

# **INFLUENCES OF MUSIC EDUCATION ON THE FORMING PROCESS OF MUSICAL IDENTITIES IN SOUTH AFRICA**

by

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Music is not simply used to express some internal emotional state ... it is a resource for the identification of knowing who you are (Denora 2000).

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**Soli Deo Gloria**

## SUMMARY

An extensive study on the influences of music education on the forming of musical identities was undertaken. Information obtained from thorough literature review, questionnaires and interviews has been analysed, collated and set out in the dissertation.

The review of literature has revealed that there remain few unanswered questions regarding the defining of both music education and musical identities. However, few studies have examined the influences music education has on the formation of identity, particularly concerning the making of music career-choices. The effects of a variety of musical and non-musical developments and/or adaptations may influence the formation of musical identities, since the individual has to develop and adapt alongside these changes. This study was conducted in a multi-cultural South African society, and investigated the influences music education has on the forming of musical identities.

The primary purpose of the study was to develop an understanding and awareness amongst professional South African musicians, in practice at the time of the study, regarding the value that music education has on the forming of musical identities. The aim in attaining the said purpose was, firstly, to examine the differences between *formal* and *informal* music education, the latter being very prominent in non-Western countries, including South Africa. In this regard *musical arts education* was also attended to. Secondly, *musical identities* were delineated so as to view their forming due to music educational influences. Finally, the study examined how prior exposure to different music educational aspects influences professional South African musicians' career-choices.

There were two groups of respondents in the study:

1. A group of music experts from different music spheres participating in semi-structured interviews, each lasting approximately 45 minutes, that were recorded and then transcribed; and

2. A matched group of music experts asked to complete a questionnaire based on interview questions.

Diverse participants included academics, choir conductors, educators, ethnologists, tertiary music students, performers, psychologists, therapists, and representatives from the private sector. The results indicated that music education, continuously developing and transforming, contributes to one's musical identities and is crucial to the development of identities, with particular consideration of one's choice of music career.

#### **KEYWORDS**

Musical identities; music education; musical arts education; non-musical influences; music domains; music careers; indigenous knowledge systems; professional musicians

## **DEDICATION**

The dissertation is dedicated with much respect and gratitude to the memory of Prof. Robert Kwami, under whom it was one of my greatest privileges to have studied, who gave me and many others such inspiration, and who was the first to ask me about my own personal musical identities.

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## CHAPTER 1: BACKGROUND TO RESEARCH

### 1. BACKGROUND TO RESEARCH

1.1 INTRODUCTION

1.2 PURPOSE OF THE STUDY

1.3 RATIONALE AND MOTIVATION FOR THE STUDY

1.4 RESEARCH QUESTION, SUB-QUESTIONS AND GOALS

1.5 RESEARCH DESIGN AND METHODOLOGY

1.6 LAYOUT OF DISSERTATION

1.7 NOTES TO THE READER

## 1.1 INTRODUCTION

This dissertation reports on the influences that music education has on the forming of musical identities within the South African milieu, focussing especially on professional musicians from various music domains, currently in practice. The research is aimed at developing an understanding amongst musicians concerning the value of music educational approaches that may contribute to the forming of musical identities. Although the advantages of music education have been researched for many years (Carlisle 1995, Comte 1994, Fletcher 1987, Hodges 2000, MENC 2000, Papousek 1996, Sloboda 2005, Watt & Ash 1998), studies of musical practice in modern societies, as well as studies of musical identities, are relatively new fields.

Having had the opportunity to travel and study in Finland during 2005, the researcher was confronted with a diversified body of global musical scholars pursuing careers in the musical arts<sup>1</sup>. Yet in Finland, as in South Africa, it seemed clear that choices of career and studies are largely influenced by a student's unique musical interests and ensuing identities.

When considering a description of *musical identities*, they can be delineated as the ways in which an individual is defined in terms of music. According to Macdonald, Hargreaves & Miell (2002) music can have short-term, momentary effects as well as more deep-seated influences on one's beliefs and behaviour. Denora (2000) explains musical identity as music's role as building material of self-identity. The researcher agrees with her that musical identities are adaptive and receptive to being moulded by a range of stimuli, and can therefore change over time. Lanza (1994) is of the opinion that music may serve as a model of self, a resource for articulating and stabilising self-identity - hence, the term *musical identities*. "Music may serve as a

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<sup>1</sup> For the purpose of this study, *musical arts* and *music education* will be used interchangeably as existing literature uses both terms for the same concepts, and, for this study, both terms deal with the transference of musical knowledge in a holistic manner (Agawu 2003; Amoaku 1998; Anderson 1990; Breidlid 2003; Bresler 1995; Comte 1994; Grant 1999; Hauptfleisch 1997; Herbst et al 2003; Van Dyk 2000). The term 'musical arts' was first introduced by Meki Nzewi in 2001 and it reflects the integrated nature of music, dance, drama, and the visual arts in indigenous Africa.

model of where one is, was, is going, or where one 'ought' to be" (Lanza 1994:157).

For the purpose of this study, musical identities also deal with the choice of musical career or the musical working milieu after several years of exposure to a diversity of musical aspects through music education. Forming of musical identities is, however, not only a global phenomenon but has significant value in a country such as South Africa where the influences, whether musical, cultural, social or economic, to name but a few, are considered complex and diversified.

In order to define and determine the influences on musical identities, an in-depth study has been done on the influences that music education has on the forming process of musical identities, specifically on South African musicians currently in practice.

## 1.2 PURPOSE OF THE STUDY

This study aims to develop an understanding amongst professional South African musicians currently in practice concerning the value of music educational approaches that may contribute to the forming of musical identities. The purpose of the study will be a *thick description*<sup>2</sup> of unique music educational influences, whether *formal* or *informal*, on the forming process of the individual's musical identities, within the South African context.

## 1.3 RATIONALE AND MOTIVATION FOR THE STUDY

During my second year of tertiary formal music training at the University of Pretoria, I had the privilege to meet the former Prof. Robert Kwami. As part of one of the compulsory subjects of the music course, students had to choose a community project sponsored by the university to evaluate. I chose to be part

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<sup>2</sup> Denzin in Mouton (2001:43) describes this term as follows: "A 'thick description' does more than record what a person is doing. It goes beyond mere fact and surface appearances. It presents detail, context, emotion, and the webs of social relationships that join persons to one another. Thick description evokes emotionality and self-feelings. It inserts history into experience. It establishes the significance of an experience, or the sequence of events, for the person or persons in question. In thick description, the voices, feelings, actions, and meanings of interacting individuals are heard."

of the research project conducted by Prof. Kwami, which dealt with teaching methodologies for African drums. He combined different teaching methods, which included the combination of dancing, singing/speaking, and the playing of the drums. As he was explaining this combination, I remember him saying the following words: “Try to find *yourself* in the music; who you are; who you want to be, no matter where you are from or where you are going to...find your identity in the music...”. Already then, the idea behind this dissertation was conceived.

Although Prof. Kwami inspired and motivated me personally in many ways, the initial idea developed over the years, up to the point where I asked myself who *I* am, defined in terms of music. When I started my tertiary studies, I knew that somehow I would end up as a professional musician, even though I did not know at the beginning of my studies what exactly my career choice within the music realm would be. This triggered the final research question at the core of this dissertation: How does music education influence the forming of musical identities in South Africa? As I have been exposed to music education for many years, both at primary and secondary school, and then in formal tertiary training at a university, I trusted that all these influences would shape and form, even transform, me, to the point where I would choosing the most suitable professional music career - for me. The concept of musical identities was still very vague at the time, but set off the early research.

The initial steps towards defining the influences on the forming process of musical identities involved the consideration of mono- and multicultural societies. Through pilot interviews held in Finland, Scandinavia, with professional musicians and music students of diverse nationalities, it became clear that individuals from across the globe form musical identities in their choice of music profession, and not solely because of their culture. On the one hand, a music profession is chosen, matching one's musical identities, but, on the other hand, musical identities are shaped and adapted according to the music profession one finds oneself in.

Questions were asked about respondents' exposure to music while at school and during their tertiary training, as this could also indicate a level of being

equipped to facilitate music education. However, it is necessary to state that tertiary training of the respondents varies, depending on whether they attended a university, a technikon or its equivalent or a teachers training college.

All music educators should be aware of their own musical identities in order not to force pupils into choosing music careers not suited for them.

There is a large body of evidence which suggests that simply by holding certain expectations, music educators can affect the attainment levels of their pupils – in other words, their expectations can become self-fulfilling prophesies (Clelland 2006:27).

As a music educator one is partly, if not largely, responsible for determining learning outcomes, not simply through the transmission of skill and knowledge but, much more importantly, through the role one plays in the formation and construction of the learners' identities and character. This study focuses on music education's influence on the forming process of musical identities within the South African music community with its cultural diversity, but not on cultural differences as such.

In order to consider the forming process and influences on musical identities, focus will be on (i) the definition of music education from both an African and Western perspective. Taking these definitions into consideration, (ii) the background to the pilot research as well as the consequent research results will be discussed. This in turn leads to (iii) the consideration of musical identity forming processes in South Africa.

#### 1.4 RESEARCH QUESTION, SUB-QUESTIONS AND GOALS

The ensuing question, deriving from the aforementioned, formulates the problem statement of this research programme:

**How does music education influence the process of forming musical identities in South Africa?**

The following sub-questions are derived from the main question:

- What are the main differences between *formal*, traditional Western and *informal*,

indigenous music education?

- To what degree does *music education*, formal or informal, determine a musical identity?
- In order to delineate *musical identity*, what explanations exist globally and locally concerning *identity* as such?
- How is identity defined in terms of *music*? In other words, how can *musical identity* be defined?
- To what extent do *non-musical aspects*, such as culture, contribute to or determine one's musical identities or musical preferences?

To be able to address these questions, several goals can be stated. The outcomes of the research are to:

- Provide an overview on primary differences between *formal* and *informal* music education, by offering an overview of global and local descriptions of *music education*, recently referred to as *musical arts education*, of which formal and informal music form a part.
- Examine related research findings by considering the extent to which *music education* contributes to one's musical identities.
- Delineate *identity* as such, and then identity in terms of *music*, better known as *musical identity*.
- Depict the extent to which *non-musical aspects*, in contrast to *musical aspects*, contribute to one's musical identities.

## 1.5 RESEARCH DESIGN AND METHODOLOGY

Taking into consideration Mouton's (2001) viewpoint of using the research question as the initial starting point in conducting the research, the design most appropriate for this study includes personal interviews, questionnaires and thorough literature study. Although interviews cannot be described as quantitative in nature, they still aim to provide a broad overview from a representative sample of a larger population. The sample consisted of participants from various music domains and music professions, and as interviews have been held in both South Africa and Finland, various nationalities were included. Being in Finland made it possible for the

researcher to interview not only international staff working at the university, but also exchange post-graduate students from around the globe. Although only pilot studies were done in Finland, these studies contributed greatly in formulating the final research question. The interviews held in South Africa formed part of this research programme.

Although the research question deals with the *effect* of music education on the forming process of musical identities, this does not imply mathematical measurements, but rather focuses on personal experience, also regarding choice of professional career. In musical terms, it is important to note that measurement of effects and influences is not always possible using quantitative methods or formulas.

The present study was conducted within the qualitative paradigm<sup>3</sup>, because it has the potential to supplement and re-orientate the current understanding of music education's role in the musical identity forming process. By utilising a qualitative approach, an attempt has been made to understand the ways in which music education influences one's identity, specifically in the South African context, from the subjective perspectives of the individuals involved.

The research is situated in an interpretive research paradigm with its emphasis on experience and interpretation. Interpretive research is fundamentally concerned with meaning and it seeks to understand social members' definitions and understanding of situations. The interpretive paradigm does not concern itself with the search for broadly applicable laws, rules or statistics, but rather seeks to produce descriptive analyses that emphasise deep, interpretive understanding of social phenomena, hence, qualitative rather than quantitative.

Against the stated background, the research design and methodology of this study will be presented here in fairly broad terms, although an in-depth presentation thereof will be addressed in Chapter 3.

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<sup>3</sup> One of the major distinguishing characteristics of qualitative research is the fact that the researcher attempts to understand people in terms of their own definition of their world.

Primarily, a thorough literature study involving current literature on the subject is required. 'Keeping on target, while hanging loose'<sup>4</sup> is necessary to familiarise oneself with the topic and to generate ideas and themes that can be explored later in the research process.

An attempt has been made to obtain as heterogeneous a sample as possible, concerning music professions. The focus has been on discovering multiple perspectives and perceptions of all the participants from different social settings regarding music professions, by accessing professional music practitioners from various music domains and from different cultural backgrounds within the South African environment. Twenty participants were used for the sample, as will be described later in chapter 3 where sample design and methods are discussed. Participants were accessed using e-mail correspondence at first, as it was easy to obtain e-mail addresses from universities or other institutions where participants practised. After those identified had agreed to participate in this research, further correspondence took place. Because measurement is fallible, an interpretive researcher encourages varieties of data and different sources and analysis methods in order to strive for validity. Although interviews were the primary means of data collection, questionnaires and other correspondence also formed part of the research.

Through interviews and questionnaires, rich descriptions of participants' roles as professionals, as influenced by their unique circumstances, have been generated. Generalisation was applied, not as much from a sample of a specific population, but to where the findings fit logically. The findings also do not predict because, usually, qualitative samples are not selected probabilistically. Qualitative methods specifically enabled the researcher to gain an understanding of the perceptions, values, actions and concerns re

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<sup>4</sup> Rubin & Rubin (1995:42-43) explain this as follows: "You cannot plan the entire design for a qualitative project in advance, because the design changes as you learn from the interviewing. But you can begin the work with a rough and tentative design, talk with potential interviewees, sort out initial ideas, refocus the research, and decide with whom else to talk and about what. At this point, you can write a research proposal describing the object of the research, explaining its importance, and presenting what you have already heard."



music education's influences in shaping musical identities.

After obtaining all the necessary data, the researcher did the initial analysis. Additionally, a second, trustworthy analyser was asked to also examine the data, in order not to bias the research. The person chosen to assist in this way was a professional research analyser, and specifically an expert in music research, having been in practice as a researcher and research analyser for almost ten years. Only after comparing the corresponding analysed data, was it used and presented.

## **1.6 LAYOUT OF DISSERTATION**

Chapter 1 gives a background to the research in focussing on the purpose of the study, as well as the rationale behind and the motivation for this dissertation. By further investigation, the reader is introduced to the research question and ensuing sub-questions. In Chapter 2 key concepts and important terminology will be delineated. Relevant literature consulted, which contributed to the findings of this study, will be discussed. In Chapter 3 the research question will be defined and conceptualised. This chapter will also include an in-depth description of the research design and methodology decided upon for this study. Attention will be given to the sample design, as well as data collection methods, interviews and fieldwork practices used for this study. Chapter 4 will focus on the presentation and discussion of results by attending to data captured, edited, and analysed. The concluding chapter, Chapter 5, will summarise the most salient points addressed in the course of this research; will focus on limitations and shortcomings which the researcher encountered during the research; will discuss the relevance of the research, and make recommendations for further research on the topic.

## **1.7 NOTES TO THE READER**

- At the beginning of each chapter a summary of the chapter content is given.
- Where dated sources are given, it should be taken into consideration that either theories or philosophies mentioned in this dissertation were formed at that specific time.

- A name and date, given after a quotation without page numbers, usually implies that it is an internet resource, notes that have no specific page indications, or that the reference is to points made in the work in general.
- White space at the bottom of pages was on occasion purposefully left, in order for tables to be placed on one page. This especially applies to the questionnaire included as an appendix.
- Interviews which have been recorded are stored and are available on request with permission of interviewees, and then only for further research purposes.

## CHAPTER 2: LITERATURE REVIEW AND THEORETICAL FRAMEWORK

### 2. LITERATURE REVIEW AND THEORETICAL FRAMEWORK

2.1 INTRODUCTION

2.2 DEFINING KEY CONCEPTS/TERMINOLOGY

2.3 DISCUSSION OF LITERATURE CONSULTED

2.4 SUMMARY

## 2.1 INTRODUCTION

In refining the research subject, a suitable theoretical framework was identified. The literature study was focused on music educational influences on identity forming. When defining both *musical influences* and *identities*, diverse meanings are acknowledged. It is important to recognise that there is no uniform or normative definition for these terms, as one is dealing with a diversity of influences, as well as with various cultural and personal aspects and viewpoints. Sources consulted, focussing on musical identities (Baron & Byrne 2003; Campbell 1983; Deliege & Sloboda 1996; Denora 2000; Järviluoma 1997; Macdonald et al 2002), music educational influences (Anderson 1991; Blacking 1979; Collier 2002; Davis 1999; Geldenhuys 1990; Hauptfleisch 1995), and South African music education (Agawu 2003; Hauptfleisch 1997; Herbst et al 2003; Nzewi 2003; Odora-Hoppers 2001) will be at the centre of the preliminary literature study.

Existing literature consulted for this research programme (Comte 1994; Denora 2000; Khan 1979; Nzewi 2003; Regelski 1981; Reimer 1989; Sloboda 2005; Swanwick 1994) shows the advantages music education has for development in general, but not many attempts have been made to question the actual effect music education has on identity forming. Research previously done (Järviluoma 1997; Nzewi 2003; Sacks 1998; Sloboda 1998; Storr 1992; Streeter 1993; Watt & Ash 1998; Weinstein 1995) shows that exposure to music, whether as part of formal or informal education, contributes to the shaping of musical identities. Informal influences that contribute to musical identities include aspects that form part of everyday life, such as a mother singing to her baby<sup>5</sup> or children playing and singing at a picnic (Friedman 1994; Grant 1999; Nzewi 2003). Further informal influences are social status, political background, physiological and psychological aspects, cultural milieu, family setting, and accessibility to formal music education. Cognitive as well as affective influences are also included.

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<sup>5</sup> Nzewi (2003:24) refers to this aspect of music education in everyday life where educational information is transferred in an informal manner, as “mother’s milk mother’s muse”.

In the preliminary research, the focus was on music education, its influences on one's thoughts, and eventually, one's career-making choices, and musical identities that are formed. In order to consider the forming of, and influences on, musical identities, the focus will be on the definition of music education from both non-Western and Western perspectives. Taking these definitions into consideration, the forming of musical identities in South Africa will be discussed.

## 2.2 DEFINING KEY CONCEPTS/TERMINOLOGY

The following terms, listed alphabetically, are especially important to define in the context of this study.

### **Formal music education:**

Formal music education can be described as a process of transferring knowledge in a formal setting such as a school or university. In a formal music educational environment, formerly musically trained people make it their responsibility to transfer knowledge in order for the learners to gain knowledge and understanding of a specific field of music. Formal music education further aims to transfer skills (playing, singing etc.), values and attitudes (Herbst et al 2003).

### **Forming process:**

According to the illustrated Oxford Dictionary (Hine 1998), a *forming process* deals with the *development* or *establishing* of an entity. For the purpose of this study, the musical identity forming process comprises the continuity of and openness to musical exposure, up to a specific decision-making point where a definite choice concerning a professional musical direction is made; i.e. ethnomusicology, music therapy, music performance, etc. Differently said, it is a continuous development where uninterrupted thought processes regarding music are involved, and where these thoughts are shaped, developed and adapted, in order to make an informed music career choice. It should be stressed that a *process* is a continuous course of action that never stops, and therefore continues to develop over years (Hine 1998).

### **Identity:**

Identity is delineated as the quality or condition of being a specified person or thing, and focuses on individuality and personality. Furthermore it involves the process of

establishing or selecting characteristics by taking different aspects into consideration (Hine 1998).

**Informal influences:**

Informal influences that contribute to a musical identity include aspects of everyday life, such as social status; political background; physiological and psychological aspects; cultural milieu; family setting, accessibility to formal music education, etc. It further includes cognitive as well as affective influences. It also involves music in everyday life, such as music in retail or media, or school children playing action-song games (Friedman 1994; Grant 1999; Nzewi 2003).

**Informal music education:**

In many indigenous African cultures, informal music education is the only way of transferring musical knowledge, often by means of oral traditions. Informal music education also includes non-musical influences, such as psychological; neurological; biological; social; cultural; and financial aspects, amongst others, that play a role in the development of a musical identity (Herbst et al 2003).

**Musical domain:**

A *musical domain* can be delineated as a specific field of study under the umbrella term, *music*. It includes, amongst others, ethnomusicology; music performance; choral conducting; music education; music psychology; music technology; music therapy, and music theory.

## 2.3 DISCUSSION OF LITERATURE CONSULTED

In the context of this research, both non-Western and Western music educational philosophies will be presented. By analysing these diverse and often contradictory perspectives, one can begin to define and understand music education in the South African context and how it contributes to the forming of musical identities (Godt 2005; Rubenstein 1967). Because of South Africa being such a multi-cultural society, it is necessary to include both non-Western and Western perspectives, as South African citizens are exposed to, and shaped by, both (Smit & Hauptfleisch 1993; Van der Walt 1991). Leading international music educators' opinions are highlighted and combined to help define the researcher's understanding of the term.

Firstly, Regelski (1981:33)<sup>6</sup> defines music education as the invention and establishment of musical and pedagogical environments, situations, and events for the purpose of inducing fruitful music actions. These music actions, often referred to as skills, involve singing, listening to music, playing instruments, creativity, movement, and notation. Knowledge is thus conveyed through active involvement in the learning process as participants gradually develop their skills.

Secondly, in addition to Regelski's definition, Elliott (1995:12) describes music education as having several basic meanings, including:

- Education **in** music, involving the teaching and learning of music and music listening;
- Education **about** music, involving the teaching and learning of formal knowledge about music making, music listening and music history, amongst others;
- Education **for** music, involving teaching and learning as preparation for making music, or becoming a performer, composer or music 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 – this aim being almost therapeutic.

Third to be considered is Reimer's opinion (found in both his 1989 and 2003 publications). Reimer describes the values of music education in terms of art as being:

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<sup>6</sup> Although this reference is to an earlier source, it still has relevance, as this was the time when Regelski formulated the basis on which his work still stands, and for which it is recognised.

- *Descriptive of human nature.*

The arts may be conceived as being a means to self-understanding, a way by which a human's sense of nature can be explored, clarified and grasped (2003:38).

- *Related to feeling and communication.*

If all meanings could be adequately expressed by words, the art of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities (2003:42).

- *An aesthetically meaningful, educational experience.*

The experience of music as expressive form is the be-all and end-all of music education, for such experience is the only way of sharing music's aesthetic meaning (2003:53).

The above three definitions of music education were written from a Western perspective. In order to heighten the current understanding of the term *music education*, a number of provisional, semi-structured interviews were held with music students with wide-ranging cultural orientations, including people from Africa, Belgium, Canada, Estonia, Finland, France, South Korea, and the United Kingdom. Resulting from these interviews, it is notable that although some participants take the aspect of globalisation and multi-culturalism into consideration as contributing factors in present day music education, they do not reflect on informal training, so prominent in non-Western cultures. One should thus compare the above ideas and philosophies with those of leading non-Western music educators in order to be able to define *music education* from a multi-cultural South African perspective.

During the first decade of democratic government (1994-2004), education in South Africa underwent major changes, and it continues to adapt in response to the educational challenges facing the country (Grové 2001). Since 1994 there has been a clear shift from a generally accepted aesthetic philosophy of music education (Reimer 1989), to a praxial musical arts philosophy



advocated by African scholars like Nzewi and Western philosophers such as Elliott. Since 1997, a system of outcomes-based education has been phased in. According to the Revised National Curriculum Statement issued by the South African Department of Education in 2002, music education falls within the Arts and Culture learning area, which includes the four expressive arts (music, dance, drama and visual arts) (National Department of Education 2002). Currently, the Arts and Culture learning area forms a compulsory component of the revised curriculum. One of the main reasons for the system to be changed, post 1994, was because previous systems ignored the role of learning implicit in indigenous musical arts. Through the revised curriculum statement and new policies, the past neglect of indigenous knowledge systems and the overbearing emphasis on written musical literacy are addressed.

Even though the concept of indigenous knowledge systems (hereafter sometimes referred to by its acronym, IKS) is widely known in South Africa, it might be a new concept for some readers. For this reason, an extensive description is included here. Indigenous Knowledge Systems refer to intricate knowledge systems acquired over generations by *communities* as they interact with the environment. These *communities* refer to groups having common or corresponding interests in/through specific music aspects. It is important to note that these communities are influenced by both cultural and non-cultural aspects. The term encompasses technology, and social, economic, philosophical, learning and governance systems. It can further be defined as 'the participants' knowledge' or their temporal and social space. As such, it not only refers to the knowledge of indigenous peoples, but also to that of any other defined *community* (Odora-Hoppers 2001: internet).

It is important to clarify the position taken in the present context regarding IKS and its application to South Africa. Often it is taken for granted that the black people of South Africa are the original indigenous peoples of the country and that their knowledge systems are at the core of the so-called indigenous knowledge systems. A small distinction can be made in the recognition of indigenous black knowledge systems as a sub-category. Included in the IKS

concept of South Africa's National Research Foundation are communities descended from populations living in the country at the time of conquest or colonisation. From a socio-cultural perspective, from the viewpoint of a community, whether being an ethnic entity, group or subgroup, culture is always in a state of flux. It is obvious that post-colonial groups and populations in South Africa have undergone some transformation and that they have had an influence on the pre-colonial indigenous groups and populations. Deriving from the aforementioned, post-colonial groups and populations have also been transformed by the pre-colonial indigenous groups and are now firmly bedded as indigenous systems in their own right. Some of the post-colonial indigenous groups have been transformed over centuries of habitation, socio-cultural and racial intercourse with the other groups and have forged their own identities. The pressures of modernisation have ensured a dilution of IKS, which are predicated or based on the oral traditional and other traditional ways of life.

One could argue that indigenous perspectives include specific ethnic aspects, and that these also apply to other human beings and groups. From the self, at the core of this study, one's own context or situation, one moves on to associations with groups (which include and exclude the self), and then to bigger socio-cultural entities (sub-groups, groups and communities). One needs to acknowledge the presence of flux and change in the interactions between the self and the various sub-groups and groups.

There are different expressions of IKS worldviews, each expressing the perspectives of their own ethnic group. The situation is complicated by influences from other cultures. These influences cover all aspects of life and include fashion, entertainment and food, dimensions or systems such as religion, politics, cultures, economics, technology and pharmacology.

The common perception of IKS is that of focussing on the belief systems and traditions of identified populations or cultural groups that apply to daily living. The focus can, however, also fall on communities, which are established and formed through factors other than heritage and/or tradition. IKS can be perceived on two levels, the first being the cognitive structure of theories and

perceptions, and the second a more empirical view of the associated holistic socio-cultural dimensions.

Community can be defined as a group of individuals or a body of people with some common characteristics. It can therefore be argued that editors and authors mentioned in this research programme who are linked by perspectives in the field of music education, form such a community with shared knowledge and skills influenced by social, cultural and historical backgrounds.

In African cultures the musical arts are facilitated and transmitted in a holistic way, by incorporating movement, singing, instrumental playing and drama (Agawu 2003:1-2). The understanding of musical arts is therefore one of practical music experiences and expression (Herbst et al 2003:15). This approach often demonstrates the distinct difference between Western and non-Western philosophies. It is possible to argue that African communities make 'music' even if they do not describe it as such (Nzewi 2003:13). Hauptfleisch (1997:29) describes African musical arts from a Western perspective by stating that the implicit plurality inherent in the term 'music' is limiting when applied to African musical arts practice.

African musical arts are normally transmitted through enculturation or socialisation processes. The main methods of music education, being the transference of music knowledge, are carried out through aural-oral processes, movement or dance, amongst others (Stokes 1994; Stubbs 1990). African musical arts and education require the total involvement of individuals as they express themselves through the instruments they play, the songs they sing, and the dances they perform within a community. It is important to note that all these activities take place within the context of societal norms, and therefore also involve every member of the community. One develops perceptions about the world, reality and oneself through one's social interaction within the family and wider society. Therefore, external influences define to some extent one's internal assumptions.

Nzewi (2003) points out that, contrary to popular belief, indigenous music learning has a philosophy and a systematic transmission or teaching procedure, normally only associated with 'formal' training, albeit in a format different from that found in Western 'formal' institutionalised training. Tension between the social acknowledgment of oral and written literacy becomes clear in the different interpretations of the term 'music'.

As for the term 'music', we might begin by noting that a number of black African languages do not have a ready equivalent for the English word 'music'. There are words for song, sing, drum, and play, but 'music' appears to be semantically diffuse (Agawu 2003:1).

Kwami (Herbst et al 2003:19) argued that the dominant paradigm of formalised music education is the Western music tradition and that such a perspective has disadvantaged the facilitation of non-Western music traditions in curricular contexts. If this is the case, it is important that the broader and more holistic conceptualisation and approach taken in indigenous African practice is accommodated within educational contexts (Schoeman 2004:2).

The role that performance-based learning played in indigenous cultures is highlighted by several authors such as Nzewi, Mngoma and Abrokwaa (Herbst et al 2005:274). Mngoma (in Herbst et al 2005:262) stresses that Western culture has influenced the cultural preferences of the African learners and inhibits their growth, experience, and ability to express themselves in music, thus alienating them from their cultural heritage. This contributed to the South African curriculum that was racially divisive before 1994 and biased towards Western European ideals and content.

Currently, the South African curriculum is one structured around the integration of skills and subject knowledge, using both Western and non-Western education philosophies. Although South Africa is not specifically the country under discussion in the following words, the statement by McCarthy (in Campbell 2002:23) has much relevance for a country such as ours: "At present, the nation's cultural and musical diversity represents a significant challenge to those seeking to provide a unifying philosophy for the music education profession."

Music education promotes personal growth and social skills by developing *in, through* and *for* music, modes of critical thinking, including the development of reasoning and arguing, as well as intrapersonal and interpersonal abilities (Becher 1974; Breidlid 2003; Gauteng Department of Education 1999; Hauptfleisch 1997). It develops an understanding of one's own cultural identity and experience, realising that one can possess a hybrid identity, in relation to exploring the otherness of other people's identities and experiences (Gardner & Boix-Mansilla 1994; Hauptfleisch 1993). In view of the above, the researcher accepts that music education addresses the issue of multiculturalism, at present so predominant in several indigenous knowledge systems in South Africa. For the purpose of this study the *diversity aspect* from an African perspective, and *musical and non-musical influences* on identity from a Western perspective, will be considered.

Music education can promote a deeper understanding and acceptance of the similarities and differences amongst people of different ages, musical preferences, and religious and cultural traditions in South Africa:

Music education with its emphases on personal contact and the value of the patient (person) as a creative, productive human being has a significant role to play in the fostering of hope and a sense of purpose in the individual. Hope involves feelings, thoughts and requires action; in other words, like music, it is dynamic and susceptible to human influence (Khan 1979:20).

In this research programme, the focus was on music education, its influences on one's thoughts, and eventually, one's career-making choices, and musical identities that give a sense of purpose to the professional musician currently in practice.

For the purpose of this study, music is not merely a pleasurable art form, but also plays an increasingly influential role in many aspects of daily life. Currently, music plays a greater part in everyday lives than at any time in the past. One result is that music can be used increasingly as a means by which one formulates and expresses individual identities. The following words of Martin (1995:1) stand at the centre of this research:

In advanced industrial societies music is all around us, a major element in our culture, in contrast to the situation in pre-electronic times when it was a much less pervasive medium, and a much smaller part of most people's experience. It is this contrast, though, that may serve to arouse our sociological curiosity: instead of just taking music for granted, we might begin to ask why it has come to occupy such a prominent place in our world.

Against the background of music taking such a prominent role in our present-day world, this research was conceived (Kay 2000). One can no longer argue that music does not contribute to one's identity, as it forms such a large part of one's day-to-day existence. Musical identities are influenced by both social and professional factors (Kelly 2005:7). These beliefs develop from individual cultural backgrounds and include family, peers, gender stereotypes, and personality characteristics, amongst others. Although scant research on musical identities as such existed at the time of this study, related studies contributed in the writing of this dissertation. One such study was that of Kelly (2005) done in America. Here the research objective was to consider what social and professional influences contribute most in choosing a professional music career. This is related to the current dissertation in the sense that Kelly is concerned with those aspects that attract individuals to specific professional fields – which are linked to musical identities.

The complexity of musical identities in comparison to other aspects of everyday life is apparent in an increasing body of recent research (Kemp 1996; North & Hargreaves 1999; Sloboda et al 2001). Research has shown that the decision to pursue music education most often occurs in secondary school where cultural and musical influences begin to shape future professional musicians' attitudes and behaviours. These same influences appear to continue into the undergraduate tertiary training period where students begin to reflect and make decisions about the type of musician they may become. Evidence suggests students bring a variety of behaviours and attitudes, hence identities, with them when they enter music education programmes that affect their perceptions about music professions (Montemayor & Eisen 1977; Piaget 1936; Robertson 2000; Trehub et al 1997).

A description of *musical identities* can be delineated in several ways: however, it is notable that at the time of this research only a few sources on the specific topic of *musical identities* existed.

For the purpose of this study, everyone has musical identities, especially because very few people claim to have no interest in, or liking for, any aspect of music whatsoever. Some of the characteristics of musical identities that stand at the core of this research include the following:

- Every individual has musical identities, although everyone is not necessarily aware of them.
- Musical identities are a reconstructive, ever-changing phenomenon.
- Musical identities are more defined and integral when an individual has a higher level of engagement in music.
- A distinction should be made between *identities in music* and *music in identities*, both falling under the term 'musical identities'.
- Musical identities are the musical building material contributing to the self-identity.
- Musical identities are a global phenomenon which is influenced by several aspects, including gender, culture, psychological, social and economic background.

The term *musical identities* was used for the first time towards the end of the 20<sup>th</sup> century. As it was a new concept at that stage, many contradictions existed in its attempted delineation. While some experts defined musical identities as inessential to human survival, others described them as being central in the evolution of the then modern human mind (Cross 2001:1). It was much later that *culture* started to play a role in the definition of the concept. Currently, especially focussing on the South African context, one can hardly explain musical identities without understanding music's identity itself, within a cultural context.



When *culture* became central in the definition of musical identities, cross-cultural perspectives also started to flourish. Kelly (2005) states that the social background of many musicians may not adequately prepare them for the reality of the professional world. Further research done by Kelly (2005) showed that the tendency exists for individuals to choose a career culturally similar to their own cultural backgrounds. With aspects such as multiculturalism, social environments are now enriched with colour, diversity, even chaos: but infinite possibilities (Pieterse 1995). All this diverse 'input' should be used to continuously widen perspectives. Only then can music be defined as an every-day aspect which involves a multiplicity of references and meanings which, in turn, contribute to one's musical identities (Sloboda 1985; Sloboda & Davidson 1996). Still taking culture into consideration, music became more and more useful and essential in individual cognitive development and in the development of capacities for flexible social interaction (Gardner & Boix-Mansilla 1994; Heal & Wigram 1997). Culture shapes and particularises proto-musical behaviours into specific forms for specific functions. Modern cultures, including South African cultures, can involve extremely complex social structures, but the human mind is characterised by immense cognitive flexibility which can adapt to and accommodate such complex social structures.

According to Macdonald et al (2002), music can have short-term, momentary effects as well as more deep-seated influences on one's beliefs and behaviour. It is perhaps useful to think of a continuum of levels at which one engages with different aspects of music in different situations. Therefore, it could be suggested that one's likes and dislikes form part of our musical identities. Presumably, those that exist at higher levels of engagement are more integral to those identities. The complexity and ever-changing nature of the forming process is readily apparent, and it is in this sense that aspects of our musical identities are constantly being reconstructed. Cross (2001:4) stated that music's meaning, also as part of musical identities, is rarely, if ever, explicit: "Music is about something, but its aboutness can vary from context to context, within a context, and from individual to individual."



Deriving from the stated continuum of degrees at which one engages with different aspects of music in different situations, the Seven Continuum Transmission Model (SCTM) was examined and adjusted to be used as part of the questionnaire of this research programme. This descriptive model makes visible a number of crucial choices in the organisation of music transmission. The model, based on seven continua covering approaches to learning, context and cultural diversity, provides a flexible framework for looking at teaching situations across cultures, and maps out a number of explicit and implicit choices that have been underexposed in existing methods of looking at music teaching and learning (Schippers et al 2005).

Any model can be considered from three *perspectives*: that of the learner, that of the teacher, and that of the teaching environment (Choksy 1986; Cohen 1994; Cohen et al 2000). All three are forces of considerable significance in determining the process of music transmission and learning. The model is most readily applicable to culturally diverse situations, such as music education in South Africa.

Considering this model, the principal conclusion is that the current practices in cultural diversity in music education reflect a diverse, post-modern phenomenon, largely in line with constructivist thinking (Barnes 2000:17). Choices are likely to reflect what each tradition explicitly or implicitly considers important, or on the forces of changing environments. In some cases, these two may conflict, whilst in others, they may mutually inspire. Western music education has generated elaborate structures and analytical paths for music students, while a number of aspects of music education in various traditions of world music, such as African traditions, correspond quite closely to contemporary views on how music should be taught, including stimulating students to find their own way, authentic learning, holistic approaches, and getting away from an insistence on visual sources. The model emphatically remains a *qualitative* tool, and therefore its *quantitative* use is not likely to lead to reliable results.

When considering the musical identities of professional musicians, the importance of the domain of music in which they find themselves and/or

operate will vary considerably in the self-identities of different individuals. This variation is very likely to depend on the level of specialist interest or professional training in music. Professional performers, composers, music educators or therapists are likely to be so highly involved that they see many aspects of their lives in relation to music. Davidson (in Macdonald et al 2002) suggests that professional musicians take on specific musical identities alongside their everyday identities. The musical identities of these individuals are at the core of their general identities. Music helps to define who we are, creating our communal self-identity (Cook 1990:31). However, our musical likes and dislikes, to a great extent, are defined by the culture we identify with.

When considering *identities in music*, specific identities exist which derive from special interest groups, probably better known as Indigenous Knowledge Systems. Identities in music are based on social categories and cultural musical practices or musical activity. Furthermore, identities in music can be delineated regarding specific music spheres or domains. Some of these music spheres include education, therapy, psychology, technology, composing, performing, ethnology, amongst others. Many of the mentioned spheres can also be discussed under the umbrella term of *music education*.

If you only understand one culture (*sphere/identity*)<sup>7</sup> it is like seeing with one eye only, but if you add the dimension of other cultures/*spheres/identities*, you become binocular and things can be seen in perspective (NACCCE-report 1999:43).

In order to explain the other category mentioned earlier in this chapter, namely *music in identities*, one can draw on psychological theories of identity and self-esteem. Identities, including musical identities, are constantly constructed and reconstructed, and this continues throughout one's life. How we use music as a means of, or as a resource for, developing other aspects of our personal identities can vary according to people's levels of engagement in music, from having virtually no investment to very high levels of commitment. These levels may vary markedly between active and passive

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<sup>7</sup> Italicised words inserted.

participation. Therefore, music plays a greater or lesser role in other aspects of people's identities: "One thing we know for certain is that music leaves few traces – except in the minds of those who engage with it" (Cross, in North & Hargreaves 1999:77).

North & Hargreaves (1999:71) are of the opinion that music provides for an individual a medium for the development of a capacity for social interaction, a risk-free space for the exploration of social behaviour that can sustain otherwise potentially risky action and transaction. One's identity is ultimately defined by social interaction – how one observes others, and how they observe you:

Music, like identity, is both performance and story, describes the social in the individual and the individual in the social; the mind in the body and the body in the mind (Frith, in Hall & Du Gay 2002:109).

Denora (2000) explains musical identities as music's role as a building material of self-identity. In a multi-dimensional identity model, musical identities would be a subset of general or global identity. According to her, and standing at the core of this dissertation, musical identities are adaptive and receptive to being moulded by a range of stimuli, and can therefore change over time. It is also notable that although musical identities develop continuously, a preference regarding a musical profession eventually does exist (Denora 2000; Hine 1998, Järviuoma 1997; Macdonald et al 2002).

Music itself, and people's access to it, is changing quickly. In order to investigate the relationship between music education and identity, music educators often select major self-reporting instruments. Some of these instruments include the Coopersmith Self-Esteem Inventory (1967), the Tennessee Self-Concept Scale (1965), and the Piers-Harris Children's Self-Concept Scale (1984). However, all these instruments are limited in that they have not been designed to investigate or examine musical identities, but rather music abilities. Therefore, the focus is on the correlation between positive identity and achievement (Reynolds 2001:3).

Psychological research begins to reveal the enormous power which music can exert upon people in different ways (Bickman & Rog 1998:68). By

examining these different ways in which music can influence individuals, the question of music's function is currently very topical. North and Hargreaves (1999:73) identified three psychological functions of music: (i) cognitive; (ii) emotional and (iii) social. These three aspects form an intricate part of one's identity, although the functions of music in the lives of individuals have been seriously neglected in psychological research during the past decades:

Music has become an essential accompaniment to many aspects of everyday life – thus a central part of personal development and identity for many people (North & Hargreaves 1999:73).

According to Denora (2000:ii), drawing together concepts from psychology, sociology and socio-linguistics, a theory of music's active role in the construction of personal and social life can be developed. In an attempt to delineate *musical identities*, she states the following:

The power of music to influence mood and create scenes, routines and occasions is widely recognised, and this is reflected in a strand of social theories that portrays music as an influence on character, social structure and action.

When music influences the shaping and developing of character, and therefore identity, the term musical identities can be applied. Denora agrees with Macdonald et al (2002) when she states that only few attempts have been made to specify music's power empirically and to provide theoretically grounded accounts of music's structuring properties in everyday experiences.

It is certainly true that music's social effects have been underestimated, especially in Western societies, despite music's uses in daily life. In the 20<sup>th</sup> century, Adorno's research represents the most significant development on music in correlation with sociology, which can be seen as a predecessor of what is currently known as musical identities, being explained simply as human beings and human interactions in terms of music. Adorno linked music to cognitive habits, including thought processes and decision making; modes of consciousness; and historical developments (Denora 2000). Early in the 20<sup>th</sup> century questions were already asked concerning the power that music has to challenge cognitive, perceptual and emotional habits.

Adorno's focus is on music's link to social being. The social functions of music can be classified as being: an agent in self-identity management; influential in interpersonal relationships; and a determining aspect in establishing specific moods (Giddens 1991; Mead 1934). Adorno is further of the opinion that music is a cultural vehicle and plays an integral role in everyday life and in society generally. Music is an active agent in defining situations because it is often linked, through convention, to social scenarios (Barlow & Durand 2002: 137). Therefore, music can be used as a resource for making sense of situations, because nearly all music exists in inter-textual context. Stated differently, music almost always stands in an interdependent relation to specific social contexts.

Lanza (1994:195) touched on the concept of musical identities when he said that all individuals are looking for a ground against which their own musical acts are reflected back to them. In the delineating of the term *musical identities*, it is necessary to view music not merely as a 'meaningful' or 'communicative' medium. Rather, a redefinition of what is meant by musician-ship, performance skill and musical literacy has become essential. Fundamental redefinitions of the creation as well as of the perception of music are clearly emerging. Increasing diversification, availability and democratisation of music force one to rethink its social and psychological functions. Music is in dynamic relation with social life, helping to invoke, stabilise and change the parameters of agency, including feelings, cognition, identity, perception, consciousness and energy.

Merriam (in North & Hargreaves 1999:75) categorises ten functions of music:

- Emotional expression;
- Physical response;
- Aesthetic enjoyment;
- Entertainment;
- Communication;
- Symbolic representation;
- Enforcing conformity to social norms;
- Validating social interactions and religious rituals;
- Continuity and stability of culture; and,
- Integration of society.

All of the mentioned functions can also be seen as influential aspects in the forming of identities. Music plays a clear part in the formulation and expression of self-identity. Although the social functions of music differ for individuals and societies or cultures as a whole, these functions are currently manifested in everyday behaviour of individuals. Evidence makes it clear that social context of musical behaviour should be a much more integral part of music psychology than has hitherto been the case (North & Hargreaves 1999). Integrating the social context into this research forces the researcher to acknowledge that the study of musical behaviour and experience, and therefore musical identities, is an interdisciplinary enterprise which must necessarily draw upon theories, insights and perspectives of other disciplines, if it is to possess scientific validity.

Musical identities also deal with the choice of musical career or the musical working milieu after several years of exposure to a diversity of musical aspects. The development of, and influences on, these identities, which stand at the centre of this research, typically emerge around the age of 7 years and are based initially on specific activities within music. Music education should be viewed as an active ingredient in the forming process of musical identities as music education encompasses intimate involvement with music.

## 2.4 SUMMARY

In the course of this chapter, existing literature on the topic of music educational influences on the forming of musical identities was examined and investigated. Although the concept of musical identities is a fairly broad and new term, the literature consulted for this research contributed to a better understanding and comprehension of the term. In order to summarise all the literature obtained and investigated, the most salient points will hereafter be presented.

When considering music educational influences on the forming of musical identities, the researcher found it important to examine both *musical influences* and *musical identities*. As no uniform delineations exist of either of these terms, it was decided to first discuss music education, whereafter formal and informal music educational influences, and musical identities. An attempt

was made to discuss music education not only from a Western perspective, but also from non-Western perspectives. Several music educational philosophies were introduced and discussed, including Western perspectives (Elliott 1995, Regelski 1981, Reimer 2003), and non-Western perspectives (Kwami, Nketia, Nzewi – in Nzewi 2003). The reason why both these perspectives were discussed is to give readers the same perception and broad-mindedness as the researcher regarding music education. Furthermore, a combination of Western and non-Western perspectives and philosophies is currently used in the South African music education curriculum.

It is noteworthy that several music educational influences may contribute to the forming of professional musicians' musical identities, which will be discussed in Chapter 4. These influences include aspects from the following fields: psychology; biology; culture; politics; social status; economics; family background; religion; gender; technology; media and retail; accessibility to formal music training; and exposure to global music phenomena (Greenberg 1979).

As all the mentioned influences contribute somehow to the forming of musical identities, some pointers on musical identities came to mind. One of the most important statements for this research programme concerning musical identities is that everyone has musical identities, although some are more aware of them than others. Several musical identity philosophies were discussed, including opinions of Denora (2000), Kelly (2005), and Lanza (1994).

After investigating and examining all the literature discussed in this chapter, the statement can now be made that music education is an active ingredient in the forming process of musical identities and, therefore, affects the forming of musical identities of professional musicians in their choices of careers.

Professional musicians as the sampling group, as well as the methodology chosen as suitable for this research programme, will next be discussed in Chapter 3.

## CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

### 3. RESEARCH DESIGN AND METHODOLOGY

#### 3.1 INTRODUCTION

#### 3.2 DEFINING AND CONCEPTUALISING THE RESEARCH QUESTION

#### 3.3 SAMPLE DESIGN AND SAMPLE METHOD

#### 3.4 DATA COLLECTION METHODS, INSTRUMENT AND FIELDWORK PRACTICE: LITERATURE REVIEW, INTERVIEWS AND QUESTIONNAIRES

#### 3.5 SUMMARY



### 3.1 INTRODUCTION

In this chapter an in-depth description will be given of the research design and methodology chosen as suitable for this research project. The research questions have to be defined and conceptualised clearly prior to choosing an appropriate research design or designs. These definitions and conceptualisations will be attended to in this chapter. As the sample design and method for sampling form part of the research methodology, a detailed discussion thereof will follow, after which the methods and instruments used in collecting data will be described.

### 3.2 DEFINING AND CONCEPTUALISING THE RESEARCH QUESTION

In the process of defining and conceptualising the research question, it is necessary to divide the primary question into smaller sections (Vithal & Jansen 1997). As was stated earlier in this study, the question that stands at the core of this research is:

**How does music education influence the process of forming musical identities in South Africa?**

As 'musical identities' is a fairly new concept and not much research has been done to date in this specific field, the writer investigated not only the concept itself, but also the influences that music education and exposure to music education, whether formal or informal, can have on the forming of musical identities. The research was focused on the African continent and South Africa, although pilot studies were done using international participants. It was decided to use professional musicians, in practice at the time of the research, from various music domains for reasons of the variety of musical identities addressed in the process. Professional musicians, rather than amateurs, were chosen as target or sampling group, because of 'musical identities' being such an unexplored term. It was assumed that the term would be better comprehended when explained in terms of academic music definitions, which should be known to many professional musicians.

### 3.3 SAMPLE DESIGN AND SAMPLE METHOD

An attempt was made to obtain as heterogeneous a sample as possible, concerning music professions, by accessing professional music practitioners from various music domains, through different existing channels (Leedy & Ormrod 2001:34). The focus was on discovering the multiple perspectives and perceptions of all the participants within a specific social setting. Twenty participants were used for the sample. This number was decided upon because the researcher divided the different music domains into five primary categories, each with sub-divisions. The five categories can be described as music academics (including ethnologists, educators, therapists, psychologists, technologists); conductors (including choral, ensemble and orchestra); researchers (including research in all music domains); private sector practitioners (including music management); and performers. A target group used in an ethnographic paradigm tends to be relatively small. Still, four participants were chosen for each of the five categories, so as to have different opinions within each category. This contributed to the validity of the study. When using a smaller target group for a study qualitative in nature, the aim is to provide an in-depth description of information gained from all subjects participating. However, as participants from various music domains were asked to participate, the target group had to be big enough to cover a broad sample of professional musicians.

Although gender was taken into account within the target group, this study does not focus on gender issues, and therefore will not be discussed in detail. However, it can be mentioned that of the twenty participants, twelve were male, and eight were female. The five mentioned categories were more important in deciding on participants than were gender issues. The ages of respondents were also not the focus, but ages did range between 25 and 65 years.

Through interviews and questionnaires, rich descriptions of participants' roles as professionals, as influenced by their unique circumstances, have been generated (Davidson 1970). Therefore, the generalisation will be applied, not as much from a sample of a specific population, but to where the findings

logically fit. Qualitative methods will enable the researcher to specifically gain an understanding of the perceptions, values, actions and concerns re music education's influences in shaping musical identities (Henning 2004:23).

As stated above, the subjects were professional musicians currently in practice. They came from various backgrounds and cultures, although mostly South African, and from various music domains (music education, music therapy, music psychology, music ethnology, choir conductors, music management, music in the private sector, etc.). All of the subjects had practised in their specific fields for at least 2 years. Some problems were anticipated regarding the completion rate of questionnaires used as means of data collection. In an attempt to get as high a completion rate as possible, participants were asked prior to the distributing of the actual consent forms and questionnaires, to commit themselves to completing the questionnaires by replying yes or no. Because this assurance was still risky, the questionnaires were distributed long before the time planned for analysing and editing of data captured. By doing this, reluctant participants were reminded frequently to fill out the questionnaires. Eventually all participants answered the questionnaires, and hence, there was a hundred percent completion rate. The completed questionnaires were collected and, together with the data obtained from interviews, returned to the author for analysis.

Attending to sampling methods within the ethnographic research paradigm, both theoretical or judgment sampling can be used. The researcher primarily used judgment sampling, in order to cover as broad a spectrum of professional musicians as possible. This was done to increase the validity of this project.

### **3.4 DATA COLLECTION METHODS, INSTRUMENT AND FIELDWORK PRACTICE: LITERATURE REVIEW, INTERVIEWS AND QUESTIONNAIRES**

After reviewing related studies, a questionnaire was designed for the investigation. The questionnaire was also used as a starting point for the interviews. Documentation such as magazine and journal articles, newspaper and media reports, and information available on the Internet has been

collected and will be integrated with the data, in an attempt to add any other nuances that might reside in the answers in the questionnaires. Data collection included interviews and questionnaires on the African continent, as well as in Finland, Scandinavia. The documentary resources will be compared with data obtained from interviews and questionnaires, and then be added as new information where it can be of use to the present study. Subjects were asked to complete all items in the questionnaire and interviews. A pilot test was done, prior to the subjects being tested, which revealed that the questionnaire could be completed within 45 minutes. Data collected from all the available sources during the research process will be integrated and collated, to conclude the data collection stage.

Literature review was the only non-empirical research design chosen. Although secondary data is used when reviewing existing literature, investigated studies provide an overview of scholarship in a certain discipline – here being *musical identities* – through an analysis of trends and debates. A review of literature can essentially be described as an exercise in inductive reasoning, where one works from a ‘sample’ of texts in order to come to a proper understanding of a specific domain of scholarship. Furthermore, it provides one with a good understanding of the issues and debates in the area in which this research programme was conceived. Not only do literature reviews give an overview on current theoretical thinking and definitions, but also of previous studies and their results. As a preliminary scan of the chosen field was done through reading, initial ideas and vague notions became more focused and more concrete (Bailey 1995:17). After familiarisation with the existing scholarship on the chosen topic, a detailed and comprehensive review of the available studies in the area of this research can be compiled, reproduced, and presented.

An empirical research method where one collects one’s own data and/or analyses existing data, was, however, chosen as most suitable for this programme. Mainly, the focus was on two types or methods within the empirical research paradigm.

Firstly, ethnographic research concerned with participant observation and case studies was used as a starting point. Secondly, participatory research was used where the subjects participating in the research form an intricate part of the design.

In ethnographic research, studies that are usually qualitative in nature aim to provide an in-depth description of a group of people or a community. According to Mouton (2001:148), such descriptions are embedded in the life-worlds of the subjects being studied and produce insider perspectives of the subjects and their practices. The mode of reasoning or conceptualising is inductive and a-theoretical. Therefore, no hypotheses are formulated. Rather, 'general ideas' or 'expectations' act to guide the empirical research. Using this method, the key research questions are investigated by exploratory and descriptive questions. Therefore, interviews and questionnaires were chosen as appropriate research instruments as one can intellectually link humanistic-interpretive studies with ethnographic research (Belson 1981:25).

Qualitative methods, at the centre of this research programme, are well established in music educational research (Folkestad 2004:83). Internationally, qualitative methods have become dominant in music educational research. As musical meaning cannot ultimately be described as a theoretical construct, but rather as an everyday reality, the researcher chose qualitative research as appropriate for this specific study. The advantage in using qualitative research methodology in the music educational sphere is that it has resulted in a series of in-depth studies, each one aiming at covering the full range and complexity of its delimited research object. However, some of the limitations include the restriction of the possibilities of presenting results and theories.

Qualitative interviews will be utilised as described by Rubin and Rubin (1995:31) as primary means of data collection. Their model of qualitative interviewing emphasises the relativism of culture, the active participation of the interviewer, and the importance of giving the interviewee voice. An emergent design was used for the interviews, where developing continuously takes place. By using the questionnaire as basis for the interview questions,

participants' answers lead the interview sessions into certain directions, each session developing as relevant for that participant. In doing these semi-structured interviews, the same questions were answered from different viewpoints. This, in turn, caused the researcher to gain in-depth information on the same topics from diverse domains. *Individual cultural interviews*<sup>8</sup>, which focus on the norms, values, and understandings of participants, were engaged in. In combination with the aforementioned, individual *topical interviews* that are more narrowly focused on a particular event or process and are concerned with what happened, when and why, were used to gain information from the conversational partners involved. According to Rubin and Rubin (1995: 31), in practice these cultural and topical styles are often mixed in a single interview. The researcher alternated between listening for nuanced cultural meanings, and asking about events. All interviews were audio-taped except for one instance where permission for recordings was not granted. These recordings were transcribed verbatim and the resulting texts analysed. In the case where permission for tape-recording was not granted, extensive notes were taken.

Although ethnographic research has high validity and offers in-depth insights, one cannot generalise results obtained. Another limitation is that data collection and analysis can be very time consuming.

The second mentioned, participatory research uses the subjects of the research as an integral part of the design. Concurring with the first mentioned research design, participatory research also mainly focuses on qualitative methods in order to gain an understanding and insight into life-worlds of

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<sup>8</sup> Rubin and Rubin (1995:195) define them as follows: "*Cultural interviews* are about learning how people see, understand, and interpret their world. In cultural interviews, the researcher spends most of the time listening to what people say rather than posing detailed and focused questions. Most of the thinking about what to follow up on is done between rather than during the interviews. By contrast, *topical interviews* are focused on subjects that the interviewer has chosen, involve more active questioning and rapid exchanges, and are more concerned with matters of fact and less concerned with eliciting shades of meaning than cultural interviews are. Most of the follow-ups are done within rather than between the interviews."

research participants. This method is typically applied to education action research (Behr 1994:31). The application thereof to this study is appropriate because *music education* stands at the centre of this research programme.

Considering the interviews, it should be mentioned that more than fifty percent of the interviewees studied music formally at a university. However, as some of the music domains investigated in the paradigm of professional music occupations could not be studied at universities, subject X, a music manager, studied at a technikon. As almost half of the interviewees were somehow involved in teaching, it was notable that not one completed tertiary studies at a teachers college. One reason for this could be the current combination between and merging of universities and teacher colleges within the South African context, so that teacher colleges do not function independently anymore. Those interviewees who were not formally tertiary trained did some short courses not necessarily linked to an institution. As all of the interviewees acknowledged the influences extra-musical exposure had in the shaping of their musical identities, none of them described themselves as being trained solely privately. Also mentionable is the fact that subject Y, a music director and performer, did not study music at all. Although subject Y privately trained himself to be an adequate performer, his primary interest was directing and managing. Therefore, tertiary studies were completed, but in the managing field, in which he later specialised by combining the mentioned tertiary training with his passion for music. The individuals that were interviewed included professionals from the following music domains: music education; music management; music therapy; musicology; music psychology; music ethnology; performing and directing; music researching and choral conducting. Individuals from the same domains were used to participate in filling out the questionnaires. The subjects chosen to fill out the questionnaires were those subjects hard to reach or not able for the researcher to see personally because of other practical considerations.

### **3.5 SUMMARY**

In the course of Chapter 3 the main focus was on describing the research design and methodology as found appropriate for this research project. In an

attempt to choose the most suitable methodology, it was necessary to first conceptualise the research question and in doing that, discussing the way of sampling thereafter. In conceptualising the research question, the main question was divided into smaller sub-questions. For this reason *music education* and *musical identities*, respectively, were delineated already earlier in this study, to be able to conceptualise the main question concerned with the music educational influences on the shaping of musical identities.

The research design found most appropriate for this study was within the qualitative, ethnographic paradigm, wherein interviews and questionnaires were used. The mentioned research design was chosen primarily because of it being typically applied to research within the education sphere. The sample group was focused on professional musicians at least two years in practice at the time of the study, and from a variety of music domains.

After the above discussion of the research design and methodology, Chapter 4 will focus on the results gained from data received after thorough literature study, and from interviews and questionnaires. A detailed presentation and discussion of all results will be given.



## CHAPTER 4: RESULTS: PRESENTATION AND DISCUSSIONS

### 4. RESULTS: PRESENTATION AND DISCUSSIONS

4.1 INTRODUCTION

4.2 DATA CAPTURING, EDITING AND ANALYSIS

4.3 SAMPLE PROFILES

4.4 PRESENTATION OF RESULTS

4.5 DISCUSSION OF RESULTS

4.6 SUMMARY

## 4.1 INTRODUCTION

In this chapter, a presentation will be given on data captured, edited and analysed for this research programme. As the research question was explained and conceptualised, it was decided that several sub-questions should be investigated as well. From both the primary research question, and the consequent sub-questions, the questions for the interviews as well as the questionnaire were formulated. After analysis and presentation of all data obtained from interviews and questionnaires, sample profiles will be described, and then a detailed presentation on and discussion of the results will be given. The chapter will close with concluding interpretations.

## 4.2 DATA CAPTURING, EDITING AND ANALYSIS

Ultimately all fieldwork culminates in the analysis and interpretation of some set of data, be it quantitative or qualitative, non-empirical or empirical. Analysis involves the 'breaking up' of data into manageable themes, patterns, trends and relationships. The aim of this analysis is to understand the various constitutive elements of one's data through an inspection of the relationship between concepts, constructs or variables, and to see whether there are any patterns or trends that can be identified or isolated, or to establish themes in the data.

For this study a structured questionnaire containing five main questions, mostly closed, with a few open-ended options, was organized into different sections and designed to survey the participants' music educational exposure, including music educational influences which have contributed to the forming of participants' musical identities (Babbie 1990:27). In an attempt to investigate the influences music education has on the mentioned forming process(es), it was necessary to first examine participants' understanding of both *music education* and *musical identities*.

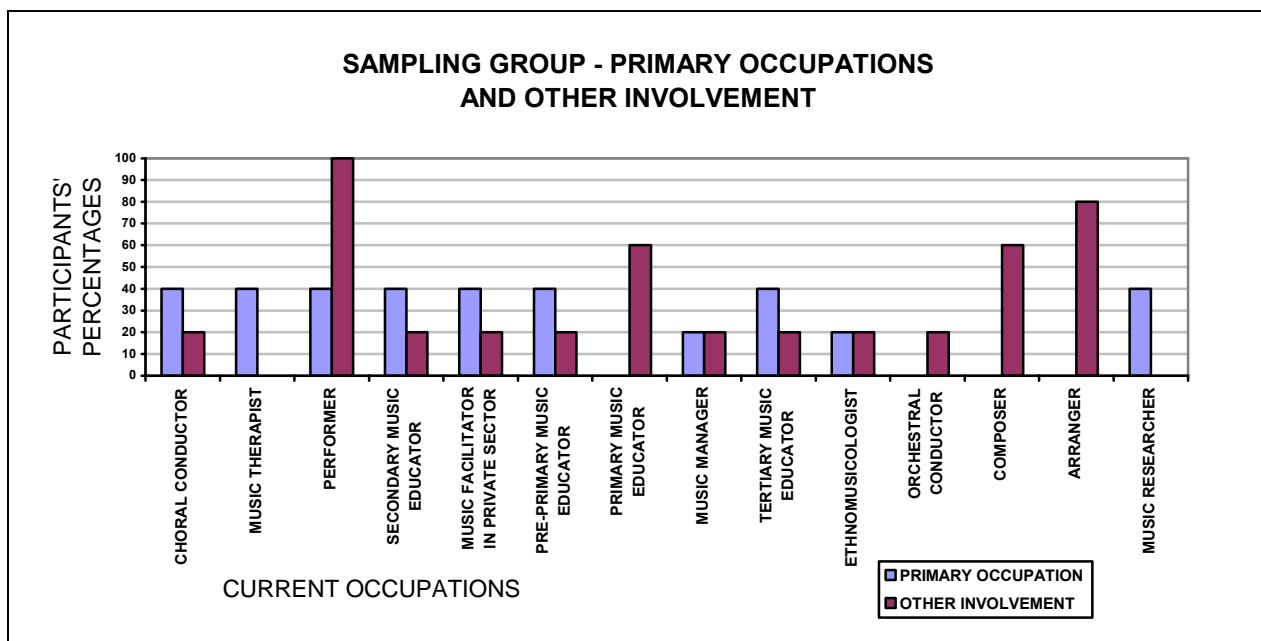
Questions were asked about respondents' exposure to music before school, while at school and during their tertiary training where applicable, as this, in turn, indicates the level of being equipped to facilitate music education. Even though all respondents, and especially performers, did not find it necessary to

be equipped to facilitate or teach music in whatever way, these questions were included also for the sake of participants' backgrounds, as all training and exposure contributed in the forming process of their personal musical identities.

### 4.3 SAMPLE PROFILES

Although a detailed description of the sample profiles, and sampling as such, has been discussed in Chapter 3, the subjects used for this research will hereafter be summarised. In an attempt to use as broad a sample of professional musician representatives, subjects from various domains, all included under the umbrella of *music education*, participated in this study. For the validity of this study, subjects were not only asked to state their primary or presumably most time-consuming occupation, but also their involvement in other music activities at the time of the research. In Figure 1 a presentation of the representatives from each music domain used in this study is given.

**Figure 1: Sampling group - primary occupation and other involvement**



As this research was done within the ethnographic paradigm, subjects chosen for the sample group were handpicked in order to cover as broad a spectrum of professional musicians from various musical domains as possible. However, it was anticipated at an early stage that the chosen professional musicians' musical identities or their personal concept thereof, might differ

slightly, if not significantly, from the musical identities they were selected for. All the subjects were chosen according to their musical identity as shown in public, often the most time consuming musical identity or music occupation. For this reason, a question has been included in both the questionnaire and the interviews, concerning a personal name-giving or identification of participants' primary musical identities or professional occupation, whether it is the most time-consuming musical involvement or involvement in other musical activities. Furthermore, participants had to state in which other music activities they were involved, excluding their main musical identities. It is necessary to be aware that some musical domains, such as music therapy, require a formal qualification, and hence are not often practised as an extra musical involvement.

Initially it was attempted to question equal numbers from all music domains, but as participants stated different primary musical identities than what the researcher had selected them for, the sample group was slightly changed. An example of participants that stated different primary musical identities than they were initially chosen for includes participant X who was a full-time academic at a university at the time of the study, and who was therefore chosen as an academic. However, this participant described his primary musical identity as being a performer, for he is actively involved in performing after hours. He further defined the performing aspect as being a greater passion than is his actual full-time daily occupation. Another example was participant Y, widely acknowledged in both local and international choir circles, who stated that his primary occupation or most time-consuming was being a secondary school teacher, rather than the choral conductor he was chosen for. For this participant the most time-consuming musical activity defined his primary musical identity. However, this does not influence the validity as people from all the domains were still used.

From Figure 1 it is notable that all participants admitted their involvement in the performing arts. Although not a large percentage classified themselves as primarily being performers, all participants acknowledged their involvement in performing, albeit as an extra activity. What is also interesting is that the

lowest percentages were ascribed to music managing and ethnomusicology, respectively. The reason for music managing being one of the lowest percentages is that this music domain is still rather new and unknown in South Africa. Music managing includes, for example, managing the music at a radio station, or being the manager of a CD-production. Nowadays the head of the music or arts departments at churches also carries the music manager label. Regarding ethnomusicologists it is necessary to state that all the experts from the mentioned music domain who participated in this study, some of whom are widely known as ethnomusicologists, described themselves as researchers, rather than ethnomusicologists. Deriving from data obtained, categories have been included in the statistics to add several additional domains not initially incorporated, such as arranger, composer and orchestral conductor.

#### 4.4 PRESENTATION OF RESULTS

The questions used for both the interviews and the questionnaires were subdivided and categorized in an attempt to eventually answer the main research question, centered around the influences that exposure to music education has on the forming of musical identities. The categories used can be specified as follows:

- *Initial and concluding tables:*

These categories dealt with the subjects' music educational exposure and their musical identity from a personal perspective during the preceding ten years. The reason why these categories have been included is in order to position all participants regarding their music educational background and current musical identities, as well as give them open-mindedness for future development.

- *Music education:*

In order for the term 'music education' to be delineated properly, this category was included. As subjects come from different backgrounds and music milieus, it was assumed that their perceptions on **what** music education is would differ significantly. One cannot investigate music

education's influence on a given subject, and for this study that is musical identities, if one does not have a clear understanding of what the term exactly means.

- *Music educational influences:*

After the delineation of the term 'music education' one can attend to several aspects which may influence one's music educational exposure. These influences are primarily non-musical aspects which may contribute to one's perception and definition of 'music education', whether positively or negatively. They will be discussed in due course. These influences include psychological and biological aspects, cultural and political background, social and economic status, family milieu, gender and religion.

- *Musical identities:*

As stated previously, the term 'musical identities' is a fairly new concept, and no uniform definition exists. This section was included to investigate how participants would define the term, in order for the researcher to formulate a suitable definition as relevant for this research programme.

- *Influences on musical identities:*

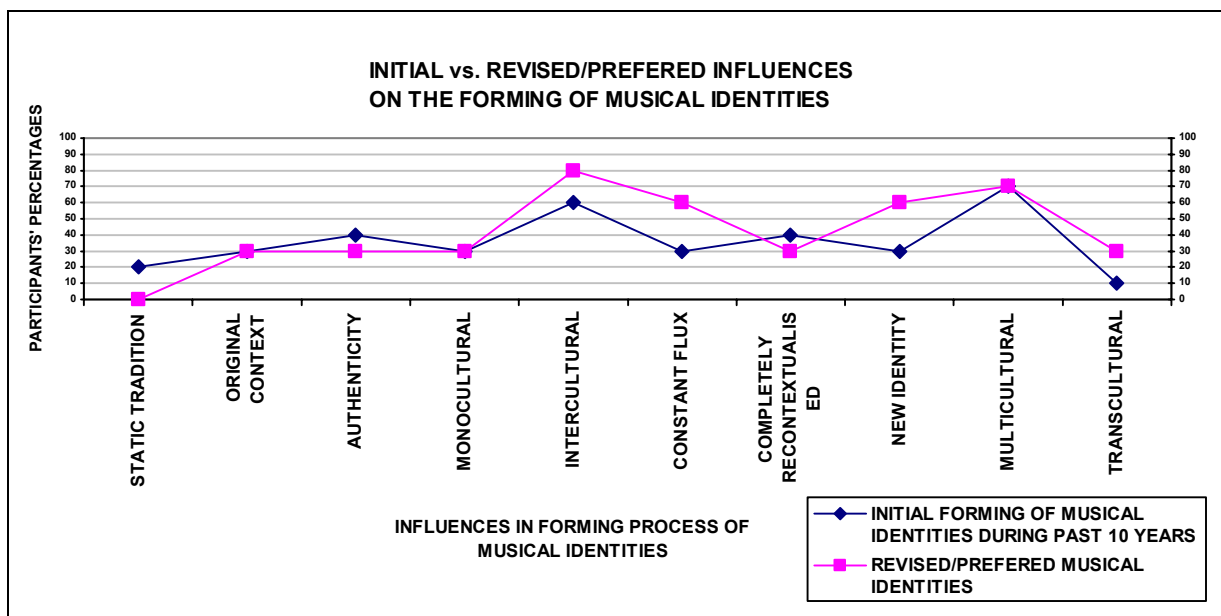
As is the case with music education, musical identities are also influenced by several non-musical aspects, such as technology, media and retail, and diverse musical styles and cultures. However, it is notable that the same influences may contribute differently to one's music educational exposure, and one's musical identities, respectively.

- *Occupation/current practice:*

The final section included in the questions attended to the occupations of the subjects at the time of the study. In this section participants did not only have to state their primary or, presumably, most time-consuming occupation, but also any other involvement in music activities. By doing this, participants described their own musical identities by referring to their professional occupations.

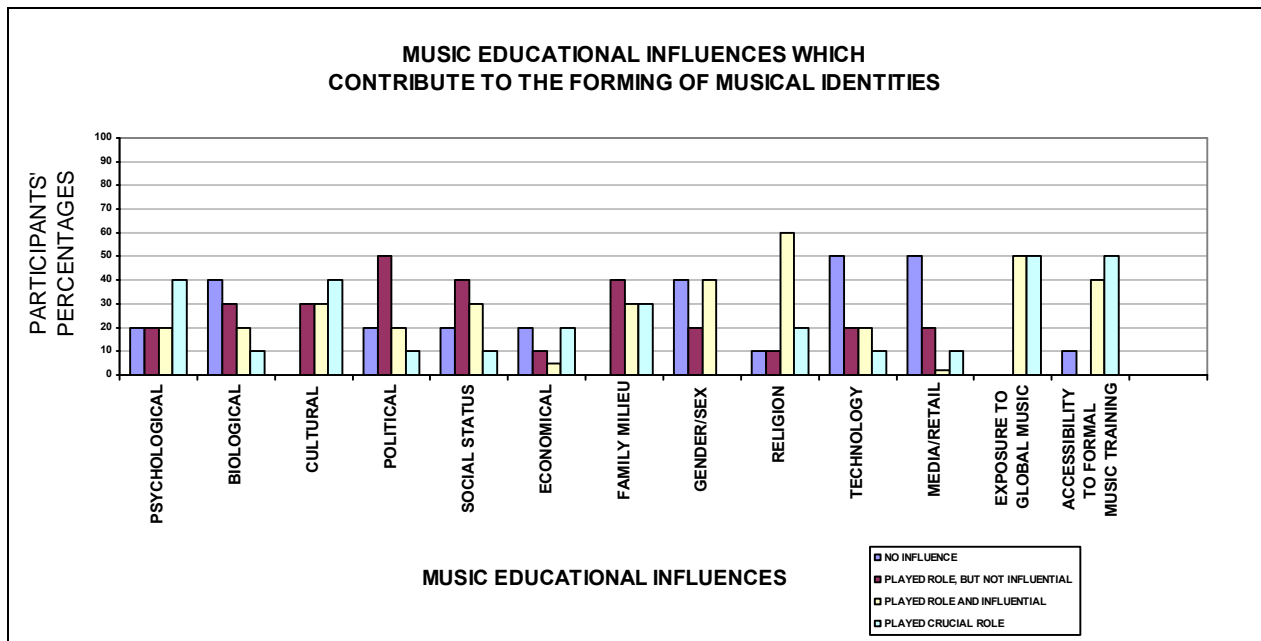
In Figure 2 below, both initial and revised or preferred musical identities are presented. The reason for this question was for participants to plot themselves as to how they would initially describe their own musical identities, and then, after answering several questions, under which delineating *musical identities*, plot how they would like their musical identities to be, as presented in the following Figure 3.

**Figure 2: Initial vs. revised/preferred influences on the forming of musical identities**



In Figure 3, music educational influences which contribute to the forming of musical identities are presented. These influences include psychological, biological, cultural, political, social status, economic, family milieu, gender or sex, religious, technological, media or retail, exposure to global music, and one's accessibility to formal music training.

**Figure 3: Music educational influences which contribute to the forming of musical identities**



Summarising the contents analysed below (Figure 4), all participants agreed, that *music education* is primarily concerned with the aspect of transmitting musical knowledge. Although it was assumed that at least some Western trained professional musicians would state music education to be only concerned with formal music training, all participants disagreed with this statement. As participants not only come from Western trained environments, but also from non-Western and especially African backgrounds, the ways of transmission differed. However, active participation was valued by most participants. As both music education and musical identities formed sub-sections of this research programme, musical identities will hereafter be defined by the presentation and discussion of data gained and analysed.



**Figure 4: Delineating 'music education'** University of Pretoria

Above average percentages

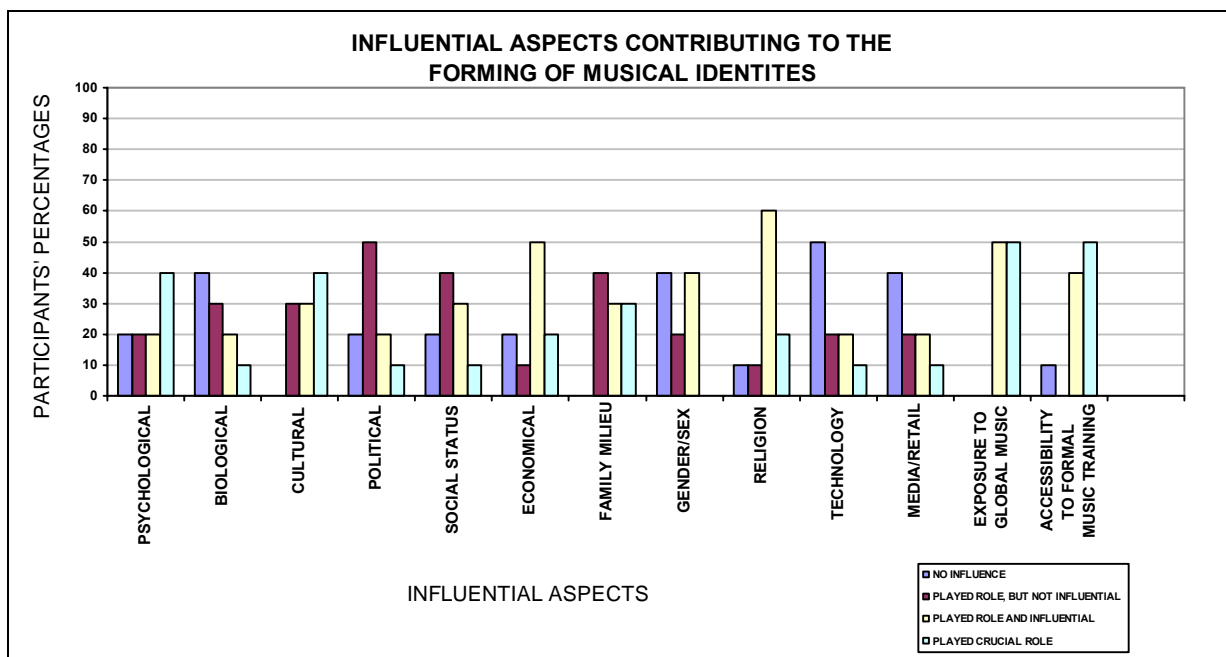
Note: All percentages used in this graph are rounded off.

I find the following statement...	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENTS	1	2	3	4
1. Music education can be defined as the establishment and invention of <b>musical knowledge transmission</b> , such as rhythm, melody, harmony and timbre, with the <b>outcome to induce and develop fruitful music actions or skills</b> , such as singing, listening to or analysing music, playing instruments, and notation.	20%	70%	10%	0%
2. Music education is a method of musical knowledge transmission, which is always achieved <b>through active involvement</b> in the learning process.	30%	60%	10%	0%
3. Music education is about <b>individuals gradually developing</b> musical skills, such as composing, performing, and teaching.	10%	50%	20%	10%
4. Music education is about <b>music groups gradually developing</b> musical skills, such as composing; performing; teaching.	30%	30%	30%	10%
5. Music education is the involvement in <b>informal musical exposure in everyday life situations</b> .	20%	50%	30%	0%
6. Music education is gaining formal knowledge, in a formal teaching environment, about different music domains (history, theory, performing, ethno-musicology, and music psychology).	10%	60%	20%	10%
7. Music education is <b>preparation</b> for active participation and future involvement in music making.	40%	40%	20%	0%
8. Music education is the <b>experience of, and focus on,</b> music as an <b>expressive art</b> form and does not focus on the development of certain music skills.	10%	20%	40%	30%
9. Music education is a broad, <b>holistic concept</b> , including connections with other artistic dimensions (dance, drama, etc.).	50%	20%	30%	0%
10. Music education is normally carried out through enculturation and socialisation processes.	20%	30%	50%	0%
11. Music education is the transference of musical knowledge.	40%	60%	0%	0%
12. Music education involves <b>ONLY</b> formal music training.	0%	10%	0%	90%
13. Music education can <b>ONLY</b> be defined when considering <b>both formal music education and informal music education</b> .  *Formal music education: transferring knowledge in a formal setting, such as a university, where formally musically trained people make it their responsibility to transfer knowledge in order for learners to gain knowledge and understanding of a specific field of music. *Informal music education: transferring musical knowledge in everyday life situations, often by means of oral traditions.	40%	10%	40%	10%

Note: Above average refers to above 50%.

In Figure 5 the influential aspects that contribute to the forming of musical identities are presented. Note that this should be distinguished from Figure 3 where music education's influences, which are domain specific and concerned with the influences of music education as such, and not so much with non-musical influences, are presented. After attending to several aspects that may contribute to and influence one's musical identities, it is possible to attempt defining the term. Figure 5 presents participants' perceptions regarding musical identities.

**Figure 5: Influential aspects contributing to the forming of musical identities**



**Figure 6: Delineating 'musical identities'**



Above average percentages

Note: All percentages used in this graph are rounded off.

I find the following statement...	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENTS	1	2	3	4
1. Musical identities can be defined as the musical building material/blocks contributing to self-identity.	40%	60%	0%	0%
2. Forming musical identities is a process of establishing or selecting specific musical characteristics to be part of your self-identity.	30%	60%	10%	0%
3. Musical identities are an ever changing and adaptive phenomenon, receptive to be moulded by a range of stimuli.	20%	70%	10%	0%
4. Forming musical identities is something that develops until a specific point in time where a decision is made towards a primary musical identity, which then largely stays constant.	10%	20%	60%	10%
5. The musical identities of professional musicians are at the core of their self-identities.	30%	60%	0%	10%
6. The musical identities of amateur musicians are at the core of their personal identities (e.g. teenagers involved in band playing, or church musicians).	20%	60%	20%	0%
7. One's musical likes and dislikes form part of one's musical identities.	70%	30%	0%	0%
8. Musical identities are more defined and integral when an individual has a higher level of engagement in music.	0%	70%	20%	10%
9. Every individual has musical identities, whether musically trained or not.	60%	30%	0%	10%
10. All aspects under the umbrella term of 'music educational influences' contribute to the forming of musical identities.	40%	40%	10%	10%

Note: Above average refers to above 50%.

## 4.5 DISCUSSION OF RESULTS

As already stated, the main research question was divided into sub-sections under which music education and musical identities first had to be defined, in order to investigate the influences of music education on musical identities. In the discussion of the results, these categories will become apparent. It was of great importance to have a knowledge of participants' perceptions of their own

musical identities, the contributing aspects to the forming thereof, whether musical or non-musical, and also how they would like their musical identities to be changed or developed.

As many of the participants are Western trained musicians, rather than non-Western and especially African trained, it can be seen from the charts above, especially Figures 2 and 3, that most initial musical identities were more analytic oral than was the case with the preferred musical identities. Although most participants have been exposed to inter-culturalism in the shaping of their initial musical identities, an even higher percentage rated it valuable when considering their preferred or revised musical identities. Many participants thought they could gain from a more holistic music educational approach. Only a small percentage added value to a mono-cultural approach. In a mono-cultural approach, attention is given to one exclusive culture only, not taking into consideration any outside influences, such as the aspect of globalisation or traditions and customs of diverse cultures. When attending to a mono-cultural approach the researcher goes from the viewpoint that it is a culture or community sharing the same history, traditions, language and religion. Monoculture as used for this study implies a community not open to influences other than their own. Notable is that culture as part of participants' music educational exposure played a crucial role in defining both their initial and revised musical identities (Schippers et al 2005).

In attempting to conceptualise one's musical identities, several influences contribute to its forming. These influences include whether exposure was in a static tradition or in constant flux, still in its original context or completely recontextualised to the extent of formation of a new identity or identities, and whether openness to several cultural influences was present. Again, it is notable that some of the initial influential aspects were completely changed where participants had to state what they would prefer as influential aspects in the forming of their musical identities. The most apparent from Figure 3 is that a high percentage was initially influenced by a more static tradition, even if a more flexible approach, although within the original context, is preferred. Moreover, cultural influences, once again, played a crucial role.

After giving the researcher some idea as to what background the participant comes from and what his/her music educational exposure was, the participant then had to answer several questions, either in the form of an interview or a questionnaire. All these questions contributed to the investigation of the influences that music education has on the forming of one's musical identities.

In an attempt to define 'music education', thirteen questions were asked, all aiming to get as clear a definition of music education as possible. This is important as participants came from both Western and non-Western backgrounds. Furthermore, music education is the determining feature in the research question, and its influences on musical identities are investigated. Using both Western and non-Western descriptions, and perspectives from all musical domains, it was possible to formulate a relevant and most appropriate definition of 'music education'. Although complete statistics are included below, the following paragraph aims to highlight the most salient points and attempts to define and include aspects contributing to the delineation of 'music education'.

Seventy percent of the participants chose the 'mostly correct' option for a widely used Western definition for music education, where it is described as being the establishment of **musical knowledge transmission** with the **outcome to induce and develop fruitful music actions** and skills. Only sixty percent thought that this musical knowledge transmission is achieved through **active involvement** in the learning process. Although half of the sample group agreed that music education concerns the **gradual development of the individuals'** musical skills, there was no consensus that music education is about **music groups** gradually developing musical skills. This aspect is important when considering Indigenous Knowledge Systems, especially within the South African milieu, where the primary focus is often group-oriented.

Not only did fifty percent of the participants state that music education involves the **informal** musical exposure to everyday life situations, but an even higher percentage added much value to music education as being the gaining of **formal knowledge in a formal teaching** environment.

After analysing data obtained, another aspect of music education which can be included in its definition is that it can be seen as a broad, holistic concept which includes other artistic dimensions, such as dance and drama. This more holistic approach was especially prominent amongst African or non-Western participants.

Two of the less important characteristics of music education gained from data analysed are that a) it serves as **preparation for active participation** and future music making involvement; and that b) it is the **experience** of and focus on music as an expressive art form. As all participants stated their involvement in the performing arts, the researcher assumed that a higher percentage of participants would add value to music education as an expressive art form.

All subjects agreed that music education ultimately involves the transference of musical knowledge, mostly carried out through **enculturation and socialisation** processes. Everyone disagreed that music education only involves formal training, and it was found that music education can really only be defined when considering knowledge transmission through both **formal and informal** education.

When considering *musical identities*, it can simply be delineated as the musical characteristics that form part of the self-identity. As presented in the results above, most participants thought of musical identities as being the musical building blocks of the self-identity. If this is the case, it can be implicit that one's awareness of musical identities will heighten the more engaged one becomes in musical activities, especially when the engagement becomes all the more time consuming.

From the statistics in Figure it can further be theorised that every individual has musical identities at their disposal. However, the higher one's level of participation in musical activities, the more defined musical identities become, even though musical identities are ever changing and adaptive to certain situations and a range of stimuli. Although most participants acknowledged musical identities' adaptive character, it was further said that musical identities



continue to develop, but only up to a specific point, whereafter a primary musical identity takes over. At this point career choices play an important role, as often the most time consuming musical engagement becomes one's primary musical identity. It also became clear that musical likes and dislikes are influential and form part of one's musical identities.

#### 4.6 SUMMARY

In Chapter 4 presentations and discussions concerning the results of this research project were given. Data was captured in a qualitative, empirical manner within the ethnographic research paradigm. Analysis could only begin after receiving back structured questionnaires and interview responses. Questionnaires and interviews consisted of mainly two sections, namely *music education* and *musical identities*. Within the two aforementioned sections, participants were asked about their music exposure before school, while at school, and during tertiary training (where applicable). In order to cover as broad as possible a spectrum of professional musicians, sample profiles used for this study were representative of most musical domains in practice at the time. Deriving from the presentation and discussion of results, definitions for both music education and musical identities were formulated, and for both these terms a combination of Western and non-Western perspectives were used.

*Music education* as used in this study deals with the aspect of transmitting musical knowledge. However, there was no consensus amongst participants regarding the ways of transmission, although a high percentage of the participants responded that active participation plays a major role. All participants disagreed that music education only involves formal music training. Considering *musical identities* it was concluded, from data obtained, that every individual has musical identities, although the higher the level of engagement in musical activities, the more defined these musical identities become. Musical identities are the specific musical characteristics that form part of one's self-identity, and hence, musical identity can be seen as the musical building blocks of the self-identity. Although most participants agreed that musical identities are ever changing and adaptive according to a range of

stimuli, it was also said that musical identities develop up to a specific point. This is especially true when referring to the making of career choices; thereafter a primary musical identity takes over. Further, musical likes and dislikes form part of one's musical identities.

In summarising the most salient points from Chapter 4, it is notable that although participants' primary musical identities differ, they all admitted their participation in other musical activities than their stated primary musical identities, especially involvement in the performing arts generally. When attending to their initial versus revised or preferred musical identities, it is conspicuous that although many participants defined their initial musical identities as being more static and analytic than holistic, their revised or preferred identities all tended towards the more holistic, multicultural approach. The same is applicable to those aspects which may influence the forming of musical identities - that is, initially musical identities were not susceptible to new influences and therefore more static, analytic and monocultural, but then changed into more flexible, sometimes completely recontextualised, multicultural mindsets.

The most influential aspects of music education on the forming of musical identities were participants' exposure to global music, as well as their accessibility to formal music training. Furthermore, cultural and psychological aspects also contribute greatly to the forming of one's musical identities. According to the analysis, religious and political influences were not above average, although many participants said both these aspects played a role in the forming process of musical identities. The aspects contributing the least to the forming of musical identities were, interestingly, technology and exposure to media.

Contrasting with the music educational influences, the same aspects influencing one's music educational exposure influenced musical identities on a different level. Analysis showed that religion can be seen as the most influential aspect, although exposure to global music and the accessibility to formal music training, yet again, play a vital role. Other aspects that also play a crucial role include psychological, political and cultural factors. Most



participants also said family background and gender play a role, although not a particularly influential one.

After presenting and discussing all the data gained through analysis of interviews and questionnaires, the next chapter will conclude what has been found throughout this research programme, whereafter several recommendations will be made for further research on the theme at the centre of this dissertation.

## CHAPTER 5: CONCLUSIONS AND RECOMMENDATIONS

### 5. CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

5.2 SUMMARY OF SALIENT POINTS

5.3 LIMITATIONS AND SHORTCOMINGS

5.4 RELEVANCE OF THE RESEARCH

5.5 RECOMMENDATIONS

5.6 ANSWERING THE RESEARCH  
QUESTIONS

5.7 SUMMARY

## **5.1 INTRODUCTION**

In Chapter 5 the focus will be on concluding all relevant information, and this chapter will summarise the most salient points, will focus on limitations and shortcomings which were encountered during the course of the research, and will discuss the relevance of the research. In the process of doing this study and in the investigation of the possible influences that music education and exposure to it have on the forming of musical identities, several limitations came to the fore. Recommendations in this regard will be made.

## **5.2 SUMMARY OF SALIENT POINTS**

When attending to the most important points deriving from both the extensive literature study discussed in Chapter 2, and the data obtained from interviews and questionnaires discussed and presented in Chapter 4, it became apparent that every individual has a musical identity or identities. Although everyone is not equally aware thereof, professional musicians from various music domains find it easier than the average, musically untrained person to conceptualise their specific musical identities. In the pilot study, described in chapter 1 under research design and methodology, several musically untrained individuals were informally interviewed to obtain data, including the existence of musical identities within each individual. However, as the target group was professional musicians, the focus was not on gaining information regarding the musical identities of musically untrained individuals.

In investigating the research question at the centre of this programme, it was important to first give an extensive background to the research where the focus was on the purpose of the study, as well as the rationale behind and the motivation for this dissertation. The reader was introduced to the research question and ensuing sub-questions. Several terms and definitions were given at the beginning of this study in order to explain certain aspects to be discussed later. In doing this, relevant literature consulted was discussed.

This dissertation primarily reported the influence of music education on the forming of musical identities, focussing on professional musicians from different music domains within the South African milieu. In examining that

influence, it was necessary to define and conceptualise several terms as used in this study, including *music education* and *musical identities*. In delineating *music education*, both African and Western perspectives were taken into account to formulate a suitable description for the purpose of this study. Some of the most prominent characteristics of music education as derived from both literature and participants' viewpoints, and which were discussed in Chapter 4, include:

- Music education deals with musical knowledge transmission and has at its core the outcome of inducing and developing fruitful music actions and skills.
- Music education often involves active participation and involvement in order to *gradually* develop individuals' musical skills.
- Although Indigenous Knowledge Systems play a role to a certain extent, not much value was given to the contributing factors of music education within a group setting, according to participants' opinions.
- An important aspect of music education, often neglected, involves the informal musical exposure to everyday life situations, even though much value can also be added to music education being the transference of *formal* knowledge within a formal teaching environment.
- Music education furthermore deals with the transference of musical knowledge through the processes of enculturation and socialisation.

The author's initial, and over-simplified, description of musical identities only dealt with individuals described in terms of music. From this study, both the researcher and readers will have both a broader and deeper idea of what is included in the term musical identities. Taking experts' viewpoints (Denora 2000, Hine 1998, Kelly 2005, Lanza 1994, Pavlicevic 2003) into consideration in formulating an appropriate definition, aspects that stood out included:

- Every individual has a musical identity or identities which can be described.

- Musical identities can simply be described as the musical building blocks of the self-identity.
- An awareness of musical identities will heighten the engagement in musical activities.
- The higher one's level of participation in musical activities, the more defined musical identities become.
- Musical identities can be shaped and changed over time and are therefore adaptive to a range of stimuli.
- For professional musicians' careers, these changes often occur only until a certain stage, whereafter a primary or dominant musical identity takes over.
- It is notable that the most time-consuming musical identity is not necessarily the one described by the person involved as being his or her primary or dominant musical identity.
- Musical likes and dislikes influence musical identities.

As professional musicians end up practising in a variety of musical domains, and therefore take on different primary musical identities, their exposure to music education was investigated, prior to deciding on a career, and how this influenced their decision, as well as their musical identities. The music exposure they have prior to deciding on a career contributes to their likes and dislikes, which, in turn, influence their career choice. Most often one's primary musical identity correlates with one's likes or preferences which have all been shaped by previous music exposure. The researcher is convinced that most professional musicians have more than one musical identity. Most of the participants were able to identify a primary musical identity, even though sometimes not the musical activity consuming most of their time, but rather the one adding the most value to their personal lives.

As mentioned several times throughout this dissertation, not much research on the topic of musical identities existed at the time when this research was

done, and this is even more relevant when considering music education's influence on the forming of musical identities. However, it should be stated that literature that used the term 'musical identities' usually referred to music influences on, for instance, a specific age group like adolescents. The focus was therefore not on music as being part of one's self-identity and thus influential on the encompassing identity of an individual, but rather only seen as an aspect which may or may not influence behaviour towards specific music stimuli. Where musical identities were discussed as forming part of one's self-identity, it was never described from the writer's perspective of his/her own identities, but always from a third person's point of view. This study provided an in-depth description of musical identities as formulated from data obtained, whether from literature, interviews or questionnaires.

### **5.3 LIMITATIONS AND SHORTCOMINGS**

During a visit to Finland, Scandinavia, international students and professional musicians from various music domains were asked to participate in the pilot research. This was mainly done to cover as multi-cultural a society as possible, especially as most of the participants from the pilot study were not Finns. However, after obtaining data from both the interviews and questionnaires within South Africa, it is notable that although the participants were all from the multi-cultural South African society, they still had similarities being from the same country, and hence were influenced by many similar aspects. Some aspects which might have been influential for those participants from the pilot study might not have been of any importance to South Africans, and vice versa. Therefore, although the pilot study was done within a multi-cultural setting whilst in Finland, specific aspects, relevant only within the South African milieu, were not taken into account in the pilot study.

It is also notable that many of the Caucasian participants came from Western trained perspectives, whereas non-Western perspectives influenced some of the African participants. Therefore, most of the participants, even though from a multi-cultural South African society, were biased towards the music educational training they had during the course of their lives.

Whilst reviewing and conceptualising insights from the literature, the researcher initially found it cumbersome to obtain information regarding musical identities as such: much relevant information on the topic could be found elsewhere, although not under the topic of *musical identities*.

Regarding the research methodology used in this study, qualitative research is restricted in the extent to which it can capture the richness and diversity of human behaviour in all its different cultural and social settings (North & Hargreaves 1999:77). Even though this research design may provide in-depth insights, one cannot generalise results obtained. Another limitation is that data collection and analysis can be very time consuming. In using this research design, the main sources of error include the potential bias of the researcher and the lack of rigour in analysis. As the researcher personally struggled with the concept of musical identities, what it is, and how a primary identity is discovered and named, interest grew in others' opinions and how they conceive the same concept. Although the potential existed for the researcher to instantaneously want to show that music education *does* influence the forming of musical identities, questionnaires and interviews were structured in such a manner not to force participants into answering any questions biased towards what the researcher *wanted* to obtain in line with the initial research question. The researcher did the analysis first, although a second trained analyser was asked to also analyse the data obtained, as already mentioned in chapter 1. Only after comparing the corresponding analysed data, it was used and presented.

Concerning the questionnaires and interview schedule used for this programme, it is inevitable that some participants might rush in filling out the questionnaires, and in responding during the interviews. This, in turn, would influence the statistics drawn from the data obtained. Furthermore, as participants were all professional musicians at the time, it was difficult to schedule interview sessions in busy professional programmes. This should be taken into account when considering the target group of a research programme.

While on the topic of the target group: since including professional musicians from various music domains, a variety of answers on one given question was expected. As all professional musicians used for this study were trained prior to choosing professional music careers, it was assumed that most of the general questions considering both music education and musical identities would result in general answers. This, however, was not the case with all general questions, as participants still came from a variety of musical, not even mentioning personal, backgrounds. Analysis was made extremely difficult by answers drastically differing from one another in the more general questions section. One example of this was in the delineation of *music education* where several respondents included the importance of group involvement in their answers, where others described it as totally irrelevant in defining the term. Another example was that most participants did not see religion and/or gender as being important in the forming of their musical identities. Still, some respondents, even though a very low percentage, stated that religion and/or gender played an intricate role in the shaping of their musical identities. These and other aspects have been discussed in more detail in chapter 4.

It became apparent during the course of the pilot study that many trained musicians do not acknowledge the differences that exist between formal, traditional Western, and informal, indigenous music education. This study reports on the differences and similarities between *formal* and *informal* music education, as well as both positive and negative influences they can have on the forming of musical identities. Informal music education includes non-musical influences such as culture, which may or may not contribute to one's musical identities. In doing this research, an overview was provided on the primary differences between *formal* and *informal* music education, by offering an overview of global and local descriptions of music education, also referred to as *musical arts education*, of which both formal and informal music form an integral part.

#### 5.4 RELEVANCE OF THE RESEARCH

Individuals from across the globe with a special interest in music form musical



identities in their choice of music profession. Many of the professional musicians currently in practice cannot trace why they have specifically chosen the music domain in which they are currently practising, although all of them are aware of the exposure to music they had prior to choosing that career. The aim was therefore to investigate the ways in which one's exposure to different music educational aspects contribute to and influence one's choices, especially when choosing a professional music career. When choosing this career, several musical identities surface, all of which were shaped by the music educational influences. Although there is some relevance in Booth's words (Brown 2007:22) stated below, that one is primarily responsible for the forming of one's own musical identities, especially when considering career choices, other influences such as music educational ones are often neglected: "Between dentist or drummer, lawyer or lutenist, vet or violist, only you can choose. You are not your father's second chance!"

The concept of musical identities has become a significant topic in the musicological field and is continuously gaining further prominence. Evidence of this is the current research agreement programme between Sweden and South Africa, reaching conclusion at the end of 2007, as well as the post-graduate, full-time course in Norway specialising in musical identity. The last-mentioned focuses on traditional music and identity issues and takes place at the Stord/Haugesund University College<sup>9</sup> in Western Norway.

This study was aimed at developing an understanding amongst professional musicians concerning the value music educational approaches have on the forming of musical identities. Professional musicians can now adjust their teaching, where applicable, in such a way to rather influence learners by exposing them to more than one music educational approach, than biasing them towards the teachers' preferences. By teaching here is meant that professional musicians can influence someone even through informal

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<sup>9</sup> For more information on the course on Music and identity presented during 2008 at the Stord/Haugesund University College, Lill-Harriet Simonsen at the mentioned university's international office can be contacted: [lill-harriet.simonsen@hsh.no](mailto:lill-harriet.simonsen@hsh.no) or telephonic +47 52 70 26 13.

encounters, such as performers showing or doing something which an audience member sees and learns from. It was envisaged that professional musicians, when becoming more aware of the ways in which they contribute to the forming of their students' musical identities by exposing them to specific music stimuli, might change or adjust some music educational approaches within the South African teaching systems. In adjusting the music educational approaches, potential later professional musicians' unique musical interests and ensuing identities are not biased towards their teachers.

After obtaining data from both interviews and questionnaires, it became clear that many professional musicians, though professional and in practice, are not even aware of their own musical identities. As a music educator, in whichever music domain(s), one is responsible for determining learning outcomes, not simply through the transmission of skill and knowledge but, much more importantly, through the role one plays in the formation and construction of the students' identities and character.

Furthermore, several influences, music educational and non-musical, were discussed to address aspects that all professional musicians might not be aware of, but which contribute to the forming of one's musical identities.

One can ask the question that if every individual is born musical, then who are you at this point in time when defined in terms of music? How did music education or exposure to music shape or contribute to the shaping of your self-identity from birth to adulthood? The researcher agrees with the summary of the aforementioned by Watt and Ash in the following statement: "Music is clearly an active stimulus to which people generally make some form of response, frequently unconsciously" (Watt & Ash 1998: 33).

## **5.5 RECOMMENDATIONS**

As the purpose of this research programme was to investigate the effects of music education on the forming of musical identities, especially focussing on professional musicians choosing music careers, all influences discussed in this research were relevant, even though some of them were more effective than others. Deriving from this research, it is recommended that these non-

musical influences discussed earlier be further investigated and examined. Ostwald's (1963) words - albeit from over forty years ago - support the stated: "There is much yet to be discovered in us, in our behaviour towards one another, and in group activities" (Ostwald 1963:158).

Resulting from this study, there exists some kind of clarity regarding the most and least influential aspects, but these need to be further investigated. Furthermore, the grounds for these specific aspects being the most or least influential could also be examined, for example why media to which one is exposed daily, have no or little influence, and yet culture plays such an intricate role.

There is much scope for research to be done in the future concerning musical identities. As this is a fairly new and broad term which has gained much prominence during the past five years, a worthy aim is to get as clear a description and delineation of the term as possible, in order for any future research to depart from the same point of reference. At the time of the study, no uniform international description of musical identities existed. It is presently of utmost importance to delineate the term, for later researchers to define musical identities in more detail, such as national or local musical identities, and musical identities within a specific knowledge system such as musicians enrolled at a specific institution, or musical identities of musicians from a specific music domain. In the investigation of musical identities Hubel and Horton's description summarised the concept well:

...in brief, there is an input: man's only way of knowing about the outside world. There is an output: man's only way of responding to the outside world and influencing it. And between input and output there is everything else, which must include perceptions, emotions, memory, thought, and whatever else makes man human...(Hubel & Horton 1981).

It is recommended that researchers from all music domains will be encouraged to investigate the concept of musical identities in depth within their own music domains. Its impact differs between the various fields all included in the music sphere, and investigation is important especially in order

to examine the extent to which musical identities influence individuals' everyday living.

The researcher recommends that all music educators should be aware of their own musical identities in order not to force pupils into choosing music careers not suited for them. The implications thereof are that music educators should be well-read on the topic of musical identities. Articles and essays on the subject should be distributed amongst professional musicians practising in various domains. They, then, should incorporate the information gained from existing research into their own fields of study, and further research on musical identities in this way. Furthermore, students as well as staff from institutions should be encouraged to write about the topic.

## 5.6 ANSWERING THE RESEARCH QUESTIONS

The following question formulated the problem statement of this research programme:

**How does music education influence the process of forming musical identities in South Africa?**

From this dissertation it should be clear that music education influences one's musical identities in many ways. In progressing towards answering the main research question at the core of this study, the following answers are given to the sub-questions:

- a. What are the main differences between *formal*, traditional Western and *informal*, indigenous music education, and to what degree does *music education*, formal or informal, determine a musical identity?

An overview on primary differences between formal and informal music education was given by offering global and local descriptions of music education, recently referred to as musical arts education, of which formal and informal music form a part. The primary differences between formal and informal music education are that formal music education refers to having tertiary education or education obtained through an academic institution - not necessarily tertiary, especially when considering training in performing - whether it is a diploma obtained at a technikon, a degree at a university, or formal music examinations such as UNISA music examinations. When considering informal music education, encounters with music in everyday living form a part. For this study a combination of the Western music education philosophies and the more holistic philosophies from

non-Western, especially African perspectives were used to depict a definition appropriate for this research.

- b. To what degree does *music education*, formal or informal, determine a musical identity?

Related research findings were examined by considering the extent to which music education contributes to one's musical identities. Several music educational influences were discussed that may or may not contribute to the forming of one's musical identities. Some of these influences include psychology, biology, culture, politics, economics, social status, family background, gender, religion and technology. Music education influences musical identities to a great extent and in several ways, some of which are more influential such as culture, and others which are less influential such as technology.

- c. In order to delineate *musical identity*, which explanations exist globally and locally concerning *identity* as such? How is identity defined in terms of *music*? In other words, how can *musical identity* be defined?

Identity was delineated as being central to the individual. Although many psychological definitions on the topic of identity and self-identity exist, not much literature was found when narrowing down the term to musical identities. Opinions of experts such as Denora, Hargreaves and Lanza were described, and the term can simply be described as the musical characteristics that form part of one's self-identity. Another aspect that stood out in the delineation of musical identities was that one's awareness thereof will intensify the more engaged one becomes in musical activities.

- d. To what extent do *non-musical aspects*, such as culture, contribute to or determine one's musical identities or musical preferences?

The extent to which *non-musical aspects*, in contrast to *musical aspects*, contribute to one's musical identities, was depicted. Some of these non-musical aspects include psychology, biology, culture, politics, economics, social status, family background, gender, religion and technology.

## 5.7 SUMMARY

In Chapter 1 a background was given focussing on the purpose and the rationale of the study. Chapter 2 discussed key concepts and important terminology by attending to relevant literature which contributed to the findings of this study. In Chapter 3 the research question was conceptualised by defining and formulating main themes addressed in this study. Further, the research design and methodology as used for this research were discussed in

the same chapter. All the results gained from data obtained were presented and discussed in Chapter 4.

In concluding Chapter 5, and, in turn, this research programme, it can be assumed that the more aware music educators are of the variety of musical identities, the greater their influence could be in the shaping and forming of their students' musical identities.

Although I am still seeking for, constantly revising and re-evaluating my personal musical identities, an aspect often neglected by professional musicians when defining themselves, a compulsory community project inspired me to search for my own musical identities. In reading this dissertation it is hoped that professional musicians find themselves and their identities in music; who they are; and who they would like to be, no matter where they are from or where they are going to.

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## APPENDIX

### Questionnaire used for research and basis for interviews

## INFLUENCES OF MUSIC EDUCATION ON THE FORMING OF MUSICAL IDENTITIES IN SOUTH AFRICA

### INTRODUCTION

**Note:** *In this questionnaire short definitions will be given, prior to the questions, only where the focus is on certain aspects, or delineating of specific terms. However, where the emphasis is on your concepts or definitions of specific terms, no definitions will be given prior to the questions, as this may bias your answer and influence the validity of this research programme.*

***One question is given each time as an example. Where an example question is asked, the answer chosen is merely illustrative. Completing the questionnaire should not take more than 45 minutes of your time.***

**Before answering this questionnaire, please plot *your own musical identity as currently described by yourself*, using the model<sup>10</sup> given below. At EACH number, indicate which answer is most applicable to you by using a ✓.**

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<sup>10</sup> The model used in this questionnaire is based on The Seven Continuum Transmission Model (SCTM) by Huib Schippers (Schippers 2005). Please note that the model has been adapted from Schippers's original.



Music educational exposure:			
1.	Analytic		Holistic
2.	Written		Oral
3.	Tangible		Intangible
4.	Monocultural		Multicultural
5.	Intercultural		Transcultural

- Analytic:** *A logical, investigative music education method based on theories.*
- Holistic:** *A music education method incorporating many different aspects, such as drama, dance, fine art, culture, theory, history: not as academic or logical as the analytical method.*
- Written:** *A music education method where knowledge is transferred by means of substantial academic theories, making use of formal study material – including aspects such as composing.*
- Oral:** *A more informal way of music education where knowledge is orally transferred.*
- Tangible:** *A concrete music education method where substantial musical knowledge is transferred by means of physical study material together with practical experience, such as the playing of instruments.*
- Intangible:** *A more subtle, informal music education method, such as music during informal childhood play, or a mother singing to her child and by doing that, exposing the child to music.*
- Monocultural:** *A music education method focussing on only one culture and the influences, traditions and behaviour prominent within that culture, not taking into account influences from other cultures.*
- Multicultural:** *A music education method focussing on more than one culture, including influences from other cultures on one's own.*
- Intercultural:** *A music education method acknowledging the interdependence between cultures, giving and taking from both one's own and cultures other than one's own.*
- Transcultural:** *A music education method acknowledging the influences of other cultures outside one's own, and changing or adjusting initial cultural manners, traditions and behaviours so as to fit better into cultures other than one's own.*

Musical identities during the past ten years:			
1.	Static tradition		Constant flux
2.	Original context		Completely recontextualised
3.	Authenticity (reconstructed)		New identity
4.	Monocultural		Multicultural
5.	Intercultural		Transcultural

## SECTION 1: DELINEATING 'MUSIC EDUCATION'

By circling the number corresponding with your answer, please indicate whether you think the following statements concerning 'music education' are:

- 1. = Correct (no mistakes; you agree)
- 2. = Mostly correct (some mistakes; you agree to some extent)
- 3. = Mostly incorrect (numerous mistakes)
- 4. = Incorrect (completely wrong; you totally disagree)

**Example:** *I find the following statement ... (choose 1, 2, 3 or 4)*

I find the following statement ... (choose 1, 2, 3 or 4)	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENT	1	2	3	4
1. Music education can be defined as the establishment and invention of <b>musical knowledge transmission</b> , such as rhythm, melody, harmony and timbre, with the <b>outcome to induce and develop</b> fruitful <b>music actions or skills</b> , such as singing, listening to or analysing music, playing instruments, and notation.	1	2	3	4

I find the following statement ... (choose 1, 2, 3 or 4)	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENT	1	2	3	4
1. Music education can be defined as the establishment and invention of <b>musical knowledge transmission</b> , such as rhythm, melody, harmony and timbre, with the <b>outcome to induce and develop</b> fruitful <b>music actions or skills</b> , such as singing, listening to or analysing music, playing instruments, and notation.	1	2	3	4
2. Music education can be defined as the establishment and invention of <b>musical knowledge transmission</b> , such as rhythm, melody, harmony and timbre, with the <b>outcome to induce and develop</b> fruitful <b>music actions or skills</b> , such as singing, listening to or analysing music, playing instruments, and notation.	1	2	3	4
2. Music education is a method of musical knowledge transmission, which is always achieved <b>through active involvement</b> in the learning process.	1	2	3	4
3. Music education is about <b>individuals gradually developing</b> musical skills, such as composing, performing, teaching.	1	2	3	4
4. Music education is about <b>music groups gradually developing</b> musical skills, such as composing; performing; teaching.	1	2	3	4
5. Music education is the involvement in <b>informal musical exposure</b> in <b>everyday life situations</b> .	1	2	3	4
6. Music education is gaining formal knowledge, in a formal teaching environment, about different music domains (history, theory, performing, ethno-musicology, and music psychology).	1	2	3	4
7. Music education is <b>preparation</b> for active participation and future involvement in music making.	1	2	3	4
8. Music education is the <b>experience of</b> , and <b>focus on</b> , music as an <b>expressive art</b> form and does not focus on the development of certain music skills.	1	2	3	4
9. Music education is a broad, <b>holistic concept</b> , including connections with other artistic dimensions (dance, drama, etc.).	1	2	3	4

I find the following statement ... (choose 1, 2, 3 or 4)	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENT	1	2	3	4
10. Music education is normally carried out through enculturation and socialisation processes.	1	2	3	4
11. Music education is the transference of musical knowledge.	1	2	3	4
12. Music education can ONLY be defined when considering <b>both</b> <i>formal music education</i> and <i>informal music education</i> .  <i>*Formal music education:</i> transferring knowledge in a formal setting, such as a university, where formally musically trained people make it their responsibility to transfer knowledge in order for learners to gain knowledge and understanding of a specific field of music.  <i>*Informal music education:</i> transferring musical knowledge in everyday life situations, often by means of oral traditions.	1	2	3	4

## SECTION 2: MUSIC EDUCATIONAL INFLUENCES

**Music educational influences** can be defined as aspects, whether musical or non-musical, which play a role in one's 'musical upbringing'.

By circling the number corresponding with your answer, please indicate the importance of each of the following aspects influencing your **education in music**, using the following scale:

- 1. = Had NO influence
- 2. = Played a role, but did not really influence me
- 3. = Played a role, and influenced me to a certain extent
- 4. = Played a crucial role

Also state whether the specific aspect influenced you in a *positive* way (encouraging further music education) by adding ☐+, or a *negative* way (discouraging further music education) by adding ☐-.

**Example:** The stated aspect had ... (**choose 1, 2, 3 or 4**) ... in my musical upbringing.

INFLUENCING ASPECT	NO influence	Played role, but not influential	Played role, and influential	Played a CRUCIAL role	<input type="checkbox"/> + POSITIVE (encouraging) influence	<input type="checkbox"/> - NEGATIVE (discouraging) influence
Psychological	1	2	<input checked="" type="checkbox"/> 3	4	+	

*The stated aspect had ... (choose 1, 2, 3 or 4) ... in my musical upbringing.*

INFLUENCING ASPECT	NO influence	Played role, but not influential	Played role, and influential	Played a CRUCIAL role	<input type="checkbox"/> + POSITIVE (encouraging) influence	<input type="checkbox"/> - NEGATIVE (discouraging) influence
Psychological	1	2	3	4		
Biological	1	2	3	4		
Cultural background	1	2	3	4		
Political background	1	2	3	4		
Social status	1	2	3	4		
Economic status	1	2	3	4		
Family milieu	1	2	3	4		
Gender (Sex)	1	2	3	4		
Religion	1	2	3	4		
Technology	1	2	3	4		
Media and retail	1	2	3	4		
Exposure to diverse musical styles and cultures	1	2	3	4		
Accessibility to 'formal' music education	1	2	3	4		

*Did you remember to indicate the ☐+ and ☐- for each of the questions?*

### SECTION 3: MUSICAL IDENTITIES

**3.1** By circling the number corresponding with your answer, please indicate whether you think the following statements are:

1. = Correct (no mistakes; you agree)
2. = Mostly correct (some mistakes; you agree to some extent)
3. = Mostly incorrect (numerous mistakes)
4. = Incorrect (completely wrong; you totally disagree)

**Example:** *I find the following statement ... (choose 1,2,3 or 4)*

I find the following statement ... (choose 1, 2, 3 or 4)	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENT	1	2	3	4
1. Musical identities can be defined as the musical building material/blocks contributing to self-identity.	1	2	3	4

I find the following statement ... (choose 1, 2, 3 or 4)	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENT	1	2	3	4
1. Musical identities can be defined as the musical building material/blocks contributing to self-identity.	1	2	3	4
2. Forming musical identities is a process of establishing or selecting specific musical characteristics to be part of your self-identity.	1	2	3	4

I find the following statement ... (choose 1, 2, 3 or 4)	CORRECT	MOSTLY CORRECT	MOSTLY INCORRECT	INCORRECT
STATEMENT	1	2	3	4
3. Musical identities are an ever changing and adaptive phenomenon, receptive to be moulded by a range of stimuli.	1	2	3	4
4. Forming musical identities is something that develops until a specific point in time where a decision is made towards a primary musical identity, which then largely stays constant.	1	2	3	4
5. The musical identities of professional musicians are at the core of their self-identities.	1	2	3	4
6. The musical identities of amateur musicians are at the core of their personal identities (e.g. teenagers involved in band playing, or church musicians).	1	2	3	4
7. One's musical likes and dislikes form part of one's musical identities.	1	2	3	4
8. Musical identities are more defined and integral when an individual has a higher level of engagement in music.	1	2	3	4
9. Every individual has musical identities, whether musically trained or not.	1	2	3	4
10. All aspects under the umbrella term of 'music educational influences' contribute to the forming of musical identities.	1	2	3	4



**3.2** Musical identities are a global phenomenon that is influenced by several aspects. By circling the number corresponding with your answer, please indicate how each of the following aspects influenced or contributed to the **forming of your musical identity**, using the following scale:

1. = Had NO influence
2. = Played a role, but did not really influence me
3. = Played a role, and influenced me to a certain extent
4. = Played a crucial role

**Example:** *The stated aspect had ... (choose 1, 2, 3 or 4) ... on the forming of my musical identity.*

INFLUENCING ASPECT	NO influence	Played role, but not influential	Played role, and influential	Played a CRUCIAL role
Psychological	1	2	3	4

*The stated aspect had ... (choose 1, 2, 3 or 4) ... on the forming of my musical identity.*

INFLUENCING ASPECT	NO influence	Played role, but not influential	Played role, and influential	Played a CRUCIAL role
Psychological	1	2	3	4
Biological	1	2	3	4

INFLUENCING ASPECT	NO influence	Played role, but not influential	Played role, and influential	Played a CRUCIAL role
Cultural background	1	2	3	4
Political background	1	2	3	4
Social status	1	2	3	4
Economic status	1	2	3	4
Family milieu	1	2	3	4
Gender (Sex)	1	2	3	4
Religion	1	2	3	4
Technology	1	2	3	4
Media and retail	1	2	3	4
Exposure to diverse musical styles and cultures	1	2	3	4
Accessibility to 'formal' music education	1	2	3	4

- 3.3** By circling the number in the column corresponding with your answer please mark your **current musical occupation**. If there is more than one, please mark all the relevant occupations using the circling-system, but *specify the primary* one (one to which most time is allocated) by adding ☐ in the column corresponding to your *primary occupation*.

**Example:**

OCCUPATION	MARK IF RELEVANT		PRIMARY OCCUPATION
Choral conductor	✓		
Ethno-musicologist			
Performer	✓		
Music educator	Pre-primary		+
	Primary	✓	
	Secondary		
	Tertiary		

OCCUPATION	MARK IF RELEVANT		PRIMARY OCCUPATION
Choral conductor			
Ethno-musicologist			
Performer			
Music educator	Pre-primary		
	Primary		
	Secondary		
	Tertiary		
Music psychologist			
Music therapist			
Music theatrical director			
Music researcher	Specify field:		
	-----		
	-----		
	-----		
	-----		
	-----		

OCCUPATION	MARK IF RELEVANT	PRIMARY OCCUPATION
Music manager		
Music technologist/engineer		
Music facilitator in private sector	Specify: ----- ----- ----- -----	
Other	Specify: ----- ----- ----- ----- -----	

**After completing this questionnaire, please plot again, using the same model as at the beginning of the questionnaire, how *you would like your musical identities to be*. Stated differently: if you could change your current musical identities, how would you change them? At EACH number, indicate which answer you would most like to change to (even if it is the same as your previous answers at the beginning of the questionnaire) by using a ✓.**

Music educational exposure:			
1. Analytic		Holistic	
2. Written		Oral	
3. Tangible		Intangible	
4. Monocultural		Multicultural	
5. Intercultural		Transcultural	

Musical identities during the past ten years:			
1. Static tradition		Constant flux	
2. Original context		Completely recontextualised	
3. Authenticity (reconstructed)		New identity	
4. Monocultural		Multicultural	
5. Intercultural		Transcultural	

Thank you for taking the time to complete this questionnaire. Please post it using the enclosed envelope, fax it or e-mail it to:

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