as learners learn to sing songs in different languages, listen to stories in program music, recite or sing poems set to music compositions, follow listening guides of the scripts and instrumental variations of stories, read and interpret opera and oratorio language texts, write new lyrics and create original songs. Examples include the use of the song, *Fifty Nifty United States*, to guide young learners to memorize the names of the fifty states of America (Barry, 2008:30). In South Africa, educators teach the ABC alphabet in a song format, helping the learners to remember the sequence of letters.

2.3.1.3 Logical-mathematical intelligence

Logical-mathematical intelligence is defined by the understanding of patterns, orderliness and systems to handle long chains of reasoning (Mills, 2010:3). It involves the use of numbers to grasp and rationalise complex mathematical processes where advanced insights and instincts, and practical and ordered methods are employed in the solving of problems (Armstrong, 2000:2). These learners employ highly logical and non-emotional thought processes as they detect

patterns and reason deductively (<http://www.infed.org>). This grasp of logical systems leads to a thorough understanding of science and scientific disciplines (Gardner 1983:135-164; Campbell et al., 2004:35-39). Science and mathematics as field disciplines are closely connected, as the logical, ordered manner of solving mathematical problems is in accordance with the establishment of scientific equations, where the scientist regards mathematics as a vital means for developing and explaining paradigms and hypotheses (Armstrong 2000:13,24; Campbell et al., 2004:33).

Music uses different symbols to portray sounds that are in sequence with language symbols. The writing of music notation advances logical-mathematical intelligence through MusEd activities to distinguish, identify and write music theory concepts, such as:

- ♪ clefs and note pitches,
- ♪ note values,
- ♪ rests and groupings,
- ♪ rhythmic exercises with simple and compound time signatures,
- ♪ key signatures and their relative major or minor keys,
- ♪ phrasing structures,
- ♪ two part, three part, rondo or sonata forms in compositions,
- ♪ interval distances,
- ♪ harmonic structures, and
- ♪ various scales constructions and solfège degrees.

Logical-mathematical intelligence assists the learner to grasp the functions of different components of instruments, and to create new sound patterns and sequences while playing instruments in unusual ways, like tapping with knuckles on guitar bodies. The logical-mathematical intelligent individual would easier understand the sound technologies in computer programs used to create new sounds and songs. Their ability to utilise numbers that represent various musical intervals may

assist them in understanding certain mathematical concepts. Such knowledge allows them to identify when and where music modulates or changes from one key to another. This type of knowledge increases spatial understanding, allowing the learners to grasp various geometric forms as employed in other disciplines (Reinhard, 2015:5).

2.3.1.4 Spatial intelligence

Spatial intelligence refers to the ability to recall, perceive and transform objects, ideas and events visually (Mills, 2010:3). Spatially intelligent individuals observe the world and surroundings in a true and accurate fashion by recalling precise dimensions, volumes and forms of various articles, such as diagrams, graphs, placards and pictures. This ability enables them to duplicate, reconstruct and modify areas and surroundings based on their true perception of objects without the actual objects being present (Clench, 2010). Their recognition and incorporation of structures and entities in real, tangible situations – relying on internal and external mental imagery, visual recognition, visual discrimination, projection and spatial reasoning – stimulate the development of diverse skills and capacities (Campbell et al., 2004:94). Intelligent grasping of the concepts of symbols in reading, recording and entering information further develops a healthy foundation in mathematical and writing prowess (Campbell et al., 2004:94; Pienaar 2008:49).

Spatial intelligence develops through MusEd activities when learners learn to read and perform musical manuscripts; watch, analyse and discuss music movies; discuss photographs and video recordings of micro lessons presented in class; and have intellectual responses to discussions and analyses of music. It is further developed when learners learn to plan, design and integrate various art forms into a production, through the management of stage décor, choreography, lights and colour effects, costumes, and the movements of actors on a physical stage.

2.3.1.5 Bodily-kinaesthetic intelligence

Bodily-kinaesthetic intelligence relates to the controlling of body movements and skilful handling of objects. Bodily-kinaesthetic intelligent individuals have fine motor skills and are fond of taking apart and putting items together (Mills, 2010:3). These learners enjoy activities such as swimming, walking, hiking, dancing and are usually

very good at sports (Clench, 2010). Dancing, for instance, is practised in the majority of societies and traditions as a pastime, but also as a means to communicate emotions or religious convictions and to express ideas and convey messages of various kinds (Gardner, 1983:224; Pienaar, 2008:54). This kind of intelligence is also relevant when learners are introduced to various musical examples, then instructed to act out the interpretation thereof in different movement patterns – either individually or in groups – to accurately recreate events (Gardner, 1983:226; Pienaar, 2008:54).

Bodily-kinaesthetic intelligence develops through MusEd activities when learners interpret musical sounds or songs while playing different instruments, and when programme music is incorporated into the acting out of stories. It is also developed when learners learn to conduct, perform, dance, design choreography movements, as well as when attending field trips to musical shows, ballets and concerts.

2.3.1.6 Intrapersonal intelligence

Intrapersonal intelligence relates to well-balanced perceptions and understandings of selves, and sensitivities towards inner dispositions, temperaments, inspirations, objectives, and aspirations (Mills, 2010: 4). Intrapersonal intelligent individuals have advanced awareness of their willpower, purpose, moral principles, beliefs, selflessness, honesty, and understanding of other people and themselves, as they are able to distinguish between pleasure and pain, and to become responsibly involved in certain situations. These abilities embody an awareness and representation of an intricate set of emotions (Campbell et al., 2004:187; Pienaar, 2008:58-59).

Intrapersonal intelligence develops through MusEd activities when learners respond to several styles of music by intensifying their emotions and thought processes; find meanings and relevance of music elements in compositions, gain insights in composers' ways of thinking when creating abstract music compositions, and when they become comfortable to practice instrumental play for long periods.

2.3.1.7 Interpersonal intelligence

Interpersonal intelligence relates to the ability to discern and respond to moods, temperaments, motivations, and desires of other persons (Mills, 2010:3). Interpersonal intelligent individuals are able to identify and perceive other people's emotions and feelings, and take notice of changes in their temperaments, purposes, rationale, frames of mind and competencies. These abilities allow them to resolve predicaments and troublesome situations (Pienaar, 2008:62). The result of this kind of sensitivity is good interaction and companionship with others, and being able to effortlessly assume the role of leader and organiser, since an interpersonal intelligent individual is usually sociable, extroverted, outgoing and love to interact with others (Clench, 2010).

Interpersonal intelligence develops through MusEd activities when learners improve their social skills by “musicking” while singing in choirs and performing in ensemble and orchestra playing and stage productions. Learners learn to interact and bond with peers and teachers, cultivate their leading skills by conducting performances, interact and assist other learners, and to enjoy musical group games.

2.3.1.8 Naturalistic intelligence

Naturalistic intelligence relates to an advanced ability to explore and learn about the world and environments in which persons find themselves through sensory experiences, active observations, and examinations of own thoughts about those observations (Clench, 2010). Naturalistic intelligent individuals learn and understand how different natural entities function, how objects grow and develop as they draw on materials and features of the natural environment. These abilities assist them in addressing various dilemmas in the natural world and fashioning products through natural means (Mills, 2010:4). They are highly responsive and perceptive of their environment, including its animate (fauna) and inanimate (flora) elements, because of their sensitivity to nature. They relish working in and with the world outside of buildings (Campbell et al., 2004:221; Pienaar, 2008:64). They learn well while being in the outdoors, discovering environmental settings, sorting items, categorizing patterns and arrangements, and identifying objects found in nature (Clench, 2010).

Naturalistic intelligence develops through MusEd activities when listening abilities are cultivated through an awareness of sounds in nature and the atmosphere. This is illustrated by this quote from the motion picture *August Rush*: "Music is all around us, we just have to listen". This intelligence further develops when learners identify instrumental combinations while listening to compositions from *Carnival of the Animals* and *Peter and the Wolf*. It is also cultivated when learners enjoy making animal masks for song representations, making instruments from natural products, and creating songs about environmental issues or songs that incorporate a sensitivity to environmental noises such as the sound of rain on a roof.

2.3.1.9 Existential intelligence

Existential intelligence relates to a person's collective values and intuition that enable him/her to understand others and the world around them, and to discern the metaphorical "bigger picture" (Kelly, 2017). Existential intelligent individuals can recognise a larger framework, a global perspective and a historical context. They are adept at discussions regarding the nature of existence and associated "why" questions (Lunenburg & Lunenburg, 2014:6).

Existential intelligence develops through MusEd activities when learners learn to recognise the elements of MusEd (pulse, rhythm, pitch, form, dynamics, tempo, tone colour, styles, articulation, harmony), then being guided towards a cohesive whole as these different concepts combine to form a musical composition. They learn to understand how microstructures form a macrostructure in larger compositional frameworks such as sonatas, sonata-rondos and symphonies. They cultivate aesthetic responses to the world while exploring and evaluating the content and meaning of music. Another development occurs when learners begin to realise how different divisions of MusEd are linked. This happens, for example, when learners hear a musical composition while following the written theory notation, then playing the written notation on instruments and performing a musical piece together with their peers.

2.3.1.10 Summary: multiple intelligences

In reflecting on the definitions and examples of developments through MusEd activities, a reasonable conclusion can be made that multiple intelligences develop

through participation in musical activities. There are elements of similarity to the communicative processes of language and music, which means that musical endeavours should encourage linguistic intelligence. Patterns, order and systematic procedures in music theory influence the logical and mathematical approaches of learners, assisting the development of logical-mathematical intelligence. The academic understanding, analysing and discussing of MusEd concepts aid the development of spatial intelligence, since music elements need to be remembered and recreated with accuracy. Bodily-kinaesthetic intelligence strengthens the ability to play on different classroom instruments, as the learner learns to stabilise left and right sides, and develop middle line crossing and fine- and gross finger growth.

Music becomes an outlet for either positive or negative emotions while learners are being exposed to different styles and genres of music. A learner develops intrapersonal intelligence in the effort to understand and portray the composer's music markings in performing a composition, which instigates a growth in personal feelings. Music becomes a social practice when learners work together in groups to create various music activities, play instruments and sing songs together, and perform in concerts – all of these activities promote interpersonal intelligence. Aural training in the MusEd classroom stimulates alertness, sensitivity and attentiveness towards a variety of sounds in the world outside buildings, hence assisting the development of naturalistic intelligence. These developmental processes illuminate the value and importance of MusEd activities, and therefore HEIs lecturers and student teachers, as well as FP learners, will benefit through the promotion of MusEd.

2.3.3 Music education teaching and learning theories

The second component of the conceptual framework focuses on the most important music education theories as developed by Jaques-Dalcroze, Montessori, Kodály, Orff and Gordon (Flohr & Trollinger, 1994:139,140). The MusEd teaching and learning institutions should prioritise theories emphasising the integration of academic knowledge with practical skills through enjoyable and experiential processes for learners (Kolb, 1984; Fogarty & McTighe, 1993; Hildebrandt, 1998). An effective student teacher training programme, resulting in the incorporation of

MusEd theories into every teaching and learning situation, will increase human investment in society.

A broad and general overview of the most important music education theories, fundamental ideas, instructional goals and musical vehicles are presented in Table 2.2, as adapted from Flohr and Trollinger (1994:139,140).

Table 2.2 Music education: teaching and learning theories

Music educationists	Fundamental ideas	Instructional goals	Musical vehicles
Émile Jaques-Dalcroze (1865-1950)	<ul style="list-style-type: none"> ♪ Emphasis on rhythmic musical presentation, with a movement or gesture for every musical sound ♪ Eurhythmics (Greek for 'good rhythm'), expression through bodily movements while listening to music (Estrella, 2016) ♪ Physical connections between listening and playing as a new approach to understand and respond with movement activities ♪ Unique form of rhythmic movement, ear training and improvisation (Van Vreden, 2016:6) 	<ul style="list-style-type: none"> ♪ Ear training, improvisation and musical expression 	<ul style="list-style-type: none"> ♪ Improvisation and creative actions in movement activities ♪ Note values and rhythms are represented by hopping, stepping and clapping (Estrella, 2016)
Maria Montessori (1870-1952)	<ul style="list-style-type: none"> ♪ A belief that all learners are musical and can achieve basic music competence. This can 	<ul style="list-style-type: none"> ♪ Vocal training with pitch discrimination 	<ul style="list-style-type: none"> ♪ Sing and move ♪ Music games to develop inner hearing (Lawyer, 2004)

Music educationists	Fundamental ideas	Instructional goals	Musical vehicles
	<p>happen in a playful, non-performance-oriented environment where music is easily available (Youngblood, 2005:2-4)</p> <ul style="list-style-type: none"> ♪ Self-directed learning through sensory experiences, where age-appropriate activities in an integrated curriculum lead to skills development (Lawyer, 2004) ♪ Focus on actions, not instructions, where every child is accepted and included to enhance music relationships (Youngblood, 2005:8,9) 	<p>and listening skills to determine pulse and beat in the music</p>	<ul style="list-style-type: none"> ♪ Use voices as natural instruments to feel the beat, chant rhythms and distinguish between various musical elements (Lawyer, 2004)
<p>Zoltán Kodály (1882-1967)</p>	<ul style="list-style-type: none"> ♪ Music literacy for all, as folk songs are used to progress from aural to oral to kinaesthetic skills, and pictorial written symbols to reading and abstract thinking development (Jeter, 2014) ♪ Use singing as everyone's musical instrument, by using quality music through 	<ul style="list-style-type: none"> ♪ Music literacy 	<ul style="list-style-type: none"> ♪ Sing and move with hand signals ♪ Sing, play and move from memory ♪ Master musical skills to read, write, sing and part-sing ♪ Listen, analyse and perform art world music ♪ Improvise, create and compose (Jeter, 2014)

Music educationists	Fundamental ideas	Instructional goals	Musical vehicles
	<p>educating everyone's musical taste as it develops sequentially (Bagley, 2005:107)</p> <p>♪ Raising the standard of singing, as expressions are portrayed in active participation when singing or playing musical games (Hutchinson, 2015:10)</p>		<p>♪ Use hand signals in the music – solfège system (do re mi fa sol la ti) – to visualise notes going up and down</p> <p>♪ Participate in rhythmic activities (walk, run, skip, hop) to internalise beat and rhythm and move in relation to the song</p> <p>♪ Play music games to remember simple phrases and rhythmic patterns to tell stories, improvise and create own songs and activities (Hutchinson, 2015:10)</p>
<p>Carl Orff (1895-1982)</p>	<p>♪ Provide active music making opportunities for all students to succeed and increase educational experiences and processes</p> <p>♪ Develop knowledge and skills by doing, exploring and improvising as active participants in an integrated, guided holistic</p>	<p>♪ Improvisation and creating original music compositions</p>	<p>♪ Focus on percussive instruments as the voice is secondary</p> <p>♪ Active participation in instrumental musical activities (Long, 2013)</p> <p>♪ Musical learning happens when they: – clap in time with words</p>

Music educationists	Fundamental ideas	Instructional goals	Musical vehicles
	<p>process</p> <ul style="list-style-type: none"> ♪ Focus to play on percussion instruments as part of musical learning to help engage young learners practically while they explore different sound patterns ♪ Spontaneous musical expression as a result of rhythmic exercises to stimulate improvisation (Flick, 1967:16) ♪ Develop rhythm and musical independence through movement, dance, exploration, improvisation, composition and performance (Long, 2013) 		<ul style="list-style-type: none"> – develop the nuances of a poem through instruments – learn about musical elements – take turns in the group for instrumental and word play – think about musical outcomes <p>(Hutchinson, 2015:12)</p>
Edwin Gordon (1927-2015)	<ul style="list-style-type: none"> ♪ Music learning theory of eight-step developmental process; listening, reading, writing, recalling and performing, recalling and writing, creating and improvising (Gordon, 2007:15) ♪ Musical aptitude with stimulation and exposure 	<ul style="list-style-type: none"> ♪ Audiation, sound before symbol, tonal and rhythm hearing and presentation 	<ul style="list-style-type: none"> ♪ Listening, reading, singing and playing music notes in the correct rhythm values ♪ Audiation skills development through singing and rhythmic movements (Gordon, 2007)

Music educationists	Fundamental ideas	Instructional goals	Musical vehicles
	<p>as the child develops through musical play (Coetzee, 2010:56)</p> <p>♪ How we learn while thinking about music principles (Gordon, 2007)</p> <p>♪ Study a variety of music skills according to learning abilities as one concept has to be mastered before moving on to the next one (Hutchinson, 2015:8)</p>		

As indicated in Table 2.2, the five most important MusEd teaching and learning theories originated from Jaques-Dalcroze, Montessori, Kodály, Orff and Gordon (Flohr & Trollinger, 1994). Each focuses on a specific musical approach to instigate the development of one or more intelligence.

Jaques-Dalcroze (1865-1950) emphasises the presentation of rhythmic movements, as he believes that every musical sound is associated with a physical gesture. He thus focuses on the development of bodily-kinaesthetic and spatial intelligences, as the learners portray musical concepts via movement activities. His theory also stimulates environmental intelligence as some movement activities are performed in the outdoors where learners have to listen to the sounds of nature and create physical movements accordingly. Intra- and interpersonal intelligences are also developed as the movement activities are performed either individually or in groups, which encourages various social interactions between peers in the MusEd classroom. Jaques-Dalcroze uses various world music examples to create movement activities, thereby stimulating linguistic intelligence.

Montessori's (1870-1952) belief is that all learners are born with musical potential, and can achieve basic music competencies with active participation in learning processes. She states that musical intelligence is the core of all intelligence, as musical advancements influences and encourages the academic performances of young learners in all their other school subjects (Flohr & Trollinger, 1994). She focuses on physical actions in movement activities and playing musical games, assisting the development of bodily-kinaesthetic intelligence. She utilises the voice as the most important instrument; consequently, advanced singing skills enhance linguistic intelligence.

Kodály (1882-1967) emphasises music literacy for all learners, based on the way that mother tongue folk songs stimulate firstly aural listening, then enhances oral speaking, kinaesthetic actions and written words. The use of language in a folk song assists the development of linguistic intelligence. As cognitive functions progress from symbols, visions and pictures to more abstract thinking and reasoning, linguistic- and logical-mathematical intelligences improve. Environmental intelligence gets stimulated through his use of folk songs, and his analyses of music about nature. Rhythmic movement actions and hand signals indicating sound pitches assist in the development of bodily-kinaesthetic intelligence. The mastering of musical skills through the understanding, analysing and discussing of MusEd concepts promotes spatial intelligence, where cognitive elements have to be recreated accurately. Activities that involve singing, moving, writing, listening, creating and playing musical games all serve to increase inter- and intrapersonal intelligences, as these activities are executed individually and in groups.

Orff (1895-1982) uses music as the focal point, utilising the playing of percussion instruments and incorporating movements and dance steps. Listening skills develop when learners participate and interpret various music examples while playing on classroom instruments. These experiential learning processes promote body-kinaesthetic intelligence. The acquisition of academic knowledge relating to MusEd concepts stimulates spatial intelligence. These learning processes occur on individual bases, stimulating intrapersonal intelligence. When learners work in groups, interpersonal intelligence is enhanced. Linguistic intelligence also benefits through Orff's theory, as he generally used folk songs in his MusEd classes. Orff further relied

on music relating to nature, aiding the environmental intelligence of learners taught through his theory.

Gordon's (1927-2015) theory accentuates a variety of audiation skills when teaching music as a developmental process, where learners start to regard music with higher levels of cognitive understanding. Logical-mathematical intelligence increases where systematic patterns and processes follow sequential procedures. Cognitive processes relating to MusEd concepts and activities also stimulate spatial intelligence, since accuracy and precision are required when recalling, improvising and creating sound examples.

The progression of multiple intelligences interlinked with some or all of these essential MusEd theories will enhance the developmental stages of young learners' holistic growth. Attention shifts to the holistic development of learners in the following section, with the purpose to establish how MusEd infiltrates every domain of children's development. The section commences by describing holistic learner development in the intellectual, physical, emotional, social, cultural and spiritual domains.

2.3.4 Holistic learner development through music education

Joseph (1999), Asmal (2003:13) and Nel (2007) agree that the value of MusEd in general learning experiences should not be underestimated. Due to its impact on the child's total development, MusEd results in more effective education (Eady & Wilson, 2004:24; Cane, 2009:33; Campbell & Kassner, 2010:349). The different tasks performed in the MusEd classroom create ideal opportunities for holistic learning, especially since music has the potential "to engage the total person" (Choksy, 1991:6). Pieterse (1994:2) therefore suggests that music should be the pivotal point of the child's holistic development, with similar perspectives on the potential of MusEd for the learners' overall education shared by Hoskyns (1992), Oehrle (1993), Elliot (1995), Joseph (1999), and Röscher (2002).

Learners are complex human beings consisting of many different layers as part of a holistic composition (Miller, 1999). This holistic composition consists of physical, intellectual and spiritual attributes, with diverging psychological and emotional dimensions dependent upon the specific social and cultural environment of the child

(Freeman, 2002:13). Botha (2007:6,7) and Van Niekerk and Prins (2009) declare that multidimensional development of these physical, intellectual, spiritual, emotional, social and cultural aspects can enhance the learner's full potential and, therefore, ensure the wellness of young learners.

Hettler (1976) developed a model of wellness as a dynamic process. This model encompasses six domains: occupational, physical, social, intellectual, spiritual and emotional. The following figure illustrates the interrelatedness of these dimensions (Van Niekerk & Prins, 2009).

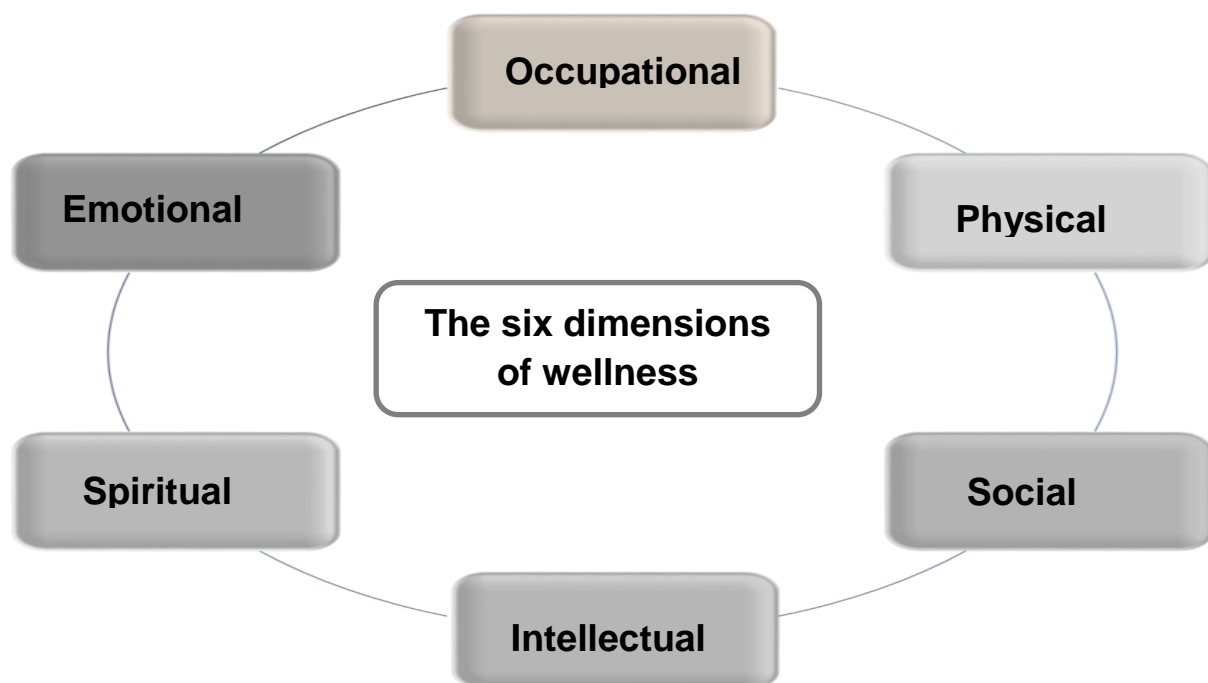


Figure 2.1 The six dimensions of wellness model

Hettler (1976:1,2) demarcates these six dimensions of wellness as follows:

- ♪ occupational: one's work-related activities for personal satisfaction,
- ♪ physical: exercise, eating, drinking and sleeping habits,
- ♪ social: moving away from self-interest to contribute to peers in the community,

- ♪ intellectual: mental activities to expand knowledge and skills,
- ♪ spiritual: the search for meaning and purpose in life, and
- ♪ emotional: the awareness and acceptance of one's own and other's emotions.

Each aspect of these dimensions in their relational network contributes to healthy living or wellness.

Another model that supports holistic development is the biopsychosocial-spiritual model by Winiarski (1997). He acknowledges cultural characteristics as part of the social domain that interacts with other factors for increasing wellness in life.

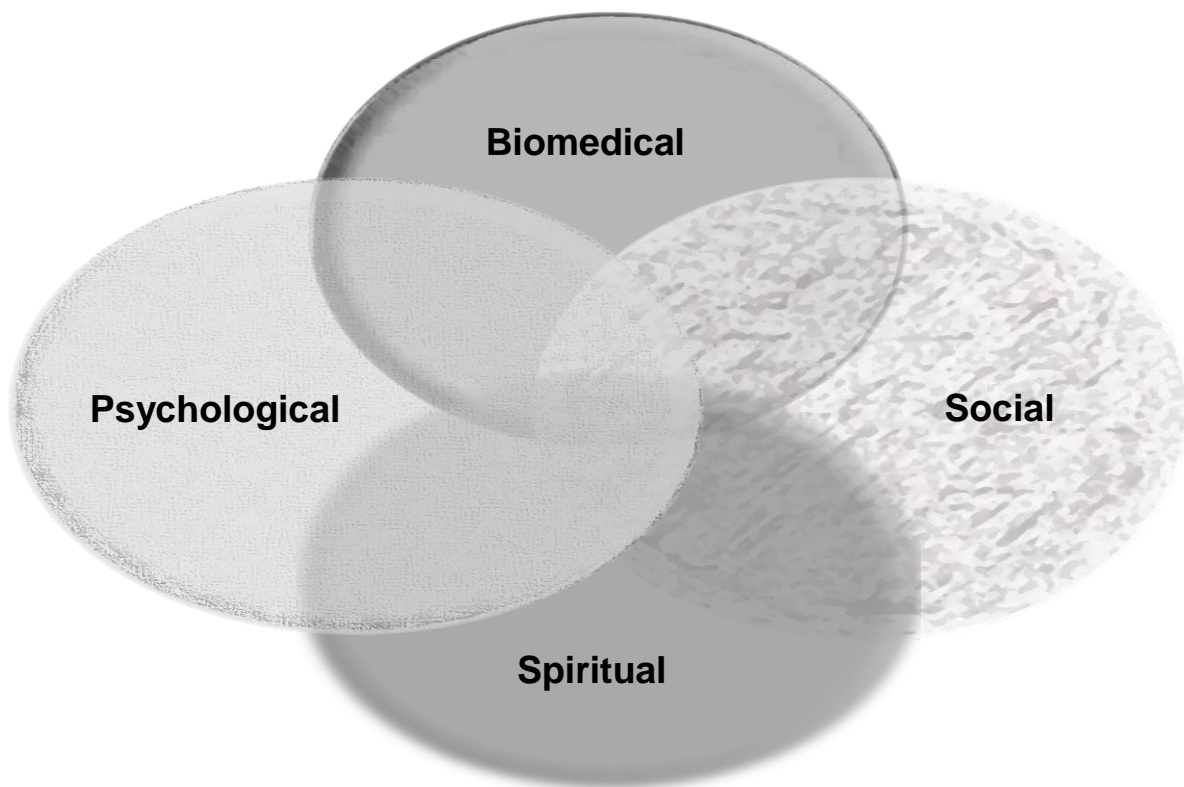


Figure 2.2 The biopsychosocial/spiritual model

According to Winiarski's (1997:7) model, there are four domains in a child's life:

- ♪ biological or biomedical domain: the physical flesh, blood, bone, microorganisms and viruses;

- ♪ social and cultural domain: the person's participation or lack thereof in relationships with family, community and society, and the effect of these groups on the person;
- ♪ spiritual domain: an internal belief or sense that acknowledges the "Other", which includes belief in God and particular cultural expressions of spirituality; and
- ♪ psychological domain: the inner life of the individual, including emotions, self-judgments, motivations for relations with others and internal reasons for behaviour patterns.

A synthesis of Hettler's (1976) six dimensions (occupational, physical, social, intellectual, spiritual, emotional), together with Winiarski's model (1997:7) added focus on the cultural as part of the social domain, allows me to identify six foci relevant for holistic learner development in effective MusEd activities, namely intellectual, physical, emotional, social, cultural and spiritual engagement.

MusEd learning incorporates the whole brain and is beneficial to every young child in all cultures for the development of "language, memory, attention span and physical coordination" (eMedExpert, 2016). In the following section I discuss the improvement of intellectual competencies as influenced by MusEd activities.

2.3.4.1 Intellectual development

The link between learners' active involvement in MusEd activities and intellectual development has received substantial research interest (Demorest & Morrison, 2000:33; Plummeridge, 2001:23; Schellenberg, 2006:111; Kraus & Chandrasekaran, 2010:599; Malan, 2015:30,31). This indicates that the relation between the creation of music and some of the deepest mechanisms of the human brain have been found (Silberg, 2013:1). Department of Arts and Culture (1997:172) supports the research by stating that both sides of the brain are developed simultaneously when persons participate in MusEd activities. Kraus and Chandrasekaran (2010:599) state that functional and structural changes in the brain happen continuously during our lifetimes. These changes in the cognitive processes involve the development of accelerated processing speed where sequential processes of sensory and motor

information become evident (Bugos & Mostafa, 2011:7). The information processing speed, which determines the recollection of memories, increases when learners listen to music that was composed during the Baroque era of 1600-1825 where “ideal [sound] frequencies and resonances” occurred to heighten alpha brain waves for learning (Pienaar, 2008:45). According to Meyer (2015), young learners’ heightened alpha brain waves produce intensified alertness and focus.

MusEd performance tasks are not conducted in isolation, but the correlation between the development of cognitive and practical musical skills are further integrated with other school subjects such as literacy, science and mathematics. Musical tasks also enhance general skills such as academic memorisation, time construction, improvisation and creativity. Greenberg (1979:6) notes that intellectual growth is stimulated by musical experiences as they need to “organise perceptions in terms of relationships, comparisons and concepts” in terms of different sound patterns. This enhances learners’ abilities to rationalise, understand and solve problems. MusEd task experiences and previous academic knowledge assists in the development of new aural and motor skills, reinforcing the cognitive processing of additional information (Bugos & Mostafa, 2011:9). As Gray (2010:1) mentions, “our eyes and ears take in millions of bits of information every second” and regularities or patterns are recognised by the sensory systems in our brains. He further states that melodies and harmonies are structured according to sound regularities or patterns consisting of specific notes and pitches, which musically trained learners can easily recognise. When a child begins to recognise the patterns, his/her musical reading fluency increases. This correlates with the situation of a child developing reading fluency by recognising patterns of letters in written words (Gray, 2010:1). These parallels between musical and language reading fluencies are significant as sound tones and pronunciation patterns stimulate effective brain functioning, whereas speech, in turn, influences creativity in music activities (Garfias, 2004:18-20).

Researchers found that when learners are trained in music from an early age, their language skills tend to increase as “more discriminations and dimensions of sound patterns” are recognised and identified (Hair, 1997:36). Infants learn to distinguish human sounds through repetitions and association, similar to the way musical notes are learnt through repetition – music and language both rely on the transmission of sound (Garfias, 2004:18-20). Music and speech varies, but share common sounds at

both acoustic and cognitive levels (Kraus & Chandrasekaran, 2010:600). Information is conveyed on the acoustic level, where different musical elements are aurally recognised and identified. In terms of the ability to identify various sound processes, similar memory and attention skills are employed in the integration of acoustic memories with cognitive activities, prompting the “connection of ‘sound’ to ‘meaning’” (Kraus & Chandrasekaran, 2010:600). Additionally, MusEd activities enhance listening skills as they “promote an adaptive auditory system” (Kraus & Chandrasekaran, 2010:602,603). Improved listening abilities and learning skills naturally benefit academic achievement. Young learners are adept at learning to use, grasp and understand language, although they need advanced stimulation to fulfil their potential (Pienaar, 2008:37).

Existing sound patterns in a young child’s musical memory bank involve the same processing systems aiding language development. This, in turn, influences reading fluency (Hallam, 2010:271). The transference of processing skills between music sounds and language patterns happens automatically and benefits the development of reading and literacy skills (Hallam, 2010:272).

Sound waves in the atmosphere around us – invisible to the naked eye – create musical sounds. The acoustics and various characteristics of sound waves are studied in science classrooms (Schmidt-Jones, 2005:2). This illustrates that MusEd does not exist in isolation from other study disciplines, and further supports the argument that MusEd relates to other forms of learning.

Mathematics, as a study field, also connects with music, as evidenced by the findings in several researchers’ work (Gardiner, 2000; Schellenberg, 2004; Geist & Geist, 2008; Shore & Strasser, 2006; Kells, 2008). Musicians and mathematicians alike have to master the concepts of patterns, numbers and ratios (Brock & Lambeth, 2013:45). Research conducted by The American Humanist Association (2016:41) also suggests a link between music and mathematics that can encourage improvement in some elements of mathematics more effectively than others can. Basic music elements such as beat, rhythm, tempo, volume, melody and harmony – as well as “spatial properties, sequencing, counting, and patterning” (Geist & Geist, 2008) – relate to mathematical elements. The involvement in musical experiences,

therefore, assists in developing mathematical constructs in young learners (Brock & Lambeth, 2013:45).

Coetzee (2010:59), referring to studies by Flohr and Trollinger (2010), Hodges (2010) and Stewart (2005), states that MusEd activities increase spatial intelligence, as the activities of reading and performing vocal and instrumental music require “vertical [and] horizontal visual-motor mapping”. This visual “motor mapping” occurs, for example, when young learners have to read the music composition and simultaneously play the correct notes with the right fingers in the specific time signature. In MusEd and mathematics, the spatial-temporal or representation skills involved with the processing of specific patterns, numbers or ratios determine the maintenance and transformation of mental images in the absence of a physical model (Santos-Luiz, 2007:135). These mental memories are formed by “highly structured inter-connected groups of neurons” in the brain, which have the built-in ability to distinguish and associate relations between patterns (Rauscher et al., 1997:2). In this way, the human mind can strengthen the mental memories of images of abstract numerical quantities (Schmit, Horst & Holland, 2004). This similarity between MusEd learning and mathematical endeavour serves to improve general academic performances in both disciplines.

Prior research projects suggest that MusEd lessons increase intellectual coefficients (IQ) of children. The American Humanist Association (2016:40) recently confirmed this scientific theory by stating that rhythmic training exercises – as practised in MusEd activities – result in increased IQ levels. Schellenberg (2006) declares that the extended effect of such musical exercises reflects more significantly on their intellectual abilities and academic achievement. Yoon’s (2000) and Shobo’s (2001) studies indicate too that those learners who have participated in musical exercises at a young age perform better academically than the learners who have not had the opportunity to participate in MusEd activities.

To consolidate this discussion, the beneficial effects of MusEd on a learner’s intellect and character can be listed as such:

- ♪ improved reading ability,
- ♪ attuned sense of language discrimination and expression,

- ♪ intensified communicative speech-fluency in native and foreign languages,
- ♪ enlarged vocabulary,
- ♪ advanced spatial-temporal reasoning,
- ♪ enhanced problem-solving skill set,
- ♪ escalated mathematical ability,
- ♪ improved science and engineering comprehension,
- ♪ strengthened memory capacity and learning ability,
- ♪ improved rhythmic and time-keeping skills,
- ♪ stimulated imagination and creativity,
- ♪ progressive thinking ability,
- ♪ promoted intelligence level, and
- ♪ improved academic performance.

2.3.4.2 Physical development

Prior research illuminates the valuable role that MusEd can play in the physical development of young learners (Pollatou, Karadimou & Gerodimos, 2005). Children love to move around when they hear music, and they generally find pleasure in the kinds of physical activity that promote healthy development (Izumi-Taylor, Morris, Meredith & Hicks, 2012:33). Such activities encourage learners to express their thoughts and feelings in a tangible way (Zhou, 2015:202) as they develop fundamental motor patterns before the age of five (Coetzee, 2010:57). MusEd activities develop coordination in movement as well as fine finger and gross motor progress when learners play on various instruments. The playing of string instruments helps to develop the skeletal and muscular systems of learners' hands, arms and bodies, while good posture during performances also sustains muscle and bone alignment (Freeman, 2002: 13). Our bodies become musical instruments while singing, when vocal cord tissues, lung functioning and the diaphragm for breath support are utilised and developed (Freeman, 2002:13).

Participation in MusEd activities increase these physical attributes in young learners as eye-hand and eye-foot coordination, laterality between left and right sides, balance and control, and fine and gross motor skills are established (Van Aswegen & Vermeulen, 2011:3). These activities include listening, singing, playing on instruments, moving, and reading and writing music theory in the classroom. The following table, as adapted from Van Aswegen & Vermeulen (2011:3), explains the various physical skills that learners develop during participation in MusEd activities.

Table 2.3 Physical developments through music education activities

Physical developments	The contribution of music education activities
1. Fine motor skills	♪ Playing on melodic and non-melodic instruments or using finger play, puppets, or copy the leader in <i>Simon Says</i> (Owens, 2008:5)
2. Gross motor skills	♪ Rhythmic movements performed with the whole body, like clapping in time to a simple beat, creating or imitating movement patterns, performing sequences related to folk dance or ribbon routines, performing with partners in musical games (Betancourt & Hernandez, 2012:1)
3. Balance and control	<p>♪ Rhythmic movements, body balance skills, coordination and the controlling of movements improve body posture</p> <p>♪ Link various movement gestures when singing rhymes such as <i>Row, Row, Row the Boat</i> and <i>Five Little Fishes Swimming on the Shore</i> (Government of Wales, 2008:11). Active songs and games include <i>Pop Goes the Weasel</i> and <i>If You're Happy and You Know It Clap Your Hands</i> (Izumi-Taylor et al., 2012:36)</p>
4. Eye-hand coordination	<p>♪ Playing on melodic and non-melodic instruments</p> <p>♪ Incorporating new movements in adaptations of sports, like bouncing balls on the musical beat or playing T-ball (Pica, 2012:98; Queensland</p>

Physical developments	The contribution of music education activities
	Government, 2006:6), playing African drums, wrapping scarves around heads and shoulders, and balancing baskets on their heads (Izumi-Taylor et al., 2012:38)
5. Eye-foot coordination	<p>♪ Body percussion with dances and rhythmic feet movements, such as exploring actions for up/down, left/right, back/forth shapes, performing a letter/shape dance, waving flags in either march or waltz tempo, and dancing around a Maypole (Government of Wales, 2008:11)</p> <p>♪ Another related action involves the use of the pedal when playing piano or keyboard</p>
6. Laterality (distinguishing left and right)	<p>♪ Singing games referring to both sides of the body, like <i>Incy Wincy Spider</i> and <i>Hokey Pokey</i></p> <p>♪ Playing melodic percussion instruments with both hands</p>

The examples above include only basic movement practices in the music classroom, Betancourt and Hernandez (2012:1), however, explain the various similarities between musical and sports activities, when their physical participation requires learners to develop coordination, stamina, agility, speed, quick reactions and concentration.

MusEd activities develop not only the physical attributes of normal school learners, but handicapped learners have also been encouraged to participate in music therapy sessions. During those sessions, the learners are encouraged to use non-verbal communication as it trains the corresponding movements associated with hand-eye coordination and related forms of personal and social interaction. The handicapped learners' hearing and speech abilities are also positively affected when they listen to rhythmical music examples (Arabin, 2002:425).

Physical changes occur in the bodies of people afflicted with serious medical conditions when they listen to music. The act of listening to music serves as an instrument to relieve pain through the release of endorphins that counteract pain.

Listening to music also reduces high blood pressure; lowers heart rates with slow tempo music; promotes post-stroke recovery as patients can sing when they are not able to talk; reduces the intensity, frequency and duration of chronic headaches and migraines; releases immunity-boosting hormones; and lowers seizure recurrence and postpartum depression (Hakvoort, 2014:23,24; eMedExpert, 2016).

2.3.4.3 Emotional development

MusEd activities encourage and develop emotional growth as “music nurtures and educates emotion” (Ball, 2010:8). Young learners participating in Kindermusik classes are encouraged to explore their own emotions by “recognizing, identifying and empathising” with certain song elements and emotions portrayed by characters in the narrative arcs of songs (Dumbleton & Bennett, 2009:3,4). The identification processes start when different moods such as happiness, sadness, fear, stress, joy and humour are recognised in music compositions (Campbell, Campbell & Dickinson, 2004:129). Young learners learn how to manage emotional impulses in different situations when these emotional growth processes are utilised in the music classroom.

Young learners’ emotional experiences when participating in MusEd activities can serve as a powerful communication tool (Boston, 2000:1). Phillips (2010:89) believes that music “has a strong affective force”, which manifests itself when learners succeed in forming a variety of emotional connections during classroom activities. When learners are singing or playing instruments together, they learn “how to share attention, cooperate and collaborate” in a group (The Royal Conservatory, 2014:7). These collaborative musical activities not only serve as a learning tool for emotional conduct, but they enhance learners’ social behaviour towards their peers as well. According to the American Humanist Association (2016:42), the positive impact that music has on personal and social development is found in the development of “self-reliance, confidence, self-esteem, sense of achievement and [the] ability to relate to others”. Joseph (1999:63) agrees that MusEd adds value to learners’ lives by enhancing “self-worth, self-discipline and self-dignity”. Hauptfleisch (1993:33) asserts that participation in collaborative tasks in the music classroom develops a “sense of humanity and humane values”.

Various musical experiences intersect in such a way that positive emotions can be enhanced or negative emotions intensified. Depending on people's preferred styles of music, their listening experiences can increase optimistic or undesirable feelings. That is because, as Menon & Levitin (2015:175) states, certain music styles can in certain circumstances activate autonomic responses and cognitive processing in specific regions of the brain. As an example, the release of "feel-good" hormones may be intensified in the brain of a person who happens to listen to a love song while being in love. The same song would not trigger the same positive emotional reinforcement once the relationship had failed. The song could, in contradiction to earlier emotional responses, even increase the feelings of despondency or disappointment. Choi et al. (2010:213) argue that musical experiences can provide the listener with a sense of control over emotions, "especially aggression and anger, through emotional catharsis". According to biblical scripture, King Saul's feelings of anger, murder and hatred were defused when David played on his harp (King James Bible, 1 Samuel 16:14-23).

Hakvoort (2014:24) supports this statement when he adds that music contains a psychobiological power in cognitive behavioural therapy. He explains that music is used to trigger reactions in humans that can be measured, acting as a coping mechanism to process and alleviate certain traumatic experiences. Boer and Abubakar's research (2014:1) found that engagement with music can determine the degree of a person's psychological well-being across his/her lifespan.

Emotional development and growth occur not only in young learners, but also in adults throughout lifetimes. Jones (2013) refers to the example of the famous physicist Albert Einstein who, as a passionate musician, soothed his own emotions by playing his violin whenever he faced challenging situations. The value of MusEd is evident when such facts are regarded, which is reinforced when the learning and teaching situations are planned and executed with emotional growth in mind. Young learners who participate in MusEd group activities may, therefore, experience heightened emotional responses and improved social interactions with peers and educators.

2.3.4.4 Social development

Music practice is a social practice by nature (Hess, 2015:337). Its associated enhancement of positive social behaviour and effective team-working habits strengthens a person's ability to manage performance pressure and stress (Ball, 2010:8). A positive social environment in the music classroom encourages constructive social behaviour, resulting in effective group work that, in turn, promotes artistic and creative endeavours. Group activities in MusEd also help to develop leadership skills as learners become adept at "conducting" ensemble playing or choral singing (Kalivretenos, 2015:3). Such "musical performance" experiences – conducted in collaboration with a group of other learners – result in effective learning habits (Wiggins, 2007:39).

Self-expression and a sense of identity are strengthened by the education process if "learning takes place not just in but through the whole social environment", according to Westerlund (2008:88). During this period of attending classes, learners expand their social reach and build healthy relationships when they start taking responsibility for their own well-being as well as the well-being of other learners (Dumbleton & Bennett, 2009:6,10). Wiggins (2007:39) reinforces this view when he writes that "most of what we know we have learned from others, in one way or another".

Music fulfils various functions in a school environment; yet the social role is generally more appreciated by school boards, executive teams, parents and other teachers – rather than its educational functions – because music is regarded as the "primary tool for the social functions of schooling", according to Bresler (1991:12). Participation in music groups or school bands iterates the social benefits of "discipline, teamwork, cooperation, self-confidence, responsibility and social skills" (American Humanist Association, 2016:43). This social development of musical behaviours and values reflect the learners' own culture and identities when they interact with peers, family and their neighbourhood (Campbell, 2007:881). Malan (2015:49) stipulates that music serves as a link between people and their communities. Cultural similarities and differences become especially noticeable in the music classroom "community". The value of multicultural MusEd activities is discussed in the following section.

2.3.4.5 Cultural development

The word cultural pertains to a society's culture in terms of its social, ethnic and racial characteristics. The word identity affects the specific features and individualities of a person. The term "cultural identity" originates from perceptions of personal substance and structural theories of what "yourself" entails. Sussman (2002:357) expand this description when stating that persons "hold multiple beliefs about themselves [...] including personal attributes, and thoughts about membership in social groups such as those formed around gender, ethnicity, social class, religion, and culture". As such, a diverse mixture of culture, race, ethnic origin, age, class, gender, religion, language and lifestyle determines a uniqueness of "oneself", which also applies to everyone around us.

A nation's culture is influenced by history, politics, economics and aesthetics, all of which are determined by the sum total of things we know and do (Garfias, 2004:7). These aspects usually reveal themselves in new and creative styles of music. Humans create their own cultural music from what they have heard and learned, whereas musical experiences create an important avenue for personal and group expression (Garfias, 2004:7). Zoltán Kodály, the music educationist, states that the purpose of music is to cultivate expressive cultural values as the foundation of a person's personality, because "certain regions of the soul [can] only be touched by music" (Bagley, 2005:106). All learners are therefore born with the potential to learn and perform their own culture's music as they are exposed to it from birth (Gromko & Poorman, 1998).

A MusEd classroom fosters an appreciation for one's own culture as well as other cultures, since participation in musical activities nurtures a variety of sociocultural skills through the understanding, interpretation and use of cultural symbols and codes (Hauptfleisch, 1993:33). This feature of music as being an agent for change in the South African context can contribute to mutual acceptance and better relations between diverse cultures (Van Aswegen & Vermeulen, 2002:3). A mutually respectful regard for others should be promoted in the music classroom when learners are exposed to their own and other cultural practices (Vermeulen, 2009:2-13). Although diversity in terms of separate forms, styles and musical traditions still exist (Garfias, 2004:2), the incorporation of differing cultural styles in compositions

and games can result in raised levels of mutual respect and appreciation of racial and cultural diversity. When teachers present multicultural musical experiences to learners from an early age, appreciative individual understandings regarding Western and non-Western musical styles may result (Hodges, 2010:8).

MusEd activities offer cultural “musicking”, meaning that foreign languages, authentic acoustic instruments, different costumes, and cultural forms of singing and dancing are shared with the class members in a respectful and meaningful manner (Freeman, 2002:10). This policy creates opportunities for teaching and learning other cultures’ musical concepts and activities, in which learners are invited to observe, discuss and even participate in “other” compositions. The incorporation of global music styles in MusEd curriculums can be conducive to expressive communication across cultures and regions (Al Mubarak, 2014:18).

Learners learn from one another as they expand creative processes for the “betterment of society” (Al Mubarak, 2014:18). Sensitive issues and intense feelings such as rage, aggression and violence in society can be portrayed and expressed in musical performances, without inflicting any degree of damage to society itself (Hakvoort, 2014:24). For instance, Benjamin Britten’s composition, *War Requiem* (1962), expresses the defeat of humans under the violent circumstances of war. Many indirect messages and symbols of both articulated and unarticulated feelings – such as rage, anger, hate, and hope – are portrayed in musical compositions by using varied instrumental combinations, tempos, moods, minor keys and contrasting loud/soft dynamic levels (Hakvoort, 2014:24).

When society grows to appreciate music as a universal language, concerned groups tend to arrange multicultural projects or events with the goal of building bridges between communities in conflict. A popular notion exists that a diverse selection of musicians who perform together may prompt different cultural groups to extend a hand of friendship to each other (Bergh & Sloboda, 2010: 5,8). According to Bergh and Sloboda (2010:4), peace pacts were cemented through reconciliation songs performed at a variety of festivals in the Philippines. In Africa, music often accompanies initiation rites, war rituals and other ceremonies (Vermeulen, 2009:2-24).

Contrary to this positive perception is the reality that persons can employ music to intensify racial hatred and violence among different cultural communities. For example, the prominent South African political figure, Julius Malema, helped to popularise the chanting song, *Kill the Boer, Kill the Farmer*, at several political gatherings (Citizen Newspaper, 21 August 2016).

MusEd lecturers have the responsibility to select musical compositions that cover a range of varying styles and types in a manner that has the potential to nurture social cohesion. The core curricula should include music from a variety of countries and cultures, as well as music from different eras and genres such as folk, rock, classical, pop, opera, jazz, baroque, and others (Campbell, Campbell & Dickinson, 2004:129). Such a diverse curriculum would be elemental to a multicultural, cosmopolitan and contemporary programme that would assist in establishing a balanced student teacher training programme in a multicultural society. This is an important factor in the South African context, as student teachers are bound to gain their first experiences of teaching standing in front of multicultural sets of learners in classrooms. Musical selections wisely chosen for classroom instructions may foster unity in the classroom, which may, in turn, benefit the education programme and the larger communities outside school grounds.

A teacher who introduces a variety of music examples from different cultures to the classroom may succeed in exposing learners to various forms of spiritual compositions. The spiritual aspect is discussed in the following section.

2.3.4.6 Spiritual development

Creative elements in musical compositions may nurture the spiritual needs of people (Freeman, 2002:2). Ephesians 5:19 from The King James Bible implores readers to dedicate spiritual songs from their hearts to the Lord. According to Fitzpatrick (2013:1), the singing of such songs is essentially the expression of the spirit that connects with the highest God. The Dutch Reformed Church uses the Western hymnbook for the singing of spiritual songs during church services, with an organist accompanying the congregation (Reily & Dueck, 2016:237).

Much is known about the power of music to evoke gods or to help a person gain spiritual insight through the singing of a textless chant. Percussive drumming

provides the basis for ritualised spiritual dances in some cultures. Spiritual music may be used to accompany important moments in other kinds of performance; for example, Handel's oratorios were included in the soundtrack for the motion picture trilogy of *Lord of the Rings* (Howell, 2015:ix). Another illustration of sacred music elevating a person's spiritual consciousness is found when creators of visual arts conjure images of an inner city child stating his personal connection with God by singing a hymn in church (Freeman, 2002: 5-8).

African religions focus on gods, spirits and ancestors that adherents believe are present in everyday lives. The primary means of spiritual communication is to sing to these spirits (Wright, 2013:4). Life experiences are orally passed on from memory in informal songs, tunes or stories (Lebaka, 2014:1). Many African rituals and socialisation events include gatherings where children learn about spiritual and life experiences from elders (Mapaya, 2016:47).

The term Cape Malay or "Kaapse Klopse" refers to the Coloured people that originated in the Western Cape. Their religious songs developed as an amalgamation of Khoisan, Xhosa and colonial music. They sway slightly to the music during their singing of spiritual hymns, while the livelier percussive songs encourage dance-like movements accompanied with the stamping of feet (Reily & Dueck, 2016:241).

Islamic gospel music consists of "qasidahs", which are religious songs in the form of poems recited by women. The songs generally contain universal messages of peace and praise. Spiritual songs in the Hindu culture usually showcase Gandhi, Castoorbah and the Hindu deities, sung by singers wearing traditional costumes when singing spiritual songs (Patel & Uys, 2013:4).

The value of exposing young learners to different spiritual songs from various cultures and explaining the differences in styles and interpretations, add to the development of understanding and acceptance of peers in the classroom.

2.3.4.7 Summary: holistic development

The functional value of MusEd in the FP is found in its being an integral part of the holistic teaching and learning methods designed to enrich the lives of young

learners. FP practices and programmes need to focus on the developmental stages of children's social, psychological, emotional and cognitive features (Meier, 2013:3). Young learners who succeed in holistic learning development can contribute to broad educational goals in their various communities (Abril & Gault, 2007:32). Music educators can integrate academic and theoretic knowledge with practical activities to create optimal learning opportunities for the learners. Responsible management of musical activities may result in lifelong contentment for recipients of MusEd (Nardo et al., 2006:279). When all benefits are taken into account, then it can reasonably be argued that music education is a "need to have" rather than a "nice to have" prospect for FP learners (Joseph et al., 2008).

2.4 GRAPHIC REPRESENTATION OF THE CONCEPTUAL FRAMEWORK

The conceptual framework that consists of multiple intelligences, MusEd theories and holistic learner development is illustrated in Figure 2.3. The figure presents the intricacies related to the development of all facets of young learners, as manifested by effective MusEd teaching and learning situations.

For practical illustrative purposes, the surname Jaques-Dalcroze is abbreviated to display "Dalcroze" in the figure.

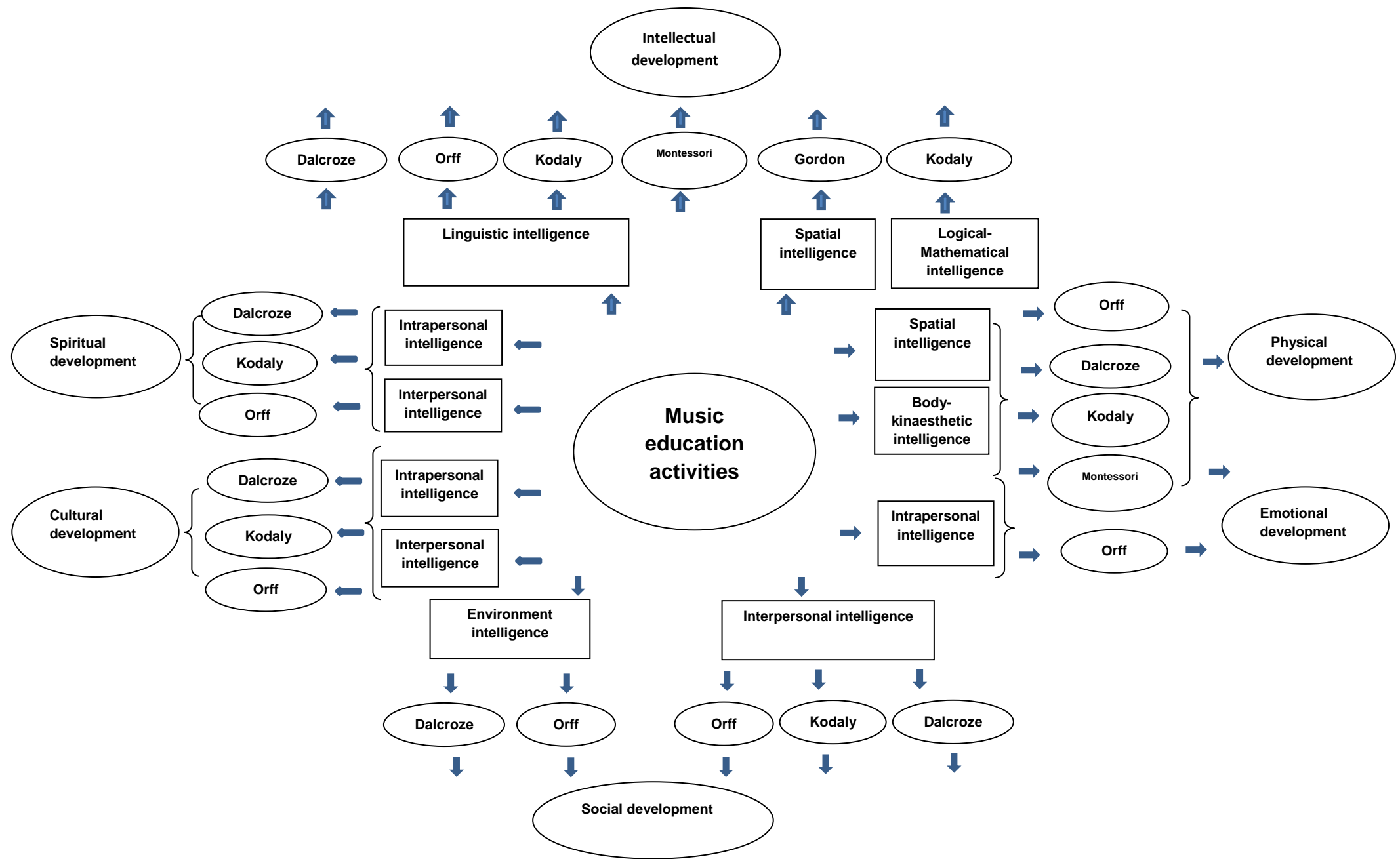


Figure 2.3 Music education activities

Effective MusEd activities improve multiple intelligences in young learners. The improvement of each respective intelligence becomes evident in the five music educationists' focus areas. The focus areas of specific MusEd theories, in turn, lead to the six dimensions of holistic learner development.

2.5 CONCLUDING REMARKS

The value of MusEd in ECD and the FP was discussed to reiterate the importance of this school subject for young learners' development. Musical experiences for young learners provide the foundation for subsequent learning as music educators recognise that musical practices assist in the development of all facets of young learners. When teachers employ an integrated theory and practice-based approach to music education – while being aware of the ways in which children learn and develop – then they will be able to become the “heart of high-quality musical experiences for learners” (Hutchinson, 2015:3).

The conceptual framework consists of three components, which are multiple intelligences, MusEd theories and holistic learner development. MusEd teachers have opportunities to create effective teaching and learning situations by designing MusEd activities that will stimulate the development of multiple intelligences, include different MusEd approaches and theories that promote the development of skill sets, and encourage holistic learner development in the MusEd classroom.

Music is a moral law. It gives soul to the universe, wings to the mind, and life to everything...Without music, life would be an error
(Plato).

CHAPTER THREE: THE FORCE FIELD MODEL APPLIED TO MUSIC EDUCATION LECTURERS' PROFESSIONAL PRACTICE – *Allegretto*

3.1 INTRODUCTION

In Chapter Two, the study's conceptual framework illuminates the value of music education (MusEd) in the Foundation Phase (FP) at primary schools. The three-pronged framework explains MusEd's positive influence on multiple intelligences, emphasises the most important music educational theories, and determines the value of holistic learner development in the MusEd classroom.

This chapter applies the theoretical framework to the MusEd lecturer's lifeworld in the educating environment. The Italian musical term *Allegretto* – a composition that is performed in a moderately fast tempo – aptly represents this chapter. This concept links MusEd to the various push and pull factors as presented in Samuel's Force Field Model (2008). The four forces evident in the Force Field Model (FFM) cannot be understood simplistically, but in depth with varying tempos, as several intricacies between the varieties of forces in the MusEd lecturer's realm need to be considered. The aim of this research is to explore how these forces influence MusEd lecturers at Higher Education Institutions (HEIs) in South Africa, where they prepare student teachers in the FP to present effective lessons in the MusEd classroom.

Several negative influences on MusEd in the FP were identified in the consulted literature. These influences include:

- ♪ frequent changes in South African policies and curricula (Wolhuter, 2006),
- ♪ practice breaches in school and tertiary domains (Jorgensen, 2005),
- ♪ shortage of FP teachers (Hannaway, 2012),
- ♪ insufficient awareness of the value of MusEd for young children (Abril and Gault, 2007),

- ♪ scarcity of MusEd programmes (Nompula, 2011),
- ♪ imbalance between theoretical musical knowledge and practical applications (Jorgensen, 2005),
- ♪ "generalists" student teachers with limited musical knowledge (Russell-Bowie, 2009), and
- ♪ teachers lacking confidence and the absence of teaching opportunities (Joseph, 1999).

3.2 THEORETICAL FRAMEWORK

The theoretical framework consists of a structure that clarifies the specific theory used in the research study (Swanson, 2013:321). The construction consists of related ideas or theories and steers the direction for specific research (The Business Dictionary, 2017). These related ideas are “formulated to explain, predict, and understand phenomena” to further existing knowledge, and are organised to provide explanations for the research problem (Swanson, 2013:321).

Validating or challenging a study’s theoretical assumptions is possible when its relevant concepts, theories and variables are understood and relatable to a broader knowledge base (Jarvis, 2006). A scientific investigation is resilient when a theoretical framework provides a credible foundation for the research (Vinz, 2016).

The phenomenon investigated in this study is the perceptions and experiences of MusEd lecturers at different HEIs in South Africa regarding the curriculum content and methodology in preparing FP student teachers effectively. Samuel’s Force Field Model (FFM), developed in 2008, was used as a lens to guide the literature review needed to identify the various forces applied to MusEd lecturers’ perspectives and experiences in their professional practice at HEIs.

3.2.1 The Force Field Model

The push and pull factors in magnetism aptly describe certain powers of influence in humans’ workplaces. The early Chinese civilisation discovered 'rare stones' with the power to attract iron, as these stones were possibly chunks of iron ore that were

struck by lightning (Stern & Peredo, 2004a). Later scientific research found that electrically charged particles can attract or repulse other particles, causing a magnetic force (Britannica, 2016). Magnetism describes the force between electric currents, whereby two parallel currents in opposite directions repel and two parallel currents in the same direction attract one another (Stern & Peredo, 2004b). The two magnetic reactions are called positive and negative reactions. A magnet attracts or repels another magnetic object; stated differently, magnetism consists of forces that entice or reject (Connelly, 2014). Connelly characterises “driving forces” as attracting, appealing, enticing, positive, reasonable, logical and conscious forces, whereas “restraining forces” are contradictory, opposing, conflicting, competing, negative, emotional, illogical or unconscious by nature.

Based on the discussed premise, Kurt Lewin developed a "force field analysis model" in 1951, which describes any level of performance as a state of equilibrium between driving forces that encourage movement and restraining forces that discourage movement. Magnetic forces can symbolise the forces at work in work environments, since there may be forces that push one away or pull one towards the work situation. In the following sections, the push and pull factors of Samuel's FFM are related to other areas such as personal health, consumer finance and education.

3.2.1.1 The Force Field Model in personal health

Blum developed a force field model in 1983, applying push and pull factors to the concept of personal health. Hickman (2002:1) reports that Blum's “Force Field and Well Being Paradigm of Health” provided a rationale for a systems-based approach to healthcare that had been used extensively by health planners and health educators. Four identified forces that may profoundly affect an individual's personal health are heredity, health services, environment and lifestyle.

Heredity forces are determined by unique and individual genetic material as well as chromosomal characteristics inherited from parents (Olden, 2011:3). “Genetics include the things passed from generation to generation” (Hickman, 2002:2). Geldenhuys et al. (2014:413) list the negative (pushing) factors of heredity in White Afrikaner race genes as “familial colonic polyposis, porphyria variegata, progressive familial heart block, Huntington's disease, osteogenesis imperfecta,

pseudoxanthoma elasticum, schizophrenia, long QT syndrome and Fanconi's anaemia". This contrasts with the positive (pulling) factors of evolution in skin composition in terms of elevated amounts of Vitamin D in the body, as determined by genetic research (Arnst, 2013).

Forces related to medical and healthcare services involve the diagnosis and treatment of patients by medical personnel (Olden, 2011:3). Positive forces for individuals include having access to medical aid schemes and highly trained medical specialists, which means that extra funds become available for expensive operations and chronic treatments. Negative forces may relate to financial difficulties, as medical aid schemes require large amounts of money that have to be paid before specialised medical treatment can be received.

Environmental forces include physical and sociocultural settings where an individual's health could be influenced positively or negatively. According to Hickman (2002:2), an environment "includes those things around us [...] that have a positive or negative effect on our health". Negative environmental forces include pollution in the air, water and soil, as well as social environmental forces such as "poverty and deprivation, social networks and social support [...], distribution of income, social cohesion, social capital, and collective efficacy" (Hernandez & Blazer, 2006:25).

Lifestyle forces are determined by personal attitudes and behaviours in terms of life choices (Olden, 2011:4). Personal choices have greater effects on persons' health than all other elements combined, according to Hickman (2002:2). He adds that a national health promotion programme had been developed in Canada that "operationalizes Blum's framework at the philosophical, policy and programmatic levels". Each individual determines their own positive or negative forces through decisions relating to their consumption of food, drinks and cigarettes, and routines in terms of exercise, sleep, work and exposure to stressful situations.

3.2.1.2 The Force Field Model in consumer finance

Bright (2015:1) identified four major push and pull factors that influence personal financial statuses, namely national and international financial trends, political influences, socio-economic inequalities and technological advances. Firstly, the

financial crisis caused by the global financial collapse in 2008 affected household budgets worldwide. Secondly, the forces of divergence and disintegration related to political meddling have repercussions on consumer finances. Thirdly, the inequality gap between the rich and poor sectors of society is widening in most countries. Fourthly, technology forces enabling hyper-connectivity influence people's financial decisions and consumerist behaviour.

In the context of "everyday" financial concerns, major South African banks such as FNB, Standard and Nedbank have prompted clients to open tax-free savings accounts as positive pulling factors to boost money-saving potential and household debt management (Peters, 2015:1). However, a prevailing culture of instant gratification in modernised society pushes many families towards over-spending habits, acting as a negative force in the marketplace. Habitual payments with credit cards incur significant extra fees that negatively affect an individual's spending and savings potential (Fontinelle, 2017).

Governments, too, base their policies on push and pull factors. Davis (2011) postulates that government policies are geared towards either push or pull forces that regulate the international exchange rates of currencies, employment opportunities, interest rates, salary increases, tax changes and living costs. He adds that political agendas, decisions and conflicts often result in constraints on finance (such as limiting banks' reach and activities) and constraints on new economic potential (such as limiting foreign investment opportunities).

Other push and pull factors are illustrated by Skepe's (2012) application of Lewin's Force Field Analysis, a change management model designed in 1951, on the Financial Sector Charter at the Standard Bank of South Africa. He investigated three main areas: the context of the problem regarding Black Economic Empowerment (BEE) implementation; the driving and restraining forces of the implementation process, and the benefits of the implementation process. Financial forces that pull towards a democratic South African society with equal opportunities do exist, but situations remain where segments of society push away from these goals to uphold social and economic inequalities (Skepe, 2012:2).

Technological forces in the digital realm influence consumer behaviour and preferences, causing major customer-centric changes within markets (CGI, 2014:3). Digital transformation creates rapid changes that either push or pull, depending on consumers' computer skills.

3.2.1.3 The Force Field Model in education

Applying Samuel's Force Field Model (FFM) to education, Steyn, Harris and Hartell (2014) investigated the enrolment and retention of black BEd students at the University of Pretoria. The findings indicated that students selected universities based primarily on geographic location and reputation. One pulling factor towards the "historically white university" of Pretoria is its "national and international reputation". Their study identified three pushing factors that prevented the black students from successfully finishing their degrees. The respective pushing factors were the students' limited English abilities, lack of sufficient finances and their lack of prior experience with the early childhood models that their more economically privileged peers were familiar with (Steyn, Harris & Hartell, 2014:5).

Amin and Ramrathan's study (2009:70) focused on pushing and pulling factors in contextual diversity in schools where systematic, structural and ideological differences result from political and social influences in terms of "poverty and wealth distribution, geographic locations, demography, language, culture, social mores and religious beliefs". These differences challenge our education departments to devise ways to expose student teachers to diverse contexts before they finish their teaching practices (Amin & Ramrathan, 2009:70).

Push and pull factors are also evident in MusEd when the four forces of the Professional Force Field Model of Samuel and Van Wyk (2008) are applied and investigated. Samuel based his framework of pushing and pulling – or driving and constraining – factors from the "Force Field Model of Teacher Development" (2008:140,141) when he originally researched teachers' progress with a specific focus on the role and identity of a teacher (2008:11). He identified the forces that influence professional teacher development positively or negatively as inertial forces that resist change. For instance, the forces of biographical histories of the student

teachers tend to draw them back towards teaching in the ways that they themselves were taught as learners.

Firstly, the following *contextual forces* were identified within the school-sites where student teachers conduct their pre-service teaching practicum. These forces tend towards the preservation of apartheid-like conceptions as they are exerted via the culture of learning and teaching within the school context, where the stability or fluidity of this cultural context is particularly pertinent (Samuel, 1998:231,232).

- ♪ classroom practice forces: school forces or forces exerted from school managers and mentor teachers in relation to practical teaching activities within the classroom;
- ♪ pupil forces: the forces of personal biographies of the pupils of the school context in relation to their expectations of teaching and learning;
- ♪ practice forces: forces exerted as consequences of classroom experiences gained during the teaching practice practicum; and
- ♪ supervision forces: the forces exerted by the nature of supervision and assessment patterns of the mentor teachers and the teacher education supervisors.

Secondly, according to Samuel (1998:231,232), those *biographical forces* consist of the student teacher's past personal experiences of learning and teaching in the following forms:

- ♪ culture forces: personal, religious, ideological and cultural philosophy of teaching and learning;
- ♪ gender forces: gender identity and projection of that identity;
- ♪ racial forces: racial identity and the projection of that entity in relation to other/same race group/s;
- ♪ class forces: class identity and projection of that identity; and
- ♪ linguistic forces: language status, such as whether the student teacher is a first or second language English speaker.

Thirdly, the *programmatic forces* are evident within the teacher preparation programme, where the teacher exerts relatively innovative and alternative experiential forces in the following forms (Samuel, 1998:231,232):

- ♪ propositional forces: the propositional knowledge that is presented;
- ♪ educator forces: forces exerted via the influence of the biography of the teacher educator/s on the student teacher's identity;
- ♪ collegial forces: forces of other student teachers' biographical influences; and
- ♪ experiential forces: the forces exerted as a consequence of the experiences generated during the teacher preparation course.

As seen above, Samuel's "Force Field Model of Teacher Development" (2008:140,141) consisted of three major push and pull factors that determine the role and identities of teachers in terms of their professional development. Dhunpath and Samuel (2009:14) conclude that the novice teacher "is thus pushed or pulled into adopting certain value systems or practices". When student teachers progress in their training courses, "they become more circumspect of the theoretical world of academe, choosing instead the pragmatics of what works best in the situated specific classrooms they teach", and develop their own interpretation of a personal working theory (Dhunpath & Samuel, 2009:14).

External and internal pushing and pulling actions influence different forces. Samuel (2008:12) states that the "direction that the individual electron moves within the force field [...] is influenced by both the pull or push exerted by external forces in the field, but also by the stored potential energy that the electron itself has". These external forces enable or constrain the electron's mobility or actions. The variety of forces co-affect the other forces, similar to the way that external forces that exist in the exterior landscape influence and determine every person's internal environment (Vithal, 2011). Sarwar & Asif (2011:15) identifies political parties with their officials executing their policies as external forces, while he regards colleagues, organisations, administrations and institute environments as internal influences.

A fourth kind of force is identified for the purpose of this study, namely *institutional forces*. Each type of force's impact on MusEd lecturers' working environments will henceforth be explored.

3.2.2 The Force Field Model in music education

The most appropriate way to investigate the internal and external forces impacting the training of FP teachers for MusEd in HEIs in South Africa is to ascertain how these four forces enable or constrain (push or pull) the MusEd lecturers' professional practice. Firstly, the external contextual forces consist of the macro-social, political and historical forces in South Africa. Secondly, the internal institutional forces consist of the micro-contextual forces in each HEI. Thirdly, the internal biographical forces are the authentic, unique and personal forces. Fourthly, the internal programmatic forces consist of conceptions of curriculum forces. Each force has a determining influence on perspectives regarding MusEd (Samuel & Van Wyk, 2008:140). This variety of "push and pull" factors shape the stances and experiences of MusEd lecturers in their quest to guide student teachers to present effective music lessons in the classroom. The four forces are not static and influence each other in overlapping intersections. The application of the FFM applied to music education lecturers is graphically illustrated in Fig 3.1.

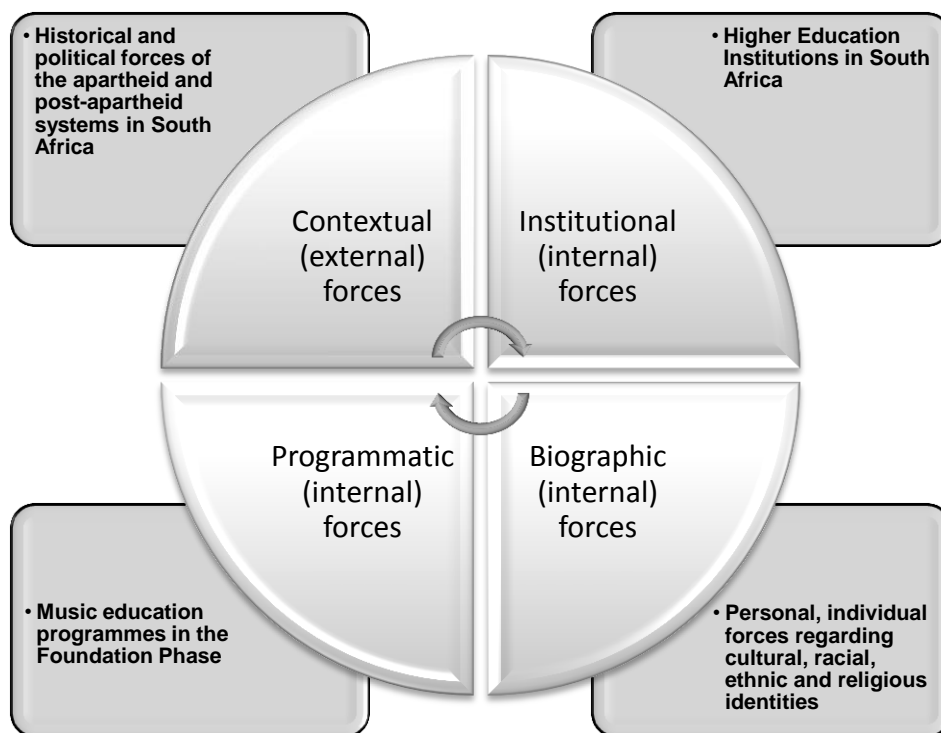


Figure 3.1 The Force Field Model applied to music education lecturers

The linking of external and internal forces in the "magnetic field" of the Higher Education landscape – where lecturers and student teachers engage with these forces – constitutes a bigger picture of the sociocultural context embedded in the South African education system (Section 6.2.1).

The external contextual forces consist of the historical or political forces in a specific country within a time frame (Mudzielwana & Maphosa, 2013:176). The historical and political forces are critical in relation to the contextual environment where continuous and multiple changes on HEIs are imposed (Devlin & Samarawickrema, 2010:111). The continual changes of external forces that influence internal forces are applied to the roles and identities of Higher Education lecturers teaching MusEd. These lecturers have to contend with driving and constraining forces in their working arena. As Samuel and Van Wyk (2008:140) mention, macro-contextual forces of policy influence lecturers' identities and their practices in unique teaching locations.

Lecturer identities, teaching sites and practicum develop according to internal institutional forces in HEIs. The merging of teaching colleges with universities, for

instance, negatively affected the teaching and learning environments, and specifically the humanities departments. The Department of Humanities Education at the University of Pretoria, which houses MusEd, converted the practicum section of the teacher education programme.

Individuals' internal and external forces constitute "their lived experiences" (Samuel & Van Wyk, 2008:140) as biographical or personal forces. These forces are unique to each lecturer, as every lecturer's gender, age, ethnicity, level of tertiary education, level of MusEd training as well as language problems contribute to the learning and teaching environment. According to Amin (2008:108), biographical forces "shape teaching competence and ability, impacting on the experiential/psycho-emotional dimension of learning to teach".

The programmatic forces, with their own demands and challenges, may contradict or confirm the biographical forces, hence bringing a theoretical/philosophical dimension to the training of teachers (Amin, 2008:108). The training programmes expose individual student teachers' theoretical perceptions; according to Samuel & Van Wyk (2008:140), since their experiences of various forces shape their personal perspectives of a variety of teaching elements. Examples of those elements include the role and identity of lecturers, goals and responsibilities attached to lecturers' education, the scope and intentions of continuing professional lecturer development, and the contextual forces underpinning conceptions that drive curriculum choices in the Higher Education sector (Samuel, 2008:4).

In the following sections, the four forces of Samuel's Force Field Model – contextual (political and historical), institutional (HEIs), biographical (personal) and programmatic (MusEd) – will be discussed in terms of their "push and pull" factors (or driving and constraining influences) as applied to MusEd lecturers' perspectives on the preparation of FP student teachers.

3.3 CONTEXTUAL FORCES

Higher Education Institutions (HEIs) are faced with issues of globalisation, broadened access to Higher Education, changes to language policies and government funding, increased emphases on technology, transformation policies,

mergers, changing student profiles and increased competition (Jansen, 2004; Van Niekerk, 2004; Akooje & Nkomo, 2007; De Vries, 2007).

The external and internal forces that influence and determine the continually changing educational and tertiary landscapes are signposted by South Africa's diverse social, political, cultural and economic facets during particular periods in the country's history (Mudzielwana & Maphosa, 2013:176). For the purpose of this study, contextual forces refer to the historical and political effects on Higher Education teaching and learning processes. Several key individuals and political developments play dominant and decisive roles in those processes that ultimately determine the status of Higher Education in South Africa (Weiss, et al., 2015). Such effects cannot be easily avoided – as Samuel (2008:13) notes; we are all “products and processors of our history”.

3.3.1 The status of Higher Education in South Africa

Because of the policy of segregation implemented during the reign of the former apartheid regime, separate education departments were set up for each racial group. This caused a fragmentation and disconnectedness in South African society (Kruss, 2008:1) resulting in significant differences in schooling and teaching standards, since eighteen education departments were overseeing only 32 universities and 120 colleges (Sayed, 2004:248).

Coetzee (2010:1) states that the former Department of National Education, under the auspices of the National Party government, created separate departments of education for each of the four designated race groups from 1948-1994. These departments were respectively called the Department for Education and Training (for black schools); the Department of Education and Culture in the House of Representatives (for coloured schools); the Department of Education and Culture in the House of Delegates (for Indian schools); and the Department of Education and Culture in the House of Assembly for white schools. (SouthAfrica.info, 2006).

The post-apartheid period (after 1994) marked the start of a major restructuring of the Higher Education landscape in South Africa (Whyte, 2001; Louw, 2010). The newly elected African National Congress (ANC) overhauled the education and teacher training systems in accordance with their political ideology (Wolhuter,

2006:124). Since 1994, sustained efforts were made to accommodate the different races, cultures and ethnic groups, as well as religious and social frameworks, in teacher education. Mudzielwana and Maphosa (2013:175) mention that the emphasis is now on “equity, equality and redress of past imbalances” in the current tertiary landscape. Contextual forces are, therefore, observed as the “distinctiveness of the macro-environment of educational transformation” (Samuel, 2008:13).

This redress of inequality is apparent in the ANC’s formulation of four principles for a new education policy (Wolhuter, 2006:131):

- ♪ democratisation, whereby principles of democracy are characterised by the active participation of all parties,
- ♪ equity, whereby equal education opportunities are created for all,
- ♪ desegregation, whereby different ministries of education are amalgamated into one National Education Department, and
- ♪ multicultural education, whereby the potential of the entire population can be developed through an outcomes based education curriculum and the application of the National Qualifications Framework.

These principles served as the precursor for the decision to merge teaching colleges with universities between 1999 and 2000 (Wolhuter, 2006:131) which diminished the status and position of education faculties within the different HEIs (Kruss, 2008:2,8). According to Teacher Education in Sub-Saharan Africa (TESSA), 120 colleges were rationalised into 50 institutions and then incorporated into 24 HEIs. Teacher training is conducted at the 24 HEIs (Wolhuter, 2006:131) though only thirteen of those institutions offer FP teacher education programmes (Green, 2010:4). Only eight of the thirteen FP education faculties offer MusEd for student teachers (see Chapter 4.4.2), resulting in a shortage of trained FP teachers for MusEd classes.

Since 2000, the demands for new teachers across all subjects and phases have not been met. The Minimum Requirements for Teacher Education Qualifications (MRTEQ) was published as a framework that defines standards at a generic level for all teacher education qualifications in an attempt to address these short comings

(Department of Education, Higher Education and Training, Integrated Strategic Planning Framework, 2011-2025:15).

During 2004, renewed emphasis was placed on the improvement of teacher education, revision of the curriculum and restructuring of Higher Education (Kruss, 2008:viii), which, according to the National Education Policy Act of 1996, is the Minister of Education's responsibility. Norms and standards of the educational transformation are stipulated for teacher education where the focus of teaching and learning for student teachers has to include seven roles of development. These roles are as learning facilitator; interpreter and designer of learning programmes and material; leader, administrator and manager; learner and lifelong researcher; community, civil and pastoral guide; assessor; and learning area/subject/phase specialist (Wolhuter, 2006:133,134).

In 2007, a new system of teacher education, called the National Policy Framework for Teacher Education and Development, was published in the Gazette, the official journal of the government. This document provided the "basis for a new system of teacher education and development for a new generation of South African teachers" (Kruss, 2008:viii).

Teacher training institutions play a lead role in the development of a new generation of teachers according to the "transformation and development imperatives of the post-apartheid dispensation". This task is complicated by the high levels of inequality among student teachers, caused by varying educational backgrounds. These national imperatives are designed to provide "educational opportunities to students from diverse communities and undoing the regressive effects of socio-economic background on educational achievement" (University of Pretoria Vision Statement, 2016:6).

According to Baijnath (2016:10) the transformation process in the Higher Education arena has "advanced most in terms of achieving goals of quality, equity and redress" and is evident in the establishment of a single national department, a transformed tertiary landscape and a "radical change in the demography of its students, with an 80% growth in the number of African students". Transformation also influenced research outputs and international status – the focus on teaching and learning increased, attention shifted to the curriculum and to student support that included

financial assistance to students from lower socio-economic backgrounds (Baijnath, 2016:10,11). Although much has been done in terms of financial assistance over the previous two decades, the national #feesmustfall student protests that began in October 2015, raised an awareness of the excessively high fees for undergraduates that made the “widening fissures in the system” more visible (Baijnath, 2016:11).

One of these “widening fissures” relates to a serious teacher supply-demand imbalance that may have serious implications for the country’s educational goals. Wolhuter (2006:132) mentions that in the span of six years the enrolment of student teachers declined from 200 000 to 110 000, which constitutes a reduction of nearly 50 percent. “This situation is threatening worldwide as many rich Western countries risk a shortage of teachers in coming years as a generation of older teachers approaches retirement and they are not complemented by a crop of newly trained entrants into the profession” (Wolhuter, 2006:132). Baijnath (2016:11) adds that the “limits of academic staff capacity [is] a further crack in the foundations that threatens to widen and have a detrimental impact on the quality of provision”.

It is clear that the transformation process raised complicated challenges, to which Wolhuter (2006:124) aptly comments: “Any education system stands or falls by the quality of its teaching profession, and therefore, by implication, the quality of its teaching training programmes.” Traditionally, the quality of provision is determined by a model based on “basic pedagogical disciplines such as the history of education, philosophy of education and educational psychology” (Wolhuter 2006:133). However, the Teacher Development Summit, held in July 2009, emphasised the differences in standards – in terms of quality and relevance – between the various programmes at the respective HEIs. Another challenge relates to the reality that the “professional development of practising teachers appears to be afforded inordinately greater institutional capacity and resources” than the amounts dedicated to the preparation of beginner teachers (Department of Education, Higher Education and Training, Integrated Strategic Planning Framework, 2011:15).

Webbstock (2016:6) highlights another challenge by stating that the Higher Education sector’s cohesiveness “masks continuing levels of inequality for students and differences in quality of education within the sector, with some institutions focused on climbing the international rankings while others have been placed under

administration as government intervenes to rescue them from particular governance and management crises”.

Samuel (2008:6) opines that HEIs are failing to provide “loyal, obedient and competent teachers who can implement the new State agenda”. The new educational policy’s goals are not being met and the demands of the new curriculum are not being implemented. Samuel (2008:6) adds that he is “sceptical about the role of universities in producing quality teachers”. According to the MCTE report (2004), the HEIs agendas seem to be “too theoretical and abstract with respect to teacher development”. The contextual forces in the ANC’s political arena seem to regard HEIs as “service providers of the state educational policies rather than partners in reconstructing the education system” (Samuel, 2008:6). Samuel (2008:14) suggests that the relevant authorities should explore “alternative approaches to teaching and learning, to designing learning programmes for their specific learners”.

A conceptual shift in Higher Education in terms of moving away from “colonisation” to “Africanisation”, affirming the inclusion and importance of African cultures and identities in the global community, appeals to a large segment of the South African community (Letsekha, 2013:5). This segment calls for “a fundamental overhaul of the whole epistemological model underlying the current educational system” (Department of Higher Education, Curricula Characteristics of Academic Dependency, 2013:10).

Nkoane (2002:5) interprets an African educational system as a maintenance of an “African awareness of the social order and rules by which culture evolves”. This means that educational standards at South African HEIs need to be redefined to ensure relevance of African awareness in teaching and learning (Letsekha, 2013:7). An inclusive approach, otherwise referred to as “Ubuntu” – a South African philosophy that centres on human allegiances – would result in a better conceptualization of African awareness (Higgs, 2003:13). To be a truly African university that is useful to Africa and the world, it has to be “grounded in African communities and cultures” (Makgoba & Seepe, 2004:19). Finding alternative approaches to affirming African culture, traditions and value systems – whilst having an African consciousness – will result in the blending of western and African academic content with teaching and learning methodologies (Letsekha, 2013:7). To

find these processes of knowledge production within the context of cultural orientation of HEIs remains a challenge in the pursuit of transforming Higher Education (Greenstein, 1997).

3.3.2 The status of teacher training in South Africa

The function of Higher Education Institutions is two-fold. One function is to further academic research through the advancement of postgraduate studies; the other function is to educate and prepare undergraduate students for their futures. Bitzer (2009:xii) states that academics primarily have two aims:

- ♪ “to extend the publicly accessible body of knowledge through conceptual, theoretical and empirical research, scholarships and publication;
- ♪ to teach in such a way that students benefit maximally from their Higher Educational experiences by increasing their sensitivity towards historical, contemporary and future issues, and to assist students in becoming independent, intrinsically motivated and self-monitoring lifelong learners.”

The international system of grading HEIs according to research outputs forces academics to concentrate on research and postgraduate projects, often to the detriment of undergraduate teaching (Van der Wende, 2011). HEIs’ lecturers are rewarded through increased numbers of publications and citations, leading to increases in grant funding (Edwards & Roy, 2017:52). Prominence is given to activities – such as increasing the supervision of postgraduate students – that promote international collaboration and attract funding, as these provide useful means of filling the coffers of tertiary education (Samuels, 1998:34). The emphasis on research by the various education faculties results in a preoccupation with producing educational researchers. The dual purpose of preparing teacher practitioners for schools while attracting enough students for postgraduate research projects to secure continued funding places a burden on education faculties at universities (Samuel, 1998:79).

These international prescriptions for academia influence the Department of Higher Education and Training (2004:93) who has to design and execute “policies, strategies, plans, and infrastructure both at the Higher Education system level and at

institutional level". The merging of colleges with universities affects these endeavours, resulting in modified policies regarding teacher education curricula (Stevens & Akrofi, 2010:231). Such changes introduce new challenges for academics who are being confronted with myriad fluctuations on various levels (Kruss, 2008:154). Furthermore, the ethos and wider contexts of the various HEIs determine the quality of their teaching and learning programmes, adding an extra problematic layer. Wiese, Van Heerden and Jordaan (2010:159) probes a solution by recommending that each HEI maintain or improve its standards, and align the demands of the marketplace (employers) with the development of current curricula.

Adding to the problematic situation caused by "different modes of teacher preparation" (Samuels, 1998:34), the dictating national frameworks undermine academic freedom with their overly prescriptive policies (Bitzer, 2009:166). Education lecturers regularly express their concerns over policy overload and increasingly heavy workloads, with unacceptably high undergraduate student-to-staff ratios to contend with (Department of Education, White Paper, 2013:32). According to Bitzer (2009:166), too much is expected from teacher educators, as they have to teach large bodies of academic content in very limited amounts of time. Kruss (2008:166) further notes that the situation of "understaffing" is worsening and that the resultant reliance on part-time and contract staff negatively affects long-term planning and execution of high-quality education programmes.

The focus has progressed negatively from an initial emphasis on the preparation of student teachers for the workplace to the in-service training of practising teachers with continuing education development courses (Wolhuter, 2006:134). To fulfil the promise of "qualifying unqualified teachers", distance education programmes that lead to formal qualifications were developed (Wolhuter, 2006:134). Distance education, however, has not been a high priority. Resultantly, the numbers of student teachers are still declining, and a multitude of teachers' teaching qualifications have not been earned in accordance with the required training standard.

In contrast with the importance of distance education, HEIs' lecturers are discouraged to become involved with these courses and encouraged to concentrate on research instead. The focus on research outputs influences many lecturers' outlooks as some have little practical experience of teaching within school contexts.

With the amalgamation of the colleges of education and the universities, more lecturers for student teacher courses have been appointed without the experience of teaching in a school classroom. The values, methodologies and frameworks of lecturers who studied at education training colleges may not align with those of university graduates. This reality affects the outcomes of student teacher education where academics often are employed to do work that they have not been properly trained to do (Bitzer, 2009:xi).

As mentioned in the previous section, a negative global trend exists where fewer potential students opt for teaching careers. Steyn and Kamper (2015) ascribe the lack of interest in teaching careers to the relatively low social status of the teaching profession, as it is associated with diminutive salaries, constantly changing curricula, lack of departmental support and especially the woeful and oft-publicised disciplinary situations in classrooms. Samuel (1998:34) concurs that the negative media exposure about limited financial rewards for teachers, extended working hours, overcrowded classrooms and clashing cultural beliefs harms the scale of the present teaching force in schools.

These negative perceptions, interlinked with ineffective student teacher preparation, prompt the steady decline in the number of students enrolling for initial professional teacher education (Samuel, 2008:9). When graduate teachers join the workforce, they do not necessarily teach the subjects they have specialised in, or even get to teach in the teaching phase they had prepared for (Ramrathan, 1997).

Contextual changes in political landscapes add another layer of challenges to education programmes. In South Africa, violent disruptions caused by #feesmustfall protests necessitated the teaching of learning content on multilevel e-learning platforms instead. According to the University of Pretoria's Strategic Plan (2011), our world of increasing complexity is characterised by rapid technological innovations, political volatility and the intensifying migration of capital and skills. The consequence of these dynamic complications is that "universities will have to continually reposition and re-invent themselves in order to survive and thrive as vibrant educational institutions" (University of Pretoria's Vision Statement, 2016:6).

3.3.3 The status of music education in South Africa

Colonialism in South Africa began when a fleet of the Dutch East India Company, under the stewardship of Jan van Riebeeck, arrived from the Netherlands at the Cape of Good Hope in 1652. The bulk of the country's teachers originated from Europe in following centuries. During the 20th century, white children were generally instructed in music according to the Classical European music system (Cohran-Smith, 2004:295). According to Malan (2015:12,13), most coloured schools had access to a MusEd curriculum during the apartheid era, but no black schools.

Indigenous African cultures and music had existed before the arrival of colonial administrations in South Africa. However, as Mngoma (1990:122) mentions, Western culture managed to influence the cultural preferences of African learners. Nompula (2011:371) adds that many African learners were under the impression that only the European music system existed and were deprived of opportunities to learn more about their own traditional musical styles. According to Herbst et al. (2005:264), the pre-1994 curriculum promoted Western heritage, lifestyles, behaviours and belief systems to the detriment of many indigenous cultural practices. The use of Western instrumentation to adapt rural songs illustrates this situation.

The present ANC government's agenda is to correct the past neglect of indigenous knowledge systems and the overbearing emphasis on written musical literacy (Herbst et al., 2005:261). Consequently, priorities in MusEd have evolved to a pursuit of integrated learning, where music is combined with dance, drama and the visual arts (Herbst et al., 2005:261). The focus has moved away from Western specialisation in music literacy to the integration of the four art forms – music, visual art, dance and drama – with one another. In this regard, Bergee (2001:13) applauds new opportunities where Arts Education can be instrumental in nurturing positive experiences of mutual tolerance and respect among different cultures. Such developments could enhance learners' intelligence, as discussed in Chapter Two, and improve academic results in other subjects. Skilful teachers and well-designed programmes could enable such improvements in FP classrooms.

Crawford (2004:6) lists the following benefits of integrating art with regular curriculum content:

- ♪ making content more accessible,
- ♪ encouraging joyful, active learning,
- ♪ expressing personal connections to content,
- ♪ helping children to understand and express abstract concepts,
- ♪ stimulating higher-level thinking,
- ♪ building communities and helping children develop collaborative work skills.

The Reconstruction and Development Programme (RDP) of the ANC (1994:71) contains the following recommendation: “Arts education should be an integral part of the national school curricula at the primary, secondary and tertiary levels, as well as in non-formal education. Urgent attention must be given to the creation of relevant arts curricula, teacher training and provision of facilities for the arts within all schools.”

The collective arts programme, therefore, influences the macro-environments of educational and contextual transformation through shaping lecturers’ professional identities. This programme, however, may introduce additional problems if teachers are inadequately trained or exposed to the four components of the arts. Iwai (2002:1) mentions that “UNESCO is willing to coordinate all current and future actions and research in the arts education field through an active network of artists and educators”. Such a coordination has to encompass issues of diversity and a range of related topics. The National Curriculum for the FP has not prescribed the integration of the various art forms with each other and with other school subjects; the value of such a policy cannot be overemphasised though (as explained in Section 2.2).

3.4 INSTITUTIONAL FORCES

An institution’s unique features, including its expectations, values and goals (Samuel, 2008:13); determine the nature of the forces at work within its setting. Each institution’s underlying vision, mission and theoretical foundation influence the various roles and identities of the members belonging to each institutional community (Samuel, 2008:13). Teichler (2004:3) believes that societal expectations,

regulatory frameworks, and cooperative or competitive linkages become embedded in each institution's macrostructure. To illustrate how a force is able to influence an institution's functioning, I will hence discuss present-day transformational forces at HEIs and the ways in which these institutions present MusEd courses.

3.4.1 Transformational forces at Higher Education Institutions in South Africa

The primary objective of Higher Education Institutions is to prepare young adults – through education – for professional careers (Cloete et al., 2004:69), although students also need to learn how to socialise with people from different backgrounds in terms of race, culture, religion and language (Habib, 2016:5). In this regard, HEIs are responsible for creating an environment where students can develop various skills to realise their ambitions (Cloete et al., 2004:69), including certain soft skills needed to function in diverse cultural settings (Habib, 2016:5). These foci are dependent on transformative processes in the current tertiary landscape in South Africa. Unfortunately, the pace of institutional change had been slow (Balfour et al., 2017), prompting violent student protests and movements such as #decolonizethecurriculum and #feesmustfall, at high emotional, financial and institutional costs.

According to Steyn et al. (2014), HEIs experienced a change in demographics due to an increased enrolment of black students since 1994. Many black students, however, continue to feel marginalised at public universities (Habib, 2016). Balfour et al. (2017:2) believe that a “deep and painful sense of inadequacy, alienation, failure and isolation” manifests among many black students at institutions that are seemingly westernised and geared for a mostly enabled and already successful middle class. Steyn et al. (2014:4) add that black students experience traditional white universities as culturally and linguistically foreign, which results in a concerning throughput and dropout rate.

The #feesmustfall movement highlighted the financial challenges that students face in having access to affordable quality education (Habib, 2016). The movement followed in the wake of the government having lowered subsidies for universities, while the national student loan scheme (NSFAS) had not been keeping up with

increases in fees and living costs (Balfour et al., 2017:4). In response to the outbreak of protests, the government declared that no tertiary fees would increase for the following academic year of 2016. Financial aid schemes for students were also boosted through increased NSFAS funding for 2017 students. During 2017, discussions were held between the Minister of Higher Education, Dr Blade Nzimande, and relevant role-players to address the financial demands on students and provide all students with reasonable opportunities to be successful in their studies and in life (Balfour et al., 2017:3).

The transformation agenda, as an institutional force, influenced the MusEd landscape and its lecturers at HEIs in various ways. This influence is discussed in the following section.

3.4.2 Music education at Higher Education Institutions in South Africa

The transformation process in South Africa precipitated a marked decline of specialist MusEd academics. Jansen (2004:308,309) remarks that South African universities have seen a “downward spiral in humanities enrolments in the past decade”. He explains that the growing status of commercial sciences and allied subjects as high-income and rewarding pursuits entice new graduates more than the declining status of the teaching profession. Hennessy (2000:183) states that MusEd departments have suffered a decline in support from centrally funded services. When funds are needed elsewhere or the budget has to be amended, MusEd is one of the arts subjects that are the first to be reduced. Not only have the music lecturers not been a priority, but the “training of music teachers has never been a priority for the primary sector” (Hennessy, 2000:183). According to Ensor (2002:287), “[whatever] the nature and combinations of reasons, humanities went into a serious decline in the last decade, leading several universities to retrench humanities academics, to restructure humanities faculties and to terminate certain humanities programmes – such as foreign languages or music, art and drama”. Some higher MusEd departments have been minimised in South Africa, and future planning will ultimately lead to closures of some departments and courses (Ensor, 2002; Jansen, 2004). At the University of Pretoria, the MusEd department’s posts for lecturers were reduced from three full-time to three part-time lecturers during the preceding three years

(2013–2016). As another example, the University of the Witwatersrand cancelled its FP phase music course in early 2016.

Jansen (2004:309) laments that it would be difficult to reinstall humanities departments in the future as “[senior] academics have been lost, powerful intellectual traditions have been terminated, and a culture of critical and creative thought in the social sciences and humanities has been eroded”. Current tertiary policies dictate that lecturers from other cultures and races with suitable qualifications, subject knowledge or lecturing experiences have to be prioritised in the appointment of new personnel.

Despite major changes in all facets of MusEd, the debate on the effectiveness of preparing FP student teachers in MusEd has been ongoing and received widespread attention among South African researchers (Van Niekerk, 1987; Le Roux, 1992; Cochran-Smith, 2004). According to Röscher (2002:1), the FP is considered as “one of the most essential stages for the introduction and teaching of music to children; it is of the utmost importance that this subject is taught well and according to acceptable standards”. Van Eeden (1995:1) reveals that “the training of class music teachers is ineffective and can therefore be regarded as one of the most important reasons why class music is taught ineffectively in South African schools”.

A committee of heads of South African tertiary music departments investigated this phenomenon of ineffectiveness in MusEd in 1986 already. The committee compiled its findings in a six-volume report. The two main points of concern were found to be that music teachers are inadequately trained and that the provision of music education is irregular in most schools (Hauptfleisch, 1993). A lack of adequate allocation on timetables, a shortage of trained music teachers, and the absence of facilities and teaching materials further contribute to the situation of little or no class music tuition (Stevens & Akrofi, 2010:231).

To rectify this situation, the focus needs to be on effective teaching and learning regimes, which Devlin and Samarawickrema (2010:212) define as being focused on students and their learning. According to Penny (2003) and Devlin (2007a), a particular set of skills and practices, based on relevant context, are required.

Johansen (2009:33) stipulates a few requirements for MusEd lecturers to be able to teach relevant knowledge and skills in HEIs, not only for present situations but to effectively prepare student teachers for their futures in education. The requirements are the development of critical thinking skills (for the promotion of MusEd within various cultures), the improvement of judging abilities on education ideologies and the identification of particular traits of MusEd at HEIs.

Phillips (2010:87) describes MusEd as “an academic subject with a solid knowledge base that can be imparted and tested”. He declares that the aim should be to “teach quality musical experiences” as needed in developing current student teachers who “are tomorrow’s teachers” (Phillips, 2010:90). Kelly (2010:21) agrees that the ultimate goal of any music teacher education programme is the transformation of student teachers into successful educators. Nielsen (2009:29) adds that the task of MusEd lecturers is to lead student teachers into music practice as part of effective teaching and learning.

Schuler (2011:9) suggests that MusEd lecturers should cultivate two key qualities. They should establish authenticity in a music curriculum by adequately preparing students for real-world musical activities, and instil a love and appreciation for music by constantly encouraging students to think musically and guiding them to apply what they had learned to new situations. He further states that honourable music lecturers’ focus should be on student centred preparation, as they have to encourage students to find their personal paths to a lifelong involvement in and support for music. Such a lifelong involvement is possible when lecturers plan and execute high quality instruction and provide sufficient opportunities for students to actively engage in and enjoy the making of music (Schuler, 2011:8). Schuler (2011:9) claims that active engagement “increases student motivation for music-making outside school”, prompting them to remain engaged with a music culture during their lifetimes. Kruss (2008:172) concurs by stating that “close integration of formal studies and practical school experience [encourages] greater social justice through the education system”.

3.5 BIOGRAPHICAL FORCES

The term “biography” refers to the course of a person’s life, and the events that occurred within that course – the aggregate of each individual’s experiences (his

biography) is unique in terms of all acts and decisions made over the span of a life (Oxford Dictionary, 1974:82). Applying this concept to the lecturers or teacher-educators participating in this study, the lecturers' biographies include descriptions of themselves as "those who motivate students, convey concepts, and help students overcome learning difficulties" (Kreber, 2002; Mitchell et al., 2004). According to Ben-Peretz, Kleeman, Reichenberg and Shimoni (2010:13), the educators participate in "numerous and diverse, but very challenging, day-to-day responsibilities by lecturing in a specific field of expertise; making the learning process accessible to student teachers; encouraging reflective processes in the trainees; and being involved in research and in developing research skills in their students".

Ben-Peretz et al. (2010:113,119) define teacher educators as:

- ♪ people who instruct, teach and provide support to student teachers, thus making a significant contribution to the development of future teachers,
- ♪ people who train teachers or who teach, mentor or guide teachers in both pre-service and in-service teacher education arenas, and
- ♪ people who teach in a teacher education institute.

In the context of this study, biographical forces are those powers that influence lecturers in their specific life situations. Jarvis (2007:5) believes that "we continue to build external perceptions to our biography". Biographical forces in the Higher Education setting, therefore, "draw their resources or energy from the personal lived experiences and history of teaching and learning [...] through [lecturers'] unique life history of schooling, teaching and learning". Lecturers have a "store of experiences based on their racial, cultural, religious and socially situated experiences" (Samuel, 2008:12).

These biographical forces change sociocultural perspectives that influence the way individuals or groups behave or perceive teaching and learning in general. Samuel and Van Wyk (2008:140,141) explain that biographical forces include "different individuals' cultural, racial, ethnic and religious identities that predispose them to think, act or behave in particular ways" with specific subjects or electives as well as with Higher Education authorities. According to Wong (2005:398), lecturers are

unique regarding personal beliefs, values, backgrounds (educational and cultural) as well as their levels of expertise, experiences and abilities to engage with their subjects. Samuel and Van Wyk (2008:231) emphasise that biographical forces “consist of past and present personal experiences of teaching and learning”.

Samuel and Van Wyk (2008:231) identify the following six biographical forces:

- ♪ Gender forces, which include gender identity and projection of that identity;
- ♪ Ethnical or racial forces, which relate to racial identity and the projection of that identity in relation to other or same race group/s;
- ♪ Cultural forces, derived from religious, ideological and cultural philosophies of teaching and learning;
- ♪ Linguistic forces, which involve language status, for example first, second or third language English speakers;
- ♪ Educator forces, as determined by the influence of the lecturer’s biography on the student teacher’s identity;
- ♪ Collegial forces, which determine how other lecturers’ biographical characteristics affect the teaching and learning situation.

Those biographical forces influence the outlook of academics from different nationalities regarding teaching and learning philosophies, curriculum content, planning of methodology, execution of content and the assessment of each teaching and learning situation.

These push and pull factors influence the transformation processes in the Higher Education arena, as the biographical landscape of South African academics is simultaneously changing. This is evident in the following key strategies adopted by the University of Pretoria (2016:13) regarding staff appointments:

- ♪ all cultures have to be represented,
- ♪ existing transformation policies have to accelerate in terms of the recruitment of black staff,
- ♪ senior posts need to be filled with black academics, and

- ♪ adjustments must be made to meet the needs of a changing student demographic.

The changes in these biographical forces with regard to the academic profession cause stress on various levels as most white lecturers cannot be simply replaced without consequence to departments. Due to the legacy of the segregated educational system (discussed in Section 3.3.1), a younger generation of non-white lecturers has only started to emerge in recent years.

The implementation of transformational strategies is becoming evident with The Council of Higher Education Quality Committee (2016:13) stating that the variety of demands and functions required of lecturers increase competing priorities. Increases in research outputs, higher diversity in student populations, larger student numbers in classes, development of transformative curricula and increases in categories of administration and reporting are identified as prioritised demands. The Council of Higher Education Quality Committee (2016:13) state that much needs to be done still to avoid a looming crisis in academia that would have a detrimental effect on teaching and learning, research, community engagement, and ultimately on future generations of students. The policy of enforcing transformation practices creates stressful situations for HEIs lecturers, many of whom leave their professions because of concerns about the changing structure of academia. The accompanying tendency towards mediocrity discourages the production of high impact interdisciplinary work (Dunn, 2013).

The establishment of a collaborative and supportive network of MusEd colleagues at the various HEIs may be the first step towards discussions and plans to elevate the profile of MusEd in South African classrooms. A MusEd platform where lecturers can share and discuss biographical forces present at each HEI, contextual forces that influence work conditions, past experiences as well as institutional expectations may significantly enhance future teaching practices (Bauer & Berg, 2001:54,55).

3.6 PROGRAMMATIC FORCES

Teaching and learning situations in Higher Education consist of complex cognitive processes of discovering and mastering theories, concepts, activities, practical skills and methodologies of specific subjects. Lecturers and students bring varied cognitive

knowledge to every situation (Warren, 2002:87). Programmatic content should therefore include three focus areas, according to Bitzer (2009:xv1), namely knowledge (as foundational component), practical skills (application of knowledge) and reflectivity (meta-cognitive understanding of content).

Programmatic forces influence and determine the sequential teaching and learning content of a programme or curriculum (Samuel, 2008:13). Although HEIs do not prescribe specific curriculum content, practical skills or the methodology thereof, faculties of education have to adhere to the current South African education curriculum, known as CAPS. A curriculum, according to Letsekha (2013:9), refers to what knowledge is included in university teaching and learning programmes. In this regard, Morrow et al. (2002:21) distinguish between “what is intended to be taught, what is claimed to be taught and what is actually taught”. According to Palmer (1993:35) and Samuel and Van Wyk (2008:141), the hidden curriculum contains what lecturers claim they teach and the experienced curriculum is where students determine the value of the subject matter and how it relates to their life worlds. By interacting with the world around them and not by viewing it from afar, students increase the value of their experiential learning practices. Consequently, each individual lecturer determines proposed programme content and the suggested direction of the teaching and learning forces.

The development of a curriculum is a very complex exercise, as many factors influence its final content. Prescribed education curricula, such as the CAPS document, affect *what* and *how* music lecturers teach. MusEd lecturers have to keep student demographics in mind, as they need to provide the student teachers with suitable musical abilities and knowledge to utilise in constructing their own understandings of MusEd. “Institutional restructuring”, as alluded to in Section 3.4.2, must also be considered as it has “a strong and direct impact on the nature of initial teacher education programmes in music education” (Kruss, 2008:155). Ultimately, MusEd lecturers determine their own direction, methodology, and quality of teaching and learning processes. Bresler (1991:8) confirms this by stating that lecturers’ perceptions, views and beliefs about music and how it influences children’s developments, shape their practice. Criticisms of this freedom of practice relate to circumstances where the teaching content stray too far from the school curriculum

and when student teachers failed to develop the abilities to solve the specific demands of the schooling environment (Samuel, 2008:6).

According to McLachlan (2003:1,2), possible negative attitudes towards teacher education practice could be alleviated by intensive research into practices that will determine, streamline and integrate effective course content (Stein, 2005:27). Groups of university academics need synergy to negotiate, create and develop new approaches and curricula (Kruss, 2008:155). The current emphases are on models accommodating a heterogeneous student population in correcting imbalances caused by the former apartheid system (Warren, 2002:86), and on decolonisation, meaning a movement towards the Africanisation of curricula.

In the following sections, I will investigate the various factors that influence the programmatic forces in HEIs. These factors are a multicultural approach, curriculum content, MusEd practice, generalists versus specialists, MusEd confidence and teaching practice.

3.6.1 A multicultural approach

Bradley (2007:148), Russell-Bowie (2009:26) and Hess (2015:337) state that programmatic forces emphasise Western art music in university programmes worldwide that result in the teaching of Western music literacy and Western music choices for performance practices.

Since 1994, transformation of Higher Education curricula was prioritised as the majority of students received instruction in European music knowledge. Indigenous information was mostly ignored, leading to feelings of alienation and separation between race groups on campuses (National Education Policy Investigation, NEPI, 1996:6). The education society is still questioning whether the present MusEd curriculum reflects the needs of the African communities and whether this curriculum promotes the inherent potential of African musical cultures (Masoga, 2003:341). Naturally, curricula comprising only white European knowledge do not embrace the experiences and social realities of all students in South Africa (Higher Education Curricula Characteristics of Academic Dependency, 2013:8). The former emphasis on these elements of the colonial education system and curricula content even influenced some African and Coloured lecturers (Lebakeng, Manthiba & Dalindjebo,

2006:71). Compounding this situation, as Herbst (2005:14) declares, qualified personnel to teach African principles and instruments for music performances, are lacking.

Searching for a solution to this problematic situation, various researchers view MusEd as a subject that could positively contribute towards a multicultural outlook as different musical styles can be integrated into the classroom. As the New Zealand syllabus for MusEd (1989:7) states, “knowledge of people’s own musical heritage can be affirmed and expanded [...] and through music, people can gain a greater understanding of cultural similarities and differences”. To embrace a multicultural approach, a paradigm shift from an exclusive classical western perspective to a broader perspective with regard to music choices from various styles and cultures is inevitable.

Culture in society is determined by historical, political, economic and aesthetical influences. Garfias (2004:7) states, “If culture is the sum of the things we do and we know and what we pass on for adoption and modification then it naturally follows that music is a part of all this. It grows out of culture, based on whatever tradition has been inherited along with all the modifications that have taken place.” Music grows from its own context: “People in each culture create music from what they have learned and from what they have heard. Even when they create something entirely new, it is still based on what existed in previous experience” (Garfias, 2004:7). Music adds to culture and is an “important form and avenue for personal and group expression” (Hodges, 2010:8). When teachers present multicultural musical experiences to children from an early age, then it stimulates understanding about Western and non-Western musical styles (Hodges, 2010:8).

The value of cultural aspects in MusEd is universal, and a multicultural approach fosters an appreciation for one’s own and other cultures (Van Aswegen & Vermeulen, 2002:3). Hauptfleisch (1993:33) agrees that MusEd “accomplishes a repertory of sociocultural skills (i.e. the understanding, interpretation and use of, as well as being responsive to, cultural symbols and codes)”. The value of music as a change agent can contribute to acceptance and a better understanding between diverse cultures. “Tradition, habit and culture bind us all although we think little about the process as we go about our lives. At the same time, if we look across cultures

and even looking within anyone, there still exist a great diversity of forms, styles and traditions of music” (Garfias, 2004:2).

The challenge remains to teach music in such a way that appreciation for all cultures is stimulated. Horn (2007:77) advises that in the planning of multicultural music lessons, “teachers must accept that music from different cultures must be experienced in a contextually correct setting and must be properly performed in order to promote positive beliefs, goals, skills, understanding and standards. The main objective of multicultural education is to accept and affirm cultural diversity”. An example of the application of multicultural style of instruction can be to stimulate student teachers’ “aural discrimination so that they become sensitive to the differing structural elements within the music of ethnically diverse cultures” (Elliot, 1990:147).

The presence of African music is advantageous to MusEd, as underlying cultural similarities, as well as differences, can be incorporated into traditional programmes through the addition of multicultural styles of local and global music in programme content. Traditional MusEd concepts and activities can successfully apply to different music genres. The decision to include Western and African folk music in a curriculum can add to fullness and diversity in practices (Van Aswegen & Vermeulen, 2010). Myburgh (1994:98) agree with Craft and Bardell (1984:198) that “a common-elements approach coupled with appropriate skills, concepts and techniques, extrapolated from diverse music systems, can become the cornerstone for multicultural music education and can be used to introduce pupils to differentiated music idioms through composing, listening, performing and music apprehension”. Elliot (1995:207) concurs by stating, “If music exists in a diversity of music cultures, then music is inherently multicultural. And if music is inherently multicultural, then music education ought to be multicultural in essence.” Berger (1994:ix) supports the idea that knowledge of culturally diverse musical traditions, songs, instrumentation and festivals needs to be integrated into a student teacher programme.

Features of African music are not foreign to music students following existing music curricula. Stevens and Akrofi (2010:229) postulate that all school teachers applied the “tonic solfège” system in MusEd by the end of the nineteenth century, which is the basis for the development of traditional African choral music. This system promoted musical literacy among indigenous people. Nompula (2011:378) notes the

benefit of including African music in MusEd curricula when he observes young people of various backgrounds singing indigenous music in enjoyable and fulfilling manners. Another benefit relates to the fact that African music's rhythmic nature develops learners' creative abilities in improvisation and composing. Exposure to compound and syncopated rhythm patterns helps learners to express their interpretive music skills (Nompula, 2011:371).

A multicultural approach, therefore, is student centred. Hess (2015:342) believes that when teaching and learning situations evolve towards multicultural approaches, then students' cultures and preferences are honoured and acknowledged. They are then provided with a firm foundation that enables them to appreciate and value music of various cultures. Masoga (2003:342) adds that influences from additional cultures enrich MusEd in identifiable ways.

African MusEd is about life and this will ensure "continuous improvement of the quality of life" (Masoga, 2003:342). "The value of providing [student teachers] with connections to their cultural heritage and instilling in them appreciation for one another's culture and respect for diversity" ensure that numerous musical cultures will have a continued existence (Woodward, 2007:33). Although the aim is to expose student teachers to a rich diversity in MusEd, Nompula (2011:369) observes that there is "little or no availability of African music material in the curriculum". Vilakazi (2012:14) argues further that African people have to be in contact with "ordinary, un-certificated African men and women in urban and rural areas" to use oral and written sources in compiling material for a new curriculum.

The inclusion of various styles or genres of music in MusEd leads to the wider appreciation of the presence of different culture groups (Drummond, 2015: 27). The rich cultural diversity of the South African music landscape provides pupils with valuable "connections to their cultural heritage and instilling in them appreciation for one another's culture and respect for diversity" (Woodward, 2008:33). A multicultural appreciation, therefore, will ensure that varied musical cultures will have a continued existence in our society.

The political agenda driving social transformation centres more on values than programme content in the current curriculum. Drummond (2015:25) aptly describes the current massification process of including large numbers of learners in the

MusEd classroom and promoting a variety of music styles from previously disadvantaged communities, resulting in an emphasis on group work instead of individual progress. Sandoval (2016: 238) proposes a revised curriculum and pedagogy where a cosmopolitan MusEd “dismantle some of the structural violence often perpetuated in education”. Ideally, a balanced focus on the importance and prominence of every learner’s culture should be established in the music classroom.

MusEd concepts and activities can be applied to different styles/genres of music. This can create an inclusive diverse curriculum where cultural enrichment – as a valuable contribution to the transformation process – can enhance the outlook of student teachers. This endeavour may further the healing process of education in the South African landscape.

3.6.2 Curriculum content

The South African National Curriculum Statement Grades R-12 (NCS) stipulates the policy on curriculum and assessment in the schooling sector. Since 2012, FP teachers have followed the Curriculum Assessment Policy Statements’ (CAPS) requirements. The CAPS curriculum was developed as a single, comprehensive document for all subjects (CAPS, 2012:3).

The various learning areas in the FP curriculum consist of numeracy, literacy and life skills. The subject Life Skills in the FP has been organised into four study areas: Beginning Knowledge, Personal and Social Well-being, Creative Arts and Physical Education (CAPS, 2012:9).

In the subject Life Skills, Creative Arts are organised in two parallel and complementary streams: Visual Art and Performing Arts (Dance, Drama, Music). The main purpose of Creative Arts is to develop learners as creative, imaginative individuals with an appreciation of the arts (CAPS, 2012:10). The specific aim of Creative Arts is to develop learners’ creative and aesthetic skills and knowledge through their engagement in dance, music, drama and visual art activities (CAPS, 2012:9). Creative Arts as a subject also provides basic knowledge and skills to encourage a learner’s active participation in creative activities. Performing Arts, as an FP subject, allows learners to explore ways in which to communicate creatively, dramatize, sing, make music, dance and explore movement. Creative games and

skills lead to improvisation and interpretation in the creation of music (CAPS, 2012:10). According to the CAPS requirements, music activities should be designed to encourage learners to do daily breathing exercises, play rhythmical games, sing songs of different cultures, develop listening skills, play on percussion instruments, develop different dance movements, invent simple improvisations and focus on different music concepts (CAPS, 2012).

The following pages illustrate the framework of the CAPS curriculum topics – as adapted from Van Aswegen (2012) – currently used as guidelines for the preparation of MusEd content for student teachers. Table 3.1 contains the four CAPS curriculum topics that are integrated into MusEd activities. Since the main ingredient in music is *sound*, a lot of emphasis is placed on inspiring children to *listen* actively and to be exposed to various music concepts and styles.

The first CAPS curriculum topic is the warming up exercises that include singing, moving, playing games and playing on instruments. These exercises prepare young learners for learning skills activities. Illustrations of melodic and non-melodic classroom instruments are inserted in the table. The second topic of improvising and creating provide opportunities for learners to create original music compositions individually or collaboratively. The third topic of reading and writing notation teach learners to read and understand musical scores, and to interpret and perform various songs in the classroom together. The fourth topic of appreciating and reflecting guides learners to appreciate and value various cultures' music styles/genres via listening activities in the music classroom.



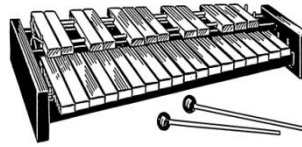

Table 3.1 CAPS curriculum topics integrated in music education activities

Creative Arts - four curriculum topics	Music education activities
<p>Topic 1 Warm up and play – preparing the body and voice, and using games as tools for learning skills</p>	<p>Many activities - movement, playing and singing – involve the warming up of the body and vocal chords. Hence, while music learning takes place, the child’s body and voice develops through active involvement in music. The following four music activities fall under this category:</p> <p>1.1 Singing Singing can be integrated with the other activities (playing on instruments, movement, reading and writing notation, listening and creating) or can be performed for the joy of merely making music using the voice. The ideal would be that South African children enjoy a collective repertoire where all children can expand their exposure to singing by including songs from their own culture, other South African cultures, world cultures and a wide variety of other styles preferred by the individual teacher.</p> <p>1.2 Moving Movement in the form of dancing (in a certain style), body percussion (when illustrating beat or rhythm) and structured movements (when illustrating form in music) can be effectively integrated with music education.</p> <p>1.3 Playing games Games with music as theme can be fun for learners and offer valuable learning opportunities. Examples include: ♪ word games or crossword puzzles, ♪ music playing cards and music quizzes, and ♪ other games like statues, musical chairs, or islands.</p> <p>1.4 Playing on instruments Children can be encouraged and guided to enjoy the correct playing techniques on different classroom instruments. Two</p>

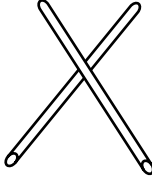

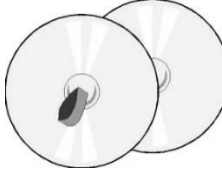







types of instruments are used in the music classroom:
 ♪ melodic percussion instruments and
 ♪ non-melodic percussion instruments,.

Classroom music instruments

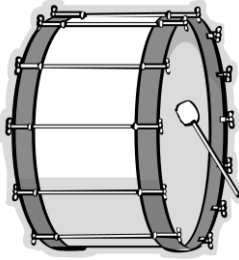




Melodic instruments (Percussion instruments that can play a melody)

<p>Xylophones (made of wood)</p> 	<p>Glockenspiels (small instruments with a bell like sound, made of metal)</p> 	<p>Metallophones (made of metal)</p> 	<p>Boom whackers (made of plastic)</p> 
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Non-melodic instruments (Percussion instruments that create rhythmic sounds)

<p>Rhythm sticks</p> 	<p>Bells</p> 	<p>Cymbals</p> 	<p>Finger cymbals</p> 	<p>Shakers</p> 
<p>Castanets</p> 	<p>Triangles</p> 	<p>Tambourine</p> 	<p>Two-tone wood block</p> 	<p>Cowbell</p> 

Drums

<p>Bass drum</p> 	<p>Hand drum</p> 	<p>Timpani</p> 	<p>Bongo drum</p> 	<p>African drum</p> 
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<p>Topic 2</p> <p>Improvise and create – using skills to demonstrate learning, individually and collaboratively</p>	<p>2 Creating and improvising</p> <p>To improvise is to give expression to ideas without significant time for planning and rehearsing. To create means to express ideas within a given time span with room for planning and limited rehearsing that can optionally be notated. In MusEd, children can be creative through various music activities: movement, singing, playing on instruments and writing notation.</p>
<p>Topic 3</p> <p>Read, interpret and perform – learning the language of the art form, and interpreting and performing artistic creations in a classroom</p>	<p>3 Reading and writing notation</p> <p>Examples of reading and writing include:</p> <ul style="list-style-type: none"> ♪ learning songs or rhythm patterns for instrumental playing through reading notation, ♪ reading notation of themes as part of listening activities, ♪ writing notation or placing rhythm cards, and ♪ reading or writing graphic notation.
<p>Topic 4</p> <p>Appreciate and reflect – demonstrating understanding and appreciation of one’s own and others’ artistic processes and creations</p>	<p>4 Listening</p> <p>To obtain knowledge of and appreciate music through involvement in active listening exercises. Exposure to various styles and music concepts include:</p> <ul style="list-style-type: none"> ♪ World music: music from the child’s own culture, the cultures of fellow South Africans as well as folk music from other parts of the world; ♪ Western classical music and orchestral instruments; ♪ African music and instruments; and ♪ Popular music, such as jazz, hip-hop, blues, ragtime and other genres. <p>Music concepts include beat and rhythm, pitch, dynamics, harmony, form, tone colour, tempo, articulation and mood.</p>

Figure 3.2 portrays playful music education activities – as adapted from Van Aswegen (2012) – where children are actively learning about music in enjoyable ways.





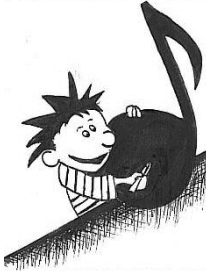



Music education activities		
<p>Singing Singing appropriate songs</p> 	<p>Reading or writing notation Reading and writing graphic, solfège and staff notation</p> 	<p>Listening Listening analytically to music</p> 
<p>Moving Performing movements, body percussion and dances</p> 	<p>Creating Composing and improvising</p> 	<p>Games Playing games, like cards and word games</p> 
Instrumental playing		
<p>Melodic (instruments with different pitches)</p> 	<p>Non-melodic (rhythmic instruments with indefinite pitch)</p> 	

Figure 3.2 Music education activities

To stimulate and develop the music abilities and potential of young pupils, the CAPS curriculum suggests the following resources be made available specifically for MusEd: open spaces, musical instruments, audio and audio-visual equipment, a range of suitable music, charts, posters and a variety of props (CAPS, 2012:14). The suggested allocated time for Creative Arts – including all four disciplines – is two hours per week. Therefore, only thirty minutes per week are allocated for MusEd.

Although the time assigned to MusEd in the CAPS curriculum means that MusEd struggles to earn a respectful place in the new education system (Stevens & Akrofi, 2010:233), the specific aims of the current CAPS' policies can still be met as MusEd concepts and activities can be applied in various prescribed curricula. MusEd concepts and activities stay consistent and can be adapted in various ways to suit different needs when integrating multicultural music examples.

The MusEd academic Elliot (1995:12-13) identified four meanings of MusEd that indicate that its goals can be realised across curricula. Elliot distinguishes between:

- ♪ Education *in* music, involving the teaching and learning of music making and music listening;
- ♪ Education *about* music, referring to teaching and learning of formal knowledge about music making, listening, history, theories and other forms of musical knowledge;
- ♪ Education *for* music, relating to teaching and learning as preparation for making music, or becoming a performer, composer, music historian, critic, researcher or teacher; and
- ♪ Education by means *of* music, involving the teaching and learning of music in direct relation to goals such as improving one's health, mind and soul.

Van Vreden (2016:186-188) illustrates how those four meanings of MusEd can be expanded and further applied:

- ♪ Teaching and learning *about* music is the musical knowledge theoretically explained;
- ♪ Teaching and learning *from* music happens through play;
- ♪ Teaching and learning *on* music is when activities correlate with concepts;
- ♪ Teaching and learning *with* music are associated with school concerts, routine activities, background music, transitions activities and socialisation;
- ♪ Teaching and learning *in* music is the product of the activities; and
- ♪ Teaching and learning *through* music is when non-musical learning takes place.

Van Vreden (2016) holistically regards MusEd to be *about* the education of music and education *through* music. Education of music is *about* the academic knowledge of music concepts, and these principles and standards can be taught *through* the practical application of music activities. To optimise teaching and learning, the White Paper (2013:9) declares that “theoretical knowledge and practical experience is indeed essential”.

Academic teaching content originates from Stuart’s (1997) model of “academic teacher education” where theory is presented first, followed by some application to practice (Samuel, 1998:79). The curriculum content of many South African HEIs may follow Stuart’s model that elevates the value of “theoretical knowledge” as foundational to the development of music practice (Samuel, 1998:79). This theory was nicknamed the “ivory tower of knowledge”. Jorgensen (2005:26) contends that “theory tends to lead to practice rather than the reverse”, but that “both theory and practice are valued and integrally interrelated”. The paradigms of student teachers shift when they perceive the integration of their academic knowledge with practical activities – they build a “repertoire” of MusEd experiences while learning more about musical concepts through musical activities (Van Vreden, 2015:184).

3.6.3 Music education practice

The objective of MusEd practice is to prepare individual student teachers to understand the concepts of music, music learning and teaching. Student teachers must be able to construct their own understandings of musical experiences, since music learning refers to the ability of applying musical understanding to the musical process (Wiggins, 2007:36-38). Grové (2001:5-6) and Swanwick (1994) agree that music teaching can be effective only when the nature of music itself is understood and when opportunities are created for learners to have positive musical experiences.

Röscher (2002) reminds us that the Music Education Unit Standards for Southern Africa (MEUSSA) research team's vision is to empower learners with sufficient musical skills and knowledge to have a lifelong active involvement in a variety of musical environments. Music comprises sounds, and, therefore, an active involvement in listening, appreciating, and participating in "making sound or music" is vital for student teachers. According to Goodson and Duling (1996:34), musical skills "become the tools for students to develop a broader understanding of music". Students' work as musicians is therefore determined by the process of becoming "questioners, problem-solvers and by applying what they have learned" (Scott, 2011:192). Wiggins (2007:40) adds that an ideal music education curriculum "would enable students to develop their understanding of the most central, authentic ideas", and then be able to articulate musical connections throughout their studies.

For the process of constructing MusEd knowledge and applying it in teaching situations, Joseph (1999:215) believes that "tertiary courses need to be redesigned: a more practical course that links theory and practice is required". Van Aswegen and Vermeulen (2010) suggest a "music education course" that consists of "a field of knowledge that will equip student teachers with the necessary knowledge, skills, values and attitudes needed to develop and enhance the learners' inherent musicality". The fundamentals of music is determined by the understanding and application of music concepts such as melody, tempo, timbre, texture, harmony, rhythm and form (Mark, 1978; Bessom et al., 1980; Nye & Nye, 1985; Bergethon et al., 1986; Choksy et al., 1986; Swanwick, 1994; Grové, 2001).

According to Saunders and Baker (1991:248), a “fundamentals of music” course or a “music methods for classroom teachers” course “often emphasises the skills and understandings that [lecturers] personally perceive to be appropriate for classroom teachers”. The notion exists that student teachers would implement the same musical values and norms that they have experienced in lecture halls. Saunders and Baker (1991:248) confirm this belief that “course offerings are based on the assumption that the students will use the [same] course content when they become classroom teachers”. Consequently, MusEd lecturers should teach student teachers in the same way that they expect the student teachers to teach in a classroom situation (Le Roux, 1992:i).

The integrating process of linking theoretical concepts with practical musical activities such as singing, instrumental playing, listening, moving, notation, creativity and games (Van Aswegen & Vermeulen, 2002:4-7), is determined by various procedures of “designing experiences and providing support” (Wiggins, 2007:37) for student teachers. The focus is therefore on the establishment of a balance between the development of MusEd theoretical learning content and active involvement in music-making activities in the pursuit to develop learners’ music skills.

This set of skills and understanding enable student teachers to function “as active music makers and listeners” (Schuler, 2011:7). According to Phillips (2010:89), the “*praxial* approach to music instructions involves all students as music makers [...] when they are active participants and not passive consumers”. A perception exists that teaching and learning processes should “move away from purely teacher centred instruction in which students are regarded as passive receptors of knowledge” (Scott, 2011:192) and move towards student centred approaches where the student teachers explore new ideas that are related to their own previous insights and experiences. When student teachers understand the essence of music and have managed to derive their own meanings from it, then their proficiencies in MusEd will improve through combining music content knowledge with an exploration of musical performance. Students who finish the programme may discover their musical potential and since music literacy enhances musical skills, they may become aware of how music adds value to their own lives (Phillips 2010:87).

MusEd lecturers incorporate and facilitate academic concepts with practical activities yet different perspectives on appropriate music mastery for student teachers exist. Varying amounts of emphases are placed on “music skill development e.g. improvisation and creation”, while others focus on “visual comprehension of notation and the understanding of music theory, singing and listening skills and other activities such as using classroom instruments or moving according to the rhythm of music” (Saunders & Baker, 1991:248).

MusEd lecturers have to provide student teachers with adequate subject knowledge and a “variety of music expertise within a limited time frame” (Van Aswegen & Vermeulen, 2010:3). Russell-Bowie (2003:35) rightly declares, “So much to teach – so little time!” The demand on teachers to teach music concepts and arrange activities in short periods of time cause high levels of frustration among educators. Student teachers are prepared for a future in which they can make a musical impact on learners. The little time spent together in class influences their acquired academic knowledge which in turn affects their levels of self-confidence. This circumstance determines the attitude of each student teacher towards the subject as well as the learners in the classroom. “What [the student teachers] believe about the priority and challenges of music education in elementary schools is important, as it will impact on their attitudes and practice when they are teaching in schools” (Russell-Bowie, 2009:23).

A well-designed MusEd programme should likely provide FP student teachers with the skills and knowledge to utilise music effectively in the classroom (Hildebrandt, 1998:70). Coherent teamwork amongst different role players is necessary to facilitate programme content, successful training and implementation of South African policies and curricula in the music classroom. To achieve the goal of successful training and implementation of curriculum content, Joseph (1999:87) believes that most teachers should combine various approaches and teaching methods. This would ensure meaningful experiences for learners. Several South African MusEd specialists employ wide-ranging approaches, wherein combinations of activities and methods enhance the academic content (Potgieter, 1990; Cruywagen, 1991; Schoeman, 1999; Van Aswegen and Vermeulen, 2010).

The following two approaches, integrated as a collective method, were developed by the music educationists, Reimer and Elliot, and form the basis of the MusEd framework. Reimer's (1998) approach involves an intellectual theoretical framework in which an academic understanding of the music content is the main essence. Elliot's (1995) approach centres on an active involvement in music-making performances. Elliot developed his *praxial* approach in 1995, and his mentions of active involvements in music-making are applied to learners who promote their understanding of music through their active engagement in musical creation and playing (Flohr, 2010). Joseph (1999:87) supports Elliot's philosophy when he states that music teachers who allow learners to be active classroom participants succeed in incorporating an integration of knowledge in their lessons. Vermeulen (2009:2-30) points out that music is performance-based. This means that music always involves the practical side of making music (sounds). Hauptfleisch (1993:33) indicates that MusEd's general purpose is to get pupils to participate in music, in a variety of ways and levels, which is achieved by making, creating and performing music.

MusEd involves the striking of a balance between theoretical knowledge and practical experience. The following two coinciding proverbs serve analogously to illustrate the nature of the balancing act:

Tell me and I'll forget
Show me and I may not remember
Involve me and I'll understand
-- Native American saying

I hear and I forget
I see and I remember
I do and I understand
-- Confucius (551 BC – 479 BC)

The above proverbs focus on the “doing” of music activities and reflect the researcher's viewpoint that musical learning cannot only be theoretically based, but that theoretical content can only be fully understood through practical experience.

The musical approach of Elliot can be traced back to principles formulated by Herbert Spencer (1820-1903), an English philosopher, and John Dewey (1859-952), an American philosopher. Spencer felt that the aim of education is not knowledge but action. Action denotes practical experience. The relation between education and a theory of experience forms the basis of Dewey's (1938:10) philosophy.

Participation in student teachers' practical activities contributes to educational experiences. Dewey's philosophy claims that experience arises from the collaboration of two principles: continuity and interaction. Dewey (1938:25) proposes that "experience and education do not directly relate because some experiences are not educational, such as an experience that prevents or distorts the growth of further experience". The challenge for experience-based education is to provide student teachers with involvements that will result in growth and creativity in their subsequent capabilities. Student teachers' experiences form and re-form their thoughts. "No two thoughts are ever the same, since experience always intervenes" (Kolb, 1984:26). A realisation of the ideal of positive input in experiencing music activities will probably change attitudes and values. According to Kolb (1984:27-33), "learning is a continuous process grounded in experience".

According to Dewey (1938:33), "one's present experience is a function of the interaction between one's past experiences and the present situation". As an example, in the current era, the student teachers' experience of a lesson will depend on how the MusEd lecturer assembled and facilitated the lesson. Past experiences of MusEd lessons and teachers connect to one another. "The continuity principle is involved in attempts to discriminate between experiences that are educationally worthwhile or not" (Dewey, 1938:33). It attempts to categorise experiences that are valued as quality experiences. The student teacher judges the value of each musical experience and decides where it is suitable in their framework of education. Therefore, the educator has a responsibility to plan and make decisions with regard to the direction of a learning experience. The music educator "must be able to judge what attitudes are conducive to continuing growth" (Dewey, 1938:38). When educators have a theory of experience, they can progressively organise subject matter in such a way that students' past and present experiences will contribute to a positive learning experience, which will increase their confidence in presenting MusEd lessons effectively.

The essence of Dewey's philosophy – to create educational learning experiences – can be linked to Elliot's *praxis*, since experiences need to be practical. "The idea of *praxis* [originated] from the ancient Greeks" (Regelski, 1998:22) and is translated as "action" or "acting". Regelski (1998:23) defines *praxis* as knowledge put into action, which corresponds with theories developed by philosophers like Hegel, Gadamer, Arendt, Bernstein and Habermas.

Aristotle called intelligent thinking *dianoia* and divided it into three categories of knowledge. The categories are *theoria*, which is basic and fundamental knowledge; *techne*, which is knowledge needed for producing or creating certain objects, thus involving manual skill and craftsmanship; and *praxis*, which represents the "doing" or "action", or the process of a "right action" bringing "right results" (Regelski, 1998:23-31). MusEd activities, *praxial*, depend on general principles of MusEd concepts, *theoria*. According to Regelski, the *praxial* philosophy of Elliot is based on Aristotle's philosophy of "doing".

MusEd should enable student teachers "to want to and be able to put music into action to benefit their lives" (Regelski, 1998: 45). In this context, Elliot describes *praxis* as "doing music" and terms it as *musicking*: "Musicking involves [...] actions of performing, listening and composing." According to Regelski (1998:47), this results in the "product of the process of action". Music involves "processes-and-products" which is interweaved with "actions-and-outcomes" (Elliot, 1995). *Praxis*, therefore, involves not only the 'doing' but also the process of 'practical doing' to achieve specific learning outcomes. According to Kolb (1984:20), "experiential learning" refers to the striking of a balance between the development of intellectual understanding and the enhancement of practical experience. Fogarty and Tighe (1993:162) add that through "cooperative learning, students articulate their thoughts to each other and thus engage in an interactive approach to processing information". The understanding of MusEd concepts enforced by practical experiences can lead to optimal learning.

John Dewey's (1938) model of learning comprises observation, knowledge, judgement, plan and method of action. According to this model, former music teachers and lecturers serve as role models for student teachers and have a determining influence on students' understanding of the teaching of MusEd

concepts. The student teachers form either positive or negative judgments towards musical concepts and activities during this learning process. Practical music activities, or "performing actions", and the methodology of actions are planned and incorporated into MusEd lesson preparations.

Flohr (2010: 9) identifies three main learning approaches: behavioural, cognitive and socio-emotional. The behavioural approach involves the practical implementation of theoretical concepts, wherein the student teachers follow the lecturer's examples. Cognitive learning involves the understanding and memorising of theoretical concepts. Socio-emotional learning includes social group projects and involves either positive or negative emotional characteristics. These theoretical and practical approaches influence the learning processes of student teachers as well as learners in the classroom.

Goodson and Duling (1996:36) believe that students become motivated to learn when a lecturer demonstrates love and a healthy approach to music: "Expressing delight, pleasure, respect and wonder opens hearts and minds to receive music's treasures and value them as a means for further understanding, adventure and enjoyment." According to them, a lecturer who can guide students to explore life through music while developing their knowledge and skills enables them to value and express their own responses to life. This "holistic integrative perspective on learning combines experience, perception, cognition and behaviour" (Kolb, 1984:21).

My point of view on the integration of academic theoretical concepts with practical activities in MusEd is that Elliot's *praxis* philosophy can be integrated with Dewey's *experiential learning*, and be linked to Spencer's *action* theory in the pursuit of effective education.

3.6.4 Generalists versus specialists student teachers

MusEd is a compulsory component of the BEd degree of the FP student teachers enrolling at the University of Pretoria. The MusEd module is a first semester course during the students' first year. Student numbers vary between 250 and 280 per year. They are divided into four groups of approximately 70 student teachers each. The MusEd time slots consist of two periods of 50 minutes per week for each group.

Since this module is compulsory for all FP student teachers, many students will have had little or no prior training in music. The module's aim, therefore, is to prepare generalists in MusEd. Some student teachers have already achieved a certain level of specialisation in national and international music exams, though their backgrounds, understandings and skills vary as their respective school- and extracurricular music experiences differ. The amount of previous musical experiences, and whether the experiences were positive or negative, influences every student's attitude and approach towards this subject (Buzarovski et al., 1992). Differentiation or variations in musical backgrounds between student teachers can be challenging in a MusEd preparation programme.

The problem of differentiation between student teachers seems to be a global phenomenon (Downing, Johnson & Kaur, 2003; Holden & Button, 2006; Koutsoupidou, 2008; Seddon & Biasutti, 2008; Hallam et al., 2009; Russell-Bowie, 2009). Russell-Bowie (2009:25) investigated a thousand generalist student teachers' practices from five different countries and documented the following:

- ♪ in Australia generalist teachers teach MusEd despite “poor arts experience at school and inadequate teacher training”, thus lacking the confidence to teach MusEd effectively;
- ♪ in the United States of America, schools struggle to find teachers who can “adequately and confidently teach music in the classrooms”, as specialist training in MusEd does not exist anymore;
- ♪ in Namibia, a similar situation exists where generalist teachers teach MusEd with minimum musical experience;
- ♪ in Ireland, the teachers focus mainly on singing; and
- ♪ in South Africa, “class music is often featured on timetables but not in practice”.

Nel (2007:6), a South African music educationist, is convinced that MusEd in the FP “should be something more than just the mere singing of songs and saying of rhymes as is done in the majority of South African schools”.

Koutsoupidou (2010:106) found that relevant studies “have reported a shortage of music teaching skills” and a “lack of music training in teachers’ initial education”. Malan (2015:3) agrees by stating that the teachers responsible for MusEd teaching are probably generalists and the curriculum must, therefore, be set out in such a way that MusEd expectations in the classroom will be met. The absence of a music curriculum in pre-schools in Greece makes it difficult “to apply well-designed music lessons, especially if [children’s] initial training is also inadequate” (Koutsoupidou 2010:109). According to Figueiredo (2004:73), FP teachers in Brazil are responsible for teaching all the subjects, including music. Herrold (2001) adds that MusEd in South Africa is also the responsibility of the generalist FP teacher. As the researcher, I find room for improvement in this situation and agree with Röscher (2002:1-5) that “qualified and educated teachers in music are essential to both the teaching and learning of this subject”.

Considering all this information, a high probability exists that present-day student teacher preparation is giving rise to a global situation of only generalist teachers being available to teach MusEd, having little musical knowledge to apply in practice. At the University of Pretoria, students’ complete evaluation forms when the MusEd module concludes at the end of the semester to provide assessments of course content and lecturers’ presentations. Although the majority of students respond positively to the module, others highlight prevailing problems in MusEd. Some students indicate that the course content does not challenge them and that the repetition of knowledge that they have already mastered bores them. Conversely, students with limited or no prior training indicate that they find the required knowledge too difficult and that they need more time to grasp the content.

A possible strategy to encourage generalist student teachers to teach music is to suggest that the integration of music with mathematics or language could be rewarding and enriching. Flohr et al. (2010:4) remark that music’s unique benefits should be retained when integrating music with other subjects “to create a beneficial learning environment”. Saunders and Baker (1991:248) note that some textbooks “present strategies for using music activities to supplement other curricular areas”. Phillips (2010:92) adds that almost all subjects in the school curriculum “can be found, one way or another, in the study of music”. However, the important challenge

concerning the joining of different subjects with MusEd is that the teacher needs to be a specialist in all the integrated subjects to encourage instructive optimal learning.

HEIs' lecturers can and should be instrumental in finding a solution for the varying statuses of generalist and specialist student teachers' background knowledge in MusEd. I agree, as researcher, with Koekemoer and Olivier's statement (2002:33) that it is the responsibility of the lecturer at tertiary level to equip future teachers for the professional reality awaiting them in schools. The focal point should be the teaching of music, regardless of whether student teachers are being prepared as specialists or generalists. Reimer (1970:112) and Joseph (1999:73) state that the goals in MusEd should, firstly, be to enhance the aesthetic sensitivity to music in all people regardless of their level of musical talent and, secondly, to develop the talents of those who are musically gifted.

3.6.5 Self-confidence as an element of teacher identity

The development of student teachers' confidence in MusEd is one sub-division of the development of their professional identity. The role and identity of teachers, the goals and responsibilities of initial teacher development, and the scope, shape and intentions of professional teacher development are influential elements of teacher education (Samuel, 2008:4). The continuing professional teacher development encompasses a "process informed by their previous experiences of teachers and teaching, by learning in their pre-service course, by field placements and societal expectations" (Beltman et al., 2015:225). Identity is continually shaped over a lifetime, and to find "a balance between personal views and experiences and the professional or cultural expectations" of what a teacher has to be, is a complex process (Beltman et al., 2015:227).

Contradictory and complementary forces in every teaching and learning situation and their influence on the development of the teacher's professional identity create difficulties. Samuel (2008:3) acknowledges that teachers "are expected to account for the outcomes of their practices".

School contexts mould and re-mould teacher identities according to the following elements (Amin, 2008:108-109):

- ♪ School practice, shaping the schooling contexts, peers and the theoretical knowledge derived from professional training;
- ♪ Interactions, inside and outside of teaching, via social networks; and
- ♪ Personal biographies, in relation to being aware of students' background in terms of their race, class, gender, culture and lifestyles.

Professional identities consist of the following four factors, according to Beijaard (2004:122) and colleagues:

- ♪ Professional identity is not fixed – teachers' perceptions of themselves change because of interpretations and reinterpretations of experiences in the classroom;
- ♪ Different contexts, musical styles and genres contribute to the forming of identities;
- ♪ Social encounters with other student teachers influence expressed or unexpressed perceptions of "self"; and
- ♪ "Sub-identities", formed throughout the student teachers' preparation, evolve into a holistic conception of professional identity.

Complexities involved in this continuing process of developing identity can increase while student teachers attend classes, present micro lessons according to various methodologies and become involved in school practice before graduating.

The development of self-confidence is influenced by the alternation between the musician and the educator in MusEd (Hargreaves, Purves, Welsch & Marshall, 2007). How the student teachers regard themselves determine the manner in which they develop confidence. If they are good performers, they view themselves as musicians. If they perceive their performative abilities as lacking, they view themselves as music teachers instead (Ballantyne, 2012:213).

According to Nel (2007:1), teachers have reported that they have limited musical knowledge and often misjudged their musical abilities. “These teachers tend to reflect their personal uncertainties, lack of confidence, and at times even negative preference towards music education” (Röscher, 2002:1-6). Russell-Bowie (2010:77) adds, “Teachers perceive that they do not have the confidence, training, competence, resources, time or priority to implement an effective music programme.” Many teachers feel they cannot read or write music adequately and hence believe they are ill-equipped to teach. Their uncertainties regarding limited musical knowledge, practical experiences and personal doubts result in low levels of confidence in music teaching (Koutsoupidou, 2010:106). Hennessey (2000:188) notes that “students declared music as the subject in which they had the least confidence”. Student teachers who are low in confidence fear they will lose control when they have to manage active and noisy activities in the music classroom, especially when playing on instruments is involved (Bainger, 2010:22).

Self-confidence in generalist student teachers contributes significantly to feelings of success when presenting MusEd in practice (Vermeulen, 2009). Student teachers usually have background skills and advanced understanding of other life skills, yet may not realise their own musical potential if their previous musical experiences did not positively enforce an appreciation of MusEd concepts or activities. Student teachers with a minimal background in music tend to avoid teaching music lessons, since this teaching experience may be unpleasant for them and reinforce low levels of self-confidence (Bresler, 1991:5).

According to Hennesey (2000:187), the following factors contribute to the development of self-confidence in MusEd:

1. Prior musical and personal experiences comprising:

- ♪ practical engagement and participation,
- ♪ schooling, and
- ♪ beliefs and values.

2. University courses that focus on:

- ♪ development of subject knowledge,
- ♪ pedagogical knowledge,
- ♪ practical participation, and
- ♪ ideas and resources for teaching.

3. School-based experiences that provided:

- ♪ opportunities to teach,
- ♪ opportunities to observe,
- ♪ support and feedback from teachers,
- ♪ feedback from children, and
- ♪ support from peers.

The attributes listed above can bolster student teachers' attitudes and practices and create positive experiences that may result in an effective tertiary MusEd programme (Hennesey, 2000:185). Le Roux (1992:16) acknowledges that students can only present lessons with self-confidence if they have experienced positive developments. The possibility exists that positive developments occur when the teacher and children experience music at the grassroots level (Reimer, 1970:7,26; Barrow, 1984:269; Dachs, 1989:103; Potgieter, 1990:2). Learners feel good about themselves when they experience success (Le Roux, 1992:13). The same effect is observed when a student teacher has presented a successful lesson. Russell-Bowie

(2010:85) claims that “positive learning experiences in music have been found to be a significant factor in breaking down barriers, changing students’ attitudes, lessening their anxiety, giving them confidence and new teaching ideas, and developing their self-esteem in relation to teaching each of the subjects in their classrooms”. Young (1982:35) declares that when a teacher incorporates music, then “something is said in non-verbal terms about the importance of music in a child’s life”. She adds, “A good teacher has to be creative and any teacher can use music in the classroom.”

Bates (2004:10) agrees with Glasser’s (1998) declaration that the “teaching profession is filled with happy teachers who feel powerful when they see students succeed, [and] students feel powerful when they are able to do something well, especially when that skill can be put to good use assisting others”. Similarly, lecturers feel rewarded when they manage to empower their student teachers and observe their progress and rising self-confidence. Lecturers feel rewarded when they observe how their student teachers maximise their potential through their encouragement and nurturing, resulting in the presentation of effective music lessons. Ultimately, lecturers feel rewarded when they have empowered their students to continue independently (Hennessy, 2000:185).

A confidence to teach music – for generalist as well as specialist student teachers – depends on the amount of practical musical training that the students have received in the education programmes (Hallam et al., 2009). Effective practical experiences in MusEd training programmes can positively influence student teachers’ levels of self-confidence when they start presenting music lessons (during teaching practice) at schools.

3.6.6 Student teaching school practice in music education

My personal experiences support the perception that MusEd lessons in the FP are not presented on a regular basis, if at all. This is possibly caused by a disconnect between Higher Education MusEd programmes and the reality of school practice. Boston (2000:2) stresses that “despite certification efforts, too much of early childhood education is still in the hands of people who are unprepared to meet the challenging learning needs of this age group”. In my experience, lecturers are not always connected to the foundational, grassroots level of schooling and different

generational needs. Therefore, academics may not always adequately prepare the students for a future in reality.

According to the White Paper 5 of 2013, it is essential for universities to establish close cooperation in partnership networks for in-service student teachers “that provide professional development opportunities” (Stein, 2005:24). Teacher education can strengthen the “perceived connection between university faculty, university coursework and public school teaching” (Bauer & Berg, 2001:62).

Practical experience of student teachers enhances theoretical knowledge in the preparation programmes. The current Minister of Higher Education, Mr BE Nzimande (White Paper, 2013:vii), states that “practical experience in the world of work is an invaluable part of training” while students prepare for careers in the marketplace. According to Bauer and Berg (2001), actual teaching experiences in the classroom are usually the most valuable aspect of student teacher education programmes. “Teaching is best learned by actually teaching”, and student teachers “actively integrate academic information when learning to teach” (Smith & Lev-Ari, 2005:298,300). Student teachers also found educational value in pedagogical strategies that are directly applicable to teaching (Nardo et al., 2006:281). According to Dogani (2008:125), field experiences are indispensable to teacher preparation programmes.

Buchanan et al. (2002:28) confirm that educational experiences in the community (school practice) or service learning have the following characteristics:

- ♪ students learn course content through school service,
- ♪ students apply course content in a school setting,
- ♪ students reflect on the experience, given adequate time and opportunity,
- ♪ collaborative benefits among participants,
- ♪ students provide service to schools (in partnership),
- ♪ schools reap benefits from the programme, and
- ♪ students gain valuable knowledge and skills.

The benefits of school practice escalate when student teachers “increase their understanding of being a teacher”, while schools and school members benefit from the efforts of the student teachers and universities. In the process, student teachers “learn more about themselves as future educators and about the meaning of teaching and learning” (Buchanan, 2002:28).

According to Koutsoupidou (2010:110), student teachers value the teaching experiences and “frequently ask for more practical training during their studies”. Universities require student teachers to conduct teaching practice in their third and/or fourth year, which is not regarded as adequate experience (Bitzer, 2009:176). School practice prompts students to engage in constant reflection, problem-solving, and information gathering processes (Buchanan, 2002:32). Student teachers often claim that they learn more from the practical hands-on experiences, as various types of teaching seem to foster a balance between “doing (action) and undergoing (reflection)” (Schmidt, 2010:131). Student teachers learn how to “think critically about their own thinking, learning and practices as they work with children in particular contexts” (Buchanan, 2002:32). The teaching practice contains a two-way influence where student teachers connect with real-life classroom situations and mentor teachers, while schooling institutions observe different teaching and learning experiences.

Therefore, it is of utmost importance to emphasise the importance of MusEd practical experiences in FP classrooms. McClellan (2011:40) agrees that university-school partnership models enhance student training when both university and school personnel are engaged in preparing quality MusEd experiences for student teachers, and when students “benefit from exposure to original and inventive teaching approaches and musical activity”. Kiggundu and Nayimuli (2009:347) describe teaching practice as a work-integrated learning process that strengthens a student teacher’s skills and knowledge through “industry in-service training”.

Higher Education lecturers tend to implement the latest research in their methodology classes as they prepare student teachers for their practical assessments in the classroom. Joseph (1999:215) adds that on-the-ground training “is of necessity for [student] teachers to be placed in well-established schools with experienced teachers”. The interaction between lecturers, student teachers and

mentor teachers constitute a collaborative learning experience for all the involved parties. Peer observations and self-reflections usually lead to positive feedback and improve the quality of music practices in schools. Student teachers regard practical assessments as valuable elements in their learning curves. All parties involved in this study commented on the differences between teaching students as “learners” and actual school learners in classrooms.

Joseph (1999:216) and Russell-Bowie (2009:33) argue that teacher training courses need to place more emphasis on practical assessments, to assist pre-service student teachers in graduating with sufficient confidence and knowledge to positively contribute to the lives of the children in their future classes. Such a policy may elevate priorities and MusEd practices in their schools while children learn about the world of sound and music. Westerlund (2008:91) argues too that “space to new educational practices in which the musical outcomes and so-called value-carriers [...] are formed” should be devoted to MusEd teacher training. Hence, the allocation of adequate timeslots to teaching practice (as part of the BEd degree) can be regarded as a highly important factor in the pursuit to effectively prepare student teachers for real life teaching and learning situations in MusEd classroom settings.

3.7 CONCLUDING REMARKS

This chapter investigated the various influences on MusEd lecturers’ professional practice in terms of the push and pull factors that are applied on their workplaces. The study’s theoretical framework comprises the contextual, institutional, biographical and programmatic forces that stem from Samuel’s Force Field Model (2008).

A discussion of the Force Field Model’s forces at work in the fields of health, finance and education presented a landscape orientation for the application of the Force Field Model in MusEd. Next, the contextual forces evident in Higher Education, teacher training programmes and MusEd in South Africa were outlined. Transformation processes evident in institutional forces at South African HEIs and their influences on MusEd were disclosed. The unique personal biographic forces that stem from MusEd lecturers were illuminated as individual characteristics of education personnel influence the selection of programme content for MusEd

curricula. Finally, the programmatic forces – that vary in strength according to different MusEd lecturers at various HEIs – consisting of multicultural approaches, curriculum content, MusEd practice, generalist- and specialist student teacher demographics, development of self-confidence and school practice of student teachers, were detailed.

Figure 3.3 graphically represents the influence of the four forces on the development of the MusEd lecturers’ professional practice. The contextual forces influence institutional, biographical and programmatic forces while the implementation of a post-apartheid education system is prioritised. The institutional forces influence the biographical forces at work on HEIs’ workforce, as well as the programmatic forces as HEIs have to adhere to the prescription of contextual forces and their respective interpretations thereof. The contextual (political) forces influence the biographical forces, as HEIs are instructed to appoint more non-white lecturers. These situations all influence programmatic forces, as the perceptions and interpretations of curricula vary among lecturers. These realities and forces have to be embraced and channelled towards creative ways of planning and designing MusEd programmes’ structures and content utilised for student teacher preparation. The open-ended arrow indicates that each teaching and learning situation is unique and determined individually by the HEIs’ MusEd lecturers.

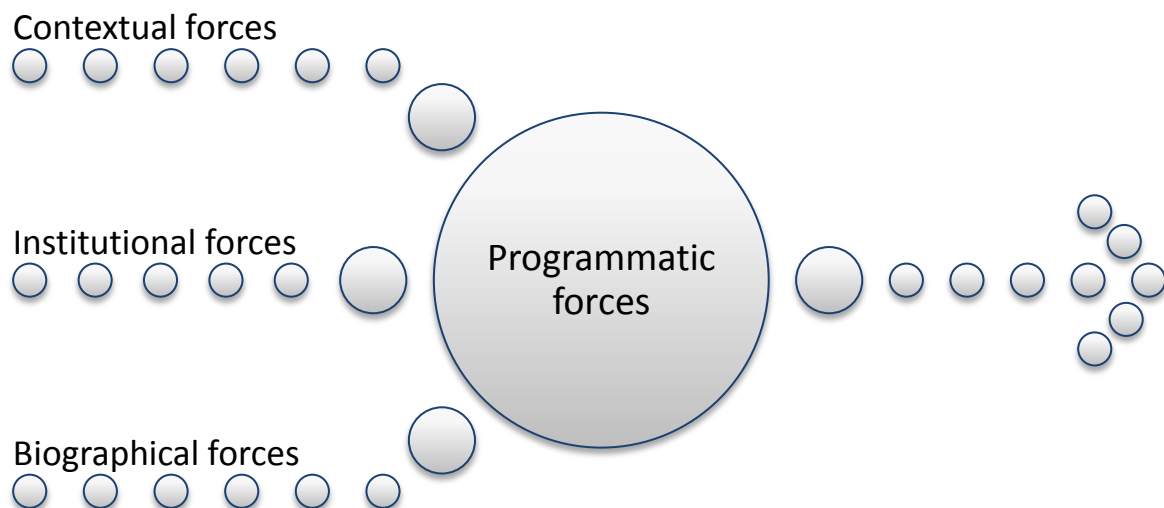


Figure 3.3 Integration of forces applied to the music education lecturers’ professional practice

The investigation of various approaches and perspectives at tertiary institutions led to a better understanding of the influences that push and pull factors have on MusEd presentations and practices in primary school classrooms. These influences and developments need to be considered in the creation of an effective teacher training framework for MusEd student teachers in the Foundation Phase.

CHAPTER FOUR: THE RESEARCH METHODOLOGY – *Moderato*

4.1 INTRODUCTION

Chapter Three explored, amongst other aspects, Samuel's Force Field Model (FFM) and the ways in which its contextual, institutional, biographical and programmatic forces influence MusEd lecturers' professional practices – from a theoretical perspective.

I selected the Italian musical term *Moderato* to connect the MusEd lecturer's life world with the research methodology described in this chapter. This term applies to compositions played in a moderate tempo. Due to institutional and personal circumstances, the formulation and execution of the research design was a time-consuming process, considering the study's changes of direction.

In this chapter, I present the research methodology in investigating the various forces in MusEd at Higher Education Institutions (HEIs) in South Africa. This research methodology comprises the primary and secondary research questions, the research design, and the methods used in this investigation. The research design comprises the interpretive paradigm, a qualitative approach, and multiple type case studies. The research method incorporates the role of the researcher, MusEd lecturers as participants, research sites, and the data collection plan. To justify my decisions with regard to the research methodology, the research questions that guided this study are first revisited.

4.2 RESEARCH QUESTIONS

4.2.1 Primary research question

Which key elements should constitute a teacher training framework for music education in the Foundation Phase?

4.2.2 Secondary research questions

- ♪ What are the criteria for an effective teacher training framework for MusEd in the FP?
- ♪ How do certain HEIs select programme content in preparing FP student teachers for MusEd?
- ♪ What are the challenges (pushing factors) and opportunities (pulling factors) in a teacher training framework for MusEd?
- ♪ Which evidence-based recommendations can be made to effectively prepare student teachers in MusEd?

4.3 RESEARCH DESIGN

Research design usually starts with a purpose in mind, which is followed by a plan on how to achieve that specific purpose (Thomas, 2011:26). Researchers agree that the design has to be planned and that the research questions or ideas have to be converted into a manageable project (Leedy & Ormrod, 2010:85; Hammond and Wellington, 2013:131,132). The project has to consist of detailed planning and implementation, and must be based on the “nature of the research problem or issues being addressed, the researcher’s personal experiences, and the audiences for the study” (Hammond & Wellington, 2013:131,132).

Figure 4.1 illustrates how the research methodology relates to the research questions, research design and research methods. The research design entails the interpretive paradigm, qualitative approach and multiple case studies. The research methods comprise the role of the researcher, research participants and sites, and the data collection plan. The data collection plan includes a biographical information

sheet for each MusEd research participant, semi-structured interviews constructed with open-ended questions, and two expert validation interviews.

During the first expert interview – with the designer of the Force Field Model (FFM) – I was presented with innovative knowledge about the forces guiding each MusEd lecturer’s work environment. The second expert interview was organised with an FP curriculum specialist to converse on the changes to and weighting of MusEd classes in the current CAPS curriculum. Documents including study guides, textbooks and performance planning handouts were inspected to determine MusEd programme planning and content.

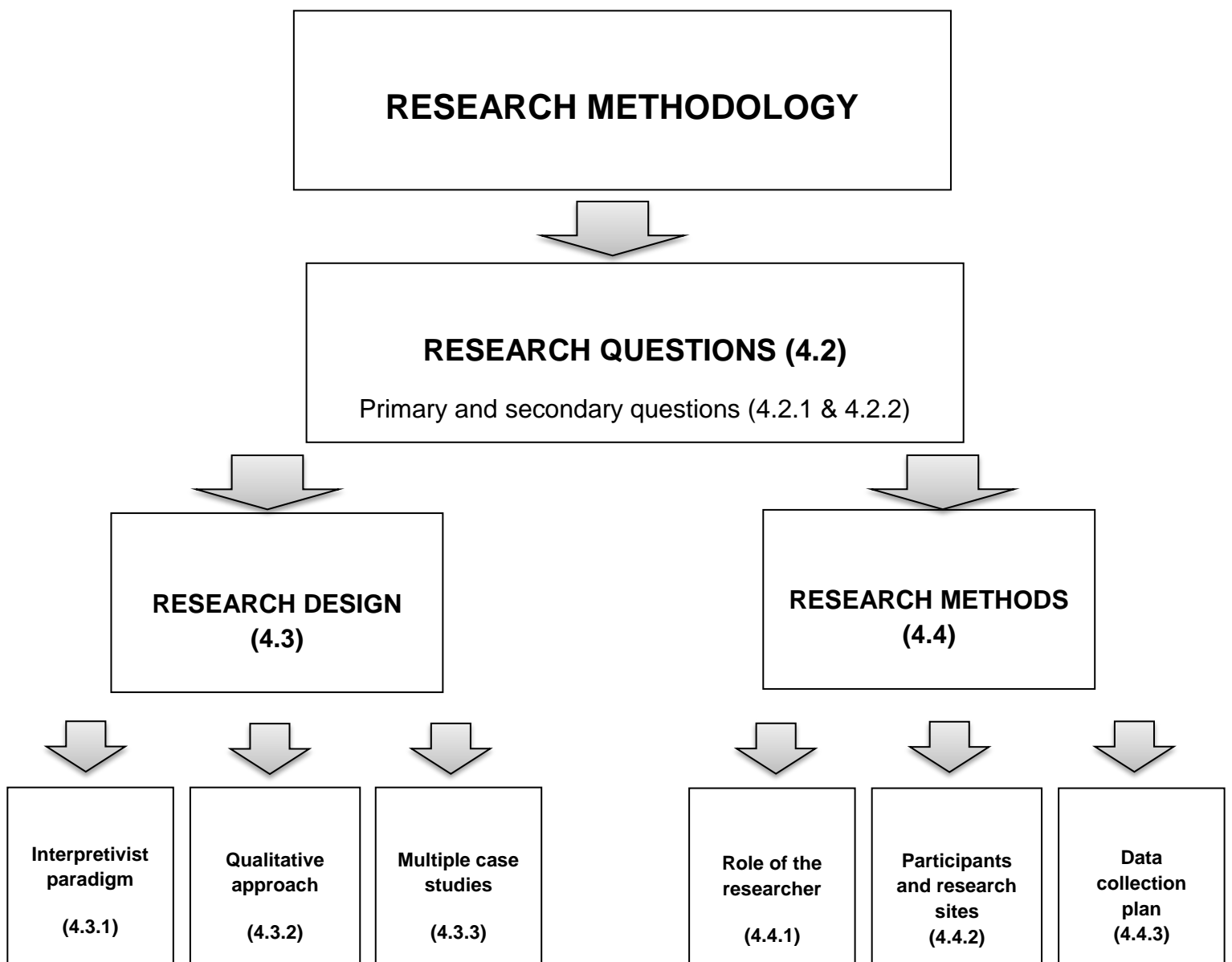


Figure 4.1 Research Methodology

The research design comprises the paradigm, approach and research type of the study. The interpretive paradigm, qualitative approach and multiple case studies are discussed in the following sections.

4.3.1 The interpretivist paradigm

Creswell (2008:8) postulates that the research paradigm or philosophical worldview is determined by a general interpretation of the world in which we live and work, adding that paradigm perspectives are shaped by the landscape of research-specific areas, standpoints and past research experiences. Denzin and Lincoln (2000:157) and Nieuwenhuis (2011:4) agree that a paradigm can be understood as a basic set of beliefs, assumptions or interpretations about aspects of reality, and that these elements determine each person's worldview or paradigm.

Research studies that are situated in the interpretive paradigm allow the researcher to “view the world through the perceptions and experiences of the participants”, as these experiences are used to construct and interpret the understanding of the gathered data. Therefore, the interpretive paradigm “can accommodate multiple perspectives and versions of truths” (Thanh & Thanh, 2015:24, 25). This paradigm was particularly suited to my study as I needed to gain insight into lecturers' perspectives regarding the push and pull factors that affect MusEd lecturers at HEIs.

Thomas (2011:124) suggests that an interpretive inquiry is usually applied as a particular “approach that assumes a follow-up understanding and deep immersion in the environment of the subject”. This coincides with my aim to explore the participants' lived experiences of the push and pull factors that affect the teaching of MusEd. The interpretive paradigm calls for developing subjective meanings of participants' experiences” (Creswell, 2008:8). Cohen, Manion and Morrison (2005:137) state that humans actively construct their own meanings from situations and that meaning arises from social situations that are subjected to interpretive processes. This social constructivist paradigm, which Postholm and Madsen (2002:49) define as a set of social, historical and cultural circumstances that may be used as a framework where data is interpreted and beliefs constructed, is often combined with the interpretive perspective (Creswell, 2008:8). These elements of the

social constructivist paradigm are embedded in the various forces of the FFM (detailed in Section 3.2.2).

Nieuwenhuis (2011:59, 60) states the role of the interpretive paradigm is to “focus on people’s subjective experiences, on how people ‘construct’ the social world by sharing meanings, how they interact with or relate to each other [and] how people interpret and interact within their social environment”. I hence accumulated various perspectives on MusEd teaching and learning situations by means of integrating individual theoretical knowledge with practical experiences. I determined the different ways in which student teachers interact with their peers and lecturers. I also investigated the student teachers’ interaction in social environments during musical activities, as well as their interpretations of academic music concepts.

The following table, as adapted from Nieuwenhuis (2011:59,60), summarises the role of the interpretive paradigm for this study.

Table 4.1 Characteristics of the interpretivist paradigm applied to this study

Characteristics of the interpretivist paradigm	Application to my study
“The uniqueness of a particular situation (context) is important to understand and interpret the meanings constructed.”	The reality of practically engaging in each MusEd activity influences learners’ social behaviour where effective teamwork and social skills are developed when they work together in groups. This strengthens their ability to handle performance pressure and stress, enhances artistic abilities and musical accuracy, and therefore develops emotional and social growth.
“By exploring the richness, depth and complexity of phenomena we can begin to develop a sense of understanding of the meanings imparted by people	The understanding of MusEd academic knowledge prompts the development of a musical understanding of sound (to hear), which develops into an action of understanding the concept (to do) and then progresses into a thoughtful action (to see), in terms of the musical statement communicated. The

<p>to phenomena and their social context. Through uncovering how meanings are constructed, we gain insights into the meanings imparted and thereby improve our comprehension of the whole.”</p>	<p>principle of "hear–do–see" in every musical activity helps student teachers to grasp the deeper meanings and complexities of music characteristics (Van Aswegen & Vermeulen, 2002).</p>
<p>“Human behaviour is affected by knowledge of the social world [...] multiple realities of phenomena and these realities can differ across time and place.”</p>	<p>The social knowledge gained by participation in MusEd activities in the classroom differs from student to student, lecturer to lecturer and institution to institution.</p>
<p>“Our knowledge and understanding are always limited to the things to which we have been exposed, our own unique experiences and the meanings we have imparted.”</p>	<p>The social realm of each student teacher in the music classroom comprise prior training and experiences, MusEd activities, concepts taught in lecture halls, personal meanings conveyed by lecturers, and individual experiences of the programme content.</p>

Nieuwenhuis (2011:60) believes the “ultimate aim of interpretivist research is to offer a perspective of a situation and to analyse the situation under study to provide insight into the way in which a particular group of people make sense of their situation or the phenomena they encounter”. Diverse perceptions of each inquiry into the national contextual forces, each institution’s policies and procedures, every research participant’s personal history and biographical information, MusEd programme content, and the different methodological paradigms used – all of those aspects are elements of the push and pull factors in teaching and learning situations.

4.3.2 The qualitative approach

Researchers who use an interpretive approach usually prefer qualitative methods for data collection. According to Marguerite, Dean and Katherine (2006:21), “researchers who are using interpretivist paradigm and qualitative methods often seek experiences and perceptions of individuals for their data rather than rely on numbers of statistics”. The phenomenon under study is first described and then explained through answering “how” and “why” questions (Bromley, 1990:302). Answers, too, are explored and interpreted (Nieuwenhuis, 2011:47). In summary, broad research questions are purposefully designed to assist the researcher in exploring and interpreting related contexts, in order to accumulate rich and detailed data (Marguerite et al., 2006:21; Ritchie et al., 2013:4).

I selected and adapted the qualitative approach formulated by Creswell (2009: 175, 176) for this research. My qualitative research incorporates natural settings, the researcher as a key instrument, numerous sources of data, inductive data analysis, participants’ meanings, emergent designs, and application of the theoretical lens of the interpretive and holistic account.

Table 4.2 Characteristics of qualitative research applied to this study

Characteristics of qualitative research	Application to my study
Natural setting	
<p>♪ Qualitative research is viewed through a holistic lens wherein the context of each situation is well studied (Bresler & Stake, 1992:117). Emerging issues are explored by using “non-standardised, adaptable methods of data generation” that can be adapted to each participant according to the social context of study (Marguerite et al., 2006:21; Ritchie et al., 2013:4).</p> <p>♪ This approach focuses on understanding the behavioural processes and patterns that emerge from social and cultural contexts (Nieuwenhuis, 2011:51). When the research is conducted in the natural setting of the participants, their real experiences, perspectives, histories and social contexts can be more authentically captured (Marguerite et al., 2006:21; Ritchie et al., 2013:4).</p> <p>♪ The emphasis is on understanding and describing the phenomenon under study in a naturally context-specific setting (Patton, 2002:39). The intention of the researcher is to comprehend the meaning/s imparted by the research participants in their naturally specific context settings, which implies “seeing through the eyes of the participants” (Nieuwenhuis, 2011:51).</p>	<p>♪ I investigated different HEI systems, teaching and learning situations and relationships with various colleagues to gain insight into individual situations, phenomena or communities (Blaikie, 2000). MusEd lecturers were contacted at their specific HEIs. I collected data about the research participants’ experiences pertaining to the concern or problem under study. Face-to-face interviews and telephonic interviews were conducted with each participant either at their workplace or at a place convenient for them.</p> <p>♪ The contextual forces in South African education history exhibit comprehensive generalities but the historical, political and demographical context of each HEI differs. This influences each research participant as institutional policies and prescribed guidelines have an effect on their unique situations. Challenges regarding the influence of institutional forces on their specific workplace settings were discussed and documented.</p>

<p>♪ Insights about a particular phenomenon prompt discoveries about “problems that exist within the phenomenon” (Leedy & Ormrod, 2010:136). This qualitative research leads to “investigating follow-up a specific situation or phenomenon” (Folkestad, 2005:284).</p>	
The researcher as key instrument	
<p>♪ The researcher collects data or gathers information through interviewing participants and examining documents. To collect data via observation and interviews brings the researcher into close contact with the participants (Marguerite et al., 2006:21; Ritchie et al., 2013:4).</p>	<p>♪ In qualitative studies the researcher is an instrument of data collection (Denzin & Lincoln, 2003) where the object of study is the research participant. Biased assumptions, values, outlooks, academic knowledge and experiences need to be evaluated and taken into consideration on the research journey.</p> <p>♪ As I was wary of being a biased researcher, my focus was on integrity, trust and anonymity in order to remain objective during the research process. In this study, knowledge of self as well as the framework of the subjective situations is reflected upon.</p> <p>♪ The research methods involved the selection process of the participants and the involved HEI sites. The data collection processes and procedures used to analyse the collected data are described.</p> <p>♪ Interviews with MusEd lecturers regarding the influence of the push and pull factors in their work situations generated qualitative data material.</p>

Numerous sources of data

♪ Numerous forms of data are collected to examine the information “from various angles to construct a rich and meaningful picture of a complex, multifaceted situation” as the nature of certain situations, processes, relationships, systems or people were revealed (Leedy & Ormrod, 2010:135, 136). According to Mays and Pope (1995:109), “qualitative methods tend to generate large amounts of detailed information about a small number of settings.”

♪ I gathered multiple forms of data such as biographical information, interview evidence and document content. Much information became available as each participant’s personal biographical history and experiences, the specific institutional forces at the different workplaces, contextual political influences and programmatic instructions were collected and organised into diverse themes and categories.

♪ Orientational and follow-up interviews were conducted with MusEd lecturers in addition to two expert interviews with the originator of the FFM and a CAPS curriculum specialist.

♪ Documents analysed included MusEd study guides, study manuals, textbooks, handouts and production planning course books.

Inductive data analysis

♪ The process of qualitative research is largely inductive with the inquirer generating meaning from the data collected in the field. The researcher builds patterns and constructs categories and themes from micro to macro level. The data is organised into more abstract units of information.

♪ While Cresswell described the inductive data analysis technique, this study relied on the deductive analytical procedure. This means that the push and pull factors regarding MusEd lecturers’ personal preferences, student teachers, programme content and workplace contexts were identified before the semi-structured interviews were conducted and the data compiled. As the researcher, I

	<p>reviewed all the data, made sense thereof and organised it according to the four forces of the FFM. This surfaced as themes where categories and sub-categories emerged.</p> <p>♪ These themes were organised and analysed towards more abstract developments in MusEd teaching and learning.</p>
Participants' meanings	
<p>♪ The researcher focuses on the participants' perceptions or on learning the meaning of their beliefs regarding the problem. Certain participants were selected based on specialised experience and skills (Marguerite et al., 2006:21; Ritchie et al., 2013:4).</p>	<p>♪ Various MusEd lecturers specialised in FP were approached with the aim of understanding their personal perspectives, perceptions and experiences of preparing student teachers for MusEd teaching and learning situations.</p>
Emergent design	
<p>♪ The researcher describes all phases of the process (that are subject to change). The initial plan cannot be definitively documented. Any of the research phases may change during data collection.</p>	<p>♪ The research design comprised the interpretive paradigm, qualitative approach and multiple case studies. Possible changes and adaptation were necessary during the whole process of exploration.</p>
Theoretical lens	
<p>♪ The researcher views the study through various lenses such as culture, ethnography, gender, and racial or class differences.</p>	<p>♪ The theoretical lens used – in accordance with the FFM – structured the research process in a very informative way.</p> <p>♪ The push and pull factors regarding the contextual, institutional, biographical and programmatic forces that influence</p>

	<p>MusEd lecturers were examined and documented. This led to a widened insight in my personal framework of orientations gained during the investigation.</p>
Interpretive	
<p>♪ The researcher interprets what he/she observes (through seeing, hearing and sensing) to understand each participant's perspective. The researcher's interpretations cannot be separated from personal background, history, context and prior understanding. Multiple views of the research problem arise and numerous interpretations appear.</p>	<p>♪ The personal interviews with MusEd lecturers revealed different perceptions of the same problematic situation. Each participant's individual experiences of political features and changing regulations within the HEI system, such as institutional policies and regulations that increased workload, diminishing time frames for subject teaching and changing student population, prompted changes in lecturer's personal views. The variety of perceptions created valuable data for research, and improved overall comprehension of situations.</p> <p>♪ As my personal knowledge of the same teaching and learning situations increased subjective elements; all the aspects of trustworthiness were taken into serious consideration and applied in every interview.</p>
Holistic account	
<p>♪ The researcher develops a complex picture of the problem or issue under study. Multiple perspectives emerge that identify the many factors involved in a situation that combine to portray the</p>	<p>♪ Multiple perspectives regarding contextual historical stimuli, specific institutional guidelines, biographical statistics and experiences and programmatic planning emerged as</p>

'larger picture'.	<p>components of a broader representation of the holistic situation.</p> <p>♪ Follow-up interviews were incorporated to gather comprehensive knowledge on the influence of push and pull factors related to the planning of MusEd lessons, incorporation of programme content and determination of effective teaching and learning methods and approaches.</p>
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In conclusion, Creswell (2009:17) states that a qualitative researcher collects participants' meanings, focuses on a single concept or phenomenon, contributes personal values, studies the participants' settings, validates the accuracy of findings, interprets the collected data, creates an agenda for change or reform and collaborates with the participants. My research process consisted of interviews where I positioned myself in each HEI setting, collected the participants' unique and personal viewpoints and beliefs, organised second interviews to gather follow-up knowledge, and analysed and interpreted the various sources of data in terms of the contextual, institutional, biographical and programmatic forces associated with the FFM.

4.3.3 Multiple case studies

The purpose of a case study is to generate a follow-up understanding of a specific topic, programme, policy, institution or system from which to generate knowledge (Thomas, 2011:10). According to Leedy and Ormrod (2010:137), this process involves extensive data on individuals, programmes or events. The case study research type –as an element of the qualitative approach – is used to investigate various scenarios “through detailed, follow-up data collection involving multiple sources of information” (Creswell, 2007:73). Nieuwenhuis (2011:75) states that the “typical characteristic of case studies is that they strive towards a comprehensive (holistic) understanding of how participants relate and interact with each other in a specific situation and how they make meaning of a phenomenon under study”.

Researchers usually “immerse themselves in the activities of a single person or a small number of people in order to obtain an intimate familiarity with their social worlds and to look for patterns in the research participants’ lives, words and actions in the context of the case as a whole” (De Vos et al., 2011:320).

Multiple case studies are analyses of “persons, events, decisions, periods, projects, policies, institutions or other systems which are studied holistically by one or more methods” (Thomas, 2011:23). A case study researcher is interested in the process, meaning and understanding gained through words and pictures (Creswell, 1994). Qualitative methods involve “a researcher describing *kinds* of characteristics of people and events without comparing events in terms of measurements or amounts” (Thomas, 2003:1).

Only a few MusEd lecturers were willing to participate in the research. Semi-structured interviews were held in their natural work settings to provide insights into their social and material circumstances. Personal observations of the variety of scenarios were noted as each MusEd lecturer had their own prior knowledge, academic preparation, practical experiences and methodologies that they used in their teaching and learning environments. The six case studies were used to explore various perspectives on MusEd programmes at HEIs. To investigate these perspectives, I gathered data from lecturers (“individuals”) at HEIs (“units of analysis”) (Creswell, 2008:13). At these HEIs, I gathered additional information regarding the individual participants’ programme content and their activities.

This means my focus was on finding “categories of meaning” through deductive analysis, which involves working from specific interpretations towards broad generalisations (Morrow, 2005:252). The focus of each case study was on the participants’ perspectives regarding the contextual and political changes at their workplaces, institutional policies and employment circumstances, biographical background, and programme content. This process was designed to be a systematic inquiry into the specific practices of student teacher preparation, perspectives and programme content. The research aimed to describe the setting (or context), MusEd programme content, and methodologies used in each teaching and learning situation. This corresponds with Thomas’s statement that “a case study typically

consists of a description of an entity and the entity's actions [as] case studies also offer explanations of why the entity acts as it does" (2003:33).

4.4 RESEARCH METHODS

Research needs methods that describe situations of interest that are relevant and true (Creswell, 2014:37). Research methods comprise a systematic way to solve a specific problem, as it is a "science of studying [by] describing, explaining and predicting phenomena" (Rajasekar, 2013:5). We sense, interpret and explain the world rather than knowing it directly in our pursuit to understand and construct knowledge (Kant, 1969 in Bresler & Stake, 1992:114). The aim, therefore, is not to discover a reality but to "construct a clearer experiential memory" to help people gain a universal understanding (Bresler & Stake, 1992:114). In this study, my research process involved "emerging questions and procedures [and] data collected in the participant's setting", that enabled me to interpret the meaning of the data (Creswell, 2008:4).

Qualitative methods allow for "temporal, historical, social, political, economic and aesthetic contexts", and the cultural sciences need "descriptive and explanatory understanding" as it involves the recreation of the "experiences of others within oneself" (Bresler & Stake, 1992:114). This is relevant in this research as each research participant had his/her own unique comprehension of the phenomenon being studied. For this phenomenon to be holistically represented, a clarification between researcher and participant regarding a mutual understanding of the phenomenon investigated is necessary. The following sections discuss the roles of the researcher, research participants and research sites, as well as the data collection plan and analytical techniques.

4.4.1 The role of the researcher

In qualitative studies, the researcher is an "instrument of data collection" (Denzin & Lincoln, 2003). Bias, assumptions, values, outlooks, academic knowledge and experiences need to be evaluated and taken into consideration in the exploration of the gathered data. In this study, I reflected on self-knowledge and the framework of the subjective situation (Denzin & Lincoln, 2003).

According to Unluer (2012:1), qualitative researchers take on “a variety of member roles when they are in the research setting”. These roles can range from being a member or an insider of the sample population to being a complete stranger or outsider (Adler & Adler, 1994). The definitions of insider-researchers vary, but they are regarded as researchers who select groups to which they belong as members for inclusion in their studies, while outsider-researchers are not associated with any groups selected for research (Green, 2007).

Playing the role of an insider-researcher has both advantages and disadvantages. As I am a MusEd lecturer and therefore a member of the population being studied, it was imperative for me to overcome the disadvantages to ensure credible results and trustworthiness. Bonner and Tolhurst (2002) list three advantages of being an insider-researcher:

- ♪ having a clear understanding of the phenomenon under scrutiny,
- ♪ being able to uphold natural social interaction, and
- ♪ having an established knowledge base, enabling the researcher to discern truth in situations.

Additionally, insider-researchers generally know how an organisation really functions and how to best approach people who are suitable for the research (Smyth & Holian, 2008). Although insider-researchers have solid information about the system as well as effective tools to approach people, this can cause some disadvantages.

Researchers can be subjective when they are familiar with the phenomenon under study. Prior knowledge can cause inaccurate expectations about the research process (DeLyser, 2001; Hewitt-Taylor, 2002). However, the research participants and the researcher form a community, with each member having their own personal perspectives on a situation. May (in Porteli, 2008) states that this situation can produce a more balanced and objective account of the enquiry. My own Western, white perspective on the teaching and learning situations helped in being objective towards other lecturers' cultural perspectives as I embrace multicultural music in my personal teachings.

The insider-researcher's dual roles sometimes present other problems. It can be difficult to balance the insider role with the researcher role (Gerrish, 1997; DeLyser, 2001). It is possible that the researcher overlooks important information while exposing sensitive information. An insider-researcher can only conduct a credible enquiry if he/she is aware of the effects of researcher-bias on data collection and analysis; adhere to ethical issues of trust, respect and anonymity; guard against intimidation and pressure to influence the research; and honour data confidentiality during every research phase (Smyth & Holian, 2008).

To avoid the mentioned disadvantages and minimise bias, the researcher must adhere to high standards of objectivity, data credibility, fieldwork rigour, coding reliability, pattern analysis, findings' correspondence to reality, generalisability, evidence strength and theoretical contributions (Patton, 2002:544). I hence endeavoured to minimise biased interpretations while conferring with the different research participants, in order to establish the absolute truth about their own perspectives on the various teaching and learning situations.

4.4.2 Research participants and research sites

The research participants in this study are MusEd lecturers at various HEIs in South Africa. The process of sampling was "used to select a portion of the population for study" as these decisions were made with "the explicit purpose of obtaining the richest possible source of information to answer the research questions" (Maree, 2011:79). Maree adds that specific participants should be selected based on defining characteristics that typify them as suitable participants needed for the collection of valuable data (Maree, 2011:79). Cohen et al. (2005) posit that the policy of selectivity associated with this sampling method requires that the researcher identifies and targets a specific group that only represents itself (and not an organisation).

A purposeful sampling process was used to identify specific HEI MusEd lecturers who teach student teachers for MusEd in the FP. Snowball sampling resulted as colleagues known to the research participants suggested networking with other participants, which led to further qualitative interviews.

According to Green et al., (2014:113), only thirteen of the 23 universities in South Africa offer FP teacher preparation programmes. Of these thirteen, only eight

universities offer MusEd as a subject belonging to Creative Arts in Life Skills for FP student teachers (Green, 2010:4 and Jansen van Vuuren, 2004:13). The eight universities are the University of Pretoria (UP), University of South Africa (UNISA), North-West University (NWU), Cape Peninsula University of Technology (CPUT), Stellenbosch University (US), University of KwaZulu-Natal (UKZN), Rhodes University (RU) and the University of Johannesburg (UJ). The MusEd module as a subject of the FP course and presented at the education campus of the University of the Witwatersrand (WITS) was cancelled at the end of 2015 and migrated to UJ.

The lecturers at these eight HEIs who lecture MusEd – as a subject of Creative Arts to FP student teachers – were all contacted to participate as voluntary research participants. However, only six MusEd lecturers at four universities responded positively to the invitations. I presented these lecturers with a letter of consent along with research information and an attached questionnaire (see Appendix B and C). A follow-up procedure was arranged with each voluntary participant. The six research participants completed a biographical questionnaire, participated in semi-structured interviews with open-ended questions, and shared programme content documents.

According to Bresler and Stake (1992:117), a qualitative study contains empirical characteristics, as it is field orientated, meaning that the researcher spends time in the field, observes and records the natural setting of each case study and collects the data on the actual premises of the participants. Particular settings are connected with the context of each individual participant. Researchers who use the qualitative approach visit the setting of the participants to gather information personally and to understand the contextual influence of the phenomenon (Creswell, 2008:8). In this study, I visited the contributing participants at their respective HEIs as part of the fieldwork. The research participants naturally determined the research sites. The respective MusEd lecturers each participated in semi-structured interviews at a location that was convenient for both researcher and participant.

4.4.3 The data collection plan

Different data collection techniques were utilised for the purpose of accurately perceiving participants' perspectives and the programme content in their teaching worlds. According to Unluer (2012:4), the research purpose is to intensively examine

the participating individuals and their programmes or processes. Merriam (1998) and Creswell (2005) agree that this is an intensive process requiring an adequate amount of sources during data collection procedures. In this study, a biographical questionnaire, semi-structured interviews and a document analysis were used to gather relevant data.

Vithal and Jansen's data collection plan (2010:22) served as a framework to answer questions relevant to the data collection procedures – why, what, who, where, how many, how often – and to provide justification for the selected method.

Table 4.3 The data collection plan applied to this study

Questions about the data collection plan	The application to this study
Why is the data collected?	To determine how contextual, institutional, biographical and programmatic forces influence lecturers' perspectives in preparing student teachers for MusEd in the FP.
What are the research design and strategy?	The research design comprises the interpretive paradigm, a qualitative approach and multiple case studies. My research methods included the roles of the researcher, participants and research sites, as well as the data collection plan.
Who will be the sources of the data?	Six specialist MusEd lecturers who prepare student teachers for the FP volunteered to be research participants.
Where will the data be collected?	Some data was collected at HEIs' offices and some at locations convenient for both researcher and participants.
How many data sources will be assessed?	Eight HEIs present MusEd classes for student teachers in the FP, but only six lecturers of four HEIs responded positively.
How often will data be collected?	Arrangements for data collection through various means were made as soon as the MusEd lecturers indicated their willingness to participate in the research. Three of the original six participants participated in follow-up

	interviews, providing rich and detailed information regarding the research topic.
How will the data be collected?	Biographical information questionnaires, semi-structured interviews with open-ended questions, and document content were used to collect the required data.
Justify the plan for data collection.	Biographical questionnaires provided a practical way of collecting personal information about each lecturer. Semi-structured qualitative interviews provided research material on the push and pull factors at work in the lecturers' working realm.

According to Herrmann (1989), Tedlock (2000) and Coghlan (2003) the advantages of an insider-researcher planning the data collection procedures include:

- ♪ using language and terminology known to the research participants,
- ♪ understanding both positive and negative aspects of the research participants' values, and
- ♪ knowing the power-play dynamics in the research process.

Although English was not the first language of all the participants, English is the medium of instruction at the HEIs and was used during the interviews. The lack of language barriers hence secured smooth communication processes. Thanks to my own MusEd background as an HEI lecturer, I understood the contextual and institutional forces that influence decisions regarding programme curricula, content and methodology practices. The various kinds of power play in the arena of research were also familiar to me, and follow-up knowledge was gained on this topic.

Herrmann (1989), Sikes and Potts (2008) and Smyth and Holian (2008) declare the following disadvantages of having an insider-researcher planning the data collection procedures:

- ♪ the dual role as a researcher and lecturer,
- ♪ overlooking of repetitive actions,
- ♪ assuming the meaning of answers and not pursuing explanations,

- ♪ assuming interpretations and difficulties that are known beforehand,
- ♪ participants assuming the researcher has prior knowledge of their situations, and
- ♪ subjectivity and closeness hindering the researcher to recognise all relevant facets of the particular study.

To accommodate the procedural advantages and restrict my bias and other related disadvantages of insider-research qualitative data collection, I adhered to the systematic research procedures of the data collection plan. I intended to gain as much "new" knowledge as possible about the influences of the push and pull factors evident in MusEd classes at other HEIs.

4.4.3.1 Biographical information sheet

The purpose of the biographical information sheet was to gather information regarding the participants' gender, age, race, highest degrees in MusEd, and language of teaching.

Table 4.4 Biographical information about participants

Biographical information sheet					
HEIs	Participants	Age	Ethnicity	Highest MusEd degree	Language of teaching
University A	Participant A1	51–60	White	M Mus	Afr/Eng
University B	Participant B1	51–60	White	PhD	English
University B	Participant B2	31–40	Black	PhD	English
University C	Participant C1	31–40	White	PhD	Afr/Eng
University C	Participant C2	60+	White	PhD	Afr/Eng
University D	Participant D1	51–60	White	PhD	English

The biographic information sheet was designed to gather personal information and a summary of teaching MusEd experience, student population, and courses presented (see Addendum B).

4.4.3.2 Interview schedule

Hammond and Wellington (2013:170) define an interview as a “conversation between the researcher and the interviewee, often carried out to gain an understanding of attitudes, beliefs and behaviour”. According to various scholars (Creswell & Miller, 2000; Saunders et al., 2003; Maree, 2007), interviews are used to collect valid and reliable data and to learn about participants’ personal ideas, beliefs, philosophies, views, interpretations and behaviours. They allow the investigator “to probe, develop and obtain clarity on responses which cannot be attained, for instance, with questionnaire responses” (Saunders et al., 2003). Maree (2010:87) adds that the aim of qualitative interviews is to “see the world through the eyes of the participants [...] and to obtain rich descriptive data that will help [the researcher] to understand the participant’s construction of knowledge and social reality”. Although I am a MusEd lecturer myself, I wanted to investigate the participants’ – who are MusEd lecturers too – perceptions of social, historical and political influences on their working lives, their institutions’ policies and programme content, methodologies, and execution of lesson plans.

A semi-structured interview protocol was designed for an open-ended “conversational two-way communication” where the researcher has a “list of themes and questions to be covered during the interview session” (Saunders et al., 2003: 320). The questions are broad and general to allow the participants to construct a meaning of the situation that is forged in discussions or interactions with other persons. Creswell (2008:8) advises that the questioning should be as open-ended as possible, to allow the participants to share their own and often unique views. The researcher then has to listen very carefully what each participant says and what they do in their life settings. The semi-structured interview protocol is, therefore, a flexible protocol (Kunkwenzu & Reddy, 2008). The adaptable interviews prompt individualised responses that serve to highlight a variety of possible themes in the collected data (Charmaz, 2006). In this study, broad questions were asked about the push and pull influences of the contextual, institutional, biographical and programmatic forces that determine personal perspectives of each participant’s work conditions (see Addendum C).

I purposefully selected qualitative interviews as the suitable means to gather as much information as possible about the push and pull factors that are evident in every teaching and learning situation in a MusEd lecturers' lifeworld. I then organised semi-structured qualitative follow-up interviews to discuss the influences on individual participants in further detail.

The orientational interviews were conducted on a face-to-face and one-on-one basis. Audio sound recordings (using iPhone and iPad devices) were made as an integral step in the data collection procedures. Follow-up interviews were used to obtain valuable additional data and to validate the accuracy of the data collected. The recorded interviews were transcribed, decoded and analysed. The data thus contained information regarding participants' personal observations and reflections, contents of teaching programmes, the nature of the lecturers' attitudes towards the teaching corps, and the different kinds of challenges faced by them in teaching situations. All of these interview elements provided valuable insights into lecturers' true perceptions. Their interpretation of the CAPS document requirements, as well as the programme content and approaches guiding the training programmes for future MusEd teachers, were scrutinised.

4.4.3.3 Expert validation interviews

After completion of the data collection process concerning the various interviews with the participating MusEd lecturers, an expert interview was conducted with the developer of the Professional Force Field Model (FFM) at UKZN. I obtained his consent before an informal two-way discussion took place. I assured him the interview was confidential and that the results of the study would be made available to him. As Van Audenhove (2007:5) thus advised, an interview was conducted with a person of "high insight in aggregated and/or specific knowledge".

Littig (2013) concurs that a study credibly benefits from an expert interview when the emphasis of the study is on a specific configuration of knowledge. Semi-structured interview questions were based on the development of the theoretical framework and its applications to different fields in the education arena. I described the purpose and significance of my research as a study with specific focus on the application of the FFM to MusEd, which is a study that has never been conducted previously. I used

Samuel's model as a theoretical framework that provided a research investigation structure for this study. Samuel's interview answers provided a validation of the quality of collected data that relate to the (internal and external) contextual, institutional, biographical and programmatic forces that influence MusEd lecturers' life worlds.

Another expert interview was held with a CAPS curriculum specialist to discuss the positioning of MusEd as a component of Creative Arts in the FP.

4.4.3.4 Document analysis

Document analysis provides supplementary research data, as specific insights derived from documents can be valuable additions to a knowledge base (Bowen, 2009:30). The data analysis process entails the finding, selecting, appraising and synthesising of data to construct codes and categories to reveal the themes to a phenomenon (Bowen, 2009:32). As patterns are recognised within the data, themes and categories emerge (Fereday & Muir-Cochrane, 2006).

To get a clear sense of the MusEd programmes that the various HEIs present, all applicable study guides, textbooks and performance planning handouts were requested from the research participants. The collected sources revealed that music-teaching materials are not readily available. MusEd lecturers, therefore, usually have to construct their own academic lessons and compose music material themselves. These self-designed documents were incorporated as research data, which was necessary to fulfil the aim of probing and understanding the MusEd programme content at different HEIs in South Africa. This method links with Creswell's (1994:150) declaration that "document analysis enables the researcher to obtain the language and words of the informants".

A critical review and analysis of the different Higher Education programmes and module contents enabled me to ascertain which academic fundamentals are ideally suited for effective MusEd practice. The document analysis comprised available information on MusEd programmes and courses/modules in the forms of textbooks, study guides and handouts. The purpose of the document analysis procedure was to examine programme content to find data-related themes and categories to be organised and investigated. The current programmatic forces as prescribed in the

South African CAPS curriculum document for MusEd in the FP were used as norms and standards against which these documents were measured.

4.5 DATA ANALYSIS AND INTERPRETATION

The initial step in the analysis of the qualitative data was to become immersed in the gathered data and familiarise myself with every element contained in the information. Jackson and Verberg (2006) suggest that the researcher repeatedly reads, rethinks and continuously reflects on the information with a view to establishing order and meaning in the data set. In this way, the researcher gains a thorough understanding of the meanings embedded in the data. This approach to data analysis brings order, structure and meaning to the mass of collected data (De Vos et al., 2011:397). I hence subscribed to an identification process of decoding and arranging the data into themes and sub-themes (Creswell et al., 2010:298), which Maree (2007:101) described as a “thematic analysis”.

Hancock, Ockleford and Windridge (2009:24) state that a qualitative analysis summarises the quantity of data through “frequencies of variables, differences between variables, and statistical tests designed to estimate the statistical significance of the results collected”, as the outcome will be expressed in recurrent and cross-cutting themes (Ritchie et al., 2013:4). Hancock et al. (2009:24) add that the analysis of data involves the “categorisation of verbal or behavioural data, for purposes of classification, summarisation and tabulation”. Ritchie et al. (2013:4) mention that participants’ perspectives and accounts can be truthfully described after the phenomena had been researched. Those descriptions result from a process of an initial basic analysis – “what was actually said, documented or observed with nothing read into it and nothing assumed about it” – followed by an interpretative analysis – “what was meant by the response, what was inferred or implied” (Hancock et al., 2009:24).

Data analysis and interpretation are often dependent on the researchers’ “logic, artistry, imagination, clarity and knowledge of the field under study” (Barrett, 2007:418). Having analysed and reflected on the meaning of the data elements and other descriptions of the studied phenomenon (Ritchie et al., 2013:4), the researcher can construct a holistic picture of the research topic. According to Bresler & Stake

(1992:123), the choice of what to report and how to report it is a subjective and evolving decision, often emphasising that which contributes to the understanding of the observed details. In this study, my goal was to find “categories of meaning” from participating individuals (Morrow & Smith, 2000), as well as a variety of perspectives on effective teaching and learning practices (Barrett, 2007:417).

Two main methods of data analysis exist. There is firstly an inductive analytical approach in which themes are organized, analysed and categorised (Maree, 2007:101). Secondly, the deductive analytical approach sets out to examine whether the data is consistent with prior assumptions, theories or hypotheses constructed by the investigator (Thomas, 2006:237).

My background in academic training combined with my experiences as an HEI MusEd lecturer working within the domain of the phenomenon being studied, may implicate particular assumptions on my behalf. While drawing on the study’s theoretical framework and reviewed literature, I understood that my research required a *deductive analysis* of the various push and pull factors – regarding the contextual, institutional, biographical and programmatic forces – that influence MusEd lecturers’ personal preferences and perceptions.

Four main themes were identified: political and contextual change regarding Africanisation versus Westernisation; institutional policies relating to staff employment and student teacher demographics; biographical (personal) perspectives on norms and values and programme content, methodology and presentation of lessons. These themes were organised and analysed in terms of more abstract developments in MusEd teaching and learning.

4.6 TRUSTWORTHINESS

Trustworthiness refers to a person’s integrity. It implies honesty and reliability in all phases of research, needed to gain participants’ confidence in the researcher and to establish an “interconnectedness between researcher and researched” (Hammond & Wellington, 2013:175). The trustworthiness of the researcher determines the credibility of the gathered data and research findings. According to Morrow (2005:251), the criteria for a researcher’s trustworthiness are connected with the “underpinnings of the particular discipline in which a particular investigation is

conducted”. In qualitative research, characteristics such as dependability, credibility, transferability and confirmability serve as indicators of trustworthiness (Guba, 1981; Lincoln & Guba, 2007 as cited in Anney, 2014:272; Schwand, 2007). It was imperative for me to adhere to these criteria during each phase to guarantee the trustworthiness of the research.

4.6.1 Credibility

Credibility – as an element of trustworthiness – is essential in securing the accuracy of the data and the meaningfulness of the study (Leedy & Ormrod, 2010:97). The researcher must be able to illustrate that truthful, accurate and precise data from the phenomenon under investigation is represented (Shenton, 2004:63). The researcher can promote confidence in the research processes by authoritatively managing the study’s structural coherence” (Anney, 2014:276). Furthermore, the researcher needs to become acquainted with participants’ principles and implement measures to ensure honesty from research participants (Shenton, 2004:64). If managed responsibly, then the mutual push and pull factors between the researcher and participants may foster a sense of mutual goodwill that would enhance confidence in the recording and analytical procedures. Biographical information about each participant provided an overview of each participant’s personal views on work interactions, programme content and methodology procedures. The credibility strategies that I utilised during the research processes are compiled in the table below.

Table 4.5 Credibility strategies applied to this study

Strategies	Applied to this study
The use of multiple data sources (Nieuwenhuis, 2007:113) and a wide range of informants, as “individual viewpoints and experiences can be verified against one another” (Shenton, 2004:66).	Multiple data sources consist of biographical information, qualitative orientational and follow-up interviews, as well as a document analysis. The various sources of information contributed to a wealth of credible data.

<p>“Member checking” (Creswell, 2007:191; Anney, 2014:276) and “stakeholder’s checks” (Nieuwenhuis, 2007:114) enhance the accuracy of findings through involvement of participants – and project supervisors – in the verification of their own inputs.</p>	<p>Personal opinions, values, morals and attitudes of participants towards push and pull factors in MusEd were recorded on devices and transcribed. Research evidence was probed, integrated in the follow-up interviews, and checked by the two supervisors of this study.</p>
<p>“Rich and thick descriptions” (Creswell, 2007:191), not only of participants’ experiences or phenomena, but also of the contexts in which those experiences occur (Morrow, 2000:252).</p>	<p>The variations among the six research participants regarding their views of the biographical, contextual, institutional and programmatic forces contributed to detailed and all-inclusive descriptions.</p>
<p>“Clarifying any bias” or “controlling for bias involvement” through a self-reflective process promotes an open and honest narrative, while the maintenance of confidentiality and anonymity regarding participants’ contributions enhance the standards of objectivity (Nieuwenhuis, 2007:114,115).</p>	<p>Continuous reflection and regular discussions with project supervisors after each interview session promoted the pursuit of neutrality – being aware of the diverse nature of the gathered information – in my position as researcher.</p>
<p>“Peer debriefing” (Creswell, 2007:191) or “peer examination” (Anney, 2014:276) enhances accuracy.</p>	<p>Findings were subjected to MusEd colleagues and supervisors to increase precision.</p>
<p>The presence of an external reviewer, who could make detailed judgements about the quality of the work based on the strength of his/her knowledge, promotes the ideal of objective assessments of the research (Hammond & Wellington, 2013:146- 148).</p>	<p>The supervisor and co-supervisor reviewed the comprehensive data set – before the final analysis of data was conducted – to validate the study’s objectivity and its definitive conclusions and recommendations.</p>

<p>“Prolonged time in the field” (Creswell, 2007:192) and “prolonged and varied field experience” will nurture the researcher’s understanding of the phenomenon (Anney, 2014:276).</p>	<p>Institutional and personal circumstances (that prolonged the study by two extra years) assisted in the coding and verifying of data, as the different viewpoints of the participating MusEd lecturers became embedded in revision procedures.</p>
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4.6.2 Dependability

Dependability relates to the reliability of the actual research processes and the obtained data. The dependability is subject to the stability and consistency throughout the processes of gathering data. If the research work is repeated in a similar context using the same methods and participants, and similar results are obtained, then the test of dependability is passed (Shenton, 2004:71). Morrow (2004:252) agrees by stating that the “process through which findings are derived should be explicit and repeatable as much as possible”. According to Shenton (2004:73), the issuing of clear descriptions of research methods and strategies should make the study repeatable.

A repetition of the investigation using the same participants at the same HEIs could cause a problematic situation, since the observations and enquiries are intertwined with variable factors in the flowing environment of the four forces that influence the particular people and specific workplaces. Florio-Ruane (1999) argues that “published descriptions are static and frozen in the present” situation. The forces in the FFM are not static and could change and vary, which could affect repeated research endeavours in the same field of interest. One example of a recent change in HEIs involves the nationwide #feesmustfall protests that began in October 2015 when students started protesting about study finance. When the students’ protests became more aggressive and violent near the end of the academic term in 2016, conventional tertiary routines changed rapidly when HEIs decided to instantly switch from contact lectures and regular assessment methods to e-learning and e-assessment procedures.

According to Shenton (2004:63), the nature of qualitative research causes the recurrence of dependable criteria to be more difficult to attain, but researchers should strive to set up a platform for repetitive study. Lincoln and Guba (1981) stress the strong connections between credibility and dependability, and declare that in practice a demonstration of the former can ensure the latter. A repeated study is always possible when coinciding methods and clear methodological descriptions can be utilised for duplication in another period or possibly another country. Furthermore, the FFM is applicable to other fields of interest, as every person experiences push and pull factors in his/her workplace.

4.6.3 Confirmability

The element of confirmability or objectivity as a component of trustworthiness is enforced with instruments that are not dependent on human skill or perception (Patton, 1990). Fallible humans design and compile questionnaires and interview questions used in research. However, according to Bresler and Stake (1992:124), “complete objectivity is unattainable and unsought in this research paradigm”.

Nevertheless, the researcher has to ensure that the findings are true to the respondents' views and experiences, as opposed to subjective representations (Shenton, 2004:72). Various research techniques, such as the use of multiple data sources and data validation procedures, are designed with the purpose of promoting confirmability of the research findings. Hammond and Wellington (2013:163) agree that a high degree of confirmability can be achieved, on the condition that the findings are unambiguously supported by the collected data.

A technique (among others) to validate the data collection procedures is to invite an external researcher, who has been uninvolved in the study, to inspect the methods and general processes applied to the study, and verify that all descriptions are clear and detailed, thereby confirming that the integrity of the data is upheld (Athanasou et al., 2012:141). Both my supervisors fulfilled this role. Additionally, external examiners will further contribute towards confirmability of this study through a thorough process of evaluation.

4.6.4 Transferability

Transferability denotes the extent to which findings or insights developed during research within a particular context can be transferred or applied beyond the bounds of the project to other contexts and settings (Hammond & Wellington, 2013:168,175). A study's transferability or external validity, therefore, is evaluated by the degrees to which a study's findings can be applied to other situations (Merriam, 1998). According to Guba (1981), the background data establishes the context of each case study, and detailed descriptions of the phenomenon in question allow for transferability of the study. Morrow (2000:252) states, however, that transferability is only achievable when its documents provide adequate detail about the "researcher as an instrument, the research context, processes, participants and researcher-participant relationships". The reader can then decide how the findings could be transferred or generalised in a different situation.

In this study, contextual forces with historical and political influences; the institution's forces regarding distinctive policies and regulations; biographical forces relating to a participant's unique experiences with a student teacher population; and the participant's decisions in terms of the programmatic forces that determine programme content and the presentations thereof, differ in each case. Some typical characteristics and key principles were identified but several contradictions and variations became apparent in the data analysis. Although this research only involved a small number of participants in South African HEIs, the possibility exists (according to the literature review) that the findings and conclusions can be applied to other national or international HEIs.

4.7 ETHICAL CONSIDERATIONS

Ethics consist of the moral principles or codes of conduct that govern how people act or behave (Oxford Dictionary, 1981:292). An ethical person harbours a principled sensitivity to the rights of others (Cavan, 1997 in Cohen et al., 2005:56). The ethical aspects of honesty, frankness, personal integrity, and the ability to treat other persons with due respect and courtesy in terms of informed consent, confidentiality and anonymity are not only applicable to society as a collective whole, but are important features for social scientists and other researchers (Walliman, 2011:43).

By indicating respect for others, the researcher can cultivate a relationship of honesty and openness with a participant.

At some stage, the researcher, who is responsible for a study's purpose and documentation, has to gain access to a research site where ethical problems may emerge (Cresswell, 2009:177). Therefore, it was crucial for me as the primary research instrument – during both data collection and data analysis procedures – to adhere strictly to ethical guidelines. Flick (2009:36) mentions that the researcher can encounter ethical dilemmas at every stage of the research process, making it imperative to apply ethical measures to avoid harming or offending participants or anyone else at a research site.

In this study, I adhered to the notions of informed consent, voluntary participation safety, confidentiality, anonymity and truthfulness (Laerd, 2011). Ethics approval was obtained (see Addendum D) from the Ethics Committee at the University of Pretoria, which involved a rigorous process of ethical scrutiny.

4.7.1 Informed consent and voluntary participation

Prior to data collection, electronic invitations were sent to potential research participants (MusEd lecturers) to request consent for them to be participants in my study. The targeted lecturers were informed about the research aims and processes (Postholm & Madsen, 2006:50), and in time six lecturers indicated their willingness to participate. According to Merriam (1998) and Patton (2002), willing research participants are largely aware of the nature of investigations before contributing data to a project. I explained the possible effects of the study to each participant and assured them that each would at all times be safe and in the comfort of a familiar environment. The research participants had to sign a letter of consent to participate in the study before I conducted the initial interview. They were regularly informed of the study's purpose and progression. I offered no incentives or rewards at any stage over the course of research proceedings.

The research participants were aware that their participation was voluntary, that they could leave the study at any time if they wished, and withdraw their contributed information from the investigative process. Patton (2002) emphasises this principle

by declaring that participants need to know that they can withdraw from any research project whenever they wish, and have the right to retract their data as well.

4.7.2 Safety, confidentiality and anonymity

The research participants were mostly known to me and regarded by myself as trusted colleagues in the MusEd environment. I still informed each that no risk or harm was attached to the interview and data recording sessions. The collected data was regularly shown to the supervisors to ensure integrity in the professional relationships, and confirmability of the data. This honest and open route cancelled the risk of mistreatment of participants as each was given information about the manner in which results will be reported (Postholm & Madsen, 2006:50).

The confidentiality and anonymity of participants and any personal information were protected at all times. Pseudonyms were used to conceal their identities, as encouraged by Postholm & Madsen (2006:51). The data from this study will be stored for fifteen years in a password-protected file.

4.7.3 Honesty and privacy

Trust and truthfulness – inherent to collegial networking – ensured that standards of honesty and loyalty were maintained. According to Walliman (2011:42-44), research is only valuable when carried out honestly. This is determined by the manner in which a researcher communicates with participants before, during and after the research. Walliman identifies two aspects of ethical issues relating to research. There are firstly the researcher's own core values such as honesty, frankness and personal integrity that are vital elements of any research project. Secondly, the researcher's treatment of participants, especially in relation to issues of informed consent, confidentiality, anonymity and courtesy are equally vital to research integrity. In this research, no participants were ever subjected to acts of deception during research or in its published outcomes.

These published outcomes are the researcher's responsibility, like accountability to colleagues, researchers, participants and the academic community (Walliman, 2011:42-44,45). The researcher has to verify the accuracy of all descriptions and the

validity of obtained data, needed for credible data analysis and interpretation, and an “academically sound” research project (Shenton, 2004:73).

4.8 CONCLUDING REMARKS

The research questions, design and methods used to investigate the perspectives on the push and pull factors in the preparation of MusEd student teachers for FP were described and explained in this chapter. I employed the interpretive paradigm in the qualitative approach to explore explanations according to the contextual, institutional, biographical, and programmatic forces evident in lecturers’ life worlds. This planned methodology resulted in a deeper understanding of each case study in its own setting. Furthermore, the data collection process of semi-structured interviews combined with document analyses resulted in valid and credible findings. Results of data analysis and interpretation, along with discussions of themes and categories identified within the obtained data, are presented in Chapter Five.

CHAPTER FIVE: DATA ANALYSIS AND INTERPRETATION – *Largo*

5.1 INTRODUCTION

Chapter Four outlined the research methodology, containing discussions of the research design, methods, trustworthiness and ethical considerations. Chapter Five comprises the analysis and interpretation of gathered data, needed to answer the primary and secondary research questions (in Section 4.2). The data collection procedure was an extended process of frequently repeated consultations with the participants. After accumulating trustworthy research information, the data elements were analysed and scrutinised to present descriptions of each case study.

The Italian music term that describes this chapter is *Largo*, which refers to a music composition performed in a slow and measured tempo, and played in a stately and dignified style.

The data collection process involved qualitative semi-structured interviews, recorded on audio tapes. The data was accumulated from one expert interview with regard to the theoretical framework, one expert interview on curriculum construction and six qualitative semi-structured interviews with MusEd lecturers at their respective HEIs. Research data gaps were identified after the accumulation of the explorative interviews and follow-up interviews were arranged with three selected research participants. The purpose was to collect more specific data that would assist in determining the strengths, weaknesses, opportunities and threats in the MusEd arena. The participants availed some teaching and learning documents for document analysis. The data was analysed and interpreted in relation to the push and pull factors manifested in the contextual, institutional, biographical and programmatic forces that Samuel identified in his Force Field Model (2008). Categories and subcategories emerged from the data, providing the framework for data interpretation.

I first present a description of the expert interview conducted with Professor Michael Samuel, the developer of the Force Field Model. The explorative interviews with

selected HEI MusEd lecturers, focusing on their backgrounds and biographical data, are presented next. This is followed by a presentation of data from the follow-up interviews with selected MusEd specialists and one Foundation Phase (FP) curriculum specialist, as well as a document analysis of the available academic material. Finally, themes and categories that have emerged from the data and key findings are presented.

5.2 ORIENTATIONAL EXPERT INTERVIEW

The decision was made to conduct one expert interview with Professor Michael Anthony Samuel, a professor in the School of Education, Teacher Development Studies at the University of KwaZulu-Natal (more information in Section 4.4.3.3). Samuel authored an article in 2008 describing the four forces that I believed to be applicable to the domain of MusEd. He designed the Force Field Model (detailed in Section 3.2.1), which I utilised as the theoretical framework for this study. The related literature that I reviewed (in Chapter Three) prompted me to approach Samuel – who is also a keen classical music piano player – for an interview.

5.2.1 Biographical information

Professor Samuel earned a Doctorate in Education (1999) at the University of Durban-Westville; his thesis centred on the design of a Force Field Model for teacher-development. He was a member of the Ministerial Committee on Teacher Education where he assisted with the development of the national teacher education policy in South Africa. His research interests include professional teacher-development, Higher Education, life history and narrative enquiry. He was also a curriculum designer for innovative masters and collaborative doctoral cohort programmes locally and internationally.

Samuel's book, *Life history research: Epistemology, methodology and representation* (2009), inspired several studies on professional development in education and health sciences. Another book, *Continuity, complexity and change: Teacher education in Mauritius* (2016), explores the “push and pull” factors of comparative teaching and Higher Education on the island of Mauritius. His recent book, *Disrupting Higher*

Education curriculum: Undoing cognitive damage (2017), explores options for imaginative redirection of Higher Education curriculum design for the 21st century.

Samuel's background reveals his expertise in teacher-development in Higher Education. The issue of teacher-development was incorporated in our discussion of the above-mentioned four forces as applied to this study. Some of his post-graduate students adapted this framework for use in other fields, like health sciences and social sciences such as linguistics, cultural studies and visual art. In this study, I adapt Samuel's framework for application in MusEd.

5.2.2 The Force Field Model

The purpose of the interview with Professor Samuel was to shed light on the development and impact of the Force Field Model's four forces that form the basis for the theoretical framework (as explained in Chapter Three). We discussed background information related to these forces and the processes that cause the forces to influence each other. Resultantly, this section will explain how this framework was applied to the MusEd lecturers' life worlds in terms of their perspectives on the effective preparation of FP student teachers for MusEd (more information in Section 3.2.2).

Effective preparation in MusEd is vital, hence my first question was to determine what prompted him to develop and design the FFM, as a progression from the teacher identity development model. Samuel explained that the teacher identity development model originated during his PhD studies on Beginner Teacher Education in 1998. This model was influenced by his involvement in the ministerial committee on teacher education. As a policymaker, he drew on his personal experiences and perspectives about multiple accountabilities and the various forces that educationists engage with. He identified policy orientation, professional teacher identity, and growth and development in the teaching profession as elemental aspects in the creation of this model. His focus remained on teacher-development in his post-doctoral research when he was Deputy Dean for initial teacher education, collaborating with Van Wyk (the coordinator of teaching practice). They integrated and elaborated the outlook of his PhD model by focusing on identity studies, policy orientation and narratives on professional growth. This research resulted in the

establishment of the educational theory that led to the development of the Force Field Model.

Prof Samuel discussed his focus on changing patterns of teacher education in South Africa and his research on teacher education in Mauritius, incorporating the institutional history of the Mauritius Institute of Education. The different contextual, institutional, biographical and programmatic forces in professional teacher-development surfaced through a methodological approach, where the focus was on finding ways to stimulate the developmental growth of teacher educators.

Quotes from Professor Samuel, as recorded during the interview, appear in italics below.

Studies in growth development led to the identification of biographical forces acting on teacher educators, as shaped by personal perceptions, or, "*what you resort to when you take away the surveillance of the other forces*". He declared that this is the force where you are most at peace with "*your sense of self*". He metaphorically referenced the act of "*resorting back or pulling back to home base*" as educators usually end up teaching in the area that they have best "*resonance or best comfort with*". Despite all the pushing and pulling factors from other sources, this conservative force keeps the person stable. He added that these biographical forces are multiple and intersect with one another as familiar examples of good and bad teaching experiences exist. This raised the question of which experience will one's teaching identity be based upon? By way of illustration, Samuel spoke of a magnetic field where the inactive energy or inert qualities of the electron is more influenced by some forces than others. He also mentioned the case of persons being raised as Christians or Hindus, to illustrate that those religious influences during persons' upbringing determine their willingness to "*accept certain worldviews and not others*". He explained that one's outlook does not imply that differences are not understood, but instead, a personal agenda causes another viewpoint to be regarded from a different perspective.

Samuel reiterated that everyone possesses a biographical heritage, or what he described as a "*resource of [the] individual*". In the South African context, an obvious discussion relates to "*the baggage students have in the negative sense*". He suggested that teacher educators should always respect the learners' identities and

origins, and should try to understand and support them, as learners all have their own unique perspectives on teaching and learning experiences. He declared that the “*multiplicity of identities and the interconnectedness with the social, political and ideological environment in which we are living in*” determine the complexity of our individual characters, since all persons are living their own unique lives. He then stated that during their teaching programmes, his students were assigned to compile their own biographies “*on their schooling careers; experiences of learning, etcetera*”. He then interpreted the students’ teacher identities as processes of objective reflection and development, where it prompted inner adjustments through the writing of their own biographies. Another example he mentioned was a book by the HSRC, titled *Emerging Voices* that detailed how to understand people from “*rural contexts and what kind of biographical heritage they draw on*”. He emphasised narrative enquiry as an appropriate strategy to test the complexities of biographical forces. As a student researcher of his wrote, “*We live storied lives. We do not live lives where things happen in the rational, logistical sequence*”, but that we are living as complex and multi-dimensional characters.

This focus on biographical forces strengthened the notion that MusEd lecturers choose programme content, methods and techniques with which they are comfortable. Although the present-day agenda is to move towards transformation in the education curriculum and, although MusEd lecturers’ have embraced this approach, each person will automatically resort back towards 'home' when they plan the 'what' and the 'how' of student preparation.

I then explored Samuel’s insights on institutional forces. By way of example, he referred to a historically white university that had to deal “*with issues of diversity in multiculturalism, given the history of the background of culture and its specifics of the dynamism of its cultural perspective*”. He described to the ethos of the particular institution that determined its institutional forces. These forces were not static but had changed and evolved over time. Demographically, human resources changed from only white privileged people to a multicultural collective at every HEI. He commented on the overlapping and intersecting of the contextual and institutional forces, citing the examples of the #rhodesmustfall and national #feesmustfall student protests. These “*reflective issues of the wider systems*” influenced the pushing and pulling factors. Some institutions chose to withdraw from these shifts – to their own

detriment. This resulted in students that “*experience the nature of the curriculum as being more disconnected when you pull it apart.*” The protestations regarding the 'colonised' curriculum having to change towards a curriculum embracing multiculturalism, is evidence thereof. He noted that if the contextual and institutional forces were better interlinked, then a fluid relationship of coherence could direct individuals' responses and attitudes towards issues at hand.

The next topic of discussion was the incorporation of transformation processes in education, manifested as institutional forces. We discussed this issue specifically in the context of MusEd as music can serve as a universal language in being a change agent in South Africa. Samuel revealed that he has a musical background but his own expertise relates to language teaching. He agreed that music is a form of language as “*language varies according to dialects, according to people, and according to the context, the audience and purpose*”. People adjust their language use according to situations, audiences and the purposes of every communication. As an example, he described music as a representational form that communicates its relation to context, for instance “*in a church setting you play in a particular kind of way of representing the nature of what the context is, or if you were at a rock concert you would have a different understanding of that context*”. Therefore, contextual forces influence musical styles, depending on whether each style is regarded as socially acceptable for each situation. He maintained that “*it constitutes a force that influences the form*” of the music. He added that the musical form “*does not exist independent of the contextual environment*”, and that audiences listen to music where it “*varies to the kind of discourse that is being established as to what is being defined*”.

Samuel then introduced the concept of contrasts by asking: “*What are you trying to achieve in a funeral for a celebrity as opposed to a funeral for a child?*” The respective interpretations of the music performed in these two scenarios would not be identical. The meaning of music always shifts as a language in itself, having to adjust according to environmental situations with different purposes, expectations and performances. Similarly, MusEd is contextual and moves from one context to another. A musical example of this development occurred when African cultural songs relocated to America where they evolved into different styles, as they were

subject to situational influences and historical contexts (occurrences within specified time-frames).

Our discussion then progressed to the cultural differences in institutions. Music is not a neutral form but is embedded in a culture, where it assumes a variety of forms as dialogical relationships between “*texts you are creating and the context within which you are engaging*”. This means that relationships are created between different cultural music forms, so that each engages with the meaning of the other form (as per 'dialogue'). As an explanation, he mentioned a Brazilian drama teacher who had declared that drama is supposed to be a representational form, instead of merely being about the delivering of a perfect performance as a theatre production. He connected this statement with musical performances and asked, “*What kind of education are we attempting in music?*” Subsequently, he reiterated that music has elements to furnish communities with cultural connections when it happens on an experiential level, as opposed to the production of perfect performances where the spotlight is on “*observations and analysis*”. He provided another example by mentioning the case of his brother, an analytical chemist, who received 100% for music theory exams, yet lacked the ability to play a musical instrument. This showcased the “*cognitive cerebral dimensions of understanding the theoretical, structural system issues of music*” of his brother, who could only appreciate practical performances as an observer and a listener.

Samuel reinforced my viewpoint regarding the endeavour to integrate theoretical concepts with practical experiential learning when it results in “*communal distinction in the textual forms*” that influence the communicative curriculum forces. These shared communicative forces are determined by the continuing process of moving “*from accuracy to fluency to creativity*”. What happens in the curriculum design and is fed into the programmatic debate is “*often a juxtaposing as if they are opposite parts of a curriculum*”. The theoretical knowledge and practical applications are actually complementary to one another, as they feed off each other as two sides of the same coin. He indicated that at present “*we go to the extreme of aesthetic enjoyment and entertainment without paying attention to the structural systemic issues*”. He illustrated this point by mentioning that “*jazz music has its structure, its understanding, its logic, its rule-based system*”, yet a jazz performance is rather

about 'how' the music is performed via the emotions that dictate the interpretation thereof.

The important aspect of this study, which is the integration of theoretical concepts with practical experiences, steered the discussion towards programmatic forces' influences on different forms of curricula. Specific questions relating to "how" the formal, hidden and espoused curricula were implemented, were raised. Samuel mentioned an article called, "*A curriculum of practice*" that distinguished between the "*declared or official curriculum*" that included official policy documents from HEIs. Samuel defined the espoused curriculum as the curriculum that is taught according to the teacher education programme. This is also known as the intended curriculum where the lecturer professes what is being done. The espoused curriculum is not static as it is linked to context, audience and purpose. The actual curriculum, in terms of what happens in the classroom, relates to situations when the participants "*immediately influence the nature of the intervention*". Samuel added that the "*actual has element[s] of degrees of actuality*" as it depends on who is watching from which viewpoint. In his estimation, it is important for lecturers to ask themselves what they actually did, how they organised and structured the content when nobody else was watching. He referred to situations where lecturers incorporate fundamental values – from the biographic force of personal beliefs – in constructing the actual curriculum.

Samuel continued discussing the experienced curriculum, that is, when the students participate in the teaching and learning situations. He stated the focus shifts to the learner in terms of how they experience what the educator declare or endorse. He used the example of a Western minor scale and suggested that some learners do not relate to that specific type and sound of music, indicating that the educator merely teaches "*white people's music*". In such a specific situation the experienced curriculum could also be the hidden curriculum. All these varieties highlight the differences between "*what is taught, what is learned and what is caught*". Samuel stressed that 'what is caught' sometimes amount to the most "*powerful learning*", which is often called the "*hidden learning*". He then described the "*null curriculum*" as the elements that are not included in the curriculum, yet 'speaking' the loudest in their absence.

These perspectives on curriculum material developed into the current CAPS curriculum prescriptions. I asked Samuel for his opinion on the current debate about the curriculum design. According to him, the state's shift towards specifications of what should be included and what should be discarded, relates to a "*shifting in our debate*", as these policies were the result of a greater 'de-professionalising' of teachers as "*they are becoming technicians of state*". In the present democratic order, the perception exists that the quality of teaching is inadequate and the shift towards a "*level of prescription towards a territorial state*" is increasing. He mentioned Osman and Venkat's book, *Research-led Teacher Education* (2012), that focuses on the levels of outside control as the system takes charge. These contextual forces in the national system "*can afford to have free education*" as the level of outside control where the system takes charge "*in an agentic way*" increases. This means that the state's economic forces affect institutional decisions. Samuel suggested that the emphasis should rather be on individual agents to originate new designs in teacher education. He provided an example of a Turkish "*Festival of Dialogue*" arts festival where young people from fifty countries combine to show how different music systems operate in dialogue with one another.

Samuel said that currently, tension exists between teacher-centred versus learner-centred emphases in education. The question was asked how both these outlooks were used to complement the process of the development of the individual. He added that there is a renewed focus on "*learner-sensitive education*". These are all biographical elements as components of educators' perspectives. An instance was discussed of a student who has never seen or heard a violin or oboe before. This created the opportunity for experiential learning, contributing to the education process of that specific student. The decision was thus made not to only focus on "who" the learner was but to interlink various force fields with one another. In this regard, the Force Field was prompting a move away from two opposite parts, in "*continuum ways of thinking to the integrated and interrelated notion of who we are, what we are, where we come from, why we are here*". My viewpoint as researcher included the question, "where we are going?" The answer to this question remained open as we ended the enlightening conversation.

5.2.3 Summary: expert interview

The informative conversation with Professor Samuel regarding his perspectives on teacher-development, as influenced by the four forces from the FFM, strengthened elements obtained from the literature review and my own perception of the influences of push and pull factors on MusEd lecturers. Following this discussion, I had a renewed purpose to obtain valuable information from MusEd lecturers on “who” they are, “how” they incorporate national prescriptions, “how” they integrate institutional changes, “what” they choose as programme content, and “how” they choose their methods in implementing academic instruction.

5.3 EXPLORATIVE INTERVIEWS

Explorative interviews were held with six MusEd lecturers from four different HEIs (as described in Section 4.4.2). Semi-structured interview questions about the push and pull factors from the Force Field Model steered the discussions. The background information of each research participant is presented in the following section.

5.3.1 Background information on selected cases

Not many MusEd lecturers in the education faculties at HEIs are active in preparing student teachers for the FP music classroom (explained in Section 4.4.2). Transformational changes in the HEI landscape (described in Section 3.5) enforcing the appointment of lecturers from all races, combined with the fact that some MusEd departments had been closed down, resulted in me being acquainted with only three of the eventual six MusEd participants. The other three MusEd lecturers were introduced through a purposeful sampling process.

5.3.1.1 Case study 1

Participant A1 from University A is a white male in the 51-60 age range. He had a Western European specialisation in music centred on opera singing. An accomplished tenor in South Africa, he is also well known as an expert on choir training and conducting. He is currently finalising a PhD in choir music, in a project that incorporates Xhosa members from nearby communities.

He is the only lecturer appointed in the School of Arts to prepare the FP student teachers in MusEd. He works continually while teaching undergraduate and postgraduate students, as well as conducting his own research.

This HEI is a historically white university (HWU) where most students have an Afrikaans-speaking background. While the language policies of this university have been the source of many debates, he continues to present classes in both Afrikaans and English. The racial demographics have also changed over recent decades at this HEI. This prompted changes to his planning structure in having to accommodate students that present micro-lessons at “coloured” schools in the vicinity. These schools open relatively late in the mornings (9 a.m.), which forced changes to his regular scheduling of classes.

Unfortunately, this HEI reduced the duration of the MusEd FP course – it changed from a four year course to only one semester over a three year period. This change in course duration means that he does not have enough time to educate the generalist music students in specialised courses such as choir training and piano accompaniment.

5.3.1.2 Case study 2

Participant B1 from University B is a white female in the 51-60 age range. She also studied Western European music, though the focus of her PhD shifted to the integration of different art forms. This change in specialisation resulted in her being appointed as a senior lecturer for Life Skills in the Department of Early Childhood Development. She started teaching at a Teacher Education Campus in a rural area in 2013. She designed the BEd programme for FP student teachers.

This satellite campus is part of a large urban HEI that is also historically regarded as an HWU. The satellite campus, however, has a different demographic composition to the main campus, as the students belong to different cultural groups from the surrounding rural region. She teaches in English only, as this is the primary language of communication in the region. Her classes comprise a majority of black male students and she has had to manage issues of racism among these indigenous groups. She has struggled to find common ground between the ethnic groups but has since found a solution through the incorporation of different musical styles.

5.3.1.3 Case study 3

Participant B2 from University B is a black male in the 31-40 age range. He is a lecturer in the Department of Early Childhood Education at a satellite campus belonging to an English HWU. This participant is a specialist in indigenous African musical arts, but favour choir and orchestral conducting. He finished his PhD in African indigenous music with a focus on instrumental playing. He was appointed three years prior to my research. He expressed several frustrations regarding the matter of having had no curriculum material available at this HEI since his employment.

His student demographics comprise multi-racial groups and he teaches in English only. He is fluent in English as his second language, as he studied in English and regards it as the only language commonly spoken by the different ethnic groups.

5.3.1.4 Case study 4

Participant C1 from University C is a white female lecturer in the 31-40 age range. She had been a contract lecturer for seven years before being appointed to a permanent MusEd position in the School of Music in 2015. She is employed at an HWU with an evident Afrikaner heritage.

The student demographics have changed in recent years with higher admission rates of black, Indian and Coloured student teachers. She presents her classes in both Afrikaans and English and, like other participants, integrates various musical styles in her teaching and learning environment. She focuses on community development where she incorporates jazz as part of a students' outreach programme in a rural township.

5.3.1.5 Case study 5

Participant C2 from University C is a white female lecturer and has retired. She was appointed as the Head of the Faculty of Arts at this HWU in 2011 and has attracted various postgraduate students from different racial groups. This resulted in her progression from being a full-time undergraduate lecturer to establishing a postgraduate study foundation called Musical Arts in South Africa: Resources and Applications (MASARA). The foundation's research projects centre on the musical

arts. The foundation provides positions for four post-doctoral researchers, two research associates and two part-time support staff.

Her language of teaching has changed from Afrikaans to English, since the postgraduate studies, articles, books and conference proceedings need to be presented in the shared language of English.

5.3.1.6 Case study 6

Participant D1 from University D is a white female in the 51-60 age range. She is the principal tutor in Arts in Education on the Education campus of an English HWU. She is the only music lecturer still teaching MusEd at this HEI, as others were retrenched because of financial constraints. The FP MusEd course was unfortunately also shortened.

Her speciality is choir singing, where she incorporates transformative and teambuilding exercises for the multiracial student groups. She teaches in English only, as it is the shared and inclusive language in her classes.

5.3.2 Biographical data

I used an information sheet to collect biographical data of each MusEd lecturer. This sheet required participants to submit personal information regarding age, race, qualifications, teaching experience, student population and programme content for their specific FP music courses. The various characteristics of each participant's biographical data allowed me to understand and analyse their views of effective preparation of student teachers for MusEd practices.

5.3.2.1 Age and population group

Six MusEd lecturers from four HEIs participated in the research. Two lecturers were between the ages of 31 and 40, three were between the ages of 51 and 60, and one was above 60 years of age. In terms of ethnicity, five participants were white and one participant was black. The fact that mostly older and white MusEd lecturers were available validates the debate on transformational endeavours in changing the biographical landscapes of HEIs (as discussed in Section 3.5).

5.3.2.2 Music qualifications and teaching experience

Five of the six participants have PhD degrees in music, and one participant has a MMus degree. The HEIs' drive to increase postgraduate qualifications for lecturers is evident in these qualifications (as detailed in Section 3.3.2).

Push and pull factors were apparent in the linguistic instructions (as included in Section 3.5 – biographical forces) as four participants teach only in English, their second language, whereas two participants teach in Afrikaans, their first language, as well as in English, their second language. The lecturers that teach in their first language experience pulling forces towards their work circumstances, as they find it easy and accommodating to present their lessons. Those lecturers that have to teach in their second language experience negative pushing forces in their work conditions, as they have to adapt their speaking, reading and writing skills in class presentations and document constructions.

Table 5.1 below summarises the MusEd participants' respective teaching experiences. School teaching experience varies in different stages of MusEd instruction, as the focus changes between different primary and high school phases. Information on participants' experience relating to MusEd teaching in the FP, MusEd teaching at HEIs, and MusEd presentations as parts of either Creative Arts or a specialist subject, is included in the table.

Table 5.1 Summary of each participant's teaching experience in music education

HEIs	Participants	MusEd in FP at schools	MusEd at HEIs	MusEd as component of Creative Arts	MusEd as a specialist subject
A	A1	None	More than 21 years	More than 21 years	More than 21 years
B	B1	5-10 years	More than 21 years	More than 21 years	Less than 5 years
B	B2	5-10 years	Less than 5 years	Less than 5 years	None
C	C1	11-15 years	5-10 years	5-10 years	5-10 years
C	C2	More than 21 years	5-10 years	5-10 years	5-10 years
D	D1	11-15 years	More than 21 years	More than 21 years	Less than 5 years

It was vital to collect information regarding each participant's duration of teaching experience in the FP at schools. Their views on curriculum content vary according to participants' respective experiences in different school phases. Lecturers' viewpoints also vary regarding the training of generalist students as part of Creative Arts (a relevant discussion of curriculum content in Section 3.3.3) and the training of specialist music student teachers (described in Section 3.6.4).

Only one participant had no prior experience of teaching MusEd in the FP. This fact demonstrates that young lecturers from different race groups are being appointed at HEIs with little or no experience of teaching schoolchildren (a relevant discussion in Section 3.3.2).

One participant had less than five years of MusEd teaching experience in Higher Education, while another participant had less than five years of teaching experience in Creative Arts as part of an integrated curriculum subject at HEIs (Section 3.3.3). During the apartheid era the MusEd focus was on specialist music training (Section 3.3.1) and a shift away from that system is evident in the presence of a research participant who had no prior experience in teaching specialist students in MusEd, and three more participants who had little experience (less than five years) of teaching MusEd specialist students.

5.3.2.3 Student population and Foundation Phase course structure

Table 5.2 summarises details of participants' working environments. Participants indicated whether their MusEd modules were components of BEd courses, and provided information on student population sizes, outlays of students' academic years, lengths of MusEd courses and estimated percentages of former student teachers who have progressed to becoming FP MusEd teachers at schools. The estimated percentages of FP schoolteachers were based on existing contact with their former students.

Table 5.2 Student populations and Foundation Phase course structures

HEIs	Participants	Compulsory in BEd	Student numbers and academic years	Course lengths	Former students teaching MusEd at schools
A	A1	Yes	140 first years 60 second years 40 third years	1 semester per year over three years	More than 50%
B	B1	Yes	110 second years	1 semester	Less than 10%
B	B2	Yes	120 second years	1 semester	Less than 10%
C	C1	No	7 first years 6 second years 2 third years 1 fourth year	1 year course each	More than 70%
C	C2	Yes	58 first years 72 second years	1 year course	Less than 10%
D	D1	Yes	55 first years	1 quarter	Less than 10%

The information in Table 5.2's columns will now be discussed separately. I asked each participant whether the MusEd module is a compulsory module of the FP curriculum at their respective HEIs. Importantly, and according to the NCS document of 2012, MusEd is compulsory as an academic component of Creative Arts in the CAPS curriculum (detailed in Section 3.6.2). Therefore, all FP education student teachers in South Africa have to be competent in MusEd, yet the fact remains that only eight of the thirteen HEIs in South Africa present these courses (more information in Section 4.4.2).

Information on student numbers sheds light on the possibility of the incorporation of the CAPS prescriptions (2012:14) with logistical resources for MusEd activities (referenced in Section 3.6.2). An overflow of students in lecture halls negatively influences the effectiveness of MusEd teaching and learning activities since the integration of practical aspects with academic theories is of vital importance (as explained in Section 3.6.3). It is already challenging to coordinate the instruction and execution of dance movements, instrumental playing and musical games in a regular lecture hall with a manageable number of students, without the burden of extra numbers of students attending.

I simultaneously collected information on the academic years of present-day BEd students attending MusEd modules for teaching in the FP. The effectiveness of the preparation of FP MusEd modules influenced the outcomes of student teachers presenting music lessons during the practical segments of their training. The University of Pretoria provides a problematic example to illustrate the relevance of this aspect, since its student teachers attend the MusEd module during their first semester in their first academic year – yet only present formal music lessons during their fourth year of schooling practice. This results in the unfortunate probability that many student teachers prefer not to present music lessons during the final years of their BEd programmes (related information in Section 3.6.6).

I obtained information about the length of MusEd courses at the respective HEIs, as this aspect influences programme content and the manner of its presentation. As reiterated in the literature review (Chapter Three), course lengths are too short to combine a substantial amount of academic concepts with practical activities (discussed in Section 3.6.3).

The final informational element here relates to the issue of whether alumni student teachers, having earned their BEd degrees, implement any MusEd processes in music classrooms as qualified FP teachers. A perception exists that student teachers lack the confidence to teach MusEd at schools (as discussed in Section 3.6.5), which results in their refraining from presenting music lessons in FP classrooms.

The above-mentioned biographical information of the six research participants – covering personal information, teaching experience in schools and HEIs, respective student populations and others details about the FP programme structures – was collected and scrutinised. The purpose of including all these biographical aspects in the data set was to establish the participants' respective views on their working environments in terms of programme content and methodology applied to the preparation of student teachers.

Age groups and ethnicities are two factors that act as either pushing forces away from current curriculum prescriptions or pulling factors towards the creation of innovative and original MusEd experiences. Similarly, changes in national curricula become factors either pushing away from an accumulation of in-depth academic knowledge – as in the case of MusEd specialists during the apartheid era – or pulling towards improvements in content and methodologies that produce integrated holistic MusEd experiences.

Music qualifications and teaching and learning experiences influenced each research participant's views on programme content and methodology. Educators usually teach the way they were taught and they expect their students to teach the same way they have been taught. Before the advent of democracy in South Africa (1994), music qualifications were guided by curricula that centred on specialist music training and preparation. Teaching and learning experiences have also changed since 1994 because of changes to curricula and demographic changes in school and student populations. Demographic changes in student populations affected a shift away from training 'specialist' music students towards 'generalist' music students. The inclusion of multi-cultural musical examples in programme content and the adoption of different approaches in the integration of those changes, further influence the push and pull factors in the design and execution of the FP MusEd programmes.

5.3.3 Data analysis: explorative interviews

The push and pull factors evident in the FFM forces were utilised in the planning stages of the semi-structured interview questions, serving as a lens through which data were to be interpreted and analysed. My interpretation of the influences (forces) at work in my own working environment strengthened my interest in gathering information and knowledge from other MusEd lecturers, and to gain insights into their perspectives of the forces in their life worlds.

Each research participant received a questionnaire (via email services), which was used as preparation for the interviews. I reiterated the study's aim of establishing effective perspectives in the preparation of student teachers for MusEd classrooms in the FP. These qualitative semi-structured interviews were conducted at a convenient location for each MusEd lecturer and recorded on audio tapes.

Each interview started with an explanation of the study's background and the particular influences that the four forces from the Force Field Model have on a workplace. Each type of force – contextual or historical/political; institutional; biographical and programmatic - was contextualised for the interviewee. Various push and pull factors, as components of these forces, were also highlighted to assist the participants in understanding the larger context of this study.

The initial questions centred on the participants' biographical (internal) forces in terms of their personal and unique perspectives on the value of MusEd as a contributor to the holistic development of young children. I needed to determine whether MusEd lecturers still regard MusEd as important and whether valid purposes in the teaching of music at schools in the present era still exist.

♪ What is your perspective regarding the value of music education in schools in the 21st century?

All the participants believed that the teaching of MusEd is imperative, with one participant stated that the value is “*very high*”. Another participant even declared that the “*value is excessive*” for the development of young children. The lecturers all agreed that every child has musical potential, but they need to be exposed to MusEd opportunities while still young. One participant reiterated the fact that there are certain windows of opportunities for young children's development in music.

Developmental opportunities, therefore, do occur and can be utilised. One participant declared that Arts as a subject is the most important subject at school, as “*die kunste is die mandjie wat al die ander vakke dra*” (translated: the arts is the basket carrying the other subjects). Another participant agreed and repeated the value of MusEd as an integration tool with other school subjects, because it “*develops a child in nearly all perceptual areas*”. Some participants stated that music is enjoyable, increases fun and helps to relax children where “*movement helps them to get rid of excess energy and helps with coordination skills*”. The value of MusEd in the development of physical prowess was discussed in Section 2.3.2.

Although participants emphasised the value of MusEd for young children, an opinion was also shared that “*music is neglected in Foundation Phase classrooms*”. Reasons for this reality may include the possibilities that people are ignorant about this specialist subject and unaware of its developmental value.

The following question shifted attention to the implementation of effective preparation and training of the student teachers. Although the participants agreed that MusEd is very important in the education of children, I wanted to probe the participants’ thoughts on the merits in preparing student teachers specifically for MusEd classrooms.

♪ What is your opinion concerning the relevance of preparing undergraduate students to teach music education in schools?

Participants highlighted the need for more attention on the relevance of MusEd in the teaching of student teachers. One participant, however, expressed her frustration that a MusEd lecturer’s work is “*almost 50% advocacy and marketing*”. Music educators have to continually reiterate the value of music in circles of academia, as few grasp its true importance to learners. Although some educators agree that MusEd is important, it still is not regarded as an important enough subject to warrant integration in various areas at schools.

A participant verbalised his view of the preparation of students in music as such: “*It is relevant because it could also lead to career opportunities. Not as performers, but, you know, in the music world, in the arts industry e.g. music promotion or printing.*”

Because, if some people just have the passion for it, because they're exposed to it, they can follow it as a career".

A career as a performing musical artist is very competitive. Almost all students who are brilliant instrumentalists or singers usually grasp opportunities to register at overseas universities for further studies. Students without such opportunities usually opt to shift their life goals towards teaching, as other career opportunities are not always thoroughly investigated by them. In reality, numerous other job prospects in the music industry are available, such as becoming sound engineers, music composers, disk jockeys, record producers, music industry touring managers, concert hall managers, film music artists, music critics or music journalists.

To stimulate interest in MusEd events, some lecturers encourage students during the preparation processes to “*see the value of music and to grow a love for music activities*”, and to realise that MusEd activities are fulfilling and joyful. Another participant described the training of music teachers as “*crucial, even if they're not going to teach it because it has an impact on their identity as generalists' teachers. It impacts teacher-identity and their [...] professional identity and their personal identity*”.

Although student teachers do not always grasp the value of music for children or their own development, its long-lasting effect on the building of self-confidence as part of teacher identity is still an important factor. One participant had designed pre- and post-questionnaires to be completed by her students before and after the MusEd course, as part of her own research about the students' perspectives on the development of their own identities. As revealed in the literature review of Section 2.3.1, the exposing of young children to various MusEd experiences not only assist in their holistic development, but the processes of personal improvement continue throughout their lifetimes. Student teachers who are exposed to MusEd activities – sometimes for the first time in their lives – experience similar effects of personal growth.

To summarise the participants' biographical perspectives on the importance of teaching MusEd: they all felt that it is vital for young children to be exposed to various musical activities in support of holistic development. The reality, however, is that MusEd is not always adequately implemented in FP school classrooms. The

tendency of student teachers not teaching music at schools prompted me to identify the challenges involved and understand the presence of negative forces in the FP environment. I hence probed the contextual forces relating to the national curriculum and the policies that MusEd lecturers have to adhere.

Contextual forces are external forces, manifested in the push and pull factors of the historical and political forces of the apartheid and post-apartheid systems in South Africa, as earlier discussed. The Higher Education Department of South Africa determines parliament regulations with regard to education policies, strategies and curriculum instructions. I had discussed the fact that this force regulates particular aspects of the HEIs' lecturers' viewpoints and implementation procedures of those policies. I focused on changes in South African policies and curricula in terms of the differences between apartheid-era educational policies and modifications made after a democratically elected government assumed power in 1994. My reflection on these factors resulted in the following two interview questions:

- ♪ How do you experience/incorporate changes in South African policies and curricula in your programme?

- ♪ How do you implement/integrate CAPS themes in preparing music education students?

Most participants had no problems with national curriculum changes. One participant stated that she felt that "*music is universal [and] can integrate into various curriculums*". Generally, no challenges with regard to curriculum changes were experienced as the lecturers attempted to be creative and innovative in integrating modifications. One participant selected specific music elements from the current curriculum to teach his FP students. Another participant declared that "*music stays music*", but remarked that "*sometimes you just follow what the policy says and you're just being creative, as CAPS is the music of the moment*". At present, the lecturers have to follow the CAPS curriculum, but the general perception was that music is a universal language and that changes in the prescriptions of the policies are easily incorporated into the MusEd programme. Furthermore, the development of networks among lecturers led to the incorporation of educational principles of foreign countries. Models from other Arts fields were incorporated as well, proving that

lecturers could be innovative and construct relevant curricula for the present-day South African environment.

Contrary to the viewpoints above, other participants declared that they chose not to follow the curriculum prescriptions at all times, because of their perceptions that music specialists did not design any curricula. They felt that students should develop critical thinking skills in creating their own opinions when they interpret their learning experiences. Their students, therefore, have to develop their own teaching philosophies, as they have to make decisions on their personal musical outcomes, aims and themes. This student-centred outlook was described as such: “*that’s your outcome, this is your aim, this is your theme*”. A potential disadvantage in the development of individualised perspectives is the fact that some student teachers have no background knowledge of music literacy and may struggle with practical processes, because “*you cannot work with methodologies and you cannot integrate if you haven’t got enough content knowledge*”. The lecturer expressed her frustration about the CAPS policy that all FP teacher students have to attend compulsory MusEd classes. The lack of academic music knowledge and practical experiences increased students’ and MusEd lecturers’ stress levels, because generalist “*students have no content knowledge*”. This situation reflected negatively on the planning of programme content and the execution of methodology.

Following the implementation of the national policies and CAPS integration of music as part of Creative Arts prescriptions, the next questions centred on the integration of music with other fields of specialisation.

♪ In what way do you integrate music education with other arts?

Participants said they incorporated other art forms in theatrical productions. For instance, music, art, drama, language and dance were included in student performances. One example was a community outreach programme as a practical implementation of a performance production – the students coached schoolchildren to perform in stage productions at nearby pre-primary schools. Although some CAPS curriculum topics were integrated into the themes of these productions, students wrote and composed their own songs and lyrics. Another participant spoke of the integration of various art forms where elements of performance were included in the MusEd modules as “*basic elements of the other art forms as part of the integration*”.

process of the Arts discipline". Similarities in basic elements are found in all four art forms. For instance, the three-part form in music reflects three-dimensional shapes in art; where we move in space in dance routines reflects the use of space on stage where actors perform.

Most participants have compiled video clips from students' productions so that they can watch those performances together and discuss various issues that appear. Another option in the incorporation of other artistic elements is through student teachers' preparations and presentations of micro-lessons during class time and at schools during practical sessions. My next question furthered the idea of musical integration with other art forms and learning areas.

♪ How do you integrate music education with other learning areas?

Some participants integrated music with language in the building of literacy skills. Songs with general themes and certain ideas from the CAPS curriculum were used "*to elaborate and make lessons interesting*". CAPS lesson themes such as 'the cat family' were used as a basis for the incorporation of poems and songs about cats. Another participant integrated music with the Life Skills subject to create choral songs about social issues like genocidal killings. The students performed the songs in the university cafeteria. Other Life Skills topics such as bullying, HIV/Aids and racism were also selected as themes for integration in musical stage productions.

To summarise the participants' views regarding changes in the national policies and curriculum prescriptions, the participating MusEd lecturers used the variability of the music subject to adapt, modify and integrate various push and pull factors evident in contextual forces. A musical example of adapting and changing variables is the musical composition form 'Theme and Variations'. The main melodic theme is modified in numerous ways through the incorporation of variations from different musical elements. Similarities remain, though modified characteristics in different variations of the same melodic theme are acknowledged.

In moving from the contextual to the (internal) institutional forces, I explained to participants that institutional forces represent specific official prescriptions from the particular HEI where each participant worked. Every HEI determines its own way of

implementing national policies, curriculum prescriptions and DHE policies. I hence asked the following set of questions:

♪ What do you regard as the implications of policies and curricula on your programme at your institution?

Almost all participants said that they incorporate the institutional policies in their classes as *“we need to meet the requirements of the Department of Higher Education as prescribed for our qualification. Where possible we enlarge the exposure of our students to music specifically”*. The participants expressed some frustrations about the scaling down of the MusEd module in the national curriculum. Some HEIs maintained the MusEd module as a four-year course as a component of the Music Department, but MusEd modules as belonging to education faculties had been reduced to lengths of two years or even a mere six-month long semester course. This fact contributed to the next question about time allocation for an FP MusEd course:

♪ Do you have sufficient time or a lack of time for teaching music education?

All the lecturers expressed their frustrations of insufficient timeslots allocated to their MusEd courses. Some were further frustrated by being the sole MusEd lecturer having to teach large groups of students. One participant declared that she only introduced basic MusEd elements to students, as too little time is available to adequately prepare student teachers. Three examples of limited time frames were given as *“one 45-minute class per week”*, *“two 90-minute [sessions] per week for music”* and *“one period per week for music”*. Shorter MusEd courses caused lecturers to teach only very basic musical elements, while student teachers could not develop sufficient practical skills to bolster their confidence in employing effective teaching practices.

One positive suggestion was that structural planning within time limits was helpful in the development of effective training procedures. Although everyone emphasised the time constraints as problematic, one lecturer declared optimistically that it is *“not such a big problem. There are things to do in our module, in music”*. She felt that even within the limited periods, there were always musical activities to plan and execute. Another mentioned solution in overcoming this challenge was to design a

vast amount of lesson plans that the students could use during teaching practices. This lecturer changed her methods of teaching and learning towards coaching in actual schools to compensate for time constraints in the lecture hall on campus.

Following the discussed frustrations about time constraints, the next aspect to be queried related to institutional forces in terms of reductions of MusEd departments. This provoked the next question about finding out whether there were enough MusEd lecturers or not.

♪ Do you have sufficient lecturer allocation?

All participants expressed their frustrations at being the sole lecturers to teach the FP programme to student teachers, causing them to be overworked and suffering from immense and continual pressures. One participant added that she was fortunate to have student tutors and assistants helping her to manage the teaching load, especially in terms of practical activities in her classes. The next question investigated the adequacies of facilities and resources in the effective teaching of MusEd classes.

♪ Do you have available facilities/resources for teaching music education?

Although one participant's student numbers in classes were low, he felt that he needed more resources to teach effectively. Another lecturer had small classrooms and had to use the foyer of the music building for their movement activities. The lecturers did apply for more resources, bigger spaces and sufficient technical support for their electronic devices, since these facilities for practical music activities were unavailable. Another participant revealed that she had access to necessary facilities with sufficient resources. Another lecturer had only "*a piano to use, CD players and my own CDs*".

Music is a subject that differs from most other school subjects, as it is not only a theoretical but also a practical subject. Specific resources are needed for practical training such as musical instruments, electronic equipment for CD and DVD teaching, bigger spaces for movement activities of large groups, choir stands and open spaces for musical games. In the CAPS curriculum (2012:14), a list of necessary resources for music classes is published, but the release of sufficient funds is not always prioritised by the HEIs.

Following the discussion about the changes to the implementation of the FP music module, I investigated another institutional modification with the question relating to the training of specialist student teachers in MusEd that have changed to the training of mainly generalist music teachers.

♪ Do you have generalist or specialist music education students in your classes?

According to the MRTEQ prescriptions, all FP student teachers have to attend the MusEd module. This implies that many students are not necessarily inclined to study music, or they do not possess any musical talents, yet they have no personal choice in the matter. This situation causes some students to cultivate negative attitudes towards the subject.

Most participants stated that they have generalists in their MusEd classes. One participant said that he had FP specialist students for two year-long modules. Not only are the majority of the student teachers negative about the subject as it involves numerous theoretical as well as practical study elements, but MusEd lecturers too experience frustrations with having to teach only generalist student teachers. This means that the lecturers have to imbue their students with no more than basic understandings of music elements. MusEd lecturers' frustrations about effective preparations for school teaching are exacerbated when problems combine, such as time constraints, limited resources and classes filled with generalist students. One lecturer felt that although most students are generalists, the music training "*helps them to see the value of music and to grow a love for music activities – also to realise the fun and joy music can bring to young learners*". This illustrates that negative challenges can be altered for the benefit of students, and even strengthen MusEd lecturers' capacities for creativity and innovation.

Other changes relating to fluctuations and variabilities in the appointments of colleagues, heads of departments (HODs'), Deputy Deans' and Deans' led to the next question about support shown towards MusEd staff.

♪ How do you experience encouragement and support from your colleagues, HODs or other superiors, and what is the influence thereof on your music education activities/lectures and research?

The consensus among participants was that colleagues and superiors were not knowledgeable about the value of MusEd. One participant declared, *“No one of my co-lecturers in the Foundation Phase can take care of the music modules. They support me and value the training students get”*. Most participants declared that they receive positive support from their HODs with regard to their teaching and learning situations. One participant mentioned that the HOD released sufficient funds for the purchase of forty guitars for practical teaching. Another participant stated that the HOD helped to secure an academic partnership with a foreign university, and that American students consequently visited their campus to serve as tutors for periods of time, thereby helping with the management of the teaching load.

One participant is the HOD herself and has endeavoured to foster an atmosphere of synergy in the Arts department. Another participant discussed a challenge related to the emphasis HEIs place on postgraduate studies: *“They are actually encouraging us to have PhDs, but we mostly have generalist undergraduate students”*. In previous years, student teachers had opportunities to become specialist FP MusEd teachers during undergraduate studies, but that prospect had been removed by HEIs. The lecturers have no choice but to revise curricula in accordance with the educational policies laid down. This results in fewer specialist students available for advancement in postgraduate study careers.

As mentioned above, it is unfortunate that not all HODs’ are knowledgeable about MusEd. Some participants only received *“sceptical support”* with regard to teaching content and methodologies used in preparing students. Some participants perceived that HODs are not necessarily aware of the value or importance of MusEd and allow it only because *“they have to have music in the curriculum. Lots of HOD’s don’t think music is necessary”*. According to one participant, not only are superiors not knowledgeable about music but they also only allow MusEd classes because they have to adhere to the CAPS and institutional policy requirements and prescriptions. Such attitudes were expressed to lecturers in the manner of, *“Well, that’s what I experience in my life and only policy supports [MusEd] as part of the curriculum”*.

In summary, the push and pull factors in institutional forces mostly relate to frustrations about the value of MusEd not being acknowledged by superiors. A shift in contextual forces affected MusEd in the CAPS curriculum, leading to institutional

consequences. MusEd's profile had been diminished as only being one of four art forms, resulting in the shortening of courses and the minimisation of MusEd departments and staff. Frustrations about ineffective teaching and learning situations became evident as MusEd lecturers felt they had no choice but to comply with institutional policies. Institutional policies and guidelines on programme content to prepare student teachers for actual MusEd lessons at schools led me to probe the pushing and pulling factors evident in programmatic forces.

The MusEd lecturers themselves determine the programmatic teaching and learning content and the methodologies to practically apply this content, but they have to stay within the framework of the national curriculum. I hence asked the following questions to determine each participant's innovative views related to these programmatic prescriptions, in the context of an investigation into the characteristics of undergraduate programmes:

♪ What do you regard as criteria for an ideal undergraduate programme in MusEd?

The participants agreed that MusEd is a subject that consists of two sections: firstly, a theoretical knowledge section that has to integrate with the second section, namely practical skills. One lecturer stated that an obstacle to success in this respect is the fact that the "*theoretical component is difficult*" for students to grasp. Music had been traditionally regarded as a difficult subject in schools, especially when learners have not been exposed to it previously, and suffered from a lack of opportunities to develop practical skills. The development of students' practical skills needs to take place in large and open spaces with sufficient resources such as instruments to play on. One participant mentioned that the practical training sessions are mostly unsatisfying, because "*most students cannot afford to buy their own guitars and cannot practice at home*". Another participant suggested that 80% of his teaching and learning efforts are devoted to the development of practical skills. One lecturer stated that suitable lecture halls with sufficient assets to establish project-based learning experiences are needed, because practical projects and mini-performances require adequate practice spaces for instrumental or vocal groups. Another lecturer expressed his concern about his MusEd classes taking place in regular lecture halls where he practises instrumental band playing with the students. He takes his

students outside when they need more space for other practical activities. Almost all the participants expressed the need for smaller numbers of students per class; especially as the provision of resources appear to be minimal. One participant emphasised the point that her students from the rural areas require much more personal attention than others who have musical backgrounds.

As a second criterion, a participant suggested that a specialist diploma in Teaching and Learning would be more effective for FP student teachers than present-day MusEd courses as presented at HEIs. Another participant supported this sentiment by stating that only specialist training of four years – similar to BMus students in music departments – will be adequate to prepare student teachers effectively. He supported his statement by mentioning that mathematical teachers usually have to study between three and four years in their specialist areas.

One participant stated quite negatively that she does not have any “*criteria for an ideal programme, because such a thing isn’t possible in 30 or 40 minutes. You can’t do it in four weeks if you’re trying to do both theory and practical work*”. To develop practical skills to a level that is adequate to be able to teach it to children requires more time per class, as well as longer courses spanning two semesters per year. This is not possible according to national policies and institutional prescriptions for the awarding of degrees. Hence, she opted to include only three musical concepts – beat, rhythm and pitch – to teach the students. She stated that the “*ECE research people seem to think those are the elements or components (the concepts of music) which have the biggest impact on numeracy and literacy*”. A beat is a mathematical concept where students learn to distinguish between a $\frac{3}{4}$ time signature for a waltz and a $\frac{4}{4}$ time signature for a march. Rhythmic structures of varying lengths of note values are also mathematical concepts where students have to work out and count various fractions together. Pitch determines the high or low sounds of different notes apparent in melodies. Songs are usually sung in different languages to develop literacy skills. She added that her students received practical instruction in the musical concepts through movement activities, when they felt and understood the music’s form on physical levels. They also used songs for other activities, as they received instruction to demonstrate musical concepts through practical means. These classroom activities directed me to ask more questions about the challenges that participants had to conquer in the FP programme:

♪ What do you experience as challenges/limits in your programme for music education students?

Firstly, almost all the participants expressed frustrations about the negative perceptions and attitudes from students towards MusEd teaching and learning. Most students lack background knowledge and musical skills as they never “*had music in schools themselves. They’ve never had role models; they’ve never been on stage where people applaud them*”. Fortunately, students’ attitudes changed positively when they experienced success while participating in practical activities where they sang, moved and played on instruments. The unfortunate reality that many students had not been exposed to MusEd as a school subject reinforces the perception that music is becoming like a dinosaur that is gradually being driven to classroom-extinction. However, more statistical evidence is needed to confirm this fact.

Secondly, one participant reflected on obstacles he had to overcome towards adequate planning and educational programme content. He started his working life as a young lecturer at the specific HEI and had to design the FP programme from scratch, because there was no previous university material available for the MusEd course. Another participant suggested that networking efforts among the various MusEd lecturers may help to alleviate this problematic situation. These perplexing matters prompted me to ask about opposite strengths or opportunities in their FP music programmes.

♪ What do you regard as strengths/opportunities in your programme for music education students?

One participant mentioned that he utilised the MusEd concepts and activities as “*an integration tool*” in teaching his students how to prepare micro-lessons for classroom situations. He encouraged them to “*just do what they can*” during practical teaching sessions. This idea was supported by another participant who confirmed that the students’ “*personal development and willingness to perform in groups increase when they realise how much fun music activities can be*”. Another participant solidified the emphasis on practical fun by focusing on the singing of songs and creating body percussion movements during practical instruction sessions. All participants confirmed that they used the successful method to work from examples of sound towards practical activities when they plan and construct lessons.

Furthering the implementation of practical activities, the exposure to different art forms are MusEd strengths for learners' developments in terms of "*visual arts in the play production which they have to do with their own props and then for dancing they just incorporate it in their plays*". Students received exposure to various art forms through instructions to compile DVD clips from source material such as YouTube videos. This increased students' accomplishments in methodology classes.

The focus on practical training using various instruments with formative assessment practices throughout lectures was regarded as another outstanding strength in the programme. One participant was busy conducting an ongoing research programme wherein she measured students' attitudes and beliefs before and after completing music programmes to determine "*what they believe they can do before and after their module. We videotape them also so they can look at themselves before and after each presentation*". Those videos revealed to the students how their development in MusEd progressed. The videos were also instrumental in the preparations of MusEd lessons for school classrooms in the FP. Identifying the strengths of the effective FP programmes prompted me to inquire about various ways of integrating theoretical knowledge with practical skills, as motivated by the examples of successful practical endeavours as featured in the interviews.

♪ How do you manage balancing theoretical knowledge and practical music making skills in your course/programme?

One participant mentioned that he "*hardly has any practical music*" in his FP course initially. However, when opportunities arose, he implemented practical activities where his students mostly "*develop big gross-motor skills*". Students developed their skills through movement activities and instrumental exercises. Other lecturers were able to quickly convert theoretical concepts into practical activities. One participant, for instance, could use the university's amphitheatre as it "*has a big space available for practical teaching*".

In contrast to the above-mentioned examples, one participant described her unique way of working as a lecturer. She focused firstly on integrating MusEd concepts practically. When the students have mastered these activities and "*when they begin to understand more of music we slowly introduce the theoretical knowledge*". An example of this method of working from the practical towards the theoretical is the

principle of “project-based learning”. For instance, opportunities had been created for students to visit schools for practical observations and teaching. They experienced “*real school children*” in those situations where they worked with approximately one thousand school learners performing in music concerts. One other variant of this method is the “participatory experiential”: “*There’s a balance as they make sure that there’s enough practical participation, but that they immediately internalise the theoretical concepts*”.

Those examples illustrate how practical experiences can be designed to assist learners to internalise theoretical concepts. One other example mentioned by a participant is students walking in a circle while chanting, “*The beat. The beat. The beat is in my feet. The beat. The beat. The beat is in my feet*”. The physical experience of sensing the beat within their bodies helped them to identify different rhythmic structures, such as marches or waltzes. She added, “*The beat is constant. The beat is constant. So immediately it’s not only that they are experiencing a beat. They have to feel the activities*”. Physical experiences of practical activities support the musical principle of 'hear-do-see'. This principle applies when students hear the music, do the actions and then see the writing of the beat and rhythmic patterns on music theory paper. The result of practically acting out musical movements is described as such by the participant: “*One of my main outcomes is that [my students] must overcome their fear of embarrassment*”. Students overcome the fear of embarrassment when they perform physical music activities together and perform songs in the presence of others. At times, when students appeared to be negative and inhibited in the MusEd classroom, then it happened because “*somebody along the line has told them they can’t sing – they believe it and they are too embarrassed to sing*”. This self-consciousness can be rectified in the MusEd classroom when students participate collectively in the activities. Indeed, it has often been exclaimed in musical circles that an “*ECE teacher must be a singing teacher!*”

The issue of being 'singing teachers' made me curious about multi-culturalism in the music student groups, as African people love to sing to their children as well as to themselves while they are working. Thus, demographic changes in the groups of student teachers and the pressing importance of transformational issues in current curricula led to the following question:

♪ How do you experience cultural diversity in terms of the student population in your classes? What impact (if any) does cultural diversity have on the presentations of your lectures?

One participant, who was schooled in the Western Classical music system, stated that although his classes comprised a racially mixed population he still focused largely on Western Classical music examples in his teachings. Another participant was partial to a focus on the use of various instruments in different musical styles. He also opted to incorporate mostly Western Classical compositions in his classes. Another option available to lecturers was to incorporate multicultural compositions, such as when both Western Classical and African music elements featured in compositions. One participant stated that various cultures came together in her classes where the student population consisted of:

“Kleurlingetjies, en mense van Afrika, en Sotho's, en Tswanas, en gewone Afrikaanse kinders, en Engelse kinders, elke jaargroep. En hulle werk net saam. Ek dink dis 'n kultuur wat al hier geskep is [...] hulle werk saam omdat hulle saam in orkeste speel; omdat hulle saam in kore sing. So hulle werk maar net self saam.” (Coloureds, Africans, Sotho and Tswana members, ordinary Afrikaans and English children, in all age groups. They work together. I think it is a culture that had been cultivated – a culture of collaboration, because they play together in orchestras and sing along with each other in choirs. So they simply work together.)

Her students opted to use different styles of world music in their productions, though they incorporated mostly popular tunes where they focused on *“kindermusiek, kleuterliedjies en skryf hulle eie liedjies”* (children’s songs, nursery rhymes and songs they composed themselves).

Although the participants had favourable views on the integration of African music into MusEd lessons, not many African songs were available. As a participant explained: *“Because if I prepare my lessons I listen to the music and then I prepare the lesson from the music. But with the African music I struggle, because there's not a lot of examples. There's not a lot of indigenous examples”*. As stated in the literature review in Section 3.6.1, printed sheet music of African music is not easy to

locate. African music is transferred aurally and orally and large percentages of such songs have never been transcribed for future generations.

Another participant said that her classes consisted mostly of different African cultural students where each group spoke their own native languages. She had difficulty in finding African songs to use as common ground in accommodating all her students. She eventually decided to use gospel songs, as she established that this was the only style that most of the students knew and could associate with. An example was the gospel song called “*This little light of mine*”, which she could use to teach her students guitar chords. They could thus accompany their singing with instrumental play during practical sessions. Another participant also used various African songs, “*seeing that the larger part of our groups are black students from different cultures; I try to use cultural music also*”. He largely focused on incorporating diverse black cultural music, especially in his artistic productions with performing students.

In opposition to a rigid perspective of 'Western versus African music', a participant described her view on adopting multicultural music styles for use in classes as such:

“We are not a multicultural country, but biocultural, it’s recent and African. Major differences in education, in music philosophy, because an African must do the whole, they start singing the song, harmonising and dancing, holistically immediately. The Western approach is you break it down into components. You understand the components and then you try to build the whole. Try to go African the whole time as they experience everything, they experience holistically.”

Another participant shared her conviction that we ought to teach all subjects according to holistic principles. She gave an example of African students who can:

“[...] in 'quadruple' tyd sing. Dan kan hulle dans op drie en hulle kan op ses klap. Dan kan hulle ongelooflike gekompliseerde goed doen. So daai goed is in hulle brein, want hulle kan daai goed teenoor mekaar hou, maar as jy een van hulle uithaal dan raak hulle deurmekaar.” (...sing in quadruple time. They can simultaneously dance in three-time and clap in six-time. They can do incredibly complicated things. Those things are embedded in their brains, because they can keep it in order all at the same time – yet if you remove one element, they get confused.)

She added that Western techniques are based upon the breaking down of segments into smaller components that are then used to construct a 'whole', in terms of analysis. She then reiterated that the “*student van vandag wil nie meer so werk nie*” (the students of today prefer not to work in this fashion anymore).

The shift away from a colonised curriculum towards an African curriculum is necessitated by the fact that African people experience music in holistic ways. This means that when they perform, they sing and move along with each other as connected instruments of a singular and larger expression. They experience all arts holistically. The Western musical theories, contrastingly, instructed previous generations to deconstruct a musical macro structure into smaller micro elements, to then unite those elements towards the composing of a whole unit. Present-day students, however, experience music in completely holistic ways, while former generations needed to understand how separate microelements combined in the construction of musical compositions. My own teaching and learning experiences have revealed to me that the students understand the different concepts easier when I first explain the 'bigger picture' to them. As an analogy, I show them a picture of a completed puzzle and discuss it as a whole. When all understand the completed and singular image, only then will I start to highlight the separate buildings blocks (pieces) within the larger picture.

To understand the differences between macro- and micro elements in the MusEd environment, the following questions centred on specific details about the participants' classroom practices:

♪ Kindly offer your view on the following aspects:

♪ (a) Programme content of self-study assignments.

One participant opined that, because of limited background knowledge, self-studies “*cannot work in music, because if you refer to anything in music they cannot even make an internal link to what is written. You cannot trust them if they haven't had enough tutoring. How do you know what they are hearing in their head if they needn't tell you?*” Another participant felt that, “*if it's self-study [assignments] they have to be YouTube-based, but the students struggle with self-study*”. Another expressed the

view that, because of the limited time allocated for regular classes, not enough time is available for self-study.

One participant mentioned that the principles inherent in certain songs, which were discussed in class, were used as illustrations for students who then had to apply the same principles to other songs as self-study projects. Even though students at all the HEIs seemed to struggle with self-study tasks, one participant declared that her programme content was properly compiled and allowed for self-study assignments. The next question focused on musical research activities.

♪ (b) Programme content of research activities for students.

One participant complained that her students struggled with language issues and hence did not have enough time for doing basic research tasks by themselves. Another participant announced that she incorporated student assignments, as “*they need to do an assignment on the emotional impact of music on young children. Other assignments force students to make use of the internet*”. Another participant stated that her assignments involving research were incorporated into the programme content.

One participant shared her views on how to teach students to simultaneously prepare their presentations and research the elements within those presentations. She integrated academic research and practical approaches by requiring her students to compile mini-papers. She gave the following description:

“Ons het 'n mini-kongres wat die tweedejaars reël. Dis die openingsweek in die tweede semester en dit is nie gebaseer op 'n ... dis nie 'n akademiese kongres nie. Die tweedejaars reël dit dan en al die musiekopvoeding studente moet dan 'n paper'tjie kom lewer.” (We have mini-conferences arranged by the second-year students. They take place during the opening week of second semesters and are not academic conferences as such. The second-year students organise this, and all the MusEd students have to present a mini-paper.)

This principle, as integrated into the participant's teaching and learning processes, was designed to stimulate and inspire the students for postgraduate studies where papers have to be presented at various congresses and meetings. Following this

inquiry into the development of research skills, the emphasis in my questioning shifted towards skill progressions in instrumental play.

♪ How do you regard the importance, if at all, to develop the ability of music education students to play music instruments, like pianos, guitars or others?

One participant regarded instrumental play as highly important but added that he “*has no manpower on this campus*” to accommodate specialisation in specific instruments. He said that he “*focused on listening concepts and playing Orff instruments*” during his practical sessions. Another participant also utilised musical instruments in the classroom, but she only had between 30 and 40 Glockenspiels available and generally trained her students in ukulele accompaniment. She had used recorders for 30 years, but has since found that using a ukulele for accompaniment during singing sessions is more effective. Another participant taught basic D-, A- and G-chords on guitar for illustrations as song accompaniments, although she is frustrated by the fact that her students only had thirty minutes per week scheduled for guitar training. She added that the use of modern instruments increased the value of accompaniment while the students sang songs. She noted too that most students are not able to sing on key nowadays, as people tend not to sing at their homes anymore. She added that another benefit of using a ukulele relates to an “*almal sien = oogkontak*” situation (meaning, she can have eye contact with all her students – observe them all – while playing the instrument).

One other participant also utilised classroom instruments, and focused on guitar training “*because they can sing and play at the same time*”. She expanded her instrumental teaching by teaching her students “*how to play a recorder. Also to read notes while they play. So they buy own recorders*”. He mentioned that he had no guitar training himself, and that resources at his HEI were problematic since he only recently received “*20 guitars, a marimba and that's it*”. He designed practical activities when preparing for production plays by having students do “*'amigurumi' and, you know, building their own instruments for drama-- for visual arts, the play productions for which they have to make their own props, and then also for visual arts – we call it Arts and Crafts – where they do amigurumis*’. And then for dance, they just incorporate it in their plays”. In similarity to the “amigurumi” principle, a few other participants also designed assignments where the students had to construct

their own instruments from recycled material. A motivating factor for designing such an assignment is the prohibitive costs of classroom instruments. Through recycling materials, student teachers gain practical experiences by creating their own non-melodic instruments. One class had to make four different assemblies of ten instruments each as a project, and those instruments were retained for use during following MusEd lessons.

In keeping with a holistic principle of incorporating all the instruments available to her, one participant assembled ensemble groups in her classes, with each group using various instruments. She specified that her students were generally from townships where they were singers used to “easy” instruments. She hence also focused on choir training and created vocal ensemble groups. In combination, the vocal and instrumental ensemble performances generated positive functioning and social cohesion among the students.

Contrarily, another participant did not focus on singing skills to “*stay on the safe side*”, while another participant focused on singing where “*we [only] teach them songs that they will be able to do*”. Another participant taught singing and choir conducting as practical tasks, but not accompaniment as “*only a few schools have pianos*”. In a departure from the general views expressed by the other participants, one participant felt that “*our only hope for this country is choir music*” as many learning institutions do not always have instruments to make music with. Various mentioned obstacles to instrumental training, such as student teachers having had no prior instrumental training, large classes, lack of instruments, and limited time available for practical skills development, prompted me to probe participants’ views related to beginner and advanced student teachers in MusEd.

♪ Do you allow beginner music education students to enrol? If so, how do you manage to differentiate?

The compulsory MusEd module has the unavoidable effect of mostly generalist students attending the classes, but one participant stated that those students who have background knowledge usually helped the others who did not have prior training. Another participant also taught the FP students by “*multi-tasking*” various activities, so that novices could learn from others with more musical experience. This led to discussions about the participants’ views of advanced students in MusEd.

♪ How do you manage lecturing beginner to advanced music theory?

According to the majority of participants, not many advanced MusEd students select 'FP preparation' as an elective; yet, as stated above, advanced students tend to assist the generalists in class. One participant stated that she only taught basic theory principles to the student teachers who generally focused on the playing of games and the telling of stories to enhance the FP learners' aural training. Another participant described a strategy of using "*boom whackers*" to teach basic music theory principles, as part of her own effort to utilise instruments during practical activities. She incorporated more challenging principles that the students could understand, encouraging them to strive for higher levels of academic knowledge. Similarly, another participant also started his course with basic theoretical principles, but as a drumming specialist himself, he incorporated intricate and complicated African rhythmic patterns for his students to follow during drumming sessions in class. Yet another participant implemented the principle of starting with basic elements and gradually including more challenging activities through an incorporation of the "French time name" systems of "*taa*", "*ta-te*" and others. The lessons advanced towards more complicated rhythmic patterns requiring the students to read, write and demonstrate the rhythms in practical ways. I next broached the subject of the presence of advanced instrumentalists in classes.

♪ How do you manage beginner to advanced music instrumentalists?

According to all the participants, this issue was not applicable to their MusEd courses. A participant mentioned the option that the advanced students could continue individual lessons with other specialist lecturers instead, but added that even advanced students were "*not very productive in keyboard instruments*". Another participant reiterated that changes in the national curriculum influenced the educational level of the student teachers. Discussions then moved on to the topic of school practice events for undergraduate student teachers.

♪ Do you observe any gaps between Higher Education preparation and practice in schools? If so, kindly expand.

Almost all the participants agreed that the student teachers generally are not equipped with necessary skills, tools and resources to teach MusEd effectively in FP

classrooms. All the lecturers taught basic MusEd principles to increase the students' levels of confidence and encourage them to apply what they have learnt to FP classroom situations. One participant said they used an assessment form during the school practice periods to gain knowledge regarding specific MusEd themes that need to be included in FP preparation courses.

In compounding the bleak situation another participant stated, "*There are not enough sufficient music teachers and when they come to university we give them fourteen academic weeks, then we send them back. So the gap is that the other one thinks when they come here they'll fix the situation, but they cannot. While CAPS is saying 'this is what they should learn', they can't. The teachers can't do that*". Almost all the participants agreed with this sentiment.

One participant mentioned that the school practice is ineffective due to the "*under-preparedness of the students*". Another perception was that MusEd is highly neglected in FP classrooms, as "*even our students once when they start to teach, battle to introduce the music they were taught at university because the emphasis is on language and maths in schools*". This confirmed reviewed literature that stated that MusEd is not properly valued and is hence slowly being diminished in schools.

Only one participant felt that no gaps existed at her workplace because she mostly trained specialist students in a four-year course. The reality that the majority of student teachers are not adequately prepared for MusEd instructions in FP classrooms led to an inquiry related to the confidence levels of student teachers who teach MusEd in the FP at schools.

♪ How important would you consider the role of confidence of student teachers to teach music education effectively?

The majority of participants agreed that student teachers generally qualified without sufficient academic knowledge and practical MusEd skills, and consequently lack the confidence to teach MusEd effectively. The time limitations of the short MusEd course meant that there is "*nie genoeg tyd vir groeiende selfvertroue nie*" (not enough available time to nurture students' confidence). Another participant stated that most "*students who go out are unprepared, that's why they do not have the confidence. They think they are prepared, but they are totally underprepared. That's*

why they don't have the confidence to do it". A third participant perceived that "as a teacher [confidence] is everything, because first, you need to be comfortable in playing an instrument, singing and then you can be able to teach [...] Confidence is [in] training".

In contrast with the views expressed above, one participant felt his students had enough confidence, that they were well prepared and able to present MusEd lessons at schools. Another lecturer indicated that most of her students had enough confidence to incorporate MusEd in the classrooms, but noted, "*Not all will do it successfully, depending on their love for music*". She then suggested that students "*grow through 'musicing' [and] more practical activities*". Another participant concurred, specifying that enthusiastic participation and teamwork in productions help to build confidence in teaching MusEd. The next line of inquiry centred on criteria for effective student-teacher preparation:

♪ What would you recommend as criteria for effective music education practices in schools?

A participant listed the following criteria: "*Positive attitudes of principal [figures] and HODs towards music and the value thereof; learners can make music instruments from recycled or natural materials and use it for music-making activities; having short presentations or performances of music and/or dance activities on parent meetings and other occasions. Classes can take turns to perform*". One participant suggested the incorporation of remedial work and the integration with other school subjects to enhance background knowledge. Another participant believed that good structure, time management and formative evaluations throughout the courses enhanced a preparatory programme's prospects for success. Another suggestion related to the creation and wide implementation of a respectable specialist programme of four-year training where student teachers for the FP specialised in one art form.

One participant recommended the addition of an extra year to the Postgraduate Certificate in Education (PGCE) programme. Another participant initially answered negatively by identifying her challenges, like having too many students under her care in MusEd classes and limited time frames. She then suggested that the present FP course for student teachers should expand into more MusEd modules that span longer periods, because the development of practical skills can only be effective

when adequate time is allocated for that purpose – one semester is clearly not long enough. Next, as an operational option, she expressed the need for improved collaboration among MusEd lecturers, HEIs and policy makers in South Africa.

Resulting from all discussions above, a list of suggested criteria for effective practices is as follows: a principle belief in the value of MusEd; integration of sound examples within practical methodologies; development of adequate MusEd content and skills; and the planning of effective lessons with appropriate CD and DVD content to stimulate research. One participant recommended the coming together of “*the ECE people, principles, policies, numeracy, literacy and life skills*” to initiate a process of improvements in the FP MusEd environment in South Africa.

In review, several push and pull factors in MusEd were discussed during the interviews. As pushing forces, research participants experienced frustrations in terms of insufficient allocations for time; inadequate lecture hall allocations; unavailable facilities; insufficient resources to prepare generalist student teachers; problematic self-study procedures and limited research activities. The participants illuminated the nature of several pulling forces by means of suggesting various feasible solutions and describing ways of creating original and innovative programme content to support the preparation of student teachers for FP MusEd classrooms.

5.3.4 Summary: explorative interviews

It was evident that the participating MusEd lecturers’ experiences were influenced by push and pull factors originating from the four forces of Samuel’s Force Field Model. The changes in contextual forces, caused by shifts in national political policies instituted by the present government, affect the direction of the implementation of MusEd in institutional HEIs, as well as the application of programmatic forces. This resulted in severe alterations to teaching and learning experiences, which were further influenced by the biographical viewpoints of participating MusEd lecturers.

The contextual forces from government policies and the national curriculum are the same for each HEI institution, but decisions in terms of how those prescriptions are implemented depend on the executive management of each HEI. The managements’ varying perspectives and circumstances determined the way in which national policies were interpreted, implemented and manifested at each institution.

All research participants stressed the value of MusEd development for children, but unfortunately, the ignorance of some role players inhibited opportunities for progression in MusEd. As an example, the present National CAPS curriculum dictates that the Performing Arts for FP comprise music, dance and drama. Only Music and Visual Arts (as a complementary stream of 'Performing Arts' resorting under 'Creative Arts') are being presented as electives at the researcher's HEI. The consequence of this executive decision is that the FP student teachers have no choice other than to comply with the status quo. The lecturers have adapted to the CAPS curriculum by designing creative solutions for the integration of the different art forms. Although the lecturers incorporated these changes, the reality remains that no lecturers are specialist academics in more than one art form.

The freedom of choice to adhere to these strategies and principles lies with each MusEd lecturer. The application and integration of policies are managed on uniquely individual levels, as it became evident during discussions of biographical forces. Every HEI also varied with regard to demographic outlays in classes, student population sizes and programme preparations. Notable frustrations and obstacles to effective training were recorded, such as allocations of limited time schedules, classes with overly large attendance numbers, and shifts away from specialist training towards a generalist approach in MusEd programme structures (as part of BEd degrees). These problematic situations result in the ineffectiveness of student teachers' preparation in the present-day MusEd environment.

The respective MusEd programme content, planning and methodologies employed by the research participants at the different HEIs differed, partly because of biographical differences in relation to individual training procedures and the personal experiences of each participant. The demographical changes and fluctuations in the student population structures further influenced alterations in the presentation of MusEd programme content. Circumstances like unavailable resources, inappropriate lecture halls and time constraints negatively influenced various decisions in terms of "what" content to teach and "how" the content should be taught.

After completion of the orientational and explorative interviews, evidence surfaced in relation to the accumulative effects of the various challenges influencing the teaching and learning situations in HEI MusEd lecture halls. After evaluating the gathered

data, I made the decision to conduct follow-up interviews with three MusEd participants to probe deeper into their professional practices, and to thoroughly engage with their explanations and justifications in terms of their management of frustrations and other challenges in their workplaces. This was important in my goal of determining how effective outcomes can be realised in the present-day MusEd environment. I also contacted a curriculum specialist to record her perceptions, perspectives and experiences on the placement of MusEd in the Creative Arts curriculum and the consequences thereof in her professional practice.

5.4 FOLLOW-UP EXPERT INTERVIEWS

Research data had been accumulated through explorative semi-structured interviews with research participants in investigating the various influences of push and pull factors of the Force Field Model (FFM) on lecturers' teaching and learning situations. The need appeared for me to probe even deeper in finding more specific data related to strategies to effectively address various challenges existing in present-day MusEd classrooms. Another expert interview was arranged with a curriculum specialist to investigate changes in the structures of various learning areas in the FP.

5.4.1 Data analysis: Music education expert interviews

Three MusEd research participants (formerly case studies 2, 5 and 6) were selected for more interviews. This decision was based on their background knowledge and experiences with regard to the national curriculum changes, HEIs perspectives and the diminishing interest in MusEd preparation. They agreed to participate in follow-up interviews to discuss and elaborate on possible solutions in overcoming obstacles to effective preparations of MusEd student teachers.

My new set of questions was designed to probe methods of creating effective MusEd teaching and learning situations: What do you regard as positive opportunities in MusEd teacher training? What are the effects of the challenges with regard to an effective teacher training framework? How do you incorporate these transformational changes in choosing MusEd programme content? What do you regard as effective practices for preparing student teachers in MusEd?

Having reviewed the previously discussed influences of the push and pull factors belonging to the FFM, we discussed the changes and implications of transformations in the MusEd environment.

♪ What do you regard as positive opportunities in MusEd teacher training?

The purpose of this question was to determine which opportunities emerged from the transformative policies of HEIs and the implications associated with the changing educational landscape. Two separate sub-questions are relevant here: Where are we going with MusEd teaching? What are the students going to do with their learnt experiences?

One participant suggested that all these “*politities gekleurde woorde*” (politically tainted words) should be regarded in the context of the current era. Since 1994, institutions gradually began to accommodate and incorporate different historical backgrounds, religions and cultures. Educational processes, too, changed according to these social stimuli. The participant, however, felt that the interpretation and implementation of a curriculum by any lecturer occurs through “*n kulturele bril*” (cultural spectacles/lenses). She suggested that there is not only one correct answer to the question. Cultural shifts are illustrated by the following example: during the earlier decades of the 20th century, a type of MusEd was present in familial situations: families generally studied the Bible together and sang spiritual songs. In the present era, family structures appear not be built on the same strong foundations, and hence, this form of musical development had disappeared. Young learners in MusEd classrooms struggle with intonation problems and lack self-confidence when participating in MusEd activities, since the habit of singing at homes have largely fallen away in society.

She referenced the book “*Music Matters*” (Elliot, 2013) that explained the principles of communal music and an associated sense of belonging that all cultures and races acknowledge as vital to their identities. Those principles are supported by Boyce-Tillman’s (2014) interdisciplinary and interreligious investigations on the accommodation of all cultures and races in the music classroom. Although basic training is still needed to empower student teachers to present the subject, MusEd practices are gradually moving away from the school environment. In response, communities have started to initiate various musical projects, while students at HEIs

are simultaneously becoming more involved in community outreach projects. This situation stimulates opportunities for the development of choirs, ensembles and orchestras. MusEd, therefore, appears to have a much wider influence on a community where a “*skat van kuns en kultuur*” (wealth of art and culture) exists. Government funding is becoming more readily available for the support of community engagement projects.

This means that MusEd lecturers are not firmly restricted by specific curriculum prescriptions, but that a degree of freedom can be exploited to identify notable cultural talents and to innovatively initiate new music-making opportunities.

Another sensible suggestion from the participant was to integrate MusEd with not only the other creative art forms but also language development. The current attention given to mother tongue development in ECE accommodates traditional and cultural songs. This justifies the inclusion of multiple cultures in MusEd that present wider opportunities for musical education in various communities. This participant encapsulated this principle as such: “*Arts integrated, not an arts activity*”.

Another lecturer divided her large classes into groups – with assistance from tutors – to guide her guitar teaching methods. She states that this effort “*het ’n groot verskil gemaak want ons kon ’n hele kitaarboek deurwerk en ons kon meer moderne goed met ander akkoorde ook doen*” (made a major difference, as we could work through a guitar book and incorporate modern accompaniments). She also used cellphone recordings for assessment tasks and formed “music clubs” where students could play individually or collectively. They then shared their performances on the YouTube video platform on the internet.

Another participant focused on singing exercises in the MusEd classes, relying on children’s recordings, which are most relevant for training teachers for the FP. This participant believes that MusEd lecturers need “*to empower [students] to really enjoy what they are doing*”, since they already love to sing and harmonise together. Academic applications of MusEd elements were integrated into the performances of these songs. This created situations where students asked, “*We’ve done this song now - so where would we use it?*” She solved such problems through the integration of different musical disciplines, and a switch in focus towards “*literacy in music, numeracy in music*”. Another participant regarded this strategy as a positive

development, as the more integrative music becomes with other disciplines, the richer the subject develops.

The next question to participants was:

♪ What are the results and implications of the challenges experienced in MusEd with regard to an effective teacher training framework?

The primary frustrations among participants, again expressed in these follow-up interviews, were that the revised curriculum resulted in shortened MusEd courses, unrealistic expectations of the integration of the four Arts disciplines in one semester, overwhelmingly large student populations and limited funds for required resources. One participant mentioned that a programme revision is urgently needed at her HEI, but the HOD post had been vacant for a long time already, stalling any progress.

The most significant consequence of the challenges experienced in the changing education landscape is the lack of retention of the students' musical skills. A participant stated, "*Omdat daar nie genoeg vaslegging is nie, is daar nie retensie nie*" (Because of the absence of consolidation, talents and skills are not retained). Student teachers were exposed to Creative Arts in one semester during their first or second academic years, but not again throughout their BEd courses. One participant described the retention problem as such: "*Hierdie is op golwe, dit kom op en dit gaan*" (Students and their skills are like the waves – they come and go). Excellent musical projects are being presented at the various HEIs, showcasing local musical talents that are visible for specific periods, only to disappear after a while.

The foundation of acquiring academic knowledge integrated with practical activities need to be continued in either music clubs (at the HEIs) or a revision course during the fourth academic year should be instituted before the student teachers attend school practices. This problematic situation led to the next question:

♪ How do you incorporate transformational changes in selecting MusEd programme content?

The participants commended the inclusion of multi-cultural, interdisciplinary and interreligious aspects into the MusEd curriculum. One participant added that the curriculum needs to be "*begrotingsvriendelik*" (financially viable) so that realistic

amounts of funds could be distributed towards various classroom requirements or for use in outreach projects.

Another participant suggested that lecturers apply the psychological "Eudemonia" principle – where every person's perceptions of self, existence, morality and well-being are of utmost importance – as an educational goal. If no importance is attached to the well-being of learners, then the purpose of education is missed. The students too have to engage with personal enrichment processes to integrate this principle into their MusEd teaching environments.

A vital question being asked in the South African context is, how do we decolonise music? One lecturer broached the subject in her lecture hall, but the students' responses were negative: "*No, no, no!* [...] *They don't want something that is second-rate.*" Their answers related to sentiments such as, "*It must be about Africa*". This initiated a debate on the future of their HEI gospel choir, and fears that the choir would cease to exist once MusEd is decolonised. She explained to the class that it is not necessarily about what to remove from present programmes, but how to contextualise and actualise what is regarded as 'correct' in the MusEd environment.

The participant felt that a possible solution is to incorporate different styles or genres and to work from "*our own cultures*" where we can build on an "*African music philosophy*". This instigated challenging paradigm shifts towards creative thinking processes in the minds of the students, as discussions of African and Western music educationist theories led to the drawing of comparisons and outlining of differences. This, in turn, prompted a shift of focus towards constructivism – that relies on theoretical research-based assignments – and the "culturation" of different musical elements. The integration of "culturised" musical styles could inspire the creation of original kinds of musical composition.

A participant mentioned "crossover" musical styles, such as the mixing of the traditional rhythmic structures and repetitive chorus sections of Afrikaner-cultural "boeremusiek" with complex African arrangements. This participant organised these practice-based activities according to the CAPS themes. This essentially paves a way towards a cosmopolitan brand of MusEd where "new" genres emerge. This knowledge fed into the next discussion:

♪ What do you regard as effective practices for preparing student teachers in MusEd?

To prepare student teachers for effective practices in MusEd classrooms, relevant transformational efforts need to be incorporated. Some participants expressed their resistance to change when it required a move away from their comfort zones towards a different cultural creativity and activity. The resilience of MusEd lecturers, however, is illustrated by their abilities to continuously integrate new methods with established foundational knowledge and practices. Certain foundational truths like “*music is a universal language*” and “*knowledge is universal*” remain, yet methodology and practices vary among the HEIs. Processes of self-assessment and self-reflection need to intertwine before individuals can grasp the nature of cultural differences and acknowledge consistencies and inconsistencies between past and present realities.

Having conducted the follow-up interviews with the three MusEd lecturers, I scheduled one interview with an ECE curriculum specialist. This specialist had been working at an HEI for 25 years.

5.4.2 Data analysis: Curriculum specialist interview

The motivation for this interview was to inquire how curriculum changes in the FP influenced the construction of the various learning areas (as set out in Section 3.6.2). The CAPS curriculum incorporated many changes with regard to the three major learning areas, which are Numeracy, Literacy and Life Skills. Life Skills comprises four fields, which are Beginning Knowledge, Personal and Social Well-being, Creative Arts and Physical Education. The field of Creative Arts is organised in two parallel and complementary streams, which are Visual Arts and Performing Arts. The Performing Arts stream is equally divided into the three subjects of Dance, Drama and Music.

With this knowledge in mind, I started the interview by discussing her biographical background. I learnt that she had studied Music as a matric subject. After school, she had to decide between furthering her music studies and focusing on becoming an ECE specialist in her tertiary studies. She decided to concentrate on a larger

education setting and began her academic career at the College of Education. After I explained the natures of the four forces belonging to the FFM, I posed the following question:

♪ How did the contextual (political and historical) forces influence the curriculum structure in the Foundation Phase?

She stated that her professional practice started at the College of Education where the focus was on the practical preparation of the student teachers. She explained that the curriculum as designed by the former National Party government emphasised the development of practical and specialist skills in subject electives. This policy changed when the teaching colleges amalgamated with the HEIs. When the governments changed, new policies were implemented and new curricula were constructed. A new question followed logically:

♪ How did these changes influence the institutional policies and practices?

She stated that the educational emphasis firstly shifted towards the accumulation of academic theoretical knowledge through research-intensive activities, as well as the adjustment to the implementation of a new curriculum and re-curriculation. MusEd, as a component of Creative Arts, became regarded as a less vital educational pursuit. Student population sizes, however, grew while the student demographic steadily evolved to include multicultural and multilingual communities. Time allocated to specialist courses was shortened, while funding and resources were restricted. The larger student population presented fresh challenges to assessment practices because of the limited time frames and a lack of available assistance. This knowledge prompted my next question:

♪ How did you incorporate these changes in your teaching and learning situations?

She adapted her own teaching methods as her 'Early Childhood' courses had also been shortened while class sizes increased. This resulted in a shift towards a theoretical methodology at the expense of a traditional depth of academic knowledge combined with specific skill sets. Available options for specialised electives – not only MusEd but other school subjects too – fell away, which generated more generalist teachers instead of specialist teachers than before. My next question was:

♪ How do you incorporate the changes towards generalised teaching?

She stated that a rise in generalist training for school teaching meant that MusEd could not be adopted by schools to the same extent as before. According to her own school practice experiences, crèches appointed specialists or “*role players*” in various disciplines to teach interested children. Resultantly, the majority of young learners lost training opportunities (“*lei groot skade*”) as educational facilities converted back to a teaching model where only those learners with a notable natural talent were accommodated in specialist music courses. In addition, only those children with financially comfortable parents could enjoy the privilege of furthering their development with co-curricular specialist activities.

Because practical skills development (like the playing of musical instruments) was gradually disappearing on the grassroots level, she employed positivity in encouraging her students to learn to play the guitar. She informed her students that if they could master a few basic chords, they would then be able to perform numerous popular songs. She made them aware that guitars are relatively inexpensive and versatile instruments that can be played inside and outside classrooms. In comparison, pianos are expensive and most schools do not keep or maintain pianos anymore. If the school has a piano, then only a few specialists have the necessary skills to play it. Next, I asked her about her views on other changes to MusEd:

♪ How do you observe the integration of MusEd with Life Skills in the FP curriculum?

Although the FP and Early Childhood Development curricula are not identical, she still attempted to informally emphasise the value of MusEd through various regular activities. She met her students “*in die oggend met verwelkoming, partykeer sing jy ’n liedjie om dit te doen*” (often through songs at the commencement of classes), or by singing an “*opruimliedjie*” (clean-up song) during the day, or by integrating songs with the development of language skills. She reiterated her conviction that MusEd is a very important part of the ECE child’s development. She added that the integration principle is very effective for the acquisition of a second language since songs, rhymes and other musical activities stimulate this development. Furthermore, she believes that student teachers need to grasp the principles of MusEd before they can utilise it as an effective teaching tool. I next needed to know:

♪ How do you choose the programme content for your student teachers preparation?

She struck a balance between theoretical and practical preparations in her methodology. She believes that most students want to become good teachers and not necessarily academic researchers. She stated that not all the student teachers have the background knowledge gained through the privilege of learning about music in pre-school facilities like crèches, or at primary schools. She showed me “hands-on activities” in an “example classroom” where the methodology changes from theoretical ‘telling’ to practical instruction while the students develop their own skills through practice and experimentation. The classroom is set up with various stations of practical activities where she teaches the students to play creatively with clay, build Lego blocks, create masks, make prints and indulge in fantasy play – activities that would be passed on to FP learners. She also uses recycled materials in her classes to create finger puppets, hand puppets or other teaching aids. She maintained that students are very creative and just need opportunities to develop in their own ways.

During her fourth-year modules, her students have to combine theoretical knowledge with practical skills to construct methods on how to manage learner difficulties in classroom situations. The students have to photograph practical activities and send the images in an electronic format for assessment. She thus takes practical heed of the fact that modern-day students use technology in everyday life and, therefore, incorporates electronic teaching media in her presentations. She harnesses information on international music programmes found on the internet, but the available information on the internet is not always relatable to the South African contexts or available in any indigenous languages. She has adapted other programmes and made them more user-friendly as teaching aids for South African student teachers.

She tries to keep her programme content updated by attending international conferences. For instance, she recently attended a conference in Italy because she believes it is important to “*hou jou vinger op die pols*” (keep your finger on the pulse) of educational growth in foreign countries. She focuses her personal development on being innovative in her own teaching methods. She recommended the book by

George Forman and Roberto Piumini, "*Hundred Languages of Children*", as a guide to helping young children to express themselves when they draw, paint or play with clay. She confirmed that "*music is a universal language*"; music is a language everyone understands and the importance thereof should not be underestimated. She remarked that transformation principles are most evident in MusEd as the subject knowledge relates to "*social cohesion*" and is suitable for the integration of different cultures and races.

5.4.3 Summary: follow-up expert interviews

In reflection, having conducted the follow-up interviews, the challenges experienced by specialist lecturers remained the same: the academic focus on the accumulation of theoretical knowledge, increased workloads, shortened teaching and learning times, larger classes, lack of funding, lack of resources and superficial generalist content. One research participant remarked that the MusEd for FP student teachers' course at her HEI had been cancelled as the department switched its focus to postgraduate research projects.

The opportunities for the MusEd lecturers, however, to incorporate transformational changes in their programme content resulted in creative and innovative solutions. Every HEI implements different solutions to challenges because of different demographics among personnel and students. One participant suggested that MusEd programme leaders ought to engage with wider communities (outreach), another suggested a new educational policy based on African musical philosophies while a third participant recommended the integration of MusEd activities with language development. All the participants (MusEd lecturers) acknowledged the high value of integration between MusEd and other schooling disciplines in FP classrooms - the MusEd environment would benefit as much as the other disciplines. Although the intensity of the challenges varied among HEIs, the originality, creativity and innovative solutions applied by each lecturer revealed a versatility that may be useful in creating an effective teacher training framework for student teachers in FP MusEd.

5.5 DOCUMENT ANALYSIS

After the first phase of explorative interviews was completed, I asked the MusEd lecturers at all HEIs to make their FP planning schedules and other educational documents available to me for a thorough document analysis. Because of a lack of resources in some departments, not all the participants were able to deliver on this request. The documents received were holistically analysed. I carefully studied the content to identify basic training ideas and relevant educational themes. In this way, I was able to collect information relating to underlying similarities and differences between the MusEd programmes at various HEIs, which I connected to the primary purposes of this study.

The documents consisted of the national CAPS curriculum content with the prescriptions for the FP in Creative Arts (detailed in Section 3.6.2), personal MusEd study guides, manuals and planning procedures for production performances. I used this detailed material of institutional prescriptions and personal experiences – to complement and enrich the data already gathered during the interviews and the literature review (compiled in Chapter Three). As the reviewed literature had already confirmed, printed MusEd material is not freely available (mentioned in Section 3.6.1). Often, MusEd lecturers have to construct their own study guides and manuals while using their personal instruments and other equipment for teaching and learning purposes. In the following sections, I first discuss theoretical content obtained from the collected study guides and -manuals, whereupon I will illuminate practical applications of the content as gleaned from the documents.

5.5.1 Theoretical content

5.5.1.1 Study guides

Every department has to compile a study guide containing administration guidelines and subject scheduling for every module taught at HEIs. The study guides relevant to this research consisted mainly of two segments: Section A contained organisational components with administrative details, and Section B contained the study and learning components with regard to the MusEd module.

The organisational component contained the introduction to the music module and information about several other course aspects. The information relates to MusEd lecturers, module code and prerequisites, timetables, contact times, module focus and significance, academic credits, learning activities, time constructions, class attendance, absentees and assessment practices. Specific details relating to assessment opportunities, due dates for assignments, guidelines for written assignments and projects, lesson plans and fundamental presentation skills were formulated. Integrated assessment methods and standards were described.

The “what” of the assessment strategies was outlined in terms of theoretical and practical assessments during lectures, homemade instruments, semester tests, practical examinations, lesson presentations at nearby schools, practical examinations of the planning and execution of a sports’ day or a music concert, as well as the final examination when the module has been completed. The “how” of the assessment strategies comprised the criteria-based rubrics for assessment breakdowns, and other information relating to peer assessments, continuing assessments by lecturers, students, teachers, as well as the lecturer assessment at the school presentation. The assessment criteria for assignments included information on the plagiarism policy, the summary of marks, module semester planning and exam demarcations.

The study and learning component included module specifications, rationale, aims of module content, educational approach, module themes, critical cross-field module outcomes and applications to MusEd, and the MusEd module structure. Information is also provided on relevant concepts (“what”) and activities (“how”), development of musical skills (the 'hear-do-see-create' principle), prescribed books, articles, additional reading and the CAPS curriculum summary.

The study guides were informative about the specific purposes of the MusEd course, whereas the study manuals, or textbooks, contained the theoretical and practical principles presented during lessons, programme content and other learning material.

5.5.1.2 Study manuals

Each research participant’s study manual was different from the other participants’ manuals. This is explained by the fact that various forces influence the viewpoints of

the lecturers and course designers in unique ways. One participant's manual consisted of the following sections: themes of physical education and didactics in physical education; developments in terms of physical, lifestyle, affective, social and cognitive aspects; the "what" of physical education; physical education team members; five domains of physical education and learning styles; teaching and learning strategies consisting of cognitive, associative and autonomous phases; entry situations with the learner, educator, groups and changing environment; classroom management with grouping systems and activity stations; teaching skills for beginner educators; general aspects to consider during lessons and lesson planning with aims, resources and guidance to YouTube clips.

The second theme was motor development, and this theme addressed the "what" of motor development; why teachers are important; and windows of opportunities. Motor skills development consisted of four sensory areas: proprioception, visual, auditory and tactile skills. The proprioception skills include spatial awareness consisting of body, spatial and directional awareness; visual skills include depth perception, form perception and figure background discrimination; auditory skills include listening and auditory discrimination; tactile skills include tactile discrimination and tactile memory. The phases of motor development; phases of maturation and fundamental skills were also introduced.

The third theme of adapted physical education consisted of physical disability; preferred behaviours for communication and interaction; cognitive, communication and behavioural disturbances; visual impairment; cerebral palsy: types, injuries, characteristics, classifications and amputations.

The fourth theme of dance included warm-ups; elements of dance; dance movements with regard to locomotor and non-locomotor actions and choreography. The fifth theme focused on the development of traditional music games and activities.

The study manual obtained from another research participant included theoretical practice (musical stories and Christmas mini-plays); mini-conferences with talks consisted of the organisation, marketing and presentation procedures; musical plays about games and the integration with practical activities, musical reading skills and

notation development. The practical component comprised of keyboard skills and accompaniment; group singing and conducting skills with practical ensemble exams.

The study manual adapted from Van Aswegen and Vermeulen (2011) is used for the presentation of the JLK 110 MusEd module for the FP student teachers during their first-year BEd study at the University of Pretoria. The study manual's content covered aspects such as 'why' music is important; music activities: things to do; music concepts: things to learn; music educationists; developing singing skills; playing instruments; classroom instruments categorisation; listening skills; moving actions; notation writing; creativity; games; lesson planning guidelines and a music dictionary.

The examples above reveal the academic and theoretical content used in FP programmes. The potential problem of suitable music compositions being too scarce was avoided through MusEd lecturers' abilities to compose their own song material, while some lecturers even encouraged their students to contribute their own songs. All the lecturers used CDs, DVDs and YouTube clips to present academic material. Almost all the lecturers worked towards the practical implementation of theoretical concepts that were incorporated during either lecture hall lessons or production performances.

5.5.2 Practical application

The teaching material of one research participant included guidelines for a drama (art play) production for the FP to be arranged and performed by students. Two research participants collaborated and compiled a production manual for students to produce a concert (as part of their preparatory processes). The aspects covered in the manual consisted of general aims, objectives and expected outcomes of the musical arts theatre performance; "what" is drama and "why" it is important; educational theories with the focus on Vygotsky Piaget, Kohlberg and Gardner; genres of drama spanning socio-drama, improvisation, storytelling, tableau, pantomime, comedy, tragedy, monologue, mime, opera, musicals, poetry recitation and choral verse; elements of drama such as theme, plot, characters, dialogue, music and visual elements; drama techniques related to the teaching of poetry and choral verse, storytelling, how to teach mime and how to teach improvisation and

play; theatrical elements such as definition, categories, some basic terms, safety, foyer-, stage- and performance management, sound and stage lights; stage types and the layouts; copyright procedures; how to write a drama production; costume design on a shoe string; set design, sound and lighting on a shoestring; marketing and ticket sales; setting up the hall and foyer; photography and videography; concert etiquette; assignment briefs, and finally, a rubric for the planning, execution and assessment of the arts production.

Another participant described a Grade 0 production where students worked with school children at a primary school to produce and present a creative arts production on stage at the end of each year. The following sections were included in the production manual: the toddler production with time construction and learning outcomes; storyline; character development with study material; production planning with study material, marketing procedures; costumes; décor and props. The actual performance included the music, script, repetition schedule and the reflection and assessment criteria. Next the focus is on the toddler with regard to time construction, learning outcomes; study material and written assignments. Added pre-school activities with time construction and learning outcomes; singing activities with study material and research assignments; movement and Orff instrumental play with study material and assessments are included.

These three examples each accommodated the principle of practical implementation of theoretical concepts in the production of stage performances. Some research participants were unable to design productions of such large scales as limited time and resources were determining factors in each case.

5.5.3 Summary: document analysis

While conducting the document analysis it became evident that theoretical academic MusEd concepts were integrated with practical learning experiences. Three participants invested energies into practical concerts whereas two other participants concentrated on practical presentations during regular lessons. Although the respective teaching and learning principles were connected with one another, the content, scale and focus of each project varied according to the theoretical material chosen for incorporation into the practical projects. The various lecturers each

viewed the CAPS instructions in their own ways, with two participants having integrated physical education with MusEd, while another participant focused on the implementation of research activities.

The variations in programme content, in combination with my evaluations of the interview data, reiterated the need for a colloquium of HEIs where MusEd lecturers will be able to combine their own skills and experiences and assemble a working team for the design and construction of a decolonised multicultural curriculum.

5.6 THEMES AND CATEGORIES

The data collection process was a prolonged process where the data had to be read and re-read, the interview questions refined and follow-up interviews organised to verify received data and fill in identified gaps in information. I had chosen to implement the qualitative research approach, as formulated by Creswell (2009: 175, 176) and described in Section 4.3.2, although I had replaced his proposed inductive way of analysis with the deductive data analytical process (Section 4.5). Deductive data analysis is usually followed where researchers are aware of possible participants' responses and harness their own viewpoints – during analysis of collected data (Burnard et al., 2008:429). In this study the data analysis is mostly in the form of interview scripts. Data is analysed in this way to determine whether the empirical data is consistent with prior assumptions, theories or hypotheses that had been constructed by the researcher (Thomas, 2006:237). This study made use of the deductive way of data analysis, which means that data themes and categories were formulated prior to data analysis, based on the literature review and personal experiences. The four forces from the Force Field Model (detailed in Section 3.2.2) were used as themes, whereupon the following categories and sub-categories emerged.

Table 5.3 Themes, categories and sub-categories

Themes	Categories	Sub-categories
Contextual forces	<ul style="list-style-type: none"> ♪ Changes in the SA Higher Education landscape ♪ Changes in the national curriculum 	<ul style="list-style-type: none"> ♪ State-mandated requirements ♪ Reduced status of MusEd ♪ Interpretation and implementation of the curriculum
Institutional forces	Implications of changes in national policies	Demographic transformation: decolonisation with an African focus
Biographical forces	Adaptive flexibility	<ul style="list-style-type: none"> ♪ Personal beliefs ♪ Teaching practices
Programmatic forces	<ul style="list-style-type: none"> ♪ Content ♪ Methodology 	<ul style="list-style-type: none"> ♪ Multiculturalism ♪ Subject-matter knowledge ♪ Pedagogical and instructional skills

5.6.1 Theme 1: Contextual forces

For the purpose of this study, contextual forces consist of historical, political and macro-social forces (outlined in 3.2.2). The historical and political forces of the apartheid and the post-apartheid systems in South Africa prompted changes to the wider socio-cultural context that is embedded in the national education system. Transformational endeavours, consequently, determine national policies and education programmes (explained in Section 3.3).

5.6.1.1 Changes to the South African Higher Education landscape

Key players in the South African government determine state-mandated requirements about transformation in Higher Education settings. Changes in government policies and practices about education filter through to Higher Education Institutions and then to secondary and primary schools. The pre-democracy era adhered to a policy of segregation (apartheid). At the time the different races in

South Africa experienced fragmentation and disconnectedness because of various education systems designed for different communities. After 1994, the post-apartheid government initiated a complete overhaul, shifting priorities towards an inclusive incorporation of all the races in one national education system (discussed in Section 3.3.1). The redress of inequality developed the most in the Higher Education system where a growth in African students became evident.

Having established how these state-mandated requirements influenced participants' experiences in their professional realms, the changes being enforced in the current climate can be reasonably summarised by a participant's comment describing it as a "*level of prescription towards a territorial state*". HEI MusEd lecturers and teachers feel they "*are becoming technicians of state*". These comments imply that educators' become responders to state policies and prescriptions, consumers of directives and mere re-producers of what they are able to incorporate – with limited means. Resultantly, the changes in governmental policies prompted the reduction in MusEd's status as an academic subject and a severe decline in the numbers of specialist MusEd lecturers (explained in Section 3.4.2).

5.6.1.2 Changes to the national curriculum

The most problematic change in the national curriculum, as perceived by the participants, is that MusEd's status as a specialist academic subject was reduced to becoming a component of Creative Arts, which is categorised under the Life Skills field of education, which is one of the four major disciplines in the FP curriculum (further explanations in Section 3.6.2). Consequently, this new arrangement created a situation where MusEd lecturers felt obliged to form their own interpretations of the prescribed curriculum, and to design their own implementation of the curriculum. One participant stated that she does not follow the CAPS curriculum as she sincerely believes that no specialist music educators were involved in compiling the curriculum. Although this possibility is worth acknowledging, another participant felt that "*sometimes you just follow what the policy says and you're just being creative*".

The drive to include transformation principles in classroom practices encourages the adoption of a multicultural approach in implementing the CAPS curriculum content (more information in Section 3.6.2), as well as the integration of the four MusEd

topics that are summarised in Table 3.1. This integration supports the incorporation of theoretical subject knowledge into practical activities as part of the design of effective MusEd practices (outlined in Section 3.6.3).

5.6.2 Theme 2: Institutional forces

Institutional forces at each South African HEI are determined by their respective visions, missions, values and goals (explained in Section 3.4). Although the Department of Higher Education formulates the national policies and practices, the Higher Education landscape is decentralised, meaning that every HEI integrates national policy prescriptions in its own way. Changes in national policies, therefore, affect each institutional community in a certain and unique way.

Not only do HEIs incorporate MusEd in different ways, but empirical data also revealed that the MusEd HODs (at the four different institutions) were generally ill-informed about the actual value of MusEd as a subject. As one research participant stated, *“Lots of HODs don't think music is necessary.”* The empirical data further indicated that not only HODs but also other superiors and personnel were not aware of MusEd's value (more information in Section 2.4). A participant mentioned that *“not one of my co-lecturers in the Foundation Phase can take care of the music modules”*. Most participants complained that the number of MusEd lecturers employed at their HEIs had been reduced to only one lecturer per department, and they are expected to manage and present all MusEd modules. At one HEI, the MusEd subject had even been entirely cancelled (information in Section 3.4.2). The permanently employed MusEd lecturer at the particular institute only present short courses of one hour each – and integrated with language instruction – for FP student teachers once per semester.

All this data illustrates how severely MusEd's status as an educational discipline in HEIs had been reduced – as a consequence of changes in the national curriculum (discussed in Section 3.6.2). Essentially, the government's agenda to transform and decolonise the education system – and establish an African focus in its place – led to the MusEd's reprioritisation as a lesser important subject. One participant explicitly declared that the Department of Education does not regard MusEd as important; she did not know whether she wanted to challenge the Department to raise MusEd's

profile, as she suspected that such an effort would ultimately be futile. One participant stated, as fact, that “*music is neglected in Foundation Phase classrooms*”. These perceptions were supported by results from personal school practice assessment tasks, and by information gleaned during the literature review (related notes in Sections 2.2 & 3.6.6).

In alignment with national policies, the shift towards the decolonisation of education is reflected in demographic shifts at HEIs. More black lecturers are being permanently appointed and more black students register at HEIs (more details in Sections 3.4.1 and 3.4.2). Regrettably, many black student teachers still lack a sense of belonging to the tertiary environment (noted in Section 3.4.1). HEIs should, therefore, prioritise the fostering of inclusive campus environments where all cultures are acknowledged and valued (as explained in Section 2.3.3.5).

The inclusion of different cultural styles of music can be highly beneficial to MusEd. One participant aptly mentioned, “*Where possible we enlarge the exposure of our students to music specifically,*” while another participant added, “*to empower them to truly enjoy what they are doing*”. HEI MusEd lecturers, therefore, have a non-racial tool to expose student teachers to a variety of cultural practices, and hence inspire students to adopt innovative and creative transformation processes in their future careers as FP teachers.

5.6.3 Theme 3: Biographical forces

Biographical forces are the authentic, unique and personal forces as applied by each individual MusEd lecturer. The transformational policies that are implemented by each HEI affect and define MusEd lecturers’ experiences in their personal beliefs and viewpoints (explained in Section 3.5). Lecturers need adaptability to successfully incorporate various transformational policies and prescriptions in their programmes. A healthy attitude towards these challenges provides the flexibility needed to find creative and innovative solutions.

Music is a universal language and although visionary solutions are possible, not all HEI lecturers embrace MusEd as a multicultural tool for social cohesion (more information in Section 3.6.1). Most research participants are white citizens and in the latter stages of their careers (detailed in Section 5.3.2.1). They feel comfortable to

harness the Western Classical approach in their teaching in accordance with their biographic background and their “*sense of self*”. Participants stated that they relied on their Western cultural backgrounds while planning their lectures and activities to “*stay on the safe side*”, where they “*resonate or are comfortable with*” the “*kind of biographical heritage they draw on*”. Their accumulated personal experiences within the previous education system established stoic outlooks and paradigms on academic content and practical activities (discussed in Section 3.6).

A general resistance to change with regard to national policies became apparent among participants; most of whom expressed feelings of anxiety and frustration about the possibility of being replaced at work as a result of the transformational agenda (background information in Section 3.5). However, those declarations of frustrations and insecurities emphasise the need for MusEd lecturers’ to reflect critically and to regard other possibilities beyond standard approaches and curricula prescriptions, and to realise that they can implement creative solutions to any teaching and learning dilemma if they embrace the transformational changes to the education landscape. One participant declared that she does not know how to change her practices. Another participant described her paradigm shift towards Africanisation as “*ek is nou op daai bandwagon*” (I am now on that bandwagon).

It can, therefore, be reasonably argued that lecturers need critical reflections and self-assessments to develop integrative creative approaches and practice procedures – not only in terms of biographical perceptions of ‘self’ but also in terms of the needs of the current student-teacher generation. The Western Classical way of teaching and learning does not resonate with present-day students – one participant aptly stated that “*die student van vandag wil nie meer so werk nie*” (today’s students do not wish to work according to this way anymore). Another participant suggested that the HEI lecturers should work towards a more “*learner-sensitive education*” (more descriptions in Sections 3.4.1 & 3.6.1). MusEd lecturers, consequently, can define or determine their own competencies by engaging with the needs of the students, thereby adapting their personal teaching philosophies and approaches towards the subject.

5.6.4 Theme 4: Programmatic forces

The programmatic forces of curriculum policies and prescriptions influence perceptions of multicultural MusEd practices. When multicultural elements are introduced to MusEd subject matter, and academic knowledge is integrated with various practical activities, then changes in pedagogical and instructional skills development may result (as discussed in Section 3.6.1).

5.6.4.1 Programme content

While assessing strategies of incorporating changes to programme content, I reflected on the problem statement (Section 1.3), programme content (Section 5.5.5.1), the analysed interviews and the document investigation (details in Section 5.5.1). Although most participants had conveyed positivity towards MusEd at HEIs, they also expressed their frustrations regarding a range of challenges. Those challenges include insufficient lecture allocations (Section 3.4.2), limited time provided for effective teaching and learning experiences (Table 5.2 in Section 5.3.2.3), large student numbers (Section 3.3.2), having to train mostly generalist students (Section 3.6.4), and limited or no financial assistance for resources and practical performances (Section 3.4.2). In one case, students had to recycle materials to build their own instruments – a fact supported by the description of an assignment in the participant’s study manual (Section 5.5.1.1). Clearly, the challenge to effectively prepare a MusEd programme can be problematic at some HEIs (Section 3.4.2). In addition, some lecturers have to contend with the assertion that “*students have no content knowledge*” and that they find the “*theoretical component difficult*”.

In emphasising the problem with the limited time allocated to MusEd instruction, one participant noted that when students “*come to university we give them fourteen academic weeks, then we send them back*”. Authorities assume that the HEI MusEd lecturers will “*fix the situation, but they [do] not*”. A participant described the CAPS prescription as “*this is what they should learn*”, but added, “*the teachers can’t do that*” (more information in Section 3.6.6). The limited time allocated to MusEd in HEIs’ timetables is not sufficient for lecturers to efficiently guide the student teachers

to master the basic principles and prescriptions of the CAPS document for MusEd (detailed in Section 3.6.3).

Another problematic situation is caused by the manner in which the MusEd modules are situated within BEd courses (relevant information in Section 3.6.4 and Table 5.2). The student teachers are admitted to the MusEd short course in their first or second year of study. However, the theoretical concepts and practical skills are not revisited during the rest of their degree courses. This situation cause retention problems for student teachers, as they do not get any further opportunities to enhance their practical skills, resulting in a general “*under-preparedness of the students*” for school practice (described in Section 3.6.6). In this way, students only acquire superficial or basic knowledge about MusEd concepts and practical skills, without satisfactorily mastering the necessary skills.

The research participants agreed that “*music is universal, and can be integrated into various curricula*”. Students need programmes that include multicultural philosophies and subject-matter knowledge to accumulate significant fundamental knowledge of MusEd elements (discussed in Section 3.6.1). Students need to absorb and grasp cultural knowledge to be able to integrate it with their practical activities.

5.6.4.2 Programme methodology

The empirical data obtained for this research confirms that the current methodology – or the practical execution – of teaching MusEd in the FP is insufficient. This conclusion reinforces the study’s rationale (Section 1.2) and addresses elements of the problem statement (Section 1.3) and literature review (Section 3.4.2). National policy changes cause negative effects on teaching and learning experiences in MusEd. The curriculum prescriptions create the situation where student teachers mostly become generalists and “*have hardly any practical music*” experiences (discussed in Section 5.3.2.3). Additionally, insufficient lecture allocation in degree courses, limited time for instruction, large student numbers and limited resources contribute to the present situation where student teachers are ill-equipped to become MusEd teachers. As one participant observed, “*they think they are prepared, but they are totally underprepared*”.

The requirement for lecturers to change from established modes of teaching and learning to new MusEd structures in terms of pedagogical and instructional skills, is indisputable. One participant stated that *“it’s crucial, even if they’re not going to teach it because it has an impact on their identity as generalists’ teachers. It impacts teacher-identity, [...] professional identity and their personal identity”*. The development of self-confidence, as a component of personal and professional identity, specifically for MusEd classes is imperative as this determines the success of presenting music in practice (see 3.6.5).

Student teachers improve their MusEd skills when they realise the value of MusEd and incorporate their knowledge with the development of multiple intelligences (Section 2.3.1), MusEd theories (Section 2.3.2) and holistic development of learners (Section 2.3.3). The realisation of the value of MusEd assists in developing student teachers’ professional identities when they understand how to integrate academic content with practical activities (MusEd methodology discussed in Sections 3.6.3 & 5.5.2). One participant noted that the students had *“never been on stage where people applauded them”*. Another participant mentioned that his students produced a *“play production where they have to do their own props [and] they just incorporate it into their plays”*. Such activities showcase a *“project-based learning”* where the involvement is *“participatory experiential”*. The lecturers maintain a balance as they *“make sure that there is enough practical participation, but also that they internalise the theoretical concepts immediately”*. Practical activities can, therefore, be utilised to illuminate theoretical academic MusEd concepts (discussed in Section 3.6.3). Student teachers gain vital experience by performing on stages, and when they train young learners for stage productions. One actual example of this methodology was provided by a research participant whose students worked with 1000 local schoolchildren in a theatre production.

Hybrid learning methods that incorporate the use of electronic media vitalises certain teaching and learning situations. As an example, lecturers may make video recordings of the MusEd student teachers *“so that they can look at themselves before and after each presentation”*. The curriculum specialist had also mentioned this method during her interview – her Fourth Year students had to include electronic media in an assignment that focused on practical activities and presentations (more information in 5.4.2).

These innovative and creative examples of multicultural programme content integrated with practical applications reveal MusEd lecturers' resilience, and their willingness to embrace national changes and other grassroots level challenges. In summary, and in terms of MusEd lecturers' management of the state-mandated prescriptions in the Higher Education environment, lecturers have to be adaptable and flexible in their approaches towards multicultural elements, decolonisation and Africanisation, subject-matter knowledge and methodological instructions in their personal beliefs and professional capacities.

5.7 SYNTHESIS: KEY FINDINGS PER THEME

The participants provided the research data that allowed me to investigate how push and pull factors from the contextual, institutional, biographical and programmatic forces influenced and determined planning, execution and outcomes of MusEd teaching and learning situations. Within these four themes, the most vital aspect was the transformational processes imposed on the lecturers' professional domains – processes that were designed to address apartheid's legacy of inequalities. The respective systematic, structural and ideological differences in viewpoints between the former and current governments prompted several changes to the education system as a whole.

The simple parable of "*Who Moved My Cheese?*" (Johnson, 2004) aptly illustrates the phenomenon of change. The characters in the story are confronted with change when a block of cheese was moved away from its original place. Each character had to learn how to manage this change in order to minimise the resultant stress. This enlightened tale reveals profound insights about functional responses to changes and how the responses could initiate more success in the workplace. This story serves as an applicable analogy in a demonstration of the respective MusEd lecturers' perceptions and reactions to the enforced changes in the Higher Education arena.

Some research participants detailed their personal views, understandings and methods of their incorporation of changes to continually create effective teacher training practices. Other participants chose not to incorporate changes in their

teaching and learning environments. In this section, I present a holistic interpretation of the key findings of my empirical study, based on the themes as tabled below.

Table 5.4 Key findings per theme

Themes	Transformation of past to present
Contextual forces	Colonialism to decolonisation: ♪ Western Classical to African indigenous perspective ♪ Value of MusEd
Institutional forces	Practice to theory: ♪ Teaching to research focus ♪ Monocratic practice to democratic cooperation
Biographic forces	Modifications in individuality: ♪ Paradigm alterations ♪ Personal and professional identity
Programmatic forces	Specialists to generalists: ♪ Singular to multicultural applications ♪ Individualism to group work ♪ Product to process ♪ Teacher to student-centred focus

Table 5.4 presents the key findings according to the various themes. These findings will be briefly discussed in the next section.

5.7.1 Contextual forces

Contextual forces consist of political and historical powers that influence the social systems within a country (described in Section 3.2.1.3). The transformation from the former colonial education system to a decolonisation of the education landscape revealed changes in terms of national policies, strategies, curriculum instructions, state funding for HEIs, mergers between teacher colleges and HEIs, broad demographic alterations to student and staff populations, language policies and the harnessing of technological advances (discussed in Section 3.3).

The national education policies shifted the focus towards the decolonisation of the curriculum and a renewed emphasis on Africanisation (described in Sections 3.3.1 & 3.4.1). Transformations in the social sector heightened the importance of redressing past imbalances in the educational sector (discussed in Section 3.6). Evident changes in the national curriculum strengthened social values more than academic content (explained in Section 3.6.1). The focus on social cohesion and inclusion resulted in a lack of university funding for teaching and learning practices (explained in Section 3.4.1). The status of Higher Education diminished as financial resources dried up and teaching colleges merged with HEIs (detailed in Section 3.3.1). Consequently, the status of MusEd in the national curriculum was reduced (discussed in Sections 3.6.2 and 5.3.4).

The focus on inclusivity led to changes in the demographic profiles of staff and students. Some HEIs changed their language policies to institute English as the primary medium for instruction (replacing Afrikaans) in recognition of language diversity. While the inclusion of all races resulted in larger student numbers and shortened MusEd timeslots, one participant noted that *“music is universal, can integrate into various curriculums”*.

Although music can be incorporated as an educational tool in various curricula, the differences between Western Classical music stylisations and Indigenous African perspectives need to be explained. In Western Classical music training, students are taught to identify individual microelements of a musical composition. In the African musical sphere, the "Ubuntu" or holistic principles simultaneously surface along with the macro integration of all artistic forms or expressions. One participant summarised it as such: *“The Western approach is you break it down into components. You understand the components and then you try to build the whole. Africans must do the whole, they start singing the song, harmonising and dancing, holistically immediately...try to go African the whole time as they experience everything, they experience holistically”*. This perception of integration of various academic disciplines relates to the view of Creative Arts representing the basket that carries a range of other school subjects. This resulted in the integration of arts-related subjects with each other, and the combination of *“literacy in music [and] numeracy in music”*.

The value of holistic development is reiterated by the integration of MusEd with other school subjects (as discussed in Section 2.3.3). This illustrated value supports the view that music intelligence serves as a departure point for the development of multiple intelligences (reviewed in Section 2.3.1.1). According to the music educationist Montessori, music intelligence is the core of developed multiple intelligences (as referenced in Section 2.3.2). Therefore, if the importance of MusEd is realised in the national education policies, then the holistic development of learners will be enhanced and the profile of MusEd learning experiences for student teachers will be raised (discussed in Section 2.3.1).

5.7.2 Institutional forces

Each HEI has its own vision and mission statements declaring its theoretical ethos and policies (outlined in Section 3.4). Institutional policies determine the language of instruction, length of modules, lecture allocations, student classes and financial resources for the MusEd classes (detailed in Sections 3.3.2 & 5.3.4). Although all the research participants expressed their frustrations about the nature of the adjustments imposed on them, they still understood the need to incorporate institutional policies in their working environments, as illustrated by a participant's remark: "*We need to meet the requirements of the Department of Higher Education*".

When teaching colleges merged with HEIs, the Department of Higher Education (DHE) changed the teaching focus from practical student preparation to the accumulation of theoretical academic knowledge (explained in Section 3.2.2). One participant described this change as emphasising the "*cognitive cerebral dimensions of understanding the theoretical, structural system issues*". Resultantly, the HEIs' focus shifted towards academic research in MusEd, which in turn caused a loss of quality teaching programmes (discussed in Section 3.3). The focus on the building of larger postgraduate research departments created new difficulties in MusEd, such as finding adequate ways to prepare generalist student teachers for that purpose. This changed situation amplified the workload and stress levels that the research participants experienced in their working domains.

During the apartheid era, the HEI lecturers' working methods comprised individualistic and autocratic styles of labour. During the new era of transformational

changes and the building of social cohesion in a democratic system, the HEI lecturers began to establish national and international networks (as detailed in Section 3.5).

5.7.3 Biographical forces

Biographical forces comprise aspects of nationality, race, culture, gender, language, religion and ideology (discussed in Sections 3.2.1.3 & 3.2.2). According to Samuel (as referenced in Section 5.2.1), the complexities of our lives are borne from our “*interconnectedness with the social, political and ideological environment that we are living in*”. The biographical adjustments as experienced by MusEd lecturers resulted in paradigm shifts – most lecturers’ Western paradigms had to change and embrace aspects of decolonisation and Africanisation (discussed in Sections 3.5 & 3.6.5). One participant mentioned that she based her MusEd classes on an “*African music philosophy*”.

MusEd lecturers had to alter their traditional methods of teaching and embrace the realm of diverse races, cultures and customs. This prompted a continuing development of personal and professional identities and an evolution in lecturers’ professional practices (described in Sections 3.2.1.3 & 3.5).

5.7.4 Programmatic forces

The main objective of multicultural education is to accept and affirm cultural diversity in teaching and learning circumstances (explained in Section 3.6.1). The transformation of the programmatic forces in Higher Education curricula led to a heterogeneous student population where specialist training changed to generalist training (explained in Sections 3.2.1.3 & 3.3.1). The policy of compulsory attendance of MusEd courses created a situation of classrooms becoming filled with students lacking background knowledge and practical experiences in music, which resulted in the phenomenon of generalist and superficial knowledge accumulation (explained in Sections 5.3.3 & 5.3.4). While most students hence received general MusEd training, one participant felt obliged to expand her programme and “*help them to see the value of music and to grow a love for music activities*”.

The individualistic approach towards training specialist MusEd teachers was replaced by an emphasis on group tasks and assignments (discussed in Section 3.6.3). The new culture formed by students working together led to social and cultural expansion and development (discussed in Sections 2.3.3.4 & 2.3.3.5). This situation could stimulate “*a curriculum of practice*” where the students “*grow through musicing [with] more practical activities*”. The exposure to multicultural perspectives and content also provided more opportunities for students to develop multiple intelligences (defined in Section 2.3).

The methodology involved in the integration of theoretical knowledge with multicultural practical activities (detailed in Section 3.6.3) initiated a shift in focus from teacher-centred approaches towards child-centred and student-centred approaches, resulting in “learner-sensitive education” (defined in Section 5.2.2). This implies that the role of the MusEd lecturers changed from an autocratic educator towards a facilitator in teaching and learning practice. A modified role as facilitator in the MusEd classroom stimulated creative solutions, such as the incorporation of electronic technology, videotaped lesson presentations, concert performances and YouTube video demonstrations.

5.8 CONCLUDING REMARKS

This chapter presented the analysis and interpretation of the empirical data collected during the fieldwork phase of research. The data obtained from research participants and document analyses were investigated through the lens of Samuel’s Force Field Model (defined in Section 3.2). The four forces, namely the contextual, institutional, biographical and programmatic forces were utilised as themes and categories. The empirical data from different sources – with reference to literature reviews and professional experiences – were synthesised to present the key findings.

The collection of sufficient research data involved a prolonged process; not only because of the effort to gather trustworthy research information but also because of certain research gaps – as identified after the initial explorative interviews – that needed to be filled. The qualitative research method of semi-structured interviews rewarded me as the researcher with noteworthy insights, which included an orientational interview with the Force Field Model’s creator, Professor Samuel. The

pleasant discussions with other HEI MusEd lecturers were informative regarding biographical information and their impressions of positive and negative teaching and learning experiences.

The MusEd lecturers experienced similar changes to their respective classroom environments, but their variety of solutions to new challenges revealed fresh and creative insights. I became aware of the resilience and adaptive abilities of MusEd lecturers during the various interviews, while their creative solutions to problematic situations presented me with a rewarding research experience. This presentation of the analysed and interpreted data paves the way to the formulation of research conclusions, answers to the research questions and subsequent recommendations, which are compiled in the following chapter.

CHAPTER SIX: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS – Coda

6.1 INTRODUCTION

Chapter Five described the data collection process that comprised qualitative semi-structured interviews and document analysis. Six explorative and three follow-up interviews with MusEd lecturers in the FP were conducted. Two expert interviews – the first on the theoretical framework and the second on curriculum construction – added empirical data. The document analysis consisted of the teaching and learning documents used in some HEI MusEd programmes. The data was analysed and interpreted according to the push and pull factors evident in the contextual, institutional, biographical and programmatic forces from Samuel’s Force Field Model (FFM). Themes, categories and sub-categories emerged from this analysis (explained in Section 3.2.2).

This chapter summarises all the information garnered during the literature review and empirical investigation. The aim of the study was to understand how contextual, institutional, biographical and programmatic forces influence (push or pull) the professional practice of music education lecturers in Higher Education. Specific attention was given to programme planning, content and methodologies for teaching and learning opportunities in MusEd. The research questions are answered and recommendations that emerged from the research conclusions are presented. The musical term *Coda* represents this final chapter as it implies the end of a musical composition.

6.2 SUMMARY OF KEY FINDINGS

In this section, I present an overview of findings gleaned from literature as set out in Chapters Two and Three, as well as the empirical findings that emerged from the data analysis and interpretation in Chapter Five.

6.2.1 Summary of literature findings

The reviewed literature illustrates that MusEd enhances the multiple intelligences that apply to various other disciplines and school subjects (as described in Section 3.6.4), and that holistic learner development increases through the participation of MusEd during children's developmental windows of learning opportunities (explained in Section 2.2). The South African National Curriculum Statement (NCS) emphasises holistic learner development by encouraging teachers to focus on the learner in totality (Department of Basic Education, 2011:16).

While the literature review reiterated the importance of MusEd for young learner development, the reality of the matter is not so positive. MusEd is included in school timetables, yet the timeslots are not always used for MusEd activities. The fact that specialised music teachers are rarely available is often used as a justification for the lack of actual music lessons and activities (discussed in Section 3.6.4). The solution is, therefore, to guide student teachers to understand the actual value of MusEd in quality learning experiences, to implement effective MusEd teaching and learning opportunities in lecture halls, and to address any forms of inequalities in the MusEd and FP environments.

The literature review, as detailed in Chapter Three, provided useful information and insights into different force field models that have been used in various areas. It gave me an understanding of the different issues and nuances that were relevant to this study. The Force Field Model, designed by Samuel (2008), served as a lens to understand and apply the contextual, institutional, biographical and programmatic forces to the MusEd lecturers' life worlds. This lens enabled me to explore how the push and pull factors influenced each participant's professional identity and practice.

The external contextual forces that influence HEI MusEd lecturers are established by historical and political elements, which in turn influence the various policies and prescriptions of the internal institutional forces. These national and institutional instructions influence the biographical paradigms of each MusEd lecturer, as they have to decide whether to adhere or ignore policies and procedures. These external and internal forces then determine decisions with regard to programme content and methodology. All of the above intricacies are influential aspects in each MusEd lecturer's professional practice, as the push and pull factors related to the four forces

determine programmatic outcomes. These forces are not static, and changes within the various forces to have further effects on daily teaching and learning opportunities.

6.2.2 Summary of the empirical findings

The research participants were purposefully sampled (described in Sections 1.7.2.2 & 4.4.2) to investigate the push and pull factors evident in MusEd lecturers' life worlds. Their narratives informed me that each participant has their unique biographical approach towards the numerous challenges and continual changes in the Higher Education arena. I found some similarities among the different participants in the ways that they constructed and executed their MusEd programmes, yet the collected data also revealed various contrasts (detailed in Section 5.3.4). Some participants are nearing their retirement ages and are refusing to modify their professional practices according to the transformation directives, while others adapted by finding innovative solutions to related problems and obstacles.

Some key findings from the empirical data relate to the contextual forces embodied by transformational endeavours in the educational landscape, brought about by the country's transition from the apartheid-era to a democratic order. Research participants provided useful insights into the effects of state-mandated requirements on the MusEd curriculum. The focus shifted from colonialism towards decolonisation in education. This situation affected the personal beliefs and teaching practices of the MusEd lecturers, who had to manage the transition from a Western Classical focus in MusEd towards an African indigenous perspective. The focus of the national curriculum changed from individualised specialist MusEd approaches to a social cohesion created by multicultural group activities ("musicing" together).

The usual emphasis on effective teaching practices at HEIs also shifted towards research intensive programmes. The autocratic practices of training specialist MusEd student teachers made way for a democratic cooperation between MusEd lecturers and lecturers across other disciplines, effecting an accumulation of national and international postgraduate students, conference presentations and research outputs.

These influences change lecturers' personal and professional identities to determine 'new' biographic paradigms. Modified personal outlooks regarding the incorporation of African and multicultural professional practices led to variations in MusEd presentations at the various HEIs. Courses varied between monocultural and multicultural presentations and training programmes varied between specialist and generalist focuses in MusEd.

The empirical dataset contributed to this study by providing an opportunity for MusEd lecturers to define their concerns, and giving me as the researcher comprehensive insights into their actual teaching and learning situations. It provided me with vital information needed to understand the MusEd lecturers' life worlds by revealing how the four mentioned forces influenced several factors, events and conditions at HEIs. The empirical data further presented me with a holistic understanding of the transformation phenomenon in South Africa, along with useful insights into the ways that MusEd lecturers incorporated the various challenges and changes associated with transformation and multiculturalism.

6.3 RESEARCH CONCLUSIONS

I here present the answers to my original research questions as the research conclusions. The secondary questions are answered first.

6.3.1 Secondary research question 1: What are the criteria for an effective teacher training framework for music education in the Foundation Phase?

The most important criterion for an effective teacher training framework is an acknowledgement of the value of MusEd in the development of young learners' lives. The FP is a vital phase for young learners as their learning prowess in this phase determines the developmental trajectory of their life courses (Section 2.2). Musical intelligence is the prerequisite for all other types of intelligence and should be regarded as an entry point for the learning of all theoretical academic knowledge (Section 2.3.1.1). The most important MusEd theories ought to harness specific musical approaches that would encourage the physical, emotional, social, cultural and spiritual developments of all learners (Section 2.3.3). The development of multiple intelligences (Section 2.3.1.10), through incorporating the most important MusEd theories (Section 2.3.2) and the six dimensions of holistic learner

development (Section 2.3.3.7), will improve the wellness of every FP child in South Africa. According to the literature review, MusEd activities enhance all other types of intelligence.

The second criterion relates to the incorporation of the Africanisation process of a changed national curriculum, designed to redress past imbalances. The inclusion of social values and social cohesion in multicultural classrooms will also enhance the collective wellness of young learners (Sections 2.3.3.4 & 2.3.3.5).

The third criterion calls for a change in perceptions of learning opportunities. The teacher-centred approach needs to be replaced by a student-centred approach. This change in focus will establish a learner-sensitive style of education (Section 5.7.4).

6.3.2 Secondary research question 2: How do selected Higher Education Institutions decide on programme content in preparing Foundation Phase student teachers for music education?

Each Higher Education Institution is autonomous and can, therefore, develop their own programme content, guided by contextual forces. Resultantly, all HEIs have their own policies and practices in terms of demographic changes (Section 3.3), languages of instruction, duration of MusEd modules, timetables, student population numbers, financial resources and e-learning technologies (Section 5.3.2.3).

The examination of case studies (Section 5.3) and analysis of documents (Section 5.5) confirmed that most of the HEI MusEd lecturers have been trained according to Western Classical methods. Some MusEd lecturers have responded to transformational directives by incorporating multicultural activities into their programmes. Some lecturers guided their students to present micro-lessons at multicultural schools; some favoured the integration of the different art forms; some incorporated Jazz compositions in community outreaches and some focused on multicultural choir singing to stimulate senses of togetherness among the different racial groups in their classes (these solutions are detailed in Section 5.3.1).

Other MusEd lecturers are nearing retirement age and are less willing to yield to transformational directives, and hence still plan their programmes and class activities according to the former government's policies and curriculum.

The common methodology that became evident was the integration of practical activities with the academic theoretical content. Although there were differences in the ways this method were presented, all the participants realised the importance of practical MusEd activities. Since HEIs' institutional policies and prescriptions differ, each research participant incorporated modifications to programme content in varying (and subjective) ways.

6.3.3 Secondary research question 3: What are the challenges (pushing factors) and opportunities (pulling factors) in a teacher training framework for music education?

The pushing factors that influenced the MusEd lecturers negatively are:

- ♪ less MusEd lecturers – some MusEd departments have even been closed,
- ♪ larger classes (student numbers) with more generalists students,
- ♪ shortened duration of MusEd modules, and
- ♪ insufficient financial resources for teaching aids.

The pulling factors that influenced the MusEd lecturers positively in their quests to find creative solutions for problems relating to the effective training of teachers are:

- ♪ MusEd elements are universal and can be incorporated into various curricula (Section 5.7.1). This fact encourages the use of multicultural compositions as components of the teaching programmes.
- ♪ MusEd as a universal language builds cultural bridges when students are exposed to multicultural music styles in lecture halls (Section 2.3.3.5).
- ♪ MusEd develops the musical potential in students and enhances their contentment when they acquire theoretical knowledge while improving their practical skills (Section 3.6.3).
- ♪ MusEd provides an outlet for creativity and self-expression. Unique MusEd experiences further stimulate learners' imaginations (Section 2.3.3.4).

♪ MusEd can easily combine with other Creative Arts disciplines to enable the productions of multiple stage performances or productions (interview analysis in Sections 5.3.3 & 5.4.1; document analysis in Section 5.5).

♪ MusEd can also easily be integrated into other school subjects as revealed by the literature review (Section 2.3) and the data analysis (Section 5.3.3).

Although some similarities were found in the respective perceptions of pushing and pulling factors, every MusEd lecturer still experienced the various influences and changes in personal and subjective ways.

6.3.4 Secondary research question 4: Which evidence based recommendations can be made to effectively prepare student teachers in music education?

This question is comprehensively addressed in the following section on research recommendations (Section 6.4).

Having answered the secondary research questions, the primary research question can now be answered in full.

6.3.5 Primary research question: Which key elements should constitute a teacher training framework for music education in the Foundation Phase?

As I reflected on my research conclusions and contemplated ways of filling the research gap on an effective teacher training framework in the current era of transformational agendas, I also pondered the changes brought about by different time aspects. When I compared the focuses of MusEd in the former and present HEI systems, I happened to look out the window and noticed the 'Yesterday, Today and Tomorrow' bush in the garden.

While I contemplated the changing colours of the different flowers coming from the same root, a creative idea formed in my mind. According to the University of Florida (2017), the “Yesterday, Today and Tomorrow” garden shrub produces colour-changing flowers, originating with purple flowers that change to lavender and then fade to white over the period of one to two days. In applying this principle to a MusEd teachers’ training framework, the “Yesterday, Today and Tomorrow” principle is flexible in time as the changing processes involve interlinks between the different moving phases. The former National Party government focused on Eurocentric

education, the current African National Congress government focuses on the Africanisation of education and I propose that the future for education is a globalised approach where various cultural influences are incorporated into the MusEd curriculum. Figure 6.1 below is a graphic representation of the “Yesterday, Today and Tomorrow Model” in music education.

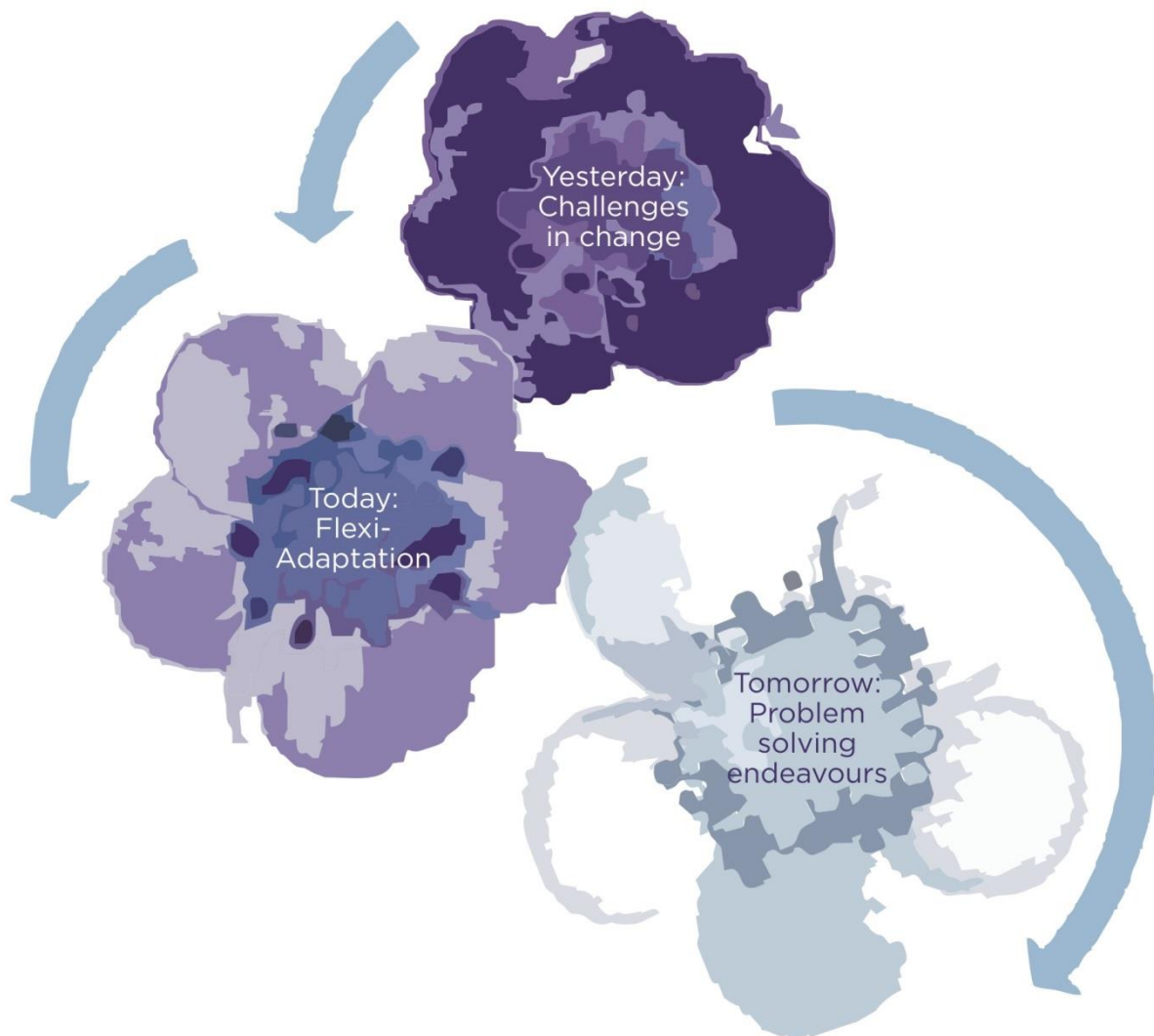


Figure 6.1: The Yesterday, Today and Tomorrow Principle in music education

MusEd is embedded in a specific context that includes the social, political and economic domains of a country where the approach followed in a specific

programme is mirrored by the context of its society. The first circle represents "Yesterday", when the white community governed the country via the apartheid regime. As the white population generally comprised descendants of Western societies, the MusEd teaching strategy was based on the Western Classical approach. The point of departure for this method was to break compositions down into micro-elements before rebuilding it into a holistic macro structure (described in 5.7.1). The associated individualist specialist training programmes were designed to produce near-perfect performances on stage.

The view that present day transformational challenges could change a person's point of view relates to Lewin's "Theory of change" (described in Section 3.2.1) – his three phases of 'unfreeze, change and refreeze' describe the changing levels in performances. A change in perspective with regard to MusEd viewpoints, approaches and methodology occurs when the push and pull factors associated with Samuel's FFM are identified and incorporated in MusEd teaching and learning practices. Thus, the second circle in the figure represents "Today", where transformation principles gradually realign a MusEd lecturer's focus towards decolonisation and Africanisation, also known as the "Ubuntu" principle. The African approach to MusEd implies that students experience music compositions holistically when they sing, harmonize and dance together. Hence, the second circle represents the pushing and pulling factors evident in past MusEd experiences, though the factors too are subject to change by means of state-mandated requirements and demographic alterations. This circle represents the fact that HEIs MusEd lecturers have to adapt and be flexible in terms of personal beliefs and teaching practices, while having to incorporate principles of Africanisation and multiculturalism in MusEd (explained in Section 3.6.1). One proposed solution is to teach the same MusEd programme content from an African perspective instead of a Western Classical paradigm (Section 5.7.3). This means that HEI lecturers should teach student teachers from diverse cultural backgrounds and present MusEd elements and activities belonging to a variety of cultures in classrooms (Sections 3.6.2 & 2.3.3.5). Additionally, lecturers should integrate multiculturalism and continuously endeavour to find creative solutions to problems in implementing new directives in their MusEd teaching and learning environments.

The third circle in the figure represents problem-solving endeavours in MusEd relating to the implementation of a globally multicultural MusEd where 'new' genres will emerge. The reality is that South African lecture halls contain a multitude of students representing not only Western and African cultures but other varieties as well, such as Eastern cultures. The proposed progression, therefore, not only involves the identification and implementation of comparisons and differences between Western Classical and African music philosophies and genres, but also involves an enhanced integration of Western Classical, African and Eastern cultural principles. One example is the pentatonic tonal system that is shared by African indigenous music and some Japanese musical forms. Therefore, the suggested principle of globalisation in MusEd that would reveal emerging musical genres belonging to various cultures would also refine multiculturalism in Higher Education. The third circle hence represents "Tomorrow", where the recurring process of the integration of multiculturalism in a global MusEd society would establish a truly cosmopolitan form of music education.

Therefore, the most important key elements of an effective teacher training framework are:

- ♪ Acceptance of the pros and cons of past educational policies;
- ♪ Flexibility in adapting to current policies and incorporating new directives;
- ♪ Creation of a problem solving environment for the establishment of a global MusEd agenda – this fresh approach of embracing multicultural characteristics in different music genres will lead to innovative teaching and learning practices.

This study fills a gap in the existing literature about the influence of the four forces on MusEd lecturers' professional practices. The study has revealed that the teaching and learning situations are outcomes of a process set in motion by external contextual and internal institutional, biographical and programmatic forces. Having utilised a literature review, theoretical framework, research questions, data analysis and interpretation, it became clear to me that creative solutions to the complex and multifaceted challenges are needed.

The following recommendations are based on the data interpretation procedures and findings presented in Chapter Five. These recommendations are strategies and guidelines for the development of an effective teacher training framework for MusEd lecturers.

6.4 RECOMMENDATIONS

The findings revealed new knowledge that filled a gap in the literature concerning the experiences of HEI MusEd lecturers in the Higher Education landscape. Taking the key findings of this study, literature review and aims of the study into account, the following recommendations would be helpful in developing an effective teaching training framework for MusEd in the FP.

6.4.1 Recommendation 1: Collaboration between various role players

Representatives of the Department of Higher Education, the deans and HODs of the various Faculties of Education and MusEd lecturers need to establish a forum for collaboration. It is imperative to urgently create effective policies, principles and programmes to establish MusEd as an important tool for social cohesion and the holistic well-being of young learners. A collaboration of this nature can construct a standardised national and multicultural curriculum with MusEd as a pivotal asset in enhancing holistic learner development.

6.4.2 Recommendation 2: Extension of music education teacher training

The aim of the study was to find ways to establish an effective teacher training framework for the Foundation Phase. The most important recommendation is that thorough knowledge of MusEd learning of the PF child as set out in 2.2 needs to be emphasised as part of teacher training. Subsequent to this, I suggest widening the scope of MusEd teacher training to include other aspects such as sound engineering, music producing or music marketing. Student teachers can apply these skills in various areas at schools. Such skills can also prepare the students for other career opportunities. Resultantly, more work-related or job shadowing partnerships between HEIs, schools and music-orientated businesses (as discussed

in Section 3.6.6) should increase successful endeavours in teacher training programmes.

6.4.3 Recommendation 3: Weighting of music modules in the curriculum

Recommendations for HEIs are:

- ♪ To increase the duration of MusEd modules and courses to provide ample time for students to accumulate theoretical knowledge and develop their practical skills;
- ♪ To reduce the number of student teachers per class to enable the MusEd lecturer to provide more individual attention to each student; and
- ♪ To release adequate funds for the purchases of instruments for effective practical skills development and the staging of successful productions.

These initiatives will create more opportunities – specifically for financially restrained student teachers – to acquire accepted levels of academic knowledge and practical skills to utilise in lecture halls and stages (as discussed in Section 3.6.3).

6.4.4 Recommendation 4: Improvement of in-service training courses

Some MusEd lecturers need in-service training courses. The collected empirical data revealed that the majority of current FP MusEd lecturers have only specialised Western Classical backgrounds (detailed in Section 5.3.2.1). The training of MusEd lecturers in Western, African and Eastern cultural music forms will result in effective presentations of multicultural lessons.

6.4.5 Recommendation 5: Establishment of a music education forum

HEIs' MusEd lecturers need to establish a forum (*inter alia* to organise conferences) to assist all lecturers in embracing MusEd as a multicultural tool for social cohesion, and to collectively find creative and innovative solutions towards the maintenance of effective teacher training frameworks. The motivation for this teamwork is to adapt the teaching and learning environments so that directives related to decolonisation and Africanisation can be creatively integrated. This forum needs to incorporate the

African holistic or “Ubuntu” principle in all MusEd lectures, which in reality requires a paradigm shift towards a “bigger picture” where opportunities of “musicing” will be made available and a variety of musical activities presented. As revealed during the interview analysis, present-day students are not attracted to the analysis of microelements in music but are more comfortable with learning when theoretical concepts are holistically integrated with practical activities (more information in Sections 5.3.3 & 3.4.1).

A forum of this nature can also inspire a new student teacher based perspective where the MusEd lecturer is regarded not as an autocratic instructor but rather as a facilitator in classroom activities (discussed in Section 3.6.1). This proposal may assist lecturers to collectively find answers for relevant “what” and “how” questions as applied to the MusEd environment of the day and the training of their generation of student teachers. In alignment with this recommendation, a next step should involve the collaborative development of standardised teaching material for MusEd lecturers.

6.4.6 Recommendation 6: Collaborative development of teaching material

MusEd lecturers can share ideas in the previously mentioned forum to design annual standardised plans for multicultural programme content and practical sessions. For instance, the lecturers can combine forces to satisfy the urgent need for MusEd lecturers nationwide to include electronic media in their practical presentations. Multimedia presentations can raise the profiles of multiculturalism and stage performances. The synergy involved in the sharing of creative ideas will be helpful in the development of effective teaching material for HEIs’ lecturers. Such a communal endeavour will further strengthen the social cohesion between various communities on national campuses, and may even expand to the international sphere.

6.4.7 Recommendations for further research

While this study’s findings are important and provided valuable insights into the professional practices of MusEd lecturers, it was not without limitations. An amount of critical information emerged during the study that illuminated certain effects of the national government’s continual interventions on the grassroots level teaching

environment, but its actual scope remains under-researched. Several options for future research projects that could build upon the results of this study are available. I hence recommend the following topics for further study that would more comprehensively reveal the magnitude of influences on professional MusEd practices:

♪ The feasibility of a standardised national curriculum in MusEd should be investigated, which requires that communication channels among the role players are established in order to raise MusEd's profile among heads of departments and other authorities. Research-based action needs to be taken to develop a standardised national curriculum that could prompt the release of adequate funds for needed resources, allocation of larger lecture halls and open spaces, and implementation of longer MusEd modules and courses in HEIs' tuition programmes.

♪ The incorporation of Western, African and Eastern MusEd theories in the South African curriculum needs to be researched to find similarities and contrasts between different cultural music genres. This will broaden HEI MusEd knowledge and skills development for FP student teachers, and facilitate the inclusion of multicultural perspectives in lecture hall presentations.

♪ A detailed investigation into a broad-spectrum integration of musical knowledge and skills with other learning areas such as literacy, mathematics and other school subjects would be very valuable. As recommended in Section 6.4.2, sound engineers and music producers could integrate MusEd with science, while music marketers could integrate MusEd with social and team playing activities as well as with creative writing classes.

6.5 CONCLUDING REMARKS

As a lecturer in MusEd at a Higher Education Institution, I found this study particularly meaningful as I am passionate about the need for the development of an effective teacher training framework for MusEd. My personal pleasure and contentment increase daily as I perceive the musical potential of every student that develops holistically in the MusEd environment. My personal aim is to continually develop MusEd content knowledge and activities to stimulate students' interest and

facilitate their self-realization, hence guiding the student teachers to acknowledge and experience their own successes in MusEd lecture halls and classrooms.

The background to my study piqued my interest in gaining the perspectives of MusEd colleagues at various HEIs regarding the push and pull factors that they encounter in their professional practices. The research participants had opportunities to provide detailed accounts of their perceptions, experiences and circumstances in their teacher training frameworks. As I interacted with the participants, I gained fresh insights about how other MusEd lecturers engage with challenging circumstances in their life worlds. However, not even the preliminary literature review prepared me for the stark reality that MusEd is becoming a threatened subject at HEIs. I observed (during fieldwork) how some MusEd lecturers had given up and found alternative employment. Conversely, some participants surprised me with their resilience and willingness to design creative new solutions for present-day challenges. Given my opinions before I embarked on this research journey, I now consider myself as one of the principal beneficiaries of the outcome of this investigation as it inspired me to keep finding innovative solutions for problems related to the implementation of an effective teacher training framework.

Consequently, and after much reflection on the literature review and empirical evidence, I enthusiastically recommend the application of the “Yesterday, Today and Tomorrow” principle in the MusEd environment. The principle is founded on the wisdom of music being a universal language. This principle is further illustrated by Reggio Emilia’s thoughts of a “hundred languages” spoken by a “hundred children” as they express themselves in creative activities (Edwards & Ghandini, 2015:92). The onus is, therefore, on HEI lecturers to use the language of music as an integrative tool for various modes of expression, as this creative methodology is highly effective in teaching student teachers about global phenomena and musical styles. In summary, it can be reasonably stated that an effective teacher training framework for MusEd in the present-day environment have to based on multicultural approaches to music, which would stimulate social cohesion between diverse communities. The following quote resonates harmoniously with my viewpoint:

Music is one way for young people to connect with themselves, but it is also a bridge to connect with others. Through music, we can introduce students to the richness and diversity of the human family and to the myriad rhythms of life. (D.A. Carp)

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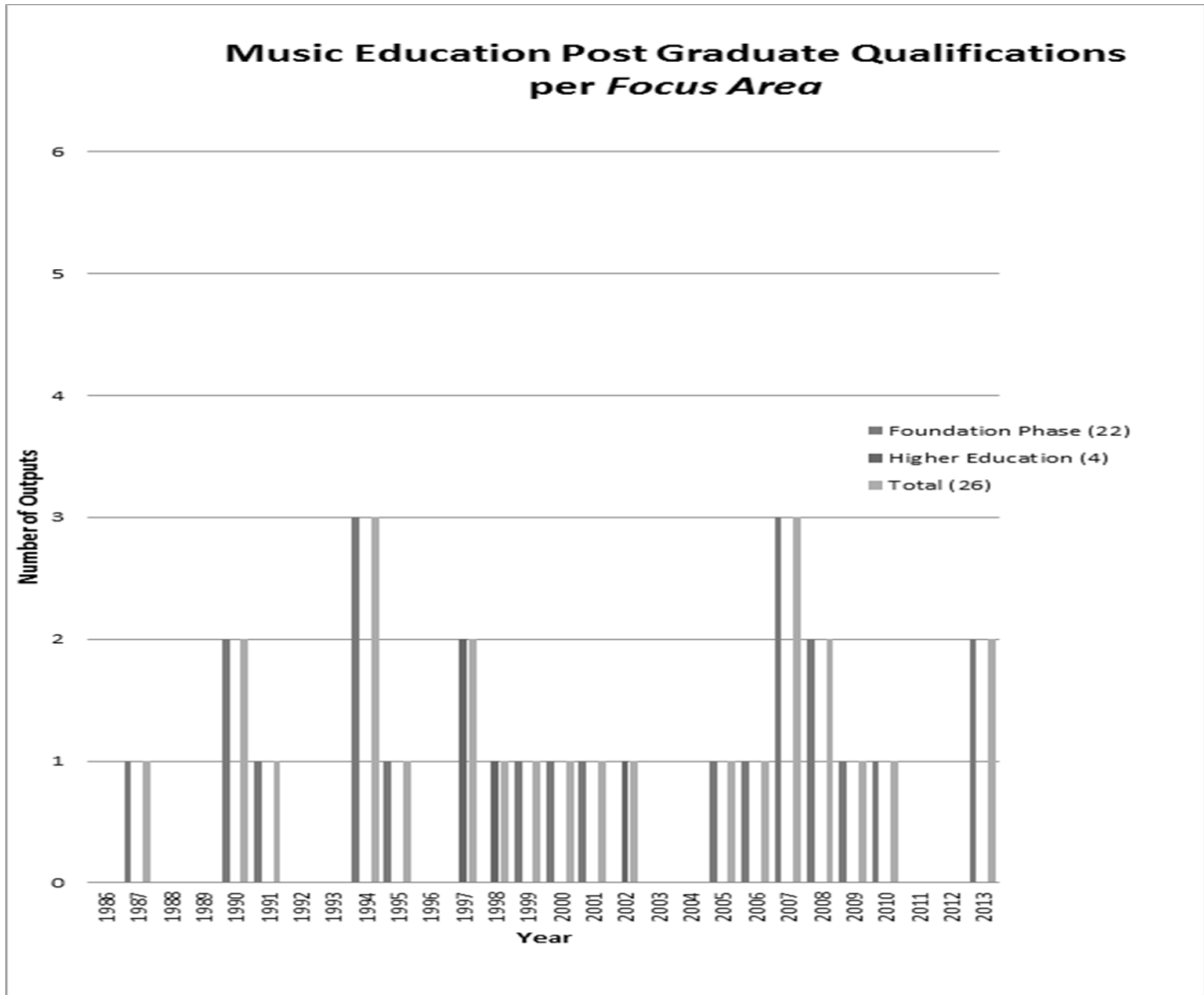
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ADDENDUM A



ADDENDUM B

Addendum B – Biographic Information sheet: Music education lecturers in Higher Education

BIOGRAPHIC INFORMATION SHEET					
Thank you for your time and effort to take part and to contribute to this research. Kindly fill in the relevant information in the given spaces, or circle the appropriate information.					
PERSONAL INFORMATION					
Gender	Male		Female		
Age	30 and younger	31-40	41-50	51-60	Older
Ethnicity	Black	White	Coloured	Indian	Other:
Highest level of tertiary education	Certificate / Diploma	Degree	Masters	PhD	Other:
Highest level of music education	Certificate / Diploma	Degree	Masters	PhD	Other:
Language of teaching	English	Afrikaans	African Languages	Other:	
TEACHING EXPERIENCE					
Summary of teaching experience in music					
Teaching experience: MusEd in primary schools (FP: Grade 1 - 3)	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Teaching experience: MusEd in primary schools(Intermediate/Senior phase: Grade 4 – 7)	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Teaching experience: MusEd in high schools	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Teaching experience: Music as a subject in high schools	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years

Teaching experience: MusEd in tertiary education	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Teaching experience: MusEd in tertiary education (focusing on MusEd)	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Teaching experience: MusEd in tertiary education (including integrated arts)	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Teaching experience: MusEd in tertiary education (including music as a subject)	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years

STUDENT POPULATION and COURSES

Students who choose music education as specialised subject (elective)

Number of undergraduate students specialising in MusEd	1 st year:	2 nd year:	3 rd year:	4 th year:				
Brief description of course								
Estimate percentage of former music specialist students who teach music in schools.	Less than 10%	Less than 30%	Less than 50%	More than 50%	More than 60%	More than 70%	More than 80%	Other:
Any comments:								

Foundation Phase student teachers taking music education as module

Compulsory part of their course?	YES	NO	Length of course:					
Number of undergraduate FP students enrolled for MusEd	1 st year:	2 nd year:	3 rd year:	4 th year:				
Brief description of course								
Estimate percentage of former FP students who include music as part of their weekly activities in schools.	Less than 10%	Less than 30%	Less than 50%	More than 50%	More than 60%	More than 70%	More than 80%	Other:
Any comments:								

Detail of experience in teaching music education as well as non-music subjects

Subject								
Primary FP	Primary Intermediate/ Senior phase	High school	Tertiary institution	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Subject								
Primary FP	Primary Intermediate/ Senior phase	High school	Tertiary institution	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Subject								
Primary FP	Primary Intermediate / Senior phase	High school	Tertiary institution	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Subject								
Primary FP	Primary Intermediate / Senior phase	High school	Tertiary institution	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Subject								
Primary FP	Primary Intermediate / Senior phase	High school	Tertiary institution	Less than 5 years	5-10 years	11-15 years	16-20 years	More than 21 years
Other:								

ADDENDUM C

Addendum C – Interview questions: Music lecturers in Higher Education

INTERVIEW SCHEDULE
Biographical Forces (Samuel and Van Wyk, 2008) Your perspective on the value of music education
♪ What is your perspective regarding the value of music education in schools in the 21 st century?
♪ What is your opinion concerning the relevance of preparing undergraduate students to teach music education in schools?
Institutional Forces (Samuel and Van Wyk, 2008) Your perspective on policies and institutional attitudes
♪ How do you experience/incorporate changes in South African policies and curricula in your programme? E.g.: <ul style="list-style-type: none"> - How do you implement/integrate CAPS themes in preparing music education students? - In what way do you integrate music education with other arts? - How do you integrate music education with other learning areas? - What do you regard as the implications of policies and curriculums for your programme at your institution?
♪ How do you experience encouragement and support from your colleagues, HODs or other superiors, and what is the influence thereof on your music education activities/lectures and research?
Programmatic and Contextual Forces (Samuel and Van Wyk, 2008) Your perspective on undergraduate programmes in music education
♪ What do you regard as criteria for an ideal undergraduate programme in music education?
♪ What do you experience as challenges in your programme for music education students?

<p>♪ What do you regard as strengths/opportunities in your programme for music education students?</p>
<p>♪ How do you manage balancing theoretical knowledge and practical music making skills in your course/programme?</p>
<p>♪ How do you experience cultural variety with regard to the student population? What impact (if any) does cultural diversity of your student population have in your lecturing?</p>
<p>♪ How important do you regard multicultural content in your course?</p>
<p>♪ Kindly offer your view on the following aspects:</p> <ul style="list-style-type: none"> - Sufficient or lack of time for teaching music education. - Sufficient lecturer allocation. - Available facilities/resources for teaching music education. - Generalists or specialist music education students. - Programme content of self-study assignments. - Programme content of research activities for students. - Importance of research activities for you as lecturer.
<p>♪ How do you regard the importance, if at all, to develop the ability of music education students to play music instruments like pianos, guitars or others?</p>
<p>♪ Do you allow beginner music education students to enrol? If so, how do you manage to differentiate?</p>
<p>♪ How do you manage lecturing beginner to advanced music theory?</p>
<p>♪ How do you manage beginner to advanced music instrumentalists?</p>
<p>♪ Do you observe any gaps between Higher Education preparation and practice in schools? If so, kindly expand.</p>
<p>♪ How important would you consider the role of confidence of student teachers to teach music education successfully?</p>
<p>Your perspective on effective practices in music education</p>
<p>♪ What would you recommend as criteria for effective music education practices in schools?</p>