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Tertiary education in popular music in South Africa: A needs assessment

by

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Abstract

Internationally, popular music is developing at an ever-increasing pace and, even though there have been some advances regarding education in popular music in South Africa, these programmes remain the exception at primary, secondary, and tertiary levels of institutionalised music education. South African universities are based on a western model of organisation and remain largely Eurocentric. Although eleven South African universities offer music as a specialised degree option, the music departments predominantly focus on classical music and to a lesser degree, jazz, both music styles offering limited career opportunities. As popular music is the most dominant form of music worldwide with relevancy to the largest audience, this study aimed at obtaining a deeper understanding of the needs in South Africa regarding a tertiary degree offering in popular music.

I identified relevant stakeholders who would benefit from a tertiary degree in popular music. These included learners who selected music as a subject in the FET phase; students studying music at tertiary level; secondary school music educators presenting music at FET level; music lecturers in popular music at South African tertiary institutions; and professional musicians from the music industry. Using a mixed methods investigation, I discovered the general needs of music learners in secondary schools regarding options to study popular music at tertiary level, and the specific needs of qualitative stakeholders to answer the research questions posed in this study.

The theoretical framework underpinning the study is authentic learning. This theory suggests that learning connects concepts and theory to real-life complexities and events, encouraging students to absorb and merge knowledge through realistic and genuine situations. Informal learning practices are a vital part of popular music; at its core is authentic music-making. Authentic learning facilitates musical identity development and provides students with the tools to function effectively within the wider popular music community. Internationally, there has been a push in tertiary curricula for more student-centred courses with pedagogy and curricula that include vocational skills development. An authentic learning approach could aid the successful development and implementation of a tertiary degree in popular music.

This study identified an urgent need for a specialised degree programme in popular music in South Africa. The development of such a degree may attract more students; increase the economic viability of music departments at universities; address issues of decolonisation; meet the needs of the local music industry as a whole; and deliver employable graduates that can effectively manage a portfolio career in a diverse and ever-changing environment.

Keywords

Popular music degree

Tertiary music education

Popular music education

Popular music pedagogy

Popular music programme

Authentic learning

Informal learning

Vocational skills

List of acronyms and abbreviations

The following acronyms and abbreviations are used in this thesis. These include degrees, organisations and institutions relevant to this research.

Abbreviation or Acronym	Full term
BMus	Bachelor of Music
CAPS[1]	Curriculum and Assessment Policy Statement
CATHSETA	Culture, Art, Tourism, Hospitality, and Sport Sector Education and Training Authority
COPA	Campus of Performing Arts
DACST	Department of Arts, Culture, Science and Technology (South Africa)
DAW	Digital Audio Workstation
DoBE	Department of Basic Education (South Africa)
DoE	Department of Education (South Africa)
DoHET	Department of Higher Education and Training (South Africa)
EDM	Electronic Dance Music
FET[2]	Further Education and Training
IEB[3]	Independent Examinations Board

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[1] CAPS. This acronym refers to the document stipulating policy on curriculum and assessment in the South African schooling sector. This document was implemented for the FET phase in 2012 in all South African Government schools and includes possibilities for FET learners to select popular music repertoire (South Africa DoBE, 2011).

[2] FET. This abbreviation refers to the Grade 10-12 phase of secondary school education in South Africa, leading to qualifications at levels 2 to 4 of the National Qualifications Framework (South Africa, 2006).

[3] The IEB is a South African assessment agency that conducts assessment for schooling. Most private schools in South Africa uses the IEB music curriculum for learner assessment. (IEB, 2011.)

ISME	International Society for Music Education
PME	Popular Music Education
RSL	Rockschool Limited
SACE	South African Council for Educators
TUKS	University of Pretoria
UKZN	The University of KwaZulu-Natal
UMALUSI	Council for Quality Assurance in General and Further Education and Training
UNISA	University of South Africa
WITS	University of the Witwatersrand

Notes to the reader

The APA 7th referencing style is used throughout this thesis, as recommended by the School of the Arts at the University of Pretoria.

In this study, the terms 'western art music' and 'classical music' will be used interchangeably.

Research literature often use the term 'contemporary music' when referring to all styles of popular music and includes all music composed in recent decades (Lock, 2022; Serrà et al., 2012). Several participants in this study also refer to popular music as contemporary music, therefore the terms popular music and contemporary music are used interchangeably.

Similarly, in this thesis the terms 'genre' and 'style' are used interchangeably, as explained by Danneberg (2010):

> Style in music can refer to historical periods, composers, performers, sonic texture, emotion, and genre. […] Style is often used to mean genre, […] a category of music characterized by a particular style, but […] influenced by social conventions, marketing, association with a particular artist, and other external influences. (Danneberg, 2010, p. 45–46)

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Chapter 1:   Introduction

The formation of the Association for Popular Music Education in 2011, the inclusion of a popular music education (PME) special interest group at the 2016 world conference of the International Society of Music Education and the 2017 first edition of the *Journal of Popular Music Education* demonstrate clearly that the study of popular music pedagogies is gaining momentum as a field in its own right (Weston, 2017, p. 101-102).

1.1   Background to the study

My musical journey has been unconventional. I only started playing guitar at the age of sixteen, but I knew from that first moment that music is what I wanted to do for the rest of my life. I had no formal music training and therefore could not apply to study music at a South African university. After completing a BA Honours degree an

d working for a year, I decided to follow my real passion and at the age of twenty-four, enrolled for a tertiary diploma in contemporary music. This posed to be one of the most challenging things I have ever done. After I completed a bridging course, I was able to enrol for postgraduate music studies and today I am a full-time musician and music educator. The reason the extended route I had to take to follow my passion is significant within a South African context, is that there are many young South Africans who may face the same dilemmas as I did. I therefore set out on this research path to better understand the need for tertiary education opportunities in popular music in South Africa.

Internationally, the current musical landscape differs considerably from what it was fifty years ago and remains in constant flux (Blake, 2014; Minors et al., 2017; Siedenburg & Nolte, 2015). The inexorable nature of social, cultural and technological changes in the 21st century forces music educators to adapt to stay relevant to the diverse needs of the community they function in (Rodriguez, 2017). One of the most significant changes within the music education environment over the past decades is a need for including popular music instruction (Campbell 1995; Green, 2003; Love, 2014). "For conservatoires and university music departments the global shift in audience demand away from western classical music and jazz styles (traditionally the cornerstone tertiary music programs) to contemporary commercial music (CCM)" (Bartlett & Tolmie, 2018, p. 197). Therefore, education in popular music as part of school and tertiary curricula is developing at an ever-increasing pace (Bendrups, 2013; Green, 2002; Karlsen, 2010; Karlsen & Väkevä, 2012; Rooney, 2013; Till, 2013 & 2017; Westerlund, 2006). However, research indicates

that in many countries, formal teaching and learning programmes often exclude popular music (Smith et al., 2018), the main reason being that most music educators received their training in a western classical music tradition (Siedenburg & Nolte, 2015). An alternative reason for such exclusion may be because of the complexity of the term popular music (Smith et al., 2018). According to these authors, popular music "can appear elusive, exclusive and inclusive" (par. 1). These fluid characteristics are forever changing, causing popular music to constantly redefine itself and making it perplexing for educators to shape popular music into a formal pedagogical context. Over the past three decades, popular music was gradually integrated into tertiary music curricula (Till, 2017), although most conservatories in western countries are still oriented towards classical music (Siedenburg & Nolte, 2015).

The Curriculum Assessment Policy Statement (CAPS) (South Africa DoBE, 2011), designed for music at South African schools, offers learners the opportunity to specialise in one of three strands namely western classical music[4]; jazz; or African music. Learners in the Further Education and Training (FET) phase who select music as a matriculation subject also have the option to choose popular music repertoire for their practical examinations. However, the theoretical and historical components of FET music do not include any aspects related to popular music. The Independent Examinations Board (IEB, 2011) curriculum, mostly used by private schools in South Africa, includes popular music analysis for Grade 10 learners, but in Grade 11 and Grade 12 the focus of the theoretical and historical components shifts back to jazz and western classical music. Learners who select popular music repertoire to obtain their FET level music for matric currently have limited options to further their studies at South African universities. Of the eleven South African universities that offer music, currently only the University of KwaZulu-Natal (UKZN) provides a degree programme offering popular music, although this course combines popular music with jazz (Adams, 2019). The content of the UKZN programme focuses on the history and business aspects of popular music rather than the practical performance component (Leal, 2015). Two private South African tertiary institutions, Damelin and COPA (Campus of Performing Arts), offer diploma courses in popular music. However, SACE[5], the official education body determining whether schools in South Africa may appoint individuals as educators, do not recognise these courses.

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[4] In this proposal the terms western art music and classical music are used interchangeably.
[5] SACE is a professional body for South African educators for the enhancement of "the status of the teaching profession" (SACE, 2020, para. 1).

Tertiary education remains a priority in South Africa (Harry et al., 2018) and a dedicated and formalised popular music programme could provide employable graduates. Even though some advances have been made regarding education in popular music in South Africa, options remain the exception at primary, secondary, and tertiary levels of institutionalised music education. It is therefore imperative to obtain a better understanding of what the needs of learners, students, educators, and popular musicians are regarding tertiary popular music education options in South Africa.

1.2   Aims of the study

The inclusion of popular music – encompassing both theoretical and practical performance aspects – have not yet been fully implemented at South African universities. This research aimed to discover what the need for a tertiary degree in popular music in South Africa is. The views of FET music learners, music students at tertiary level, and FET music educators were also important to explore as the offering of music at secondary school level impacts the choice of music learners to continue music studies at tertiary level. Moreover, I sought the views of lecturers presenting popular music at tertiary institutions in South Africa, as well as of professional popular musicians who are in the music industry, to find out their perspectives regarding a tertiary degree offering in popular music at South African universities. Finally, I aimed to find out what discipline specific content and vocational aspects a future tertiary degree offering in popular music should contain.

1.3   Research Questions

The main research question guiding this study is:

What are the needs regarding the tertiary study of popular music in South Africa?

Secondary questions supporting the main research question are:

- How does the FET music curriculum translate into tertiary education in popular music in South Africa?
- What discipline specific content and vocational aspects should a degree in popular in include to prepare students for the popular music industry?

1.4 Key Concepts and terminology used in this thesis

Table 1 provides a list of key concepts and terminology related to the current study, with a description and clarification of each term.

Table 1: Key concepts and terminology

Popular music	Popular music is a generic term for a wide variety of music styles (Adams, 2019) that appeal to the tastes of a large segment of the population (Wolthers, 2017). The term as used in the current study refers to music styles that originated in the early 1960s in the UK and USA and have since became the dominant music style performed and listened to internationally (Middleton, & Manuel, 2015). Scholars also refer to popular music as "contemporary commercial music (CCM)" (Bartlett & Tolmie, 2018, p. 197). Unlike traditional folk-music, popular music is composed by "known individuals [...] and does not evolve through the process of oral transmission" (Encyclopaedia Britannica, 2021).
Western art music	Western art music or classical music, often juxtaposed with popular music (Parakilas, 2004), originated in Europe and is rooted in a tradition of formal instruction and education in both performance and composition (Norman 2002).
Jazz	A music style with African origins that developed in New Orleans, USA, during the early 19th century (Goiaia, 2011). Jazz typically includes syncopated rhythms, interweaving polyphonic melodies, solos improvised by musicians during the performance, and often intentional "distortions of pitch and timbre" (Merriam-Webster Online Dictionary, 2019, par. 1).
Authentic Learning	Authentic learning is a pedagogical approach that enables students to examine, discuss, and relevantly establish concepts and relationships in a real-world context that involves tangible problems and projects (Herrington & Herrington, 2008).
Formal learning	Formal learning is a well-established educational approach based on a set curriculum that takes place within a teacher-led and highly structured context (Feichas, 2010).

Informal learning	Informal learning – the opposite of formal learning – is a non-linear process of cooperative and interactive learning, controlled by a social group rather than by an individual (Feichas, 2010). This learning process often leads to "new tacit and explicit knowledge" (Boileau, 2018).

1.5 Theoretical framework: Authentic learning

The function of a theoretical framework is to guide the philosophical, epistemological, methodological, and analytical approach of the researcher and to serve as the theoretical blueprint of the study (Grant & Osanloo, 2015). The main theoretical approach underpinning this study is authentic learning since it resonates with the research topic of this study. Authenticity as a concept is a complex phenomenon because inherently it holds different meanings for different people (Parkinson & Smith, 2015). The theory of authentic learning evolved from constructivism (Mattar, 2018). Lombardi defines it as learning that deals with tangible, current, complex problems and their solutions, "using role-playing exercises, problem-based activities, case studies, and participation" (2007, p. 2). Schmidt-Jones (2017) concur, noting that authentic learning activities should be based on solving relevant, intrigued, flexible and goal-orientated problems. Authentic instruction gears towards reproducing real-life complexities and events (Downes, 2007). As problems do not arise from textbooks, learning is more effective if it is based on ordinary, everyday situations (Mattar, 2018). The more students experience authentic learning practices, the better they will be able to find empirical solutions (Lombardi, 2007). Therefore, through the implementation of these practices, the classroom transforms into a realistic environment that allows students to absorb and merge the meaning of knowledge (Schmidt-Jones, 2017).

I provide a detailed exploration of authentic learning in chapter 2 of this thesis.

1.6 Research methodology

The research design implemented for this study is a needs assessment, a systematic approach in studying the "state of knowledge, ability, interest, or attitude of a defined audience or group involving a particular subject" (McCawley, 2009, p. 3). For Hauer (2011), this design recognises that there are gaps between the current and the desired situation, therefore it involves a systematic process of gathering and analysing data concerning the needs of the participants, . A needs

assessment is part of the critical process of evaluating educational programmes (Grant, 2002), therefore it can aid the researcher to better understand key issues and problems faced by the participants so that an effective educational programme can be designed (McCawley, 2009).. Therefore, this design deems to be the most suitable approach to lead to an in-depth understanding of the needs regarding tertiary education in popular music in South Africa.

For this study, I have chosen a mixed method research approach since it allowed me to accurately answer the research questions. Johnson et al. (2007) describes mixed methods as a research process in which the researcher combines elements of both qualitative and quantitative research approaches for the "broad purposes of breadth and depth of understanding and corroboration" (p. 123). A mixed methods approach utilises multiple data collection strategies and purposefully integrate these tactics to draw on the strength of each leading to a real-life contextual understanding and a multi-layered viewpoint of the research questions at hand (Creswell & Plano Clark, 2011).

When implementing a mixed method approach it is important to clearly state which method – qualitative or quantitative – carries more weight and what the sequence of data collection procedures was (Wium & Louw, 2018). In this study, I employed a convergent parallel mixed methods approach, allowing me to collect the quantitative as well as qualitative data at the same time (Creswell & Plano Clark, 2011). The qualitative data in this study carried more weight and the intent behind this was to move from the exploration of the topic (quantitative) to a more in-depth understanding (qualitative) of the research topic. The quantitative data, collected via an online questionnaire, involved music learners from the Gauteng region who selected FET music as a matric subject. The qualitative part of the research was based on individual semi-structured interviews with four categories of participants including (i) students currently involved in popular music studies at tertiary level; (ii) music educators presenting music at FET level in Gauteng schools; (iii) lecturers involved in popular music education at tertiary level in South Africa, and (iv) professional popular musicians currently working in the South African music industry. I present a more detailed description of the research methodology in chapter 3.

1.7 Delimitations of the study

Due to time and financial constraints, the sample was only drawn from participants in the Gauteng province of South Africa and therefore the findings may not represent the situation at national level. The results, therefore, provide a reliable representation of the perceptions of the sample of

respondents that took part in the study, shedding light on the possible need for popular music education at tertiary institutions in South Africa.

1.8 Value of the study

There is a paucity of research concerning tertiary popular music education in South Africa and this study, therefore, contributes towards this field of knowledge. The findings of the research may create awareness about the need to incorporate popular music education into tertiary music departments. This study could furthermore shed light on the purpose, focus and content of tertiary popular music studies. The ensuing academic discourse may result in the establishment of a tertiary popular music degree in South Africa, a programme that could provide opportunities to a wider audience of students as part of a decolonised tertiary music education.

1.9 Outline and organisation of chapters

The first chapter delineates the research and provides the reader with a description of the basic concepts and importance of the research area. The background to the study, problem statement, research questions and aims, as well as the theoretical framework underpinning the research topic, are included. A brief overview of the research methodology is given, followed by the limitations and value of the study. Chapter 2 provides an overview of existing literature related to the research topic. Key points of the literature include popular music in school and tertiary curricula internationally, a decolonised music curriculum, formalised jazz education, and the role of the music educator in a popular music context. Chapter 3 explains and motivates the research methodology in detail regarding the selected approaches, data collection methods, sampling strategy and data analysis techniques are explained, followed by trustworthiness, validity, and ethical considerations taken into account during the research process. In chapter 4 an analysis of the collected data is presented according to a thematic data analysis process, providing themes and sub-themes emerging from the data.

A discussion of the research findings is provided in Chapter 5 where the analysed data are interpreted, correlated and discussed concerning relevant current research. Finally, in chapter 6, I provide the answers to the research questions as well as a summary of the key findings. I provide a model that illustrates the key components of a future degree in popular music for South African universities. Recommendations for future scholarly research regarding studies in popular music at tertiary level are then presented.

In chapter 6, I present answers to the research questions and offer recommendations for future research. The thesis ends with a conclusion to capture the key aspects of the research contribution.

Chapter 2:   Literature review

This chapter highlights research literature on popular music in schools and tertiary institutions in South Africa and internationally. Trends in popular music education are foregrounded, as well as the potential benefits of including popular music at tertiary level. Finally, I present the theoretical framework underpinning this study.

2.1   Perspectives on popular music

Although popular music evolved from jazz (Frith, 2007), scholars make a distinction between popular music and jazz (Rodriguez, 2004). Morse (2008) points out that jazz has been academised and categorised as a branch of classical music, which in effect alienates itself from other popular music forms. Considering the formalisation of jazz pedagogy (Cain, 2007; Gatien, 2009), various authors argue that popular music education – with its informal learning context – should be a separate and dedicated music programme (Weston, 2015; Lücke, Wickström & Jóri, 2015). However, the tendency for tertiary institutions to discredit popular music implies that they fail "to recognize and validate music's cultural and social role as an expression of a particular time and place, or those musics that lie outside the purview of the Western classical tradition." (Jorgenson, 1996, p. 38). This is not unique to South African classrooms but a prevalent perception globally (Gouzouasis & Bakan, 2011; Tobias, 2012).

In their dissemination of academic studies regarding popular music, Dyndahl et al. (2017) argue that, although there are still some limitations regarding academic openness, popular music has been successfully academized. In this respect, Bates (2013) advocates for the development of a suitable critical vocabulary for popular music that may support researchers focusing on popular music.

2.2   Popular music at schools internationally

Internationally, the inclusion of popular music in schools has been growing at a rapid pace since the beginning of the 21st century (Allsup, 2002 & 2003; Byrne & Sheridan, 2000; Dyndahl, et al., 2017; Green, 2001 & 2002; Hebert & Campbell, 2000). In the Nordic countries, popular music has been a compulsory part of the school curriculum for over three decades (Karlsen, 2010). In Europe, Posthuma (2003) reports that "more and more schools have expanded and are still expanding" (p. 9) the extent to which they include popular music in their curricula, a finding

confirmed by Winterson and Russ (2009). Allsup's (2011) study conducted in the United States reveals that "parents and principals are becoming more supportive than ever of teachers who teach popular music" (p. 30).

Georgii-Hemming and Westvall's (2010) study concerning music education in Swedish schools indicates that informal pedagogical strategies are a vital part of teaching and learning in popular music and regarded as a tool to increase learner motivation and inclusive participation. Moreover, they found that singing and playing in popular music groups are the dominating music activities in Swedish classrooms, while the presence of classical, jazz and folk music, are only marginally evident. Vitale (2011) notes that the changeover in public school curricula to include and emphasise popular music "is not only desirable; it is absolutely critical to the very salvation of public music education" (p. 9). Specialist popular graded examination syllabi including Rockschool[6] and Trinity Rock & Pop[7] make it possible for school leavers to meet tertiary level entry requirements after studying only popular music (Smith et al, 2018), however, this does not apply in South African tertiary institutions.

Although popular music has grown significantly as part of international school curricula, there are several challenges which music educators face. A main concern noted by scholars is that most music educators lack pedagogical knowledge and practical skills regarding popular music (Siedenburg & Nolte, 2015; Woody, 2007). Additionally, popular music trends involve rapid changes and increasing use of technology (Dunbar-Hall & Wemyss, 2000; McPherson, 2007). Additionally, specific instruments used for popular music performance as well as specialised technological equipment are not always available (Ganyata, 2015; Kigozi, 2008). Another challenge that has been part of music education for many decades, even before schools introduced popular music into classrooms, is the low priority placed on this subject in school curricula internationally (Hardcastle, 2009; Law & Ho, 2015; Russell-Bowie, 2009; Thompson, 2007; Till, 2017).

2.3   Popular music at tertiary institutions internationally

Although the Berklee College of Music in Boston awarded their first contemporary music degree in 1966, an increasing growth in the availability of popular music courses at tertiary institutions

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[6] In 1991, Rockschool Limited (RSL) was created as "the first viable alternative to the traditional offerings [in music education] available in Britain at the time" (Rockschool, 2022, para. 1).
[7] The *Rock & Pop* syllabus of Trinity College of London was launched in 2012 to allow music students to grow their skills by enrolling for graded examinations in popular music. (Faber Music, 2012).

internationally only became more apparent since the early 1990s (Bjönberg, 1993; Dyndahl, et al. 2017; Green, 2002, 2008; Inglis, 2000; Lull, 1992; Rodriguez, 2017; Tagg, 1998). The Nordic countries have been at the forefront of popular music studies for more than three decades (Dyndahl, et al. 2017; Karlsen & Väkevä, 2012). In Finland, popular music has been a part of music teachers' training courses since the early 1970's (Westerlund, 2006). Göthenburg University in Sweden established a similar teacher education programme incorporating popular music genres such as jazz, folk music, pop, and rock during 1971 (Olsson, 1993), and in the United Kingdom, the Brighton Institute of Modern Music was established in 1983 (Rooney, 2013). Green (2002) described this growing tendency in the new millennium to include popular music at tertiary level as "nothing short of an explosion" (p. 181). By 2013, at least a third of the universities in the United Kingdom were offering degrees in popular music (Till, 2013). Bendrups (2013) reports that between 1995 and 2005, popular music studies became an integral part of music courses at six Australasian universities namely Griffith University, Macquarie University, Southern Cross University, University of Auckland, University of Otago, and the University of Western Sydney. Research indicates that there is an increasing tendency for universities and conservatoires in Europe, North America, South America, New Zealand and Australia to offer popular music curricula (Forbes, 2020).

In Africa, Ghanaian universities have been offering popular music programmes since the late 1980s (Collins, 2011). Till (2017) comments that these programmes in Ghana evolved from a growing sense of post-colonial national identity, where the environment permitted more focus on Ghanaian music rather than western classical art music that dominated previous curricula. Collins (2011) argues that popular music, which formed part of the Ghanaian independence struggle, not only became a universal language between people of different ethnic backgrounds, but that it played an essential part in forming a new African culture. However, popular music is not yet fully acknowledged and established in music programmes at South African universities.

The above evidence suggests that popular music programmes are established and still growing at various tertiary institutions across the globe. However, Parkinson and Smith (2015) urge that more research is required to extend knowledge regarding the development, analysis and critique of popular music pedagogy at tertiary level, especially in South Africa, an objective that the current study explores.

2.4 Popular music as part of school and tertiary education in South Africa

The two main music curricula used in South African schools include the CAPS[8] document (South Africa DoBE, 2011), and the Independent Examinations Board (IEB, 2011). The CAPS curriculum for music in the FET phase was introduced in January 2012 and is prescribed for all government schools in South Africa, while the IEB curriculum is used by most private schools in South Africa. FET learners taking music as an academic subject have the option to select popular music repertoire, as listed in the curriculum outcomes of both the CAPS (South Africa DoBE, 2011, p. 13) and the IEB (2011) documents. According to the CAPS document, schools have "the opportunity to specialise in one of following three streams: (a) Western art music (WAM) (b) Jazz (c) Indigenous African music (IAM)" (DoBE, 2011, p. 9). Furthermore, learners are "allowed to mix the style of the chosen stream with a different style in the practical. For example, a WAM learner may choose to play one or more jazz pieces, or an IAM candidate may perform Western pieces" (p. 10).

Even though FET music learners in South Africa can choose popular music as performance repertoire, Jacobs (2010) warns that the predominance of western art music in FET classrooms causes neglect of popular music. In her study regarding music education in the Western Cape, Rijsdijk (2003) found that 55% of the 176 music teacher participants have never taught popular music in their classrooms, while 35% included it occasionally. Since Rijsdijk's study, not much has changed (Jacobs, 2010; Lategan, 2014; Lewis, 2014). In Lewis' (2014) study regarding the provision of music education in the Western Cape through focus schools for the arts, the learner participants indicated that the music they are taught in school are far removed from the music they listen to in everyday life. These learners feel that popular music should be more prominent in music classrooms, both practically as well as in music history. It is evident that most music educators in South Africa are more comfortable with teaching western classical music, thereby avoiding the inclusion of popular music in their classrooms (Herbst, De Wet & Rijsdijk, 2005; Jacobs, 2010; Lategan 2014, Leal, 2015; Lewis, 2014; Rijsdijk 2003).

Currently, popular music is offered at the University of KwaZulu-Natal in South Africa, although this course only includes the historical and theoretical components of popular music, not the practical aspects (UKZN, 2017). Two private colleges in South Africa, Damelin and COPA,

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[8] Curriculum and Assessment Policy Statement

provide diploma level training to musicians who wish to follow a career in popular music. However, excluding popular music as degree option at most South African universities may lead to excluding this music style from academic debate and research.

2.5   The predominance of western art music in a time of decolonisation

Dillon (2007) is of the view that a "colonial Western art music" (p. 5) position threatens music education globally. Regelski (2009) argues that most music teachers appointed at public and private schools received their music education with a specialisation in western classical music, therefore "school music curricula has typically favoured Classical music" (p. 68). Siedenburg and Nolte (2015) concur that the majority of instrumental music teachers are influenced by western classical music pedagogy. On a tertiary level, prospective music students are admitted to degree programmes with prerequisites based on western art music knowledge and skills (Clements, 2008). Gouzouasis and Bakan (2011) maintain that the continued elevation of western classical music as the ideal in music education should "cease immediately if music educators are to remain relevant" (p. 13). Similarly, Dunbar-Hall (2005) argues that music education that centres exclusively on western classical music should be a "thing of the past" (p. 33). Reyes, Cruz and Sonn (2010) describe the merging of "Western ways of knowing with Eurocentric colonialism" (p. 10) as resulting in concepts of vast contradiction, for example "modern" versus "primitive", or "expert knowledge" versus "general knowledge". Similarly, educators in the past were the "sole founts of knowledge, [filling] empty vessels of their students' minds" (Wright & Kanellopoulos, 201, p. 74). However, Freire (2005) recommends that students should be part of constructing knowledge and determining relevant content instead of being mere spectators. Such an approach may lead to the transformation of the perspectives of both students and lecturers (Abrahams, 2005). Tertiary education should make allowance for a balanced approach between students' lived experiences and traditional norms of education, thereby shifting the power balance in lecture rooms (Hess, 2015).

Several studies exploring popular music programmes over the past two decades confirm that there are still acute challenges regarding the inclusion and presentation of popular music in educational programmes (Dunbar-Hall, 2005; Gouzouasis & Bakan, 2011; Green, 2004; Leal, 2015; Lewis, 2014; Mantie, 2013; Nevhutanda, 2005; Parkinson, 2017; Regelski, 2009; Tobias, 2012). Popular music lyrics efficiently reflect and articulate current events (Becker, Naaman & Gravano, 2011), making popular music a vital tool for delivering socio-political critique in a post-independence and decolonised era. Radical departures from the status quo are never easy but open up new

possibilities for "questioning the unquestionable" (United Nations, 2003). Transformation can only happen by integrating different profiles and different worlds (Feichas, 2010). In this process, higher education can be applicable regarding the "material, historical and social realities of the communities in which universities operate" (Letsekha, 2013, p. 14).

In the current South African and African educational context, there is a dire need for educational renewal in order to create socio-economic transformation (Collins, 2011; Heleta, 2016; Till, 2017). Little has changed to implement the suggestions made in the Ministerial Report (South Africa DoE, 2008), indicating slow transformation and a strong institutional and Eurocentric culture in the curriculum. Current curricula do not reflect the wide variety of cultures and innovative ways in which informal learning takes place within South African communities (Heleta, 2016; Lewis, 2010; Martin, 2013).

Although many attempts have been made to include popular music in the South African curricula, such as in the current CAPS document in South Africa, most music educators do not have the necessary training to be confident in presenting popular music performance skills (Jacobs, 2010; Lategan, 2014; Leal 2015; Lewis, 2014). Tertiary music programmes emphasise mostly western classical music traditions (Lewis, 2014; Matthews, 2011), leading to future school music educators who continue to rely on the same western classical music principles which do not resonate well with teaching strategies for jazz or popular music. Investigating popular music as an option at tertiary level in South Africa may afford opportunities to rethink, reframe and reconstruct curricula towards more relevant and decolonised programmes. Such programmes can be attractive and accessible to a wider range of students, thereby contributing "to more social diversity and social mobility" (Siedenburg & Nolte, 2015, p. 10).

2.6   Jazz as part of formal music pedagogy

For jazz to be included in tertiary institutions is a major victory. Jazz 'teaching' prior to jazz 'education' as it is known today, used to be taught through informal learning practices (Gatien, 2009). However, jazz – as taught at tertiary institutions in comparison to jazz in practice – has "very little in common" (Cain, 2007, p. 35). Cain argues that jazz education became formalised to fit in more comfortably in tertiary institutions by applying the pedagogical strategies used for classical music. For jazz music pedagogy to be accepted into the mainstream curriculum, and for it to be seen as equal in value to classical music pedagogy, it had to accept teaching methods that were familiar and accepted (Gatien, 2009). Therefore, jazz music pedagogy has shifted from

informal learning to a more formal teaching approach (Cain, 2007; Gatien, 2009). Pfleiderer (2011) agrees, noting that it is important to acknowledge the significant role that jazz education played in paving the way for the acceptance of popular music in tertiary institutions. There is an international trend that jazz departments are increasingly incorporating popular music into their degree programmes (Posthuma, 2003). Although many international tertiary institutions now teach the practice, performance, and analysis of popular music, many of these institutions do so by using the same formal pedagogical strategies used when teaching classical music and jazz (Przybylski & Niknafs, 2015). Siedenburg and Nolte (2015) agree that the traditional conservatory learning modes still impact the way popular music is taught, and that both entrance examinations and the curriculum of popular music programmes are constructed in the same way as that of classical and jazz music programmes. In this regard, world-renowned jazz guitarist, Pat Metheny, comments on how the formalisation of jazz education has significantly impacted the music:

> The attempts to make jazz something more like classical music, like baroque music for instance, with a defined set of rules and regulations and boundaries and qualities that must be present and observed and respected at all times, have always made me uncomfortable. (Metheny, 2001, p. 49)

Pfleiderer (2011) argues that educational institutions should learn from the process of formalising jazz education. As with jazz, popular musicians use informal strategies to learn their craft (Green, 2002). However, stylistically, popular music varies considerably from jazz and this calls for a dedicated popular music programme (Folkestad, 2006; Green 2002; Lebler & Weston, 2015; Lücke, Wickström & Jóri, 2015). This clearly indicates the urgency and importance for more research to be conducted regarding popular music to ensure the development and implementation of effective and streamlined pedagogical strategies (Till, 2017).

The first South African tertiary institution to offer instruction in jazz was the University of Natal in 1982 (Msimango, 2004). Various other Universities and Technicons followed suit including the Pretoria Technicon in 1985, the University of Cape Town in 1989, and Technicon Natal in 1990 (Msimango, 2004). Eleven South African universities currently offer undergraduate music programmes namely the Free State University, Nelson Mandela University, North-West University, Rhodes University, University of Cape Town, University of Fort Hare, University of KwaZulu-Natal, University of Pretoria, University of South Africa, University of Stellenbosch, and the University of the Witwatersrand. Only six of these universities offer practical

undergraduate jazz programmes including Nelson Mandela University, University of Cape Town, University of Fort Hare, University of KwaZulu-Natal, University of Pretoria, and University of the Witwatersrand (Adams, 2019).

2.7   Formal versus informal approaches in popular music pedagogy

Research indicates that there is a clear-cut difference between the way western classical art musicians and folk or popular musicians learn their skill (Bowman, 2004; Frith, 2004; Jenkins, 2011; Waldron et al., 2017). Green (2002) observes that popular musicians learn their art in an informal way, and that this approach focuses on learning while a formal pedagogical approach emphasises teaching. Bowman (2004) argues that, if music education centres on modelling and instruction by educators, learners rely on the educator and this prevents them from taking responsibility of their own learning. Bowman suggests that a more informal approach to education will promote independence and empower students in their future careers. Feichas (2010) proposes that an informal learning approach grants autonomy to learners and encourages them to be accountable for their choices.

While classical musicians are usually taught in a formal educational context, all popular musicians engage in informal learning practices at some stage in their career (Green, 2002). An integral part of informal learning is peer learning, a process that shapes popular musicians' music making techniques (Green, 2008). Table 2, adapted from Green (2008, pp. 9-10), provides a comprehensive breakdown of the differences between formal and informal approaches.

Table 2: Formal and informal approaches in music education

	Formal approach	**Informal approach**
1	Teacher supplies material	Learners decide on their own material
2	Learning music from written notation	Copying recordings by ear
3	Teaching via adult supervision with superior skills and knowledge	Learning takes place in groups via peer learning
4	Learners follow a curriculum that progresses from simple to complex	Learn music in a 'real world' setting, often in haphazard ways

5	Separation of skills with emphasis on reproducing the music of other musicians/composers	Creative process which combines various skills including composing, improvising, listening to- and performing music

Music making and learning happens as part of a communal activity (Mak, 2012) as learners are active participants in their own learning (Georgii-Hemming & Westvall, 2010). Informal education is based on learning collaboratively and from each other (Byrne & Sheridan, 2000). Informal learning does not limit learners to a specific curriculum with formalised outcomes; it concentrates on peer learning and co-creating (Gullberg, 2006). Learners find their own solutions to problems they encounter, a process that encourages autonomy and self-assessment (Feichas, 2010). In her studies on how popular musicians learn, Green (2002) found that an informal approach to learning cultivates increased motivation and enjoyment. The most important advantage of an informal learning approach is that learners 'own' the music and therefore, it becomes a part of their daily lives (Jaffurs, 2006). Learning music in an informal way promotes lifelong music making (Green, 2004, 2008).

Even though it is evident that there is extensive support for an informal approach to learning popular music, it is not wholly without criticism. One of the main concerns raised by scholars is that it could be precarious to minimise the role of the teacher (Clements, 2008; Georgii-Hemming & Westvall, 2010). Allsup (2008) argues that, if students select all the content material of educational curricula, it means that their own music will always be the point of departure which could limit their growth in exploring other music styles and genres. Lindgren and Ericsson (2010) maintain that if learners choose their own material, some may feel discriminated against because of their specific personal preferences. These authors found that it creates an uncertain and unstable educational environment as insufficiently-skilled learners are left to their own devices.

Viewing classical and popular music as dual opposites that are directly linked with either formal- or classical, and informal- or popular learning processes, is a simplistic perspective, remaining a futile exercise (Chen-Hafteck & Heuser, 2017). In a comparative case study concerning these approaches, Cain (2013) found that formal and informal approaches are overarching and interactive. Educators can teach both classical music and popular music with varying amounts of formal and informal processes, depending on how the available knowledge are recontextualised (McPhail, 2013). While informal learning opportunities provide a real-life context to students, formal teaching practices substantiates epistemologically important knowledge (Chen-Hafteck & Heuser, 2017). The focus should not fall on narrow specialisations which polarise formal and

informal practices, but rather on freely and interactively sharing musical ideas to maximise learning (Allsup, 2008).

In recent studies (Hallam et al., 2018; Ojala & Väkevä, 2015; Partti, 2012; Siedenburg & Nolte 2015; Waldron et al., 2017), scholars are calling for a democratic approach to music learning rather than placing formal and informal approaches as two irreconcilable concepts. In a democratic approach, both formal and informal approaches are used simultaneously in the music classroom (Partti, 2012). Karlsen (2010) admits that it is problematic, even impossible, for tertiary institutions to completely escape formality, but suggests that it is possible for popular music education to be built on informal education principles. She suggests a healthy mix of formal and informal approaches, "trusting that they will complement and enrich, not defeat, each other" (Karlsen, 2010 p. 44). Mornell (2009) argues that a converging pathway – between formal and informal approaches – is what leads to musical expertise. Folkestad (2006) agrees that "in most learning situations, both these aspects of learning are in various degrees present and interacting" (p. 135). For Allsup (2008), a democratic classroom is based on a diversity of ideas connected to real-life situations in an ever-changing environment.

Informal teaching and learning practices are inherently part of popular music (Feichas, 2010; Georgii-Hemming & Westvall, 2010; Green, 2012; Karlsen, 2010; Mans 2009; Robinson 2012; Schippers, 2010; Schippers & Bartleet, 2013). However, Gullberg (2006) strongly believes that, if tertiary music institutions do not encourage "informal learning in music" (p. 201) as well as supporting new trends, curiosity and "open-minded[ness]" (p. 201), students will look elsewhere to find such opportunities.

2.8   Trends in popular music education

In this section the focus will fall on current trends in popular music education. I will concentrate on popular music programmes, popular music pedagogy, and the role of the educator in popular music studies.

2.8.1   Popular music pedagogy

Although popular music pedagogy is developing quite rapidly throughout the world (Allsup, 2002 & 2003; Byrne & Sheridan 2000; Green 2001; Hebert & Campbell, 2000; Karlsen, 2010; Mantie, 2013; Parkinson, 2017; Parkinson & Smith, 2015; Posthuma, 2003; Winterson & Russ, 2009),

there is a definite need for the further development and advancement of this pedagogy, especially when compared to the available literature on piano or string pedagogy (Parkinson & Smith, 2015). Researchers recommend that such a pedagogy should not be a one-size-fits-all strategy, but that is has to be authentic to popular music education (Green, 2006; Karlsen, 2010; Ojala & Väkevä, 2015; Parkinson & Smith, 2015). Gullberg (2006) argues that it is important to fully understand how popular musicians learn in order to create an authentic pedagogy that represents the 'real' world. He adds that very few higher music institutions have been able to successfully create such pedagogy. Parkinson and Smith (2015) echo Gullberg's sentiments, noting that popular music education is at a "critical juncture, with little to undo, and uncharted territory to map with an aspiration to authenticity as our guide" (p. 116). Popular music, in itself, is a fruitful starting place for authentic music learning (Ojala and Väkevä, 2015).

Parkay, Hass, and Anctil (2010) define authenticity as "the extent to which a lesson, assessment task, or sample of student performance represents construction of new knowledge" *(p. 85). Authenticity is thus a culmination of constructs from learners' acquired knowledge and ideas that can be used to form new knowledge. According to Green (2002, 2006) people are only motivated to learn music when it is learned in an authentic manner. A good example of an authentic learning model with regard to popular music is the garage rock band model (Green, 2006; Westerlund, 2006). This model is designed to recreate an authentic garage band situation. Students run their own rehearsal, choose their own repertoire and compose and arrange the material themselves. Such a learning model is characterised as collective, creative, spontaneous, informal, open and student-centered (Lindgren & Ericsson, 2010).

To design an authentic pedagogy, Parkinson and Smith (2015) suggest that such designers consider the "four Ps" (p. 115) that is involved in creativity namely person, process, product, and place. These refer to the following:

- Person – who does the teaching, who does the learning, who designs the pedagogy?
- Process – how does an institution, programme, or curriculum go about empowering students?
- Product – what will be achieved in the end, for example a certificate, curriculum outcomes, or self-actualisation?
- Place – where does learning/teaching take place?
     (Parkinson & Smith, 2015, p. 115)

Parkinson and Smith (2015) feel that a balance between these four Ps would be an ideal starting place in designing an authentic pedagogy for popular music education. Green (2008) suggests that pedagogy should be designed based on how popular musicians learn in real-world musical situations. Authentic pedagogy should be fluent and are "comprised of merged, shared, and relentlessly negotiated, hybrid authenticities" (Parkinson & Smith, 2015, p. 116). Mroziak (2017) shares their view and in turn state that authenticity can only be acquired through a collaborative and democratic process.

Kleiman (2004) notes various elements that can be included in popular music education to help create authentic pedagogy. This comprise creating a collaborative environment, celebrating diversity, acknowledging personal differences, facilitating interpersonal development and allowing students to be actively involved in the learning process. In turn, such an environment promotes qualities such as "empathy, mutual respect, willingness to take risks and openness to new conceptions of music" (Wright & Kanellopoulos, 2010:81). Vitale (2011) adds that pedagogy should be geared towards encouraging imagination and cultivating creativity in order to create independent members of society.

It is important that the popular music education community embraces continued "critical and reflexive engagement with the diverse and changing present" (Smith 2013, p. 34). Students have significant contributions to make regarding what their music preferences are, how such music is created, as well as why it is important to them. If educators therefore actively involve students in the learning process it will not only assist in keeping the curricula relative but also current (Clements & Campbell, 2006).

If tertiary institutions fail to design and implement authentic learning practices in popular music pedagogy, they are dealing with a "simulacrum, or a ghost of popular music" (Green, 2006). Parkinson and Smith, 2015 maintain that "the HPME[9] community has an opportunity and a responsibility in this moment to move iteratively and mindfully towards an epistemology of authenticity in its institutionalized beliefs and practices" (p. 118). Further research is vital to extend knowledge on popular music pedagogy (Till, 2017), especially in a South African context.

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[9] Higher Popular Music Education

2.8.2 The role of the music educator teaching popular music

One of the most important points of discussion regarding popular music education is defining the role of the educator. Many popular musicians learn how to play their instruments without the help of a teacher (Gullberg, 2006), fundamentally challenging the role of an educator teaching popular music. If the student approach to learning has changed, it implies that the approach to teaching should also change (Vitale, 2011), especially seeing that most educators, even educators teaching popular music, has been taught in the western classical tradition (Regelski, 2009). In the classical tradition, the educator is the 'master' and the student is the 'disciple' (Siedenburg and Nolte, 2015). Educators often strain creativity by reproducing their own learning and musical experiences (Vitale, 2011).

Various authors argue that the educator-student relationship changes when teaching popular music (Feichas, 2010; Ojala and Väkevä, 2015; Siedenburg and Nolte 2015). In contrast to being the sole owner of knowledge, the role of the educator changes to a knowledge facilitator in partnership with the student in the process of acquiring knowledge (Feichas, 2010). The educator thereby becomes part of a community of learners, facilitating through cooperation and collaboration. Ojala and Väkevä (2015) suggest that the educator takes on the role of a producer. In this teacher-as-producer role, students are guided towards an authentic goal without being manipulated or dictated during the process or end result. The educator rather "works between the musical and pedagogical domains in a creative manner, recognizing her responsibility for the outcomes of the learning" (Ojala & Väkevä, 2015, p. 94). Siedenburg and Nolte (2015) affirm that educators should leave their role of a "sage on the stage" and rather become a "guide by the side" (p. 10).

Many of the challenges facing popular music education can be traced back to educators' own experiences while training at higher institutions (Clements, 2008; Clements & Campbell 2006; Gouzouasis and Bakan, 2011; Law & Ho, 2015). Tertiary institutions are the gatekeepers to the profession and, more often than not, only admit students with a background in classical music training. Clements (2008) argue that tertiary institutions are an integral part in a reciprocal cycle of music educator training. She asserts that tertiary music institutions allow students into programmes only if the formal education system has worked for them, and sometimes only if either their voice or instrument is needed in a particular ensemble.

In South Africa, most music educators are primarily trained in the western art music tradition and thus mainly teach classical music in their classrooms (Lewis, 2014). To circumvent this situation, various researchers recommend that music educators receive training in popular music education while they are studying at tertiary level; therefore it remains the responsibility of tertiary institutions to incorporate popular music into educators' training programmes (Allsup, 2003; Clements, 2008; Folkestad, 2006). Bernard (2012) maintain that the current, ever-changing and expanding musical realm requires music educators to "understand and participate in a greater array of musical styles and traditions than ever before" (p. 6).

Accommodating popular music into teacher training programmes are essential if music educators want to remain relevant to their students (Gouzouasis & Bakan, 2011; Lee, 2015). Informal and democratic teaching practices can develop life-long skills such as "empowerment, independence, self-reliance, critical skills, and the inclination to use them" (Bowman, 2004, p. 39). Other qualities that teacher training programmes should cultivate in their students are "empathy, mutual respect, willingness to take risks and openness to new conceptions of music and musicking" (Wright & Kanellopoulos, 2010, p. 81); only then will future music educators be able to face the challenges of the 21st century music classroom. Christophersen (2017) believes that popular music programmes first need to be recognised as educationally worthy and therefore incorporated into tertiary music educator programmes. Further research on the role of the music educator teaching popular music is vital to aid the development of tertiary programmes in a South African context.

2.8.3   Relevant content for 21st century tertiary popular music programmes

Popular music is constantly evolving and therefore the subject content of a tertiary music programme should constantly be reassessed to stay up-to-date with current trends in the music industry (Lücke et al., 2015). Tertiary popular music programmes in the 21st century should strive to equip graduates with "flexible, innovative, professional skills that will ensure they can survive in an ever-changing, digitized, competitive international environment" (Minors et al., 2017, p. 457). Bennett (2017) argues that music degrees should place more emphasis on career preparation. Therefore, it is vital to consider relevant content for tertiary popular music programmes other than the traditional conservatory subjects such as instrumental lessons, theory, history and aural training (Rodriguez, 2017).

- **Songwriting**

According to Bennett (2017), the inclusion of **songwriting** in a popular music degree is as important as including instrumental lessons in a classical degree. Rather than teaching students about the great composers from the past, a popular music programme should emphasize the value of current music trends (Hebert, 2011). Not only can a musician potentially generate an income through songwriting, but a tertiary education module in songwriting can "facilitate student development through enabling emotional stability, offering therapeutic benefits, and providing a vehicle for self-expression, self-discovery, and overcoming challenges" (Riley, 2012, p. 6). Songwriting is also one of the most important activities for musicians since all band members can contribute to a song according to their own abilities (Siedenburg & Nolte, 2015), thereby enhancing the social structure within a band. Herbert (2011) believes that the creation of an original song is an empowering activity and that it should be an essential part of any tertiary popular music programme. Songwriting facilitates creativity and highlight students' musical imaginations (Przybylski & Niknafs, 2015).

- **Music technology**

Digital technology has forever changed the way in which music is taught and learned (Gouzouasis & Bakan, 2011; McPherson, 2007). Most of the music heard on the radio or online platforms is impossible to create without the use of computer-based software (Bennett, 2017). However, music curricula have not kept up with the ever-changing modern technology (Vitale, 2011). The world of work requires young musicians to understand modern technology so that they are able to use it (Siedenburg & Nolte, 2015). Being a popular musician involves more than just being proficient on an instrument, it also demands the use of technology and innovative music production (Hughes, 2010); therefore music production and technology modules should form an essential component of a tertiary popular music programme. Recording and production tools are becoming more affordable and user-friendly and the 21st century musician has access to technology that musicians of the 20th century could not imagine (Bennett, 2017). Gouzouasis warns that if music programmes do not place emphasis on the importance of technology in our profession, "we will lose yet another opportunity to demonstrate the empirical, praxial values of music" (2005, p. 15). Understanding technology is vital in the 21st century because it is an integral part of being a professional musician – from recording, producing, arranging, and marketing to live performances.

- **Stagecraft**

In the 21st century most artists rely on performance revenue as their main source of income (Matthews, 2011, Marshall, 2013, Holt, 2010; Rodriguez, 2017). Bennett (2017) argues that

> If live performance is so important, then, curriculum will need to include performance skills beyond those of simply playing an instrument. Stagecraft will play a necessary part, because employable popular music graduates are likely to spend a significant amount of their work time performing live". (Bennett, 2017, p. 292)

A stagecraft subject should include all the elements that are needed in order for a musician to deliver a proficient presentation beyond music performance. Such elements include stage etiquette, stage terminology, developing an on-stage persona, audience entertainment, audience interaction (Auslander, 2004), as well as how to approach a sound check and creating a technical rider (Gikaru, 2020).

It is essential for music graduates to have a wide-ranging understanding of the music business (Bennett, 2007; Lücke et al., 2015). Internationally, various higher education institutions have recognised the need for their students to be better equipped in terms of entrepreneurial skills and therefore started to include music business courses within their music programmes (Weller, 2013). However, this is rare in South Africa where Leal's (2015) study revealed that only the University of the Witwatersrand include music business as a compulsory music performance module as part of the BMus degree. Music graduates should be able to function within a business environment and learn skills that can help them source and secure potential business opportunities (Lebler & Weston, 2015), requiring South African music graduates with knowledge of the music business within a South African context (Leal, 2015).

- **Transferable skills**

International tertiary music programmes encompass not only music-related skills but also transferable skills such as communication and management skills, online information literacy, and critical thinking (Minors et al., 2017, Bennett, 2017). These authors agree that transferable skills are highly sought after by employers and can assist young musicians in their future career paths. Weller's (2013) study showed that students who started working in the music industry prior to graduation demonstrated an advantage to those who did not.

Marketing and distribution are important aspects of the music industry. As many former inaccessible avenues in this process no longer exist, musicians can now independently record, distribute, and market their own albums (Weller, 2013). It is key for young musicians to understand the process of digital distribution and self-promotion (Bennett, 2017), for example using social media providing artists with opportunities for two-way interaction with their supporters (Dubber, 2012). Learning how to responsibly and actively manage social media is another vital skill set for music graduates (Bennett, 2017; Minors et al., 2017). Leal (2015) suggests that the inclusion of a compulsory internship module as part of a popular music programme may assist students to bridge the gap between university training and real-life settings in South Africa.

2.9 Potential benefits of including popular music in tertiary education

Rodriguez (2017) posits that tertiary music institutions "provide a valuable function to society and culture—helping musicians develop the knowledge and skills for professional careers in music" (n.p.) Internationally, research indicates that there are potential benefits of including popular music programmes at universities. The following bullet points highlight these aspects.

2.9.1 Popular music as preferred choice amongst young people

Popular music is conceivably the most universal form of popular culture, especially to young people (Green, 2002; Lee, 2015; Nilsson & Folkestad, 2005). Not only do young people listen to popular music, they often imitate the image of their pop heroes (Jaffurs, 2006). In South Africa, radio listenership indicate that popular music is at the forefront of young people's preferred choices (Adams, 2019). Lee (2015) argues that popular music has the potential to excite the interest, imagination and creativity of future music students. Popular music surrounds young people on a daily basis and their intake, both consciously and subconsciously, influences the way in which they 'feel, listen and think about music' (Clements & Campbell, 2006:17), aspects that will naturally translate in how they approach musical performance, composition and improvisation.

Allsup (2003) concur that relevant curricula has the potential to positively influence and motivate students. It is therefore crucial for tertiary music education to move towards popular music in order for it to remain relevant to a future generation of music students (Gouzouasis & Bakan, 2011). The important role that popular music plays in the daily lives of young people should play

a significant role in reinventing tertiary education to stay up-to-date with the ever-changing music scene (Green, 2002, 2004, 2008; Jaffurs, 2006; Leal, 2015; Lücke et al., 2015; Posthuma, 2003). It is therefore vital that further research is conducted to explore the needs for tertiary education options in popular music for young South Africans.

2.9.2   Popular music as a university course may attract more students

The clients of tertiary education are the students, and if courses are structured around the needs of students they may attract more numbers (Nevhutanda, 2005). Green (2002) observes that applications for students wanting to study popular music at tertiary level are overflowing and "currently the offer is by no means sufficient to meet the demand" (p. 168) Winterson and Russ (2009) confirms Green's statement and mentions that older universities are incorporating popular music into their programmes to attract more students. During the 2014-2015 academic year, the popular music programme at the University of Southern California received over 400 applications but can only accommodate 25 first years into the programme (Powell, Krikun & Pignato, 2015).

If a music department can attract more students it directly results in the department being in a better financial position (Lebler & Weston, 2015). These authors assert that not only did popular music studies establish itself as an integral course at the University of Otago in Dunedin, New Zealand, it also saved the music department from financial hardship. Therefore, further research is required to investigate whether a popular music course at a South African university attracts more students and subsequently benefits the music department financially.

2.9.3   Popular music is vocational

While western art music and jazz offer limited opportunities for permanent employment in the 21st century, popular music provides "economic and artistic advantages" (Florida & Jackson, 2010, p. 310) in a continuously expanding industry. When considering the international music market, Nielsen Global Media (2017) reports that classical music and jazz sales in the United States each contribute a meagre one percent to the market. In the United Kingdom, classical music makes up a fraction of the music market with popular music genres completely dominating the sales and live music market (Till, 2013). Green (2002) confirms these findings, observing that "over 90 percent of global sales of music recordings consist of popular music, including traditional forms such as folk and blues, with classical music making up only 3 or 4 percent" (p. 3). Covach (2017) argues that if jazz and classical music sales combined only makes up 5% of

international music sales, then it is disconcerting that music schools place a secondary emphasis on the rest of the 95% of music that the consumers actually wants to hear. He concludes that such a misrepresentation of the market is definitely not for the benefit of music students.

Most universities that offer popular music follow a pedagogy of employment (Parkinson & Smith, 2015). Apart from an excellent performance level, musicians need to obtain transferable skills in order to have a sustainable career in music in the 21st century (Bennett, 2017; Mak, 2007; Ojala & Väkevä, 2015; Weller, 2013). These include people related skills (Mak, 2007); conceptual skills (Bennett, 2017; Ojala & Väkevä, 2015); business skills (Weller, 2013); and personal skills (Weller, 2013; Mak, 2007). One of the main objectives of tertiary education is to prepare students to become functioning participants in the job market in order to successfully contribute to the social, cultural and economic development of a country (Alam, 2021; González-Romá et al., 2018; SAQA, 2013).

Especially in a developing country, a university degree is "the fundamental prerequisite to obtain a job" (Allam, 2021, p. 58). Since the South African curriculum structure has remained largely unchanged over the past century (South Africa DACST, 2016), it is essential for further research to explore how tertiary education institutions in South Africa can align themselves to such objectives. Research indicates that new music education pedagogies focusing on preparing students for a sustainable career in an ever-changing music industry should be developed (Feichas, 2010; Smilde, 2005). Bennett (2017) argue that curriculum designers have a moral responsibility to consider future career opportunities that may still unfold within and beyond the music industry. Tertiary education institutions should prepare students for sustainable future careers and income, but many fail to do so (Feichas, 2010; Gullberg, 2006). In South Africa, research indicates that music education at tertiary level should be reinvented (Posthuma 2003; Leal 2015; Lücke et al., 2015). The current study is an attempt to explore such possibilities.

2.9.4 Popular music develops creativity

In recent years, various fields including technology, science, politics, economics and sociology have been developing at a rapid pace, requiring humans to learn faster and employ creativity in order to adapt to their new circumstances (Topoğl, 2014). In the 21st century, creativity is a sought-after commodity and an important skill for graduates to acquire (Hall, 2015). The formal teaching approach where the teacher owns the knowledge and makes all the major decisions, leaves little room for creativity (Rodriguez, 2017). The traditional concert band system, used in both classical-

and jazz ensembles, is an example of formal teaching where the conductor picks the repertoire and decides on the musical interpretation (Wall, 2018).

Informal practices during active involvement in popular music, including "listening, performing, improvising and composing" (Green, 2006, p. 106), emphasise creativity. The informal nature of popular music requires the player to creatively implement such practices in most playing situations, be it intentional or unintentional (Hall, 2015). Music educators have a moral and ethical responsibility to adopt creative practices in the classroom (Bennett, 2013), thereby developing creative and divergent skills (Hall, 2015). Creativity is required for playing and making popular music as well for music business purposes (Jenkins, 2006). Many self-managed musicians are considered to be creative entrepreneurs, "undertaking business-related tasks as well as creative ones" (O'Hara, 2014, p. 33). The current study further explores these aspects within a South African context.

2.9.5   Popular music promotes independence

Green (2006) advocates that popular music promotes independence and autonomy. The informal nature of popular music prompts students to become self-monitoring strategic decision-makers (Lebler, 2008), empowering them to become independent and self-reliant (Bowman, 2004). Through independence and ownership, informal learning shifts the responsibility from the teacher to the students; the teacher becomes a mentor and critical friend as opposed to the master over a student apprentice (Lebler, 2008). The classroom transforms into a democratic environment where both the teacher and the student are regarded as equals, sharing and creating ideas (Jaffurs, 2006). Several studies indicate that in popular music bands, responsibilities are shared (Gay, 1991; Allsup, 2011). Alssup argues that a democratic classroom will function like a garage band where the teacher functions as a facilitator, setting up musical challenges, mediating discussions and encouraging critical thought. This makes the students in the classroom independent, taking ownership of their learning which in turn leads to increased levels of intrinsic motivation (Green, 2002; Lebler, 2008). Where extrinsic motivation is teacher-centred, intrinsic motivation relates to the enjoyment an individual experiences while performing a certain task (Chen, 2020). This leads to more knowledgeable and creative students because they willingly commit more energy and time towards their studies (Niemiec & Ryan, 2009). Woody (2007) argue that when an individual is intrinsically motivated, the desire to perform a task outweighs the difficulty of the task; the process of making music becomes the reward itself. Informal learning implies "autonomous, self-directed, self-assessed and intrinsically motivated" (Lebler, 2008, p. 196) learning. Students who

takes ownership feel more empowered and ultimately becomes better musicians (Abraham et al., 2011). Such ownership and independence improves students' position towards their own learning and this leads to better achievements (Przybylski & Niknafs, 2015). There is a paucity on research of these attributes of popular music within a South African tertiary context, which requires further exploration.

2.9.6   Popular music encourages group and peer learning

Group work, sometimes also referred to as collaborative learning, are gaining ground in music education research as well as in how music is being taught at tertiary institutions (Gaunt et al., 2012; Gaunt & Westerlund, 2013). Whether musicians are rehearsing, performing or recording, popular music performers rely highly on peer learning rather than learning from "master-musicians" (Green, 2002, p. 16). When learning collaboratively, group members benefit from a shared understanding which encourages and stimulate independent musical thinking (Wiggins, 2000). Members share ideas, values and perspective (Allsup, 2008). Pullman (2014) argue that group work assists students in developing important abilities including "social skills, self-esteem and satisfaction, enhanced personal skills, personal identity, self-achievement, self-confidence, intrinsic motivation, communication, negotiation, self-initiative, resourcefulness and conflict management" (p. 297). Peer learning should benefit all the role players within the peer group and involve the sharing of knowledge, ideas and experience (Boud, 2001). Nielsen et al. (2018) note that the benefits of peer group learning include increased motivation, self-efficiency and a sense of belonging among the group members. Through peer learning, students develop important skills in "organizing and planning learning activities, working collaboratively with others, giving and receiving feedback and evaluating their own learning" (Boud, 2001, p. 9). Peer learning have increasingly become a central part of educational courses in many countries (Boud, 2001), providing experiences through which students share goals and participate in joint problem-solving (Nielson et al., 2018). Popular music is inherently driven by peer-learning in the real world as well as in an educational context (Pulman, 2014), an aspect that needs consideration in tertiary settings.

2.10 Theoretical framework: Authentic learning

In chapter 1, I provided a broad outline of authentic learning as the guiding theoretical framework for this study. In this section, I discuss authentic learning in the context of popular music education according to research literature.

2.10.1 Authentic learning versus traditional teaching methods

Authentic learning differs quite dramatically from traditional teaching methods. Traditional classrooms centre on instructors who impart their knowledge onto the learners (Ballard & Moore, 2009), while learners acquire knowledge passively through the transmission of facts and procedures (Sawyer, 2006). Herrington and Oliver (2000) noted a separation between knowledge and the application thereof at schools and universities. In their view, the main reason for this disconnect is because learners store most of the information taught by the teachers as facts; not as tools. Resnick (1987) describes four ways that traditional education differs from real-life scenarios. Firstly, traditional teaching emphasises individual activity although activities in real-life occur within a social setting. Secondly, in traditional classrooms, the focus is on the recollection of facts, but in real-life people draw from various resources used and shared among each other. This allows learners to do more than would have been possible as individuals. Thirdly, in a traditional educational setting, learners learn facts, rules, terms, symbols, and procedures. In the real world, they react to a current and specific situation. In this way, knowledge is directly related to the circumstances and the resulting actions are applications of logic. Fourthly, in a traditional school classroom, knowledge is generalised and applied to a large array of scenarios. This does not effectively translate to the broad set of knowledge and skills that learners require in a real-life work or personal situation.

2.10.2 Components of authentic learning

In an extensive systematic literature review, Rule (2006) identified four key components that encompass authentic learning, later extended to seven components by Ballard and Moore (2009). In the following bulleted list, I describe these seven components as examined by various authors.

- -Real-life/real-world problems

Authentic learning connects to the real-world (Rule, 2006), requiring that tasks demonstrate "application of knowledge in the real-world" (Ballard & Moore, 2009, p. 6). Herrington and Oliver's (2000) model for designing an authentic learning framework confirms the need for true life modelling by calling for authentic activities in a real context.

- -Student centred by active involvement

Educators should design learning tasks to ensure optimal and active student involvement (Ballard & Moore, 2009, Rule, 2006), thereby fostering a student-centred approach (Pfeffer & Fong, 2002;

Wiggins, 2007). Pearce argues that authentic tasks provide relevance to learning which "encourages engagement and enthusiasm" (2016, p. 2).

● -Social interaction and collaboration

Authentic learning should include a meaningful context and involve social discussions and interaction (Ballard & Moore, 2009, Rule, 2006). Herrington and Oliver (2000) found that social discussion helped students to be more aware of what they are learning and enabled them to establish links that they could incorporate into their cognitive framework. Wornyo et al. (2018) argue that when students work within social groups it helps them to develop better social collaboration skills.

● -Asking questions

Ballard and Moore (2009) recommend that educators encourage students to investigate the selected topic by asking questions and looking for answers. Authentic problems should be open-ended without predetermined strategies or solutions (Renzulli et al., 2004).

● -Involving experts and specialists

Throughout the learning process, students should have access to outside specialists other than their immediate instructors (Ballard & Moore, 2009). When educational settings expose students to experts in the field, it provides them with a model of how a practitioner would handle an authentic, real-world situation (Herrington & Herrington, 2008).

● -Nurturing higher-order thinking

According to Ballard and Moore (2009), authentic learning urges students to acquire and develop higher-order thinking skills. Knobloch (2003) argues that higher-order thinking skills require students to move from the mere recalling of facts to more complex activities like manipulating and transforming ideas. Pearce (2016) confirms that the challenges posed to the students within authentic tasks should not be easy to unpack and should not have clear-cut answers, thereby stimulating critical thinking. Authentic learning facilitates the development of critical thinking and problem solving, which are vital practical tools in bridging the gap between knowledge and application (Maina, 2004).

● -Continuous assessment by instructor and students

Throughout the learning activities there should be assessment (Ballard & Moore, 2009). These authors suggest that both the instructor and the students evaluate the "process, activities and learning" (2009, p. 7), thereby making the students co-responsible for their learning. Pearce (2016) believes that assessment should become part of the learning process and purposefully implemented throughout by teachers and students.

2.10.3 Designing authentic learning tasks

When designing authentic tasks, pre-authentication takes place. Pre-authentication is the process where the educator designs an authentic learning task "prior to, and independent of, a learner and a specific learning context" (Petraglia, 1998, p. 198). This can directly impact the authenticity of the task – if the student does not recognise the task as authentic it compromises the whole process (Mingo, 2013). Authentic learning requires the educator to persuade learners that the designed task is meaningful. Herrington et al. (2002) define this process as "suspension of disbelief" (p. 60). Students experience an authentic task as a simulation of the real-world and, once they have accepted this, it is only irregularity within the design that can cause discordance. Once the suspension of disbelief has occurred, students start seeing "the complexity and the value of the learning environment" (Herrington et al., 2002, p. 61). Another issue related to authentic learning raised by both Mingo (2013) and Lombardi (2007) is that authentic learning scenarios can be expensive to create. In terms of music, this may, for instance, be the initial setup cost of creating a performance space or a recording studio. However, most tertiary institutions already have such facilities at hand, while Muganga (2015) argues that technology has made the implementation of authentic learning more possible and inexpensive.

2.10.4 Advantages of authentic learning

There are several advantages linked to authentic learning practices, for instance that it yields increased levels of motivation and enthusiasm in students (Green, 2008; Maina, 2004). Students are more motivated to learn music if the music studied in the classroom resemble the music they listen to in everyday life (Green, 2008; Lombardi, 2007). Students find more enjoyment in authentic tasks because it encourages intrinsic motivation (Motlhaka, 2014). Authentic learning urges the educator to mould student activities and tasks to represent real-life situations, because it is the relevance of the task that motivates the student to complete it (Parsons & Ward, 2011). In turn, increased levels of authentic motivation can produce improved performance, perseverance, creativity, pride, and well-being (Ryan & Deci, 2000). Within an authentic learning environment,

students feel a sense of ownership and purpose (Ojala & Väkevä, 2015; Skinner & Pitzer, 2012). They discover the importance of choice when challenged with authentic situations and this helps them to discover their own voice (Thibodeaux, Harapnuik & Cummings, 2019). Developing ownership of learning through authentic practices positively influences learning as well as the learning environment (Dirkx, Mezirow, & Cranton, 2006).

Authentic learning provides the bridge between knowledge and application (Motlhaka, 2014). It allows students to see the significance of what they are learning because they can make real-world connections between the theoretical and the practical (Schmidt-Jones, 2017). When "learning and context are separated, knowledge itself is seen by learners as the final product of education rather than a tool to be used dynamically to solve problems" (Herrington & Oliver, 2000, p. 23). The ideal learning and teaching experience promotes a real-life implementation of knowledge (Rule, 2006), empowering learners to engage in the solution of real-world problems firmly based within a real-world context (Wiggins, 2015).

Authentic learning provides students with the opportunity to achieve all the three goals of learning namely "acquisition of skill, understanding of concepts and the application of knowledge" (Wornyo et al., 2018, p. 57). When faced with real-world scenarios, students engage in learning in a meaningful way, paving the way for lifelong experiences of learning (Ojala & Väkevä, 2015).

2.10.5 Arguments against authentic learning

Authentic learning is not wholly without criticism, the main argument being that it is very difficult to design a truly authentic learning environment and that it will always be a simulation of real life (Kantor et al., 2000). Tochon (2000) claims that the differences between a classroom experience versus a real-life experience will remain prominent because a classroom setting is a simulation of real life and therefore less authentic. Stein, Isaacs, and Andrews (2004) agree that creating a real-life scenario in class can feel forced, awkward, and staged. However, popular music education allows students to participate in active group music making experiences within a classroom setting, modelling what will happen on a stage while "performing in a small band with 'real' rock instruments" (Denis, 2017, p. 65).

2.10.6 Authentic learning and popular music education

Music by nature is practical and therefore it can easily assimilate authentic learning practices (Crawford, 2009). Informal learning practices are a vital part of education in popular music

(Bowman, 2004; Feichas, 2010; Green, 2002, 2004, 2006, 2008; Jaffurs, 2006) and at the core of informal learning is authentic music making (Abrahams, Rafaniello, Westawski, Vodicka, Wilson, & Abrahams, 2011). Popular music ~~are~~is a fruitful point of departure for authentic music learning (Ojala & Väkevä, 2015). Green (2008) argues that educators can create authenticity by merely incorporating popular music into the music classroom because this is the music that young people listen and relate to. Wiggins state that if music learning is centred on authentic learning practices it "fosters students' ability to connect their own learning across the curriculum" (2007, p. 41). Authentic learning facilitates the development of musical identity and provides students with the tools to effectively function within the wider popular music community (Karlsen, 2010).

Green associates an "ideology of authenticity" (2002, p. 99) with rock musicians for whom authenticity represent a natural expression as opposed to a nurtured and more formal one. This corresponds with Söderman's (2013) theory that authenticity in music subcultures are measured according to aesthetic and philosophical standards. O' Hara (1999), in turn, ascribe authenticity in genres such as Hip-Hop and Punk music in direct opposition to the mainstream capitalist establishment. These contrasting and varied dimensions of authenticity complicate tertiary education in popular music because higher education is "increasingly characterised by themes of global competitiveness, knowledge to wealth creation, and employability" (Parkinson & Smith, 2015, p. 95). In these authors' view, tertiary education represents the antithesis to the underpinning philosophy and ideology of authenticity. Traditionally, popular music developed without direct input from formal intellectual institutions and the ideological value of some popular music subgenres arguably exists as the polar opposite to institutionalised culture (Parkinson, 2013). Moore (2002), however, solves this dilemma by viewing authenticity not as an intrinsic quality of music, but something that is imputed to a particular music genre. By asking "who, rather than what is being authenticated" (Moore, 2002, p. 220), authenticity becomes a process rather than a quality assigned to a specific genre of music. Similarly, Barab, Squire and Dueber argue that authenticity occurs "not in the learner, the task, or the environment, but in the dynamic interactions" among the various components (2000, p. 38).

Parkinson and Smith (2015) identify five authenticities that need to be considered, managed and negotiated within popular music in higher education namely pedagogical authenticity; academic authenticity; the authenticity of employability; musical authenticity; and gender authenticity. Thwaites (2013) argue that all these variations of authenticity do not exist parallel to each other but are "unified when they meet in the intimacy of their mutuality" (p. 126). He explains that both region and place gives meaning to music, therefore a music department becomes an environment

where authenticity is created, shared, merged and nurtured. This symbiosis gives rise to a new authenticity that is not only restricted to each music department but is shared across popular music settings in higher education (Parkinson & Smith, 2015). Shared knowledge across the field of popular music will "go some way towards establishing a collegial critical mass" (Parkinson & Smith, p. 117) which can empower the various stakeholders to ensure that the popular music field as a whole, move forward with confidence and assertiveness. Parkinson and Smith contend that it is important to establish more mediums to facilitate conversation at micro and meso level within the structure of popular music education to promote "multi-vocal institutional and disciplinary identities that give space to multivariate, hybrid authenticities" (2015, p. 117).

There are several advantages linked to authentic learning practices within a popular music education environment. It yields increased levels of motivation and enthusiasm in students (Green, 2008; Maina, 2004), for example if the music studied in the classroom resemble the music students listen to in everyday life, they are more motivated to learn music (Green, 2008; Lombardi, 2007). Students find more enjoyment in authentic tasks, which encourages intrinsic motivation (Motlhaka, 2014). It is essential that tasks are moulded to represent real-life situations, because it is the relevance of the task that motivates the student to complete it (Parsons & Ward, 2011). In turn, increased levels of authentic motivation can produce improved performance, perseverance, creativity, pride, and well-being (Ryan & Deci, 2000).

Within an authentic environment, students feel a sense of ownership and purpose (Ojala & Väkevä, 2015; Skinner & Pitzer, 2012). They discover the importance of choice when challenged with authentic situations and this helps them to discern their own voice (Thibodeaux, Harapnuik & Cummings, 2019). Developing ownership of learning through authentic practices positively influences learning as well as the learning environment (Dirkx, Mezirow, & Cranton, 2006). Authentic learning provides the bridge between knowledge and application (Motlhaka, 2014), allowing students to see the significance of what they are learning because they can make real-world connections between the theoretical and the practical (Schmidt-Jones, 2017). When "learning and context are separated, knowledge itself is seen by learners as the final product of education rather than a tool to be used dynamically to solve problems" (Herrington & Oliver, 2000, p. 23). The ideal learning and teaching experience promotes the real-life implementation of knowledge (Rule, 2006), empowering learners to engage in the solution of real-world problems firmly based within a real-world context (Wiggins, 2015). Authentic learning provides students the opportunity to achieve all the three goals of learning namely "acquisition of skill, understanding of concepts and the application of knowledge" (Wornyo et al., 2018, p. 57), aspects

key in a popular music educational environment. It also facilitates lifelong-learning because, faced with real-world scenarios, students engage in learning in a meaningful way and potentially a lifelong experience (Ojala & Väkevä, 2015).

Concluding remarks

The literature reviewed in this chapter provided insight into relevant concepts and research on popular music education in South Africa. Perspectives on popular music provided a background against which school and tertiary institutions internationally and in South Africa provide music education in popular music. Trends in popular music education, and the potential benefits of including popular music at tertiary level were explored from various researchers' standpoints.

A detailed explanation of authenticity according to various authors' views followed, as this is the theoretical framework underpinning the current study.

In the next chapter I describe and motivate the methodological processes of my inquiry and explain how I dealt with the research questions in an empirical manner. I also provide details regarding the rigorous data analysis process employed.

Chapter 3: Research methodology

In this chapter, the philosophical and methodological approach to the proposed study as well as the practical methods for data collection are explained and motivated. The research was designed to enlighten the core research problem, namely what the needs are regarding a specialised degree in popular music at South African universities. This chapter strives to operationalise the research problem by aligning it to the most appropriate research design and methodology, as well as validating the choices I made during the research process.

Creswell (2014) describes three important factors that the researcher should take into account when planning a research project. Firstly, a philosophical worldview underpinning the research; secondly, a research approach that best relates to this worldview; and thirdly, a research design to practically translate the research. The different aspects that form part of a research project are viewed as layers of an onion that should each be unwrapped before going on to the next step of the process (Saunders et al, 2007). Figure 2 below (adapted from Saunders et al., 2019, p. 130), visually represents these factors as different layers, starting with the worldview as an outer layer, moving to the innermost layers, indicating that all factors are planned coherently. Apart from the three aspects mentioned by Creswell, I added the data collection strategies and data analysis method in the visual representation to show the complete process involved in conducting the current research.
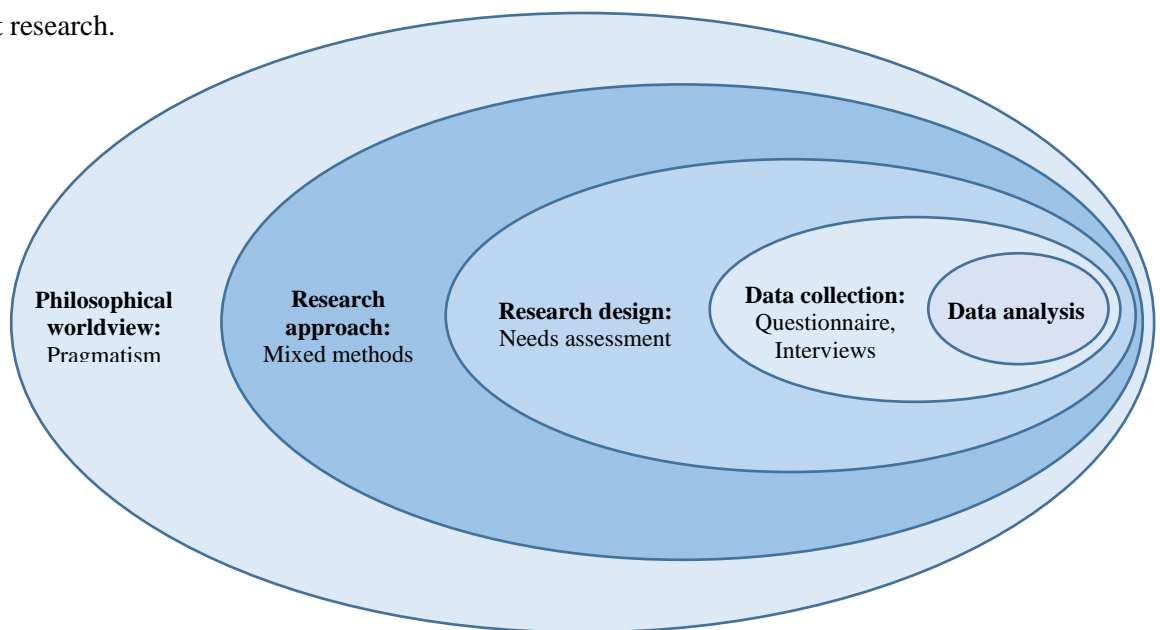
Figure 1: The research onion

(adapted from Saunders et al., 2019, p. 130)

Whether or not they are consciously aware of it, all researchers constantly make assumptions about the world around them as well as about the research in question. This "system of beliefs and assumptions about the development of knowledge" (Saunders et al. 2019, p. 130) describes the prevalent philosophical inclination of the researcher's world and the way that personal views influence the research process. A research philosophy guides the researcher in explaining human behaviour (Blumberg et al., 2011) and assists the researcher to develop an approximate clarification for the specific phenomenon being studied in the process of interpreting underlying constructs that are deducted from observable facts and events that are thought to have an impact on a study (Best & Khan, 2006).

Saunders et al. (2019, p. 124) identify three types of assumptions that researchers encounter namely,

- Epistemological assumptions which relate to "human knowledge";
- Ontological assumptions which relate to "realities" encountered in the research; and
- Axiological assumptions which relate to the researcher's personal values.

Kaushik and Walsh (2019) add two more aspects that the researcher should be cognisant of namely the research methodology or the shared understanding of the most effective way to gain knowledge, and rhetoric, which they define as the shared conception of research dialect. In carefully considering these elements, a researcher can formulate a credible research philosophy to support the whole study. A research philosophy may also help to identify missing ideas and links as well as the additional data required to better understand the research in question (Henning, van Rensburg & Smit, 2004).

Scholars have varied views concerning different types of research philosophies. Creswell (2014) for instance, identify four research philosophies namely postpositivism, constructivism, participatory, and pragmatism. Saunders et al. (2019) identifies five research philosophies namely positivism, critical realism, interpretivism, postmodernism, and pragmatism. The only overlapping research philosophy between these scholars is pragmatism, but debates surrounding this topic is not uncommon (Kaushik & Walsh, 2019). Saunders et al. (2019) believe that every researcher should go through a process of reflexivity when defining an applicable research philosophy, forcing the researcher to explore personal principles and beliefs with the same rigour as if it was that of others.

Each research philosophy has the potential to contribute something original and valuable to the research process because it poses a distinct way of examining a research phenomenon. Through careful consideration and reflexivity, I selected pragmatism as the most applicable research philosophy to support this study. In the next section I will clarify the reasons for my decision.

Pragmatism as a research philosophy

Pragmatists concur that knowledge is socially constructed, and that knowledge is always based on experience (Kaushik & Walsh, 2019). These authors argue that an individual's perception of the world is unique, shaped by experience and shared in a social context. All knowledge should consequently be social knowledge (Morgan, 2014). As a research philosophy, pragmatism accepts that one or many verifiable realities can be investigated (Creswell & Plano Clark, 2011), but maintain that reality cannot be definite or determined decisively (Pansiri, 2005).

Pragmatism is constructed on the premise that the research problem under investigation ultimately guides the researcher in selecting the most suitable philosophical and methodological approach (Tashakkori & Teddlie 2003). Therefore, research starts with a problem, and the aim of the pragmatist researcher is to provide practical solutions to guide future practice. In pragmatic research, concepts are only valid when they support action (Kelemen & Rumens 2008). Reality is central to pragmatists because the effects of ideas and the use of knowledge enables action (Saunders, et al., 2019)**.**

Kaushik and Walsh (2019) argue that "postpositivism typically supports quantitative methods and deductive reasoning, whereas constructivism emphasizes qualitative approaches and inductive reasoning" (p. 261). Pragmatism, in turn, is adaptive to both extreme research approaches and offers a flexible and reflexive option in relation to research design. Pragmatists employ abductive reasoning, moving between deduction and induction to create theories (Goldkuhl, 2012). These unique characteristics of pragmatism make it ideal to employ a mixed methods study (Johnson & Onwuegbuzie, 2004; Morgan 2014). The focus is on the outcome of the research rather than on the methods (Kaushik & Walsh, 2019).

From an ontological, epistemological and axiological point of view, pragmatism has the potential to combine both quantitative and qualitative research methods as integrated and non-conflicting philosophies (Maarouf, 2019):

- Firstly, ontology refers to assumptions about the nature of reality (Saunders, et al., 2019). In pragmatism, reality is ambiguous (Creswell & Plano Clark, 2011) and can either exist in a

certain situation at a specific time or multiple perceptions of this reality can exist in social actors' minds. The pragmatic researcher can switch between these two realities as they change, and is able to accept both observable (quantitative) and unobservable (qualitative) knowledge (Maarouf, 2019).

- Secondly, epistemology centres on the concept of knowledge, asking what constitutes trustworthy knowledge and how this knowledge can be transferred to others (Saunders, et al., 2019, p. 139). According to pragmatism, knowledge is experienced-based (Kaushik & Walsh, 2019).

- Thirdly, axiology deals with the role that values and ethics play within the research process (Saunders, et al., 2019). Maarouf (2019) argues that it is impossible to avoid bias completely in any form of research. From an axiological stance, pragmatic researchers are allowed to be biased but "only by the degree necessary to enhance his research and helps to reach his research objectives" (Marouf, 2019, p. 10).

Kaushik and Walsh (2019) emphasise that pragmatic researchers aim at "solving practical problems in the real world" (p. 259). This aligns the pragmatic research philosophy with authentic learning, which is the theoretical framework underpinning this study. Similar to pragmatism, authentic learning deals with the real-world implementation of knowledge and seeks practical solutions (Rule, 2006; Wiggins, 2015). The pragmatic, epistemological foundation of this study is that knowledge is based on experience and shared socially. This directly relates to the informal and peer-learning characteristic of popular music.

3.1 Research approach: Mixed methods

Research approaches are plans and procedures that take the researcher from general assumptions about the selected topic to a detailed plan, including the strategies for data collection, methods of data analysis, and approach to interpretate the findings (Creswell, 2014). In this study I used a mixed methods approach and combined the strengths of both quantitative and qualitative research (Creswell, 2014) in a single study. Mixed methods procedures enable the researcher to gain more insight since two different approaches are incorporated, leading to a more "complete understanding" (Creswell, 2014, p. 32) of the research problem. Combining the two types of data allowed me to benefit from the detailed and contextualised understandings of the qualitative data as well as the more generalisable, externally valid deductions from the quantitative data. This means that I could balance the strengths of one type of data with the weaknesses of the other. A mixed methods approach permitted me to acquire different perspectives on the research problem

via diverse data collection strategies (Ivankova et al., 2016). Although these authors contend that mixed methods is a more elaborate process, the combination of quantitative and qualitative data provided a multifocal lens through which I obtained more insight and a deeper understanding of the research problem.

Tashakkori and Teddlie (2003) indicate that the researcher has to decide on the sequence and priority of the collection and analysis of quantitative and qualitative data when implementing a mixed method approach. In this study, the quantitative and the qualitative data was collected simultaneously and later merged. Creswell (2014) refers to this strategy as a convergent parallel mixed methods approach. This method was suitable because the data sets could be obtained at the same time, but separately from one another. The integration and interpretation only happened after both data sets were collected with the aim of strengthening the overall results.

In phase one of the study I collected both the quantitative and qualitative data. The quantitative data assisted me to gain a broad perspective of the research problem (Creswell, 2014). The qualitative part was aimed at gathering in-depth data from individuals, purposefully chosen for their experience or expertise in the field of inquiry (Nieuwenhuis, 2016). During phase two, I combined and compared the analysed quantitative and qualitative data to lead to an enhanced and deeper understanding of the research topic (Ivankova, Creswell & Clark, 2016).

Through informal conversations with my FET music learners, I realised that adolescent participants would not be able to provide in-depth information regarding the South African tertiary landscape because they have never experienced it. I therefore opted for a quantitative approach using an online questionnaire to gain a broad understanding of the views of music learners from secondary schools regarding their need to study popular music at tertiary level. These participants form part of the greater musical landscape and are the music students of the future, making their perspectives matter within the research framework. Especially in the South African context where it is vital that further education expand career-opportunities and facilitate possibilities to earn a living, it is important to investigate what the needs of learners are to enhance the probability that students complete their studies while becoming independent citizens. This corresponds with global studies focusing on the problems learners face during the transition between secondary school to tertiary education (Brinkworth et al., 2009; Brown et al., 2005; McCarthy & Huh, 2006; Tierny, 2005).

The qualitative data, gathered from the music students studying at tertiary institutions; music educators at secondary schools; music lecturers at tertiary institutions; and full-time professional

musicians; formed the more prominent set of data in this study. The qualitative part of the study made it possible for me to systematically understand the real-world experiences and perceptions of the respondents through gathering, analysing and describing their views (Van Gog & Paas, 2007). Tracy (2013) refers to qualitative research as representing a "phronetic" approach by which "real world concerns" (p. 4) may be investigated. The real-world problem in this study concerns the possible desire of music learners from secondary schools to further their studies in popular music at tertiary level in South Africa. It also considers the needs of music educators at secondary schools who are required to implement popular music repertoire at FET level without having expertise or training in popular music. I collected data from various respondents via in-depth interviews, which are key data collection strategies associated with the qualitative component of mixed methods research (Boyce & Neale, 2006).

3.2   Research design: A needs assessment

The design of this study was determined by the research problem and include the sampling strategy, the data collection strategy, validity and reliability checks, ethical considerations, as well as the data analysis procedures. The most appropriate research design for this study is embedded in the research title, namely a needs assessment. McCawley (2009) defines a needs assessment as a systematic process gathering data to gain knowledge about an important issue of a defined group. A needs assessment can also be demarcated as "a process of identifying and prioritising the gap between current and desired results" (Alqahtani, 2016, p. 12) and is generally geared towards providing practical solutions to close the identified gap in the literature. In the literature review chapter, the paucity of research regarding popular music education at tertiary level in South Africa was identified, especially regarding the views of a broad variety of 'insiders' (Nieuwenhuis, 2016). In this study I gathered information from various categories of participants namely music learners; music students studying at tertiary institutions; music educators at secondary schools; music lecturers at tertiary institutions; and full-time professional musicians. This enabled me to gain a better understanding for the need to provide tertiary education opportunities in popular music at South African universities.

3.3   Sampling strategy

Tracy (2013) define sampling as the "design for how to choose sources or participants for data" (p. 134). A sampling strategy is the process through which the researcher selects sources or participants from a larger population in order to represent the specific population (Neuman, 2014).

This is mainly done because the researcher will not have the time or the resources to analyse the entire population (Taherdoost, 2016). In order to obtain an integrated perspective view of the needs regarding popular music at tertiary level in South Africa, it was important for me to draw samples from the entire musical landscape, including schools, tertiary institutions as well as from the music industry. In this section I will describe the sampling strategy as it relates to either the quantitative or qualitative approaches.

3.3.1 Quantitative sampling strategy

According to Neuman (2014), quantitative sampling is primarily concerned with finding a representative sample which "closely reproduces or represents features of interest in a larger collection of cases, called the population" (p. 247). For the quantitative part of this study, I therefore used random sampling where each individual within the chosen population group had the probability of being selected (Creswell, 2014). In this instance, all learners with music as FET subject at Gauteng based schools were selected. In this way I attempted to obtain a representative sample of learners so that I could gain a better understanding of the needs of these participants (Creswell, 2014).

The regional music subject specialist at the Gauteng DoBE informed me that there have been approximately 800 learners in grades 10-12 enrolled for music at FET level over the past three years. The subject specialist provided me with the names of the 33 secondary schools offering subject music, as well as contact details for the music teachers at these schools. I contacted the principals at each of these schools to ask permission to conduct research. With the voluntary assistance of the music teachers at these schools, the learners were informed about the research and invited to fill in an online questionnaire. Questions focused on the learners' need – if any – to continue studies in popular music at tertiary level (see Appendix I). I aimed to obtain approximately 200 responses, representing a quarter of the whole sample group. In total, 148 music learners from secondary schools completed the online multiple-choice questionnaire for the quantitative part of this study, which represents approximately a fifth of the total sample. Table 3 below provides details of the quantitative sample.

Table 3: Quantitative sample

Total population	800
Sample size	148

Confidence level	99%
Confidence interval	9.5

Since I could not communicate directly with the learners, it was quite challenging to recruit participants for this part of the research. The various complications I faced in gathering the quantitative included that:

- The research request was rejected by the school principal or music teacher;
- I received no response from the school or music teacher to my research request;
- The school principal and music teacher accepted my research request, but did not motivate learners sufficiently to participate, thus yielding no responses;
- The national Covid-19 virus lockdown, implemented from midnight on 26 March 2020 in South Africa (Mail & Guardian, 2020), impacted the number of respondents. Since all schools were closed, teachers could not communicate directly with learners to motivate them to fill in the online questionnaire.

Despite these restrictions and challenges, the completed questionnaires provided me with sufficient details and information to deduct valid results from this quantitative data collection strategy. The quantitative data collected from the music learners from secondary schools gave me a broad perspective of music offerings at the FET music departments in the region.

3.3.2 Qualitative sampling strategy

Tracy (2013) argue that competent qualitative researchers employ purposeful sampling, meaning "that they purposefully choose data that fit the parameters of the project's research questions, goals, and purposes" (p. 134). In contrast to sampling for a quantitative study, qualitative sampling focuses on a few cases to provide clarity and understanding about matters and relationships in a social context to "deepen understanding about a larger process, relationship, or social scene" (Neuman, 2014, p. 247). Hence, I implemented a purposive sampling strategy, referred to as "judgment sampling [whereby I could make] deliberate" (Etikan, Musa & Alkassim, 2016, p. 2) choices linked to unique characteristics of participants. To provide different qualitative perspectives and viewpoints of the research problem, I created four categories to group the participants.

A further level of selecting participants within purposive sampling is referred to as "expert sampling [where] experts in a particular field" (Etikan et al., 2016, p. 2) can be identified, an

especially effective strategy when investigating new areas of research to better understand whether further study would be worth the effort. For that reason, I included experts on several levels or categories namely FET music teachers knowledgeable of popular music; music lecturers in popular music at tertiary institutions; as well as full-time professional musicians working in the South African popular music industry.

Creswell (2014) maintains that between six to eight participants are sufficient for collecting data via interviews, therefore each category included six participants and I chose each for their unique contribution towards a better understanding of the research problem. Table 4 gives a breakdown of all the participants involved in the qualitative data collected for this study.

Table 4: Research participants for qualitative data collection

Method	Tertiary Music Students	FET Music Educators	Tertiary Music Lecturers	Professional Musicians
Facilitated individual semi-structured telephonic interviews	Participant 1	Participant 7	Participant 13	Participant 19
	Participant 2	Participant 8	Participant 14	Participant 20
	Participant 3	Participant 9	Participant 15	Participant 21
	Participant 4	Participant 10	Participant 16	Participant 22
	Participant 5	Participant 11	Participant 17	Participant 23
	Participant 6	Participant 12	Participant 18	Participant 24

The following sections provide details regarding the four categories of participants for qualitative data collection.

● **Music students studying at tertiary institutions**

I selected a sample of six music students studying at tertiary institutions for individual interviews. The selection criteria involved that they had to be full-time tertiary music students, and assisted me to better understand the current tertiary landscape. Purposive sampling was vital for this phase of data collection as it helped me to select music students enrolled at tertiary level in popular music programmes. Three of the six student participants were my former music learners at FET level, whom I knew went on to study popular music at tertiary level. The other three were selected based on a referral sampling technique, which Heckathorn (2002) describes as a nonprobability

sampling technique where existing participants refer new participants from among their acquaintances.

- **Music educators at secondary schools in Gauteng, South Africa**

I purposively selected six music educators appointed at secondary schools for individual interviews. These participants were chosen based on the premise that they taught music as a subject at FET level, and specifically included popular music repertoire for their learners. The reason for including this participant category was to gain expert knowledge of what is currently happening in secondary schools at FET level regarding popular music, as well as these educators' perspectives and needs concerning the FET music curriculum. This in-depth knowledge gained via individual interviews with the music educators at secondary schools, combined with the more quantitative results from the survey, yielded insightful results.

- **Music lecturers at tertiary institutions**

It was vital to this study to interview music lecturers at tertiary institutions to better understand the South African tertiary environment regarding popular music. Through a purposive sample, I selected six music lecturers at tertiary institutions based on the premise that they are currently – or have recently been –involved with lecturing popular music at tertiary level. It was also essential that the participants are active popular music performers so that they not only have an academic perspective, but also understand the practical side of music making. The data from the music lecturers at tertiary institutions, combined with that of the music students studying at tertiary institutions, helped me to gain an informed view of the needs regarding popular music at tertiary level.

- **Professional musicians in the South African popular music industry**

As an active performer of popular music, I am familiar with a variety of South African full-time professional musicians who are part of the popular music industry. I therefore applied purposive sampling to select six participants for individual interviews. The criteria for inclusion were that they should be active performers in the South African popular music industry and predominately earn their living through music making activities. The reason for including this participant category was to comprehend the current popular music landscape and possible need for tertiary education from a working musician's perspective.

3.4   Data collection strategies

In this study I made use of a convergent parallel mixed methods approach whereby I simultaneously gathered qualitative and quantitative data (Creswell, 2014). Almeida (2018) calls this a concurrent embedded mixed method approach, highlighting the fact that in such an approach, priority should be given to one of the data sets. In this study, the qualitative data set was more prominent and provided more in-depth insight regarding the research problem. I therefore chose two data collection methods, namely an online questionnaire for the quantitative data collection, and individual interviews for the qualitative data collection,

3.4.1   Quantitative data collection: Online questionnaire

Online questionnaires have grown in popularity in recent years (Bakla, Cekic & Koksal, 2013). They are cost-efficient and data are obtained speedily (Jansen, Corley & Jansen, 2007), revolutionising the survey process (Lumsden, 2007). For these reasons I used a multiple-choice online questionnaire to gather quantitative data from secondary school music learners (See Appendix A.). Table 5 details the advantages and disadvantages of online questionnaires according to Evans and Mathur (2005).

Table 5: Advantages and disadvantages of online questionnaires

Advantages	Disadvantages
A convenient method that allows participants time to think about the answers and to complete questions at their own pace.	They yield a low-response rate
Participants can easily enter their data	Participants need internet and technology access
Questionnaires allow for the collection of a vast amount of data with limited effort.	Questionnaires are commonplace and do not stand out. It may therefore seem boring to adolescent participants
Quick and easy distribution	Impersonal
Cost-effective	
Easily quantifiable	

While Likert-scale questionnaires are designed to measure "affective variables such as motivation and self-efficacy" (Nemoto & Beglar, 2014, p. 1), multiple-choice questionnaires are closed-ended, limiting the research participants to select from a fixed set of responses (Roopa & Rani, 2012). Multiple choice questions are widely used in education and it plays an essential role in the design of research studies and educational programmes (Considine, Botti & Thomas, 2005). Because I wanted to find out what the needs rather than the motivation or self-efficacy of music learners in secondary schools are, a multiple choice questionnaire was the most appropriate data collection instrument for this group of participants. I followed Roopa and Rani's (2012) guidelines for designing a multiple choice questionnaire by formulating the questions in a simple and specific language to be easily understood, demanding one answer on one dimension only in order to provide truthful and accurate answers.

I created this multiple-choice online questionnaire using Google Forms. The participants only required an electronic device, for example a computer or mobile phone, and the http link to access the questionnaire. After I was granted permission by the principals, I emailed the link to the FET music teachers who then passed it on to the learners. In the email I detailed the completion process to the teachers, which they then explained to the learners. The multiple-choice questionnaire included nine questions and the estimated duration for completion was an average of five to ten minutes. The questionnaire items were developed to include the music learners' views and experiences with regard to FET music as a subject, their perspectives on the current tertiary music options in South Africa. The quantitative data provided this essential group with a voice and allowed me the opportunity to gain an understanding of subject music in the FET environment. This vital step to obtain feedback directly from secondary school music learners also aided me in comprehending their needs to study popular music at tertiary level, as well as their preference in music.

3.4.2   Qualitative data collection: Interviews

Making use of interviews to collect data is a strategy strongly associated with qualitative research (Boyce & Neale, 2006). Tracy (2013) notes that qualitative interviews allow for interactive discovery, interpretation, consideration as well as clarification through a natural, yet adaptive process. Kvale and Brinkmann (2009) point out that interviews are "an inter-change of views between two persons conversing about a theme of mutual interest" (p.2). However, in contrast to normal conversation, interviews have structure as well as a specific theme and purpose. Fontana and Frey (2005) agree, mentioning that interviewing is an active process in which researchers endeavour to better understand others and themselves. In the current study, in-depth semi-

structured interviews afforded me the opportunity to describe, explain and reflect on the current situation (Nieuwenhuis, 2016) regarding popular music education in South Africa.

Semi-structured interviews are flexible and organic in nature (Tracy, 2013). Rather than having a set interview structure, the researcher has a flexible set of questions aimed at facilitating discussion. Tracy (2013) suggests that semi-structured interview questions should be "simple and clear, […] enquire about one thing at a time, [look for] answers that are both open-ended and complex; […] be straightforward, non-leading and neutral, […] uphold the interviewees' preferred identity. [and lastly that they are] accompanied by relevant follow-up" (pp. 144-145) questions. Since interview questions aim to explore new and emerging themes (Tracy 2013), I used these principles in designing the interview schedules, first revisiting the overall research questions to ensure that all interview questions align with the purpose of my study.

As part of the semi-structured interviewing process, I applied responsive interviewing techniques (Rubin & Rubin 2012). Tracy (2013) notes that responsive interviewing focus on characteristics such as attentive listening, probing, clarifying, and interpreting. Using these techniques provided me the opportunity to develop questions over the course of each interview as opposed to relying only on predetermined questions (Rubin & Rubin 2012). This also allowed me to clarify respondents' answers, and in the process, gain a better understanding of their perceptions (Van Gog & Paas, 2007).

Initially, I intended to do face-face interviews with all the research participants selected for qualitative data collection. However, due to the Coronavirus pandemic and national lockdown restrictions in South Africa (Mail & Guardian, 2020), such interview settings were not possible. I therefore had to change my data collection strategy to telephonic interviews since they do not require face-to-face interaction. Tracy (2013) refers to data collection strategies where technology is used instead of face-to-face communication as "mediated" (p. 163) interviews. Although face-to-face interviews may have enabled me to connect to and build a close rapport with the participants, several advantages of telephonic interviews emerged namely that they are less time consuming and more cost-effective (Joinson & Paine, 2007). These authors argue that in some instances, participants may find it easier to communicate and open up during telephonic interviews since they feel more anonymous and private than in a face-to-face setting. Although the researcher cannot gather any nonverbal data, the lack of body language or other visual distractions coerces both the interviewer and interviewee to listen more carefully and focus on the conversation (Joinson & Paine, 2007).

As indicated in the sampling section, I selected and interviewed participants from four levels or categories, assigned according to defined criteria as listed below:

- six music students studying at tertiary institutions;
- six music educators at secondary schools;
- six music lecturers at tertiary institutions; and
- six full-time professional musicians.

Because the secondary research questions aimed at answering questions specific to each of the participant categories, I designed a unique interview schedule for each group (See Appendices B–E). On average the interviews lasted between 45–55 minutes each which made the data collection fairly time consuming.

I started the interviews by explaining the purpose of the research as well as clarifying the interview process. In doing this, I wanted the participants to feel comfortable and at ease so that they could provide spontaneous and honest responses. All interview data were audio recorded, after which I compiled a verbatim transcription of each interview.

Since the purpose of the in-depth interviews was to obtain information rich data, this extensive data collection method proved to be worthwhile. The interviews provided me with detailed descriptive information and allowed me to probe deeper into various aspects, aiding me to derive a multi-layered understanding of the research problem.

3.5   Data analysis and interpretation

The process of data analysis involves summarising, describing, and examining the data (Lacey & Luff, 2007; Schurink et al., 2013). It is a process of creating order and structure by assigning meaning to the data so that it can be synthesised, interpreted and communicated in a research report (Marshall & Rossman, 2010). These authors describe as being "messy, ambiguous and time-consuming", but also "creative and fascinating" (p. 207).

Deductive strategies are frequently used for quantitative research while inductive data analysis strategies often refer to qualitative research (Merriam & Tisdell, 2015). Implementing a mixed-methods study allowed me to use both inductive and deductive reasoning approaches. In the following bullet points, I explain the steps for quantitative and qualitative data analysis, as well as the process of combining the data sets for an integrated mixed-methods approach.

I analysed the two sets of data using two different techniques. These are described and explained in the following sections.

3.5.1 Quantitative data analysis

Quantitative research requires a large sample group, and that data collection and analysis takes place objectively, therefore, the researcher and the research instrument are two distinct and different entities (Creswell, 2014). The main attribute of quantitative research is that findings can be generalised and replicated in other studies (Creswell & Plano Clark, 2011).

To analyse the quantitative data, I used a deductive approach starting with a general assumption that FET music learners in Gauteng express a need to study popular music at tertiary level in South Africa. I analysed the data gathered via an online questionnaire to confirm or disconfirm this assumption (Johnson & Onwuegbuzie, 2004). The questions typically asked to acquire quantitative data relate to scale or frequency (Tracy, 2014), therefore each question in the online questionnaire required participants to select one option from a list (See Appendix A). Characteristic to quantitative data, the answers to the questions delivered numerical data so that I could make generalisations from this population sample. I used descriptive statistics to collate and summarise the results "in a meaningful way" (Pietersen & Maree, 2016, p. 204). To enhance understanding, I added graphical displays via graphs and charts to "illuminate the most prominent properties" of each question (Pietersen & Maree, 2016, p. 205).

3.5.2 Qualitative data analysis

For the qualitative part of the research, Tracy (2013) suggests that data should be organised and prepared before commencing with the data analysis process. The first step was to carefully transcribe all the interviews from the four participant categories. I could then peruse the prepared transcripts, revisiting and reflecting on them several times to make meaning so that a more focused and deeper understanding of the data could emerge (Srivastava & Hopwood, 2009).

I applied a thematic analysis approach to identify key ideas or themes (Creswell, 2014; Nieuwenhuis, 2016). Following an iterative data analysis process, I read and re-read the raw data to find emergent themes (Tracy, 2013). This iteration was a reflective process as I continuously revisited the data, connecting it to emerging perceptions so that I could constantly refine my focus and understanding of the data (Srivastava & Hopwood, 2009). This iterative data analysis process not only emphasised emergent themes, but it encouraged me to reflect on active interests, current

literature, priorities, as well as on various theories that I brought to the data (Tracy, 2013). Therefore, thematic analysis enabled me to compile a detailed description of the data as well as to interpret it in relation to the research problem (Nieuwenhuis, 2016). I also alternated an "emic or insider perspective" with an "etic or outsider perspective" (Nieuwenhuis, 2016, p. 91), a process that allowed me to reflect on and interpret the data as an insider while using "existing models, explanations and theories" (Tracy, 2013, p. 184) as an outsider to explain the data.

Through data analysis, I identified codes and created a corresponding list of codes (Tracy, 2013). I assigned primary codes to chunks of data as my understanding of the data developed and extended. I then proceeded with an even more focused analysis that involved implementing a secondary coding cycle (Tracy 2013). In this secondary cycle, I focused on hierarchical coding, determining levels and sub-sections through which I ordered the codes. From these codes, I looked for common threads and endeavoured to make meaning from the codes (Srivastava & Hopwood, 2009; Tracy 2013).

Schutt (2018) suggests the following steps for qualitative data analysis:

- Documenting the data and describing the data collection process;
- Organising and categorising the data into concepts;
- Connecting concepts from the data to display interconnectivity;
- Corroboration of findings by exploring alternative explanations;
- Disconfirming evidence and searching for negative cases;
- Reporting findings.

Nieuwenhuis (2016) explains qualitative data analysis as a continuing, repetitive and non-sequential process that interconnects data collection, processing, analysis, and reporting. Therefore, I could not necessarily carry out the steps in the above bulleted list in a sequential manner and had to go back and reassess findings several times to obtain an in-depth understanding of the research problem.

Patton (2015) describes qualitative analysis as the process of transforming data into findings but warns that there is no perfect recipe but rather that unique findings will emerge for each researcher. The data analysis process in qualitative research is normally associated with inductive reasoning practices, implying that findings represent the researchers' point of view (Ely & Rashkin, 2005). Inductive research emerges from the field and, only after the data analysis process, the researcher can make a conclusion that could add to theory (Tracy, 2014).

3.5.3 Mixed-methods data analysis

Onwuegbuzie and Combs (2011) list five common criteria that mixed-methods researchers consider before, during, and after the analysis of both qualitative and quantitative data sets. These criteria include i) the rationale for selecting a mixed-methods study; ii) the number of data-sets included; iii) the order of gathering data-sets; iv) the analytical components receiving priority; and v) selecting the number of analytical phases (Onwuegbuzie & Combs, 2011). The following description explains these steps in the context of the current study.

Firstly, I needed a rationale for conducting a mixed methods analysis. For this study, the mixed-methods analysis allowed me to apply methodical triangulation, opening-up possibilities to compare quantitative and qualitative data sets, thereby increasing the validity of the findings (Burns & Grove, 2014).

Secondly, I needed to determine the number of data types involved which were quantitative questionnaires from one group of participants, and qualitative semi-structured interviews with five groups of participants. I therefore analysed the quantitative and qualitative data sets individually, after which I could compare the findings from both data sets to each other.

A third step was to decide on the time sequence of the mixed-methods data analysis. I gathered the two data sets during the same stage in a convergent parallel mixed-methods fashion. This allowed me to more accurately define the relationship between the quantitative and qualitative data sets (Castro et al., 2010).

The fourth decision was what the priority of the analytical components would be. Although I recognised that additional quantitative data benefitted the research, I gave priority to the qualitative data leading to a qualitative-dominant mixed-methods study (Johnson et al., 2007).

The fifth and final decision I had to make was to determine the number and order of the analytical phases. In selecting an appropriate strategy for mixed-methods data analysis, Creswell and Clark (2011) emphasise that the researcher should determine where and how to mix the quantitative and qualitative strands. In this study, analysis took place in two phases. In the first phase I analysed the quantitative data set, followed by the second phase when I analysed the qualitative data. After these initial two analysis phases, I merged the data sets through combined analysis where the quantitative and qualitative results were related to each other through comparison and interpretation.

Therefore, after analysing each data set, I compared both the quantitative and qualitative data, then integrated and interpreted it to lead to a "more complete analysis of the situation" (Ivankova et al., 2016, p. 313). The following flow diagram illustrates the mixed methods research processes used for the current study, indicating both quantitative and qualitative data collection and analysis strategies. Additionally, the flow diagram indicates in what ways I applied qualitative and quantitative data collection and analysis, either separately or concurrently.
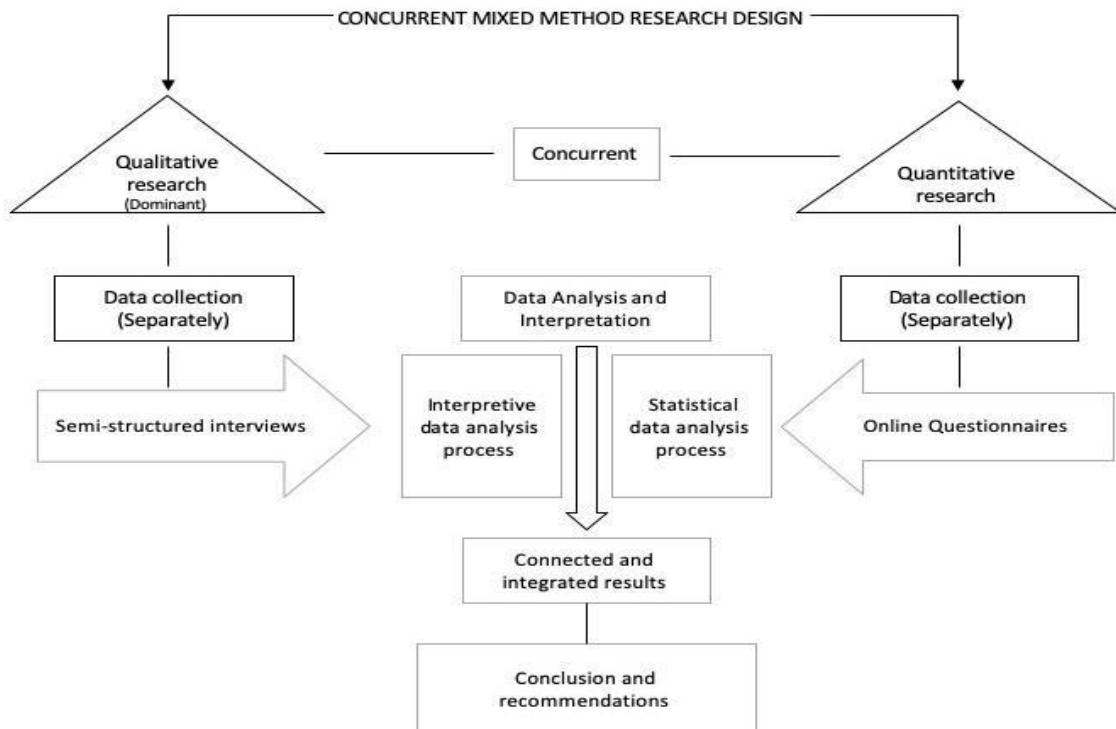
Figure 2: Concurrent mixed methods research design

3.6   Research quality

In this section, I describe the measures I took to ensure the credibility and quality of both the quantitative results as well as the qualitative research findings. Since I conducted a mixed methods study, I had to consider both qualitative and quantitative aspects to enhance the quality of the research. For the quantitative data, the validity and reliability of the research instrument or questionnaire had to be considered (Heale & Twycross, 2015). The term validity explains how well the data relates to the area of investigation (Ghauri & Gronhaug, 2005) and if the research instrument can measure what it was designed to measure (Field, 2005). Reliability has to do with

the accuracy of the research instrument and refers to the extent to which it provides the same result with a repeated application (Gravetter & Wallnau, 2000).

The design of the questionnaire has an impact on the response rate, the validity and reliability of the collected data, Wilkinson and Birmingham (2003) argue that researchers should be meticulous when designing questionnaires, avoiding vague questions and ambiguities. Williams (2003) indicates two principles of question-wording namely that simple language should be used and that questions should remain "short and specific" (p. 247), adding another eight aspects to be avoided including ambiguities, jargon, double-barrelled questions, double negatives, loaded words, leading questions, overburdening the participant's memory, and hypothetical questions. The face validity of the questionnaire is concerned with the coherence and comprehension of the research instrument (Beanland et al., 1999; Heale & Twycross, 2015). I, therefore, adhered to all these principles and piloted the questionnaire with a small sample of my FET music learners to confirm that the questions were clearly formulated and well understood by the target group.

Another important aspect related to the design of a questionnaire is content validity so that the research instrument is relevant and representative of the research problem being measured (Considine et al., 2005). Although Polit and Beck (2004) posit that there is no truly objective way to determine content validity, they suggest that a "panel of experts" (p. 238) can establish this. Concerning this study, I included the multiple-choice questionnaire in my research proposal, and it was reviewed and approved by both the Proposals Committee of the School of the Arts and the Research Ethics Committee of the Faculty of Humanities.

Determining the reliability of the questionnaire posed to be a challenge since none of the answers were either right or wrong. Additionally, I did not formulate the questions using a Likert scale, and because of these factors, I could not use test measures such as Cronbach's alpha to test reliability (Bonett & Wright, 2015). However, I opted for a multiple-choice questionnaire to gather the quantitative data as this type of data collection instrument inherently holds a high degree of reliability (Considine, et al., 2005). To avoid biased results, I made sure that each question included a comprehensive range of answers, adding the option for respondents to choose 'other' at questions that could have potentially limited their answers. I included one ranking question within the questionnaire, which allowed me to better understand how much more the respondents preferred one genre of music over another. Furthermore, I designed the questions to be non-biased; I phrased the questions so that the participants could provide a general answer that would protect their privacy, and ensured that the participants could answer the questions in an

economical way to guarantee completion of the questionnaire in a time-effective and efficient way.

Generalisation, reliability and objectivity are useful criteria available to researchers to measure the quality of quantitative research, yet these measurement tools are not effective in measuring the quality of qualitative research because qualitative researchers study situational and in-depth scenarios within a certain context, using a small sample of the entire population (Yilmaz, 2013). These factors disqualify notions of generalisation and reliability. Ben-Ari and Enosh (2010) argue that the researcher constructs knowledge from "pre-existing expectations" (p. 158) and can therefore never be completely objective. Tracy (2013) points out that researchers should take measures to minimise research bias as much as possible, but concur that complete objectivity is a myth. Tracy (2010) developed eight criteria to ensure the credibility and validity of qualitative research. Figure 3 (adapted from Tracy, 2010, pp. 837–851) presents these eight criteria in relation to the current study, after which I provide more detailed descriptions in the subsequent sub-sections.

1. Worthy topic
Relevant, timely, significant and interesting

2. Rich in rigor
Data collection and time in field, sample, data collection and analysis process

3. Sincerity
Transparency

4. Credibility
thick description, triangulation

5. Resonance
Transferable findings

6. Contribution
Theoretical, practical, heuristical, methodological

7. Ethical
Procedural, situational, relational

8. Meaningful coherence
Achieves goals, uses methods and procedures that fits goals, connects literature, research questions and findings.

Figure 3: Criteria to ensure credibility and validity

3.6.1 Worthy topic

Tracy (2010) suggests that a worthy topic should be relevant and reveal real-world aspects that have been overlooked. Considering the long-standing existence and continued development of tertiary popular music education at a global scale (Bennett, 2008; Burt et al., 2007; Hannan, 2000 & 2010; Hannan & Blom, 2012; Kallio & Väkevä, 2017; Väkevä & Kurkela, 2012; Weston, 2017), this is indeed a relevant research topic compared to what is happening locally.

3.6.2 Rich in rigour

Concerning rigour, Tracy (2010) suggests that a researcher should collect a sufficient amount of data by using suitable collection strategies and then analyse the data by implementing a rigorous data analysis strategy. She notes that doctoral researchers should spend over a hundred research hours dedicated to data collection. Although the quality of research cannot be measured in hours, I can attest to exceeding a hundred hours in the design and collection of the data for this study.

There is a variance concerning the number of required participants in qualitative research (Creswell, 2014; Dworkin, 2012; Morse, 2000; Nieuwenhuis, 2016; Patton, 2002). Morse (2000), lists several factors the researcher should consider when deciding on the number of interviews, which I employed during the planning phase of this study. These factors include "the quality of data, the scope of the study, the nature of the topic, the amount of useful information obtained from each participant […], and the qualitative method and study design used" (p. 1). Additionally, I used a technique Morse (2001) calls "shadowed data", which refers to the participants speaking "not only for themselves but also for others" (p. 291),

An important aspect when collecting and analysing data is saturation, a condition reached when the following three factors are aligned, namely when no relevant or new data arises regarding the topic; when the topic is well developed concerning its properties and dimensions to demonstrate variation and depth; and when the relationship between the themes can be corroborated (Corbin & Strauss, 2014). When the researcher reaches data saturation, the results can suggest some degree of generalisation (Boddy, 2016). Although I conducted 33 individual interviews, the interview data reached saturation when I realised that no new data, new themes or new coding, emerged after I analysed the first 24 interviews.

3.6.3 Sincerity

Tracy (2013) advocates that sincerity about the research process is essential in ensuring credibility and validity in quantitative research. She suggests that self-reflection and transparency are key elements of sincerity. I am well aware of my bias towards popular music and therefore consciously stayed objective in collecting and analysing the data, describing the research process transparently and clearly throughout the thesis.

3.6.4 Credibility

To aid the credibility of the study I endeavoured to provide a thick description of the interview data. I made use of a responsive interviewing technique (Rubin & Rubin, 2012) that enabled me to adjust and adapt questions, adding probes according to the feedback received from interviewees so that I could delve deeper to further explore aspects I was unfamiliar with. This allowed participants to share more details and clarify concepts and ideas. I then carefully transcribed the interviews verbatim, reading and re-reading the transcriptions several times before starting to analyse the data.

Creswell and Miller (2000) define triangulation as "a validity procedure where researchers search for convergence among multiple and different sources of information to form themes or categories in a study" (p. 126). Triangulation was applied by collecting data from different population groups, each group with unique attributes and for which a different data collection instrument or interview schedule was created. Comparing the analysis of these data sets enabled me to reduce researcher bias. I then equated the qualitative to the quantitative data, which enabled me to derive a thick description of the research topic.

3.6.5 Resonance

Instead of generalisation as in the case of quantitative data, Tracy (2013) suggests that qualitative research should rather "ensure that their research resonates by choosing specifically revealing cases or contexts of study" (p. 239). It is possible to achieve resonance through transferability. The intention of transferability as a construct is not to generalise, but rather to generate an in-depth interpretation of the specific research phenomenon (Nieuwenhuis, 2016). Furthermore, transferability is enhanced by interpreting data and allowing comparison since qualitative researchers are looking for information rich cases and meaningful in-depth descriptions. In this

study I strived to ensure transferability by gathering relevant and insightful data that allowed me to provide a thick description of the research topic.

3.6.6 Contribution

Research needs to contribute to the body of existing knowledge related to a specific research topic. For Tracy (2013), significant research contributions enable researchers to clarify issues, acknowledge hidden or ignored issues, and arrive at a deeper understanding of the topic at hand. Researchers need to acquire as much knowledge about the topic as possible before emerging on the research journey so that they develop a well-rounded understanding of what has already been written. Only then will they be able to conduct their research to add to the body of knowledge. In this study, I aimed at heuristic significance which may "prompt curiosity in others, moving them to act, perform additional investigations, or examine how the concept might play out in a different context or group" (Tracy, 2013, p. 241). This research highlights the needs regarding tertiary education in popular music and opens the door for further research to engage in finding practical solutions to meet these needs in a South African context.

3.6.7 Ethical considerations

Tracy (2013) mentions that for research to be credible and valid – regardless of its approach and design – it should be conducted ethically. For this study, I submitted a detailed, prescribed application to the Ethics Committee of the Faculty of Humanities at the University of Pretoria and approval was granted before data collection commenced. I carefully explained the aims and research procedures personally to all the potential qualitative participants before requesting their participation (De Vos et al., 2013). Furthermore, all participants and respondents received a letter of information (see Appendices F, G and H) explaining that their participation is voluntary and that the information gleaned via personal interviews would be treated with strict confidentiality (Nieuwenhuis, 2016).

Concerning the educator and learner participants, I was granted permission to conduct research at 33 secondary schools offering subject music at FET level by the Gauteng Department of Education. I contacted the school principals at the selected schools to provide them with the information about the planned research procedures (See Appendix F), and to ask their permission to conduct the research at the school which they had to confirm via email. I also provided them access to the questionnaire link and emailed them a transcript of the questionnaire (Appendix A). Once I received consent, permission and approval for the research from the principal of each

selected school, I contacted the FET music educators at the schools (See Appendix G) providing them with details regarding the recruitment of learners to take part in the online questionnaire as well as emailing them the questionnaire link, along with detailed information and instructions regarding the questionnaire. To fill in the questionnaire the learners had to agree to take part in the research. (See Appendix H). They were assured of the anonymity and confidentiality of their responses, and that they could discontinue with participation at any time without anything negative happening. In designing the questionnaire, I made sure that none of the questions collected any personal information from the respondents. A multi-choice questionnaire design includes pre-developed answers and respondents have to select only the most applicable option. I designed the questions to gather broad data regarding popular music education (See Appendix A).

Relating to the qualitative data collection, all participants were invited to take part in the study and given a letter of information and consent form, which they could sign to indicate that they agree to participate (See Appendixes F, G and H). The information letter described that interviews would be audio-recorded, and the participants were requested to send back their signed consent forms. Additionally, before each interview commenced, I made sure that the participants agreed that I could make the recording. I gave the participants the assurance that they may withdraw from the research process at any time without negative consequences (De Vos et al., 2013). While conducting the interviews, I was conscious that, as interviewer, I had more control than the respondents in terms of dialogue direction and topical emphasis. Because of power-related issues, I took care to listen intensively and was rather guided by the participants' responses than by the order in which I arranged the questions (Tracy, 2013). As stipulated in the letter of information and according to the ethical requirements of the university, all data will be safely stored for 15 years in a password-protected electronic format, during which time it may be reused for additional research purposes.

3.6.8   Meaningful coherence

Lastly, Tracy (2013) mentions that a qualitative study should adhere to "meaningful coherence" (p. 230). In her view, meaningful coherence is when a study achieves the intended purpose through interconnecting the literature review with methods, practices and findings that support the theoretical framework and research philosophy. By basing the current study on an authentic theoretical framework, supported by a pragmatic research philosophy, I was able to achieve the intended purpose of identifying various needs surrounding popular music education at tertiary level in South Africa.

Summary

In this chapter, I described the research design and methodology utilised in this study. I explained how this mixed methods study was tailored to answer the research question to ultimately identify the needs regarding popular music education at tertiary level in South Africa. The selected pragmatic research philosophy was motivated, underscoring the importance of socially constructed and experience-based knowledge. I then described the sampling strategy and data collection methods, as well as the approach I used for data analysis. Lastly, I explained the research quality measures taken to enhance the validity and quality of the research. The next chapter describing and analysing both the quantitative and qualitative data.

Chapter 4:   Data analysis

This chapter presents the data analysis by systematically describing and interpreting the results as the next step of the research process. In this convergent parallel mixed methods design, I started collecting the quantitative and qualitative data at the same time, but analysed them separately. To triangulate all the data sets, I corroborated the findings from the qualitative data of four participant groups with the quantitative results.

4.1   Analysis of quantitative data

Learners enrolled for music as an FET subject in Grade 10–12 at Gauteng schools provided the quantitative data via an online questionnaire. In the following sections, I describe and interpret this data by inferring the percentages and numbers derived from the participants' answers. Along with the description, I add a visual representation through charts and graphics to ease and support the interpretation (Schutt, 2018). Both the visual format and numerical values allowed me to analyse, describe and interpret the data using descriptive statistical procedures.

I present and describe the results in the same order in which the questions appeared on the questionnaire filled in by the FET music learners. The analysis and interpretation of the online questionnaire formed part of the overall process to formulate results, draw conclusions and make recommendations in line with the research aims (Schutt, 2018).

Profile breakdown of learner participants

A total of 148 Grade 10–12 music as subject learners, based in Gauteng, completed an online multiple-choice questionnaire. As explained in chapter 3, I sent the questionnaire electronically via a link to the music educators at each of the schools offering music at FET level.

In the following paragraphs, I first present each question as it appeared in the questionnaire and then provide both a descriptive analysis and a graphic representation of the results for each of the items in the questionnaire.

Question 1	In what style of music will you perform your Grade 12 final practical examination?

As the results in Graph 1 show, 83.1% of the respondents conveyed that they were performing classical repertoire in their final examination; 8.8% selected jazz pieces, 7.4% popular music, while only 0.7% selected African works. This indicates that FET music offerings at government-funded Gauteng secondary schools focus predominately on western classical music and that only 16.9% of learners select music repertoire from other music streams. The very small percentage of learners playing African music pieces in the final examination is especially perplexing.
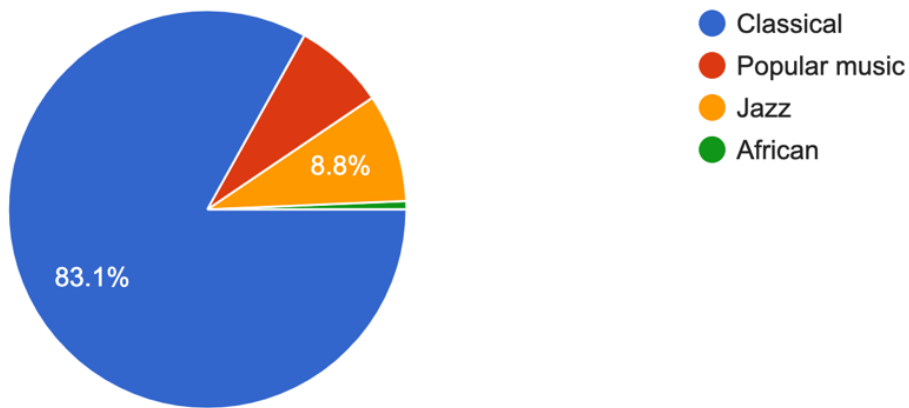
Graph 1: Repertoire style of Grade 12 final practical examination

Question 2	Are you planning to continue studying music at a tertiary level?

Regarding their future plans to study music at tertiary level, Graph 2 shows that most of the music learners (43.9%) were not sure yet, while 41.2% specified that they do not intend to continue with music studies. Only 14.9% of the respondents planned to study music at tertiary level.
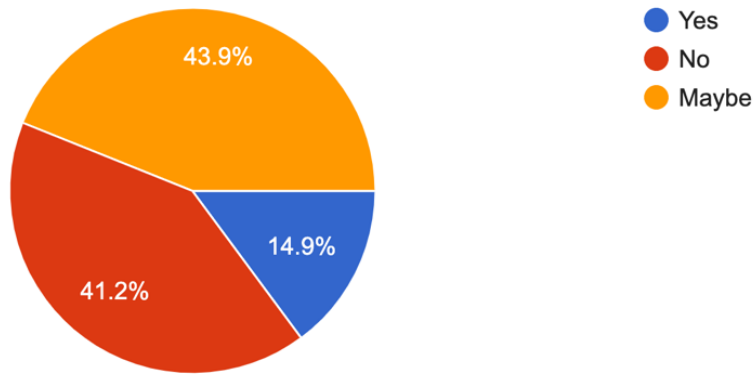
Graph 2: Continuation of music studies at tertiary level

Question 3	If you are planning to study music after school, will you do so in South Africa or abroad?

As illustrated in Graph 3, 15 of the participants (10.1%) indicated that they plan to continue their music studies in South Africa, while more than double this number of participants (20.9%) planned to further their music studies abroad. For 55 of the participants, representing more than a third of the total sample (37.2%), it was clear that question 3 was not applicable to them. However, this is a discrepancy as their responses to the previous question (illustrated in Graph 3) indicate that 43.9% of the participants are not certain about furthering their musical studies at tertiary level, while for the third question, only 31.8% of participants were uncertain about their plans to further their music studies. Another aspect that is beyond the scope of this study, but which needs further exploration, is why so many of the students want to study abroad rather than in South Africa.
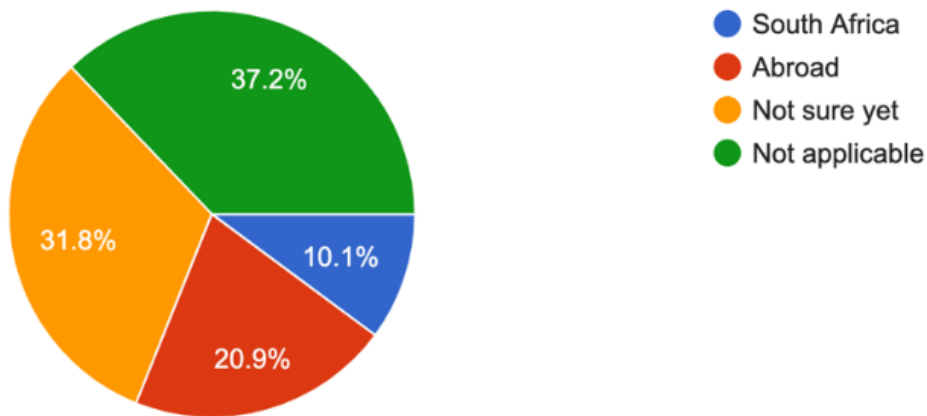
Graph 3: Continuation of studies locally or abroad

Question 4	If you were to further your musical studies, what style of music would you prefer to specialise in?

Question 4 related to learners' preferred style of music to specialise in at tertiary level, as presented in Graph 4. Of the 148 participants, the largest group representing 30.4% indicated that they would prefer to specialise in popular music. The next most favoured style was classical music, represented by 29.7% of the participants, while 24.3% chose jazz. Another group representing 13.5% of the participants preferred to study other styles of music. Only 2.1% of the participants selected African music as their favourite choice.

The overall results of this question reveal that popular music is the preferred choice for further study at tertiary level among the music learners. However, it is of some concern that so few music learners selected African music.
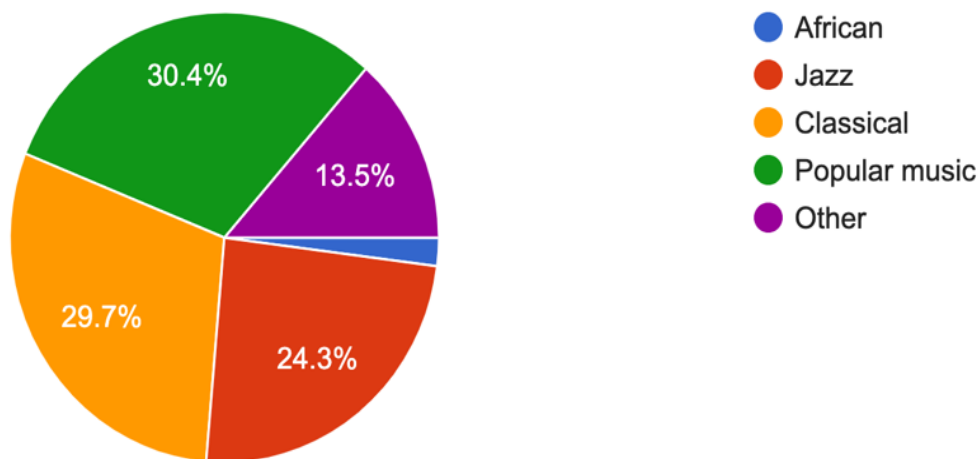
Graph 4: Preferred music style for further study

Question 5	Do you think South African universities should offer a specialised degree in popular music?

When asked this question, 67.6% of the participants agreed that South African universities should offer a degree specialising in popular music. Only 17.6% thought that it is not necessary while 14.9% of the participants were not sure.
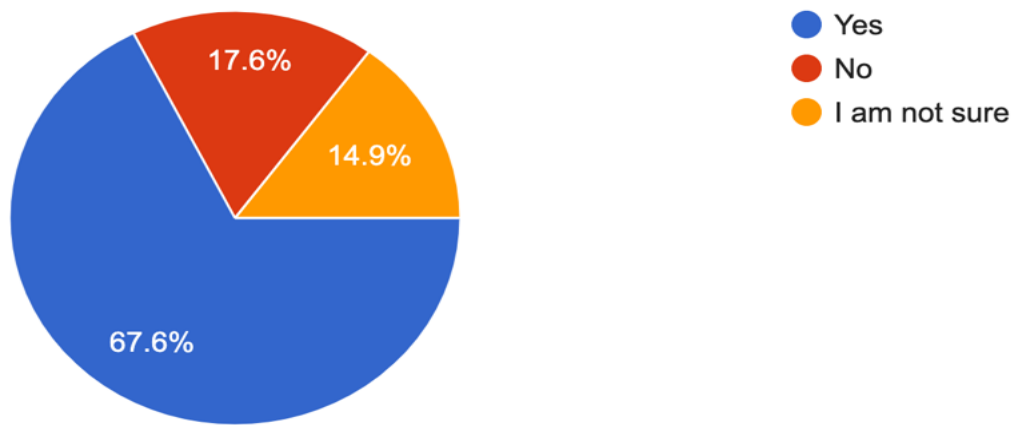
Graph 5: Need for South African universities to offer a degree in popular music

Question 6	How many hours a day do you regularly spend listening to music?

Since all the participants were FET music learners, it held merit to find out how many hours they spend listening to music on a daily basis (see Graph 6). It is noteworthy that all the participants listen to music daily with almost half of them (47.3%) spending between one and two hours per day on this activity. Approximately a third of them (33.1%) listens to music between three to six hours per day. On the perimeters lie 12.2% of the participants who listen to music less than an hour a day while the smallest percentage of 7.4% listen to music more than six hours per day.
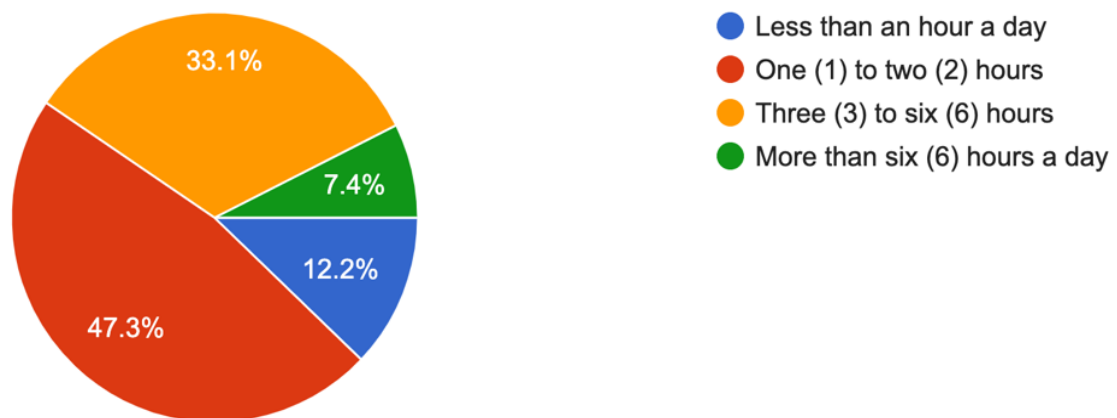
Graph 6: Hours spent listening to music

Question 7	What music do you **mostly** listen to on a daily basis?

This question relates to the learners' preferences regarding the style or genre of music they listen to daily. None of the participants specified that they do not often listen to music. Most learners (71.6%) indicated that they listen to a mix of different styles (see Graph 7). However, the questionnaire did not provide options for the participants to indicate the specific styles included in this mix, therefore this aspect is inconclusive and justifies further research. The second highest choice was popular music with 16.9% of the participants selecting this option. Classical music and 'other' music obtained pointedly lower percentages (5% each), while only 2% of thee learners chose jazz. It is, however, significant that none of the participants chose African music. The results indicate that FET music learners found popular music to be their favourite choice and African music their least favourite music to listen to.
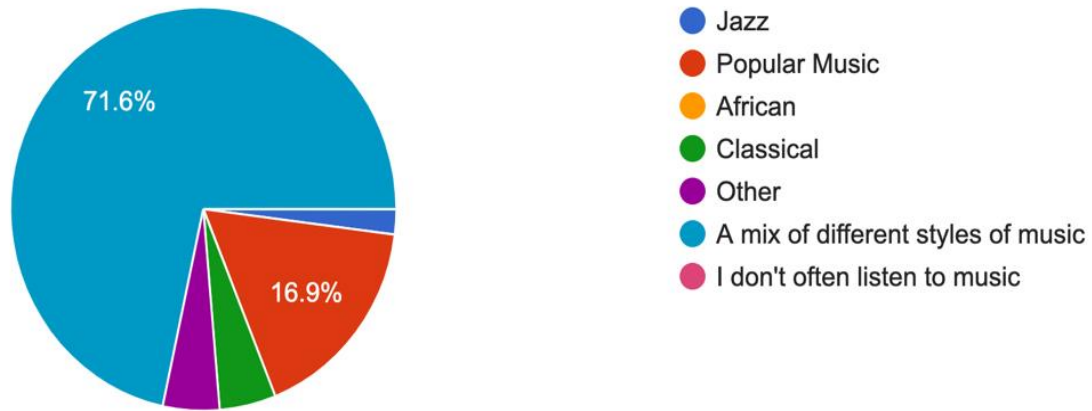
Graph 7: Preferred music style listened to

Question 8	Rank the following styles for performing music (popular, classical, jazz and African) from 1– 4, 1 being your favourite.

The 148 secondary school participants who took part in the survey had to rank the above musical styles from their most to least favourite choice. The results represented by Graph 8 indicate that more than half of the learners (50.7%) selected popular music as their most favourite choice, after which they placed classical music (31.8%), followed by jazz (14.8%). A disconcerting finding is that 91.2%) of the learners ranked African music as their least favourite style, a matter that needs further exploration.
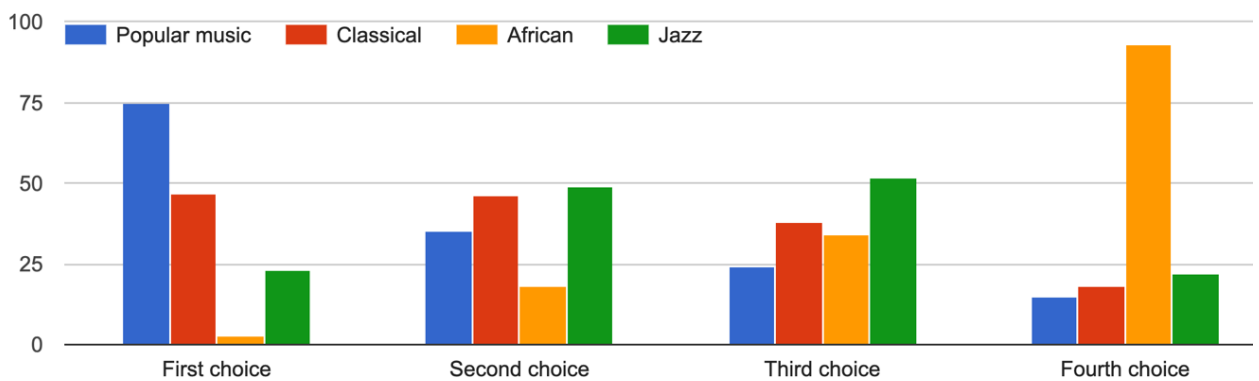
Graph 8: Ranking of preferred music styles

Question 9	Do you think the FET (High School Grade 10–12) curriculum should place more emphasis on popular music?

In the last question, the participants had to indicate if they think popular music should receive more emphasis in the FET music curriculum. As illustrated in Graph 9, just over half of the participants (50.7%) agreed with the statement while 27% disagreed, and 22.3% of theme were not sure.
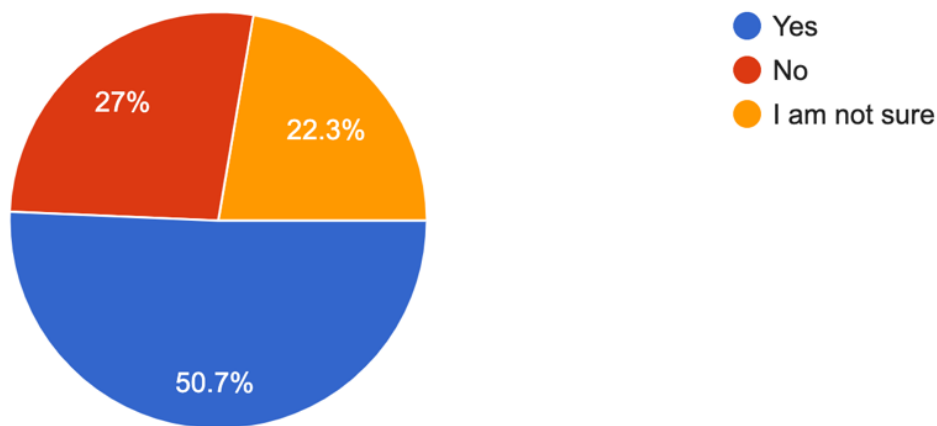
Graph 9: More emphasis on popular music in FET curriculum

Summary of quantitative data analysis

The quantitative data analysis suggests that most of the Gauteng FET learners selected classical repertoire for their final practical examination. Apart from 50.7% of learners indicating that the FET curriculum should place more emphasis on popular music, and 50.7% of them indicating popular music as their preferred music style for performance, it is not clear whether this was their own choice or if their music educators suggested or prescribed it.

Most of the participants who intended to continue their studies in music at tertiary level asserted that they would prefer to do so in popular music. However, most of the learners who wish to continue music studies at tertiary level plan to do so abroad. Finally, the majority of learners (67.6%) indicated that they think South African universities should offer a degree in popular music, strongly suggesting that there is a need for the development of a popular music stream to accommodate potential students.

4.2 Analysis of qualitative data: Semi-structured interviews

The qualitative data in this mixed-methods study refers to the in-depth semi-structured interviews with four participant groups namely:

- Students studying popular music at tertiary institutions;
- Secondary school educators teaching music at FET level (Grades 10–12);
- Music lecturers at tertiary institutions specialising in popular music; and
- Full-time professional musicians in the popular music industry.

Because of limitations from the Coronavirus pandemic, the interviews could not take place in a face-to-face manner as planned, therefore I conducted all the interviews telephonically. I recorded the data via Logic, an audio-recording software programme. I made verbatim transcriptions of the audio recordings and sent them back to the participants for verification. During the lengthy process of transcription, I started making notes about emerging themes. Elliott and Timulak (2005) refer to this process of identifying emerging themes within transcription as a form of pre-analysis. I then described and interpreted the data using a systematic thematic analysis process to deliver credible answers to the research questions (Guest et al., 2014).

Before the coding process, I started by arranging the transcripts of each of the four qualitative participant groups, then perusing the raw data several times. Neuman (2011) identifies three steps of coding, the first being open coding which involves the identification and naming of sections of meaning. In this step, the researcher focuses on words, phrases, context, consistency, frequency and specificity. I used colour-coding and bold text in Microsoft Word format to assist me in identifying emerging themes from the raw data. I labelled all the segments of meaning from the transcriptions in a descriptive manner. The next step was axial coding (Neuman, 2011), where I revisited the codes that originated during the open coding procedure. I identified and organised categories and patterns in terms of context and coherence. After the open coding, the next stage involved selective coding where I discerningly examined each of the identified codes to find comparison, contrast and matching. This enabled me to discover how the codes link to the research questions. After coding all the transcriptions, I created a new document with themed headings, filling in relevant data from each of the participant groups. Finally, I added sub-sections, making notes to indicate connections between various themes from different participant groups as well as identifying contrasting results. Figure 4 provides a flow diagram of the qualitative data analysis process applied in this thesis.
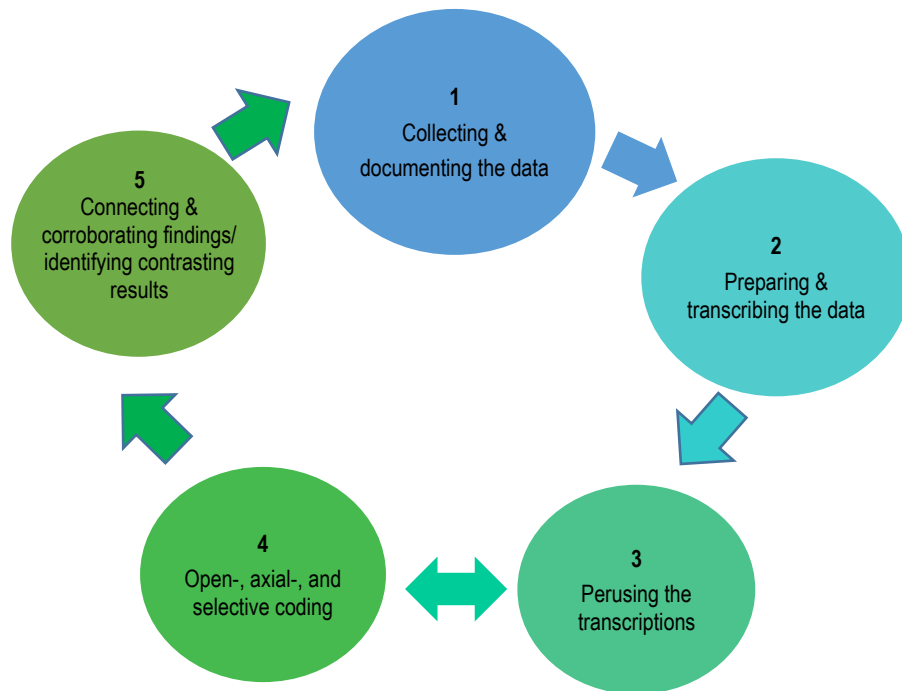
Figure 4: Qualitative data analysis process

The flow diagram in figure 4 outlines the systematic analysis process I followed by collecting and documenting the data, preparing and transcribing it, then perusing the transcriptions to identify codes by using open- axial and selective coding and to create encompassing "themes from these data, and linking them together in a larger story" (Tracy, 2013, p. 30). I assigned meaning to the data by following descriptive and exploratory procedures (Newton Suter, 2012). The data analysis process was circular, iterative, and reflexive (Tracy, 2103). Although the qualitative data analysis process was challenging and time-consuming, it allowed a greater degree of creativity than during the more technical and linear quantitative data analysis part of this study (Newton Suter, 2012).

4.2.1   Group 1: Tertiary students studying popular music

I interviewed six students studying popular music at tertiary institutions as part of the data collection process for this study. Each telephonic interview lasted approximately 40 minutes during which time I wanted to gain an understanding of current popular music education offerings at tertiary level. I designed the semi-structured interview (Appendix F) to cover four broad topics namely, the Grade 10–12 FET music curriculum that the participants followed in their FET years at secondary school; current music programmes at the tertiary institutions where each of the participants are studying; popular music at tertiary level in South Africa; and lastly, the skills they view as important to become a successful popular musician. At the end of each interview, an

open-ended question allowed the participants to present closing thoughts on the discussion. Table 6 presents a profile breakdown of the student participants.

Table 6: Profile breakdown of tertiary student participants

Participant numbers	Level and major subject in degree programme	University
Participant 1	Third-year undergraduate student majoring in jazz guitar.	A university in the Western Cape
Participant 2	Second-year postgraduate student completing his master's degree in bass guitar performance.	A university in the Western Cape
Participant 3	Third-year undergraduate student majoring in performance and production.	A university in England, United Kingdom
Participant 4	Third-year undergraduate student majoring in drums.	A university in the Western Cape
Participant 5	Third-year undergraduate student majoring in guitar.	A university in Gauteng
Participant 6	Third year-undergraduate student majoring in bass guitar.	A university of technology in Gauteng

Several themes emerged from the educator's perspectives, listed in table 7 below, and followed by detailed descriptions in the following sections.

Table 7: Findings emerging from music students' perspectives

4.2.1 Group 1: Tertiary students studying popular music		
4.2.1.1 FET Music curriculum	• Music style prominence • Theoretical emphasis • Focus on exam preparation • Insufficient music technology	
4.2.1.2 Current tertiary programmes in popular music	• Music style prominence • Music business & music production • Vocational skills • Educational Approach	
4.2.1.3 Future tertiary degree in popular music	• Course content	o Musicianship -Instrumental proficiency -Songwriting -Music production & technology o Music business o Vocational skills o Popular music pedagogy
	• Educational Approach	o Broad range of styles o African music & South African popular music

4.2.1.1   FET music curriculum

Five of the six participants had music as an FET subject at school and had mixed reactions about the music style focus in the curriculum. In the following subsections, their experiences related to the music programme experienced during the FET phase at secondary school are described and explained according to identified themes.

- **Music style prominence**

During data analysis it became evident that certain schools have a specific music style prominence, often influenced by teacher bias. For example, the music programmes at the schools attended by Participants 1 and 2 were dominated by western classical music. However, the extracurricular music programme after school offered them the opportunity to play popular music repertoire. Both these participants completed Royal Schools and Trinity exams in classical as well as in popular music. Participant 1 included both classical and popular music repertoire in the final FET music practical exam while participant 2 played only classical music during this exam. These two participants' views were that the FET curriculum overemphasises classical music:

> "For my personal schooling career, it was mainly just classical. We had some jazz lectures here and there but the focus of it was mainly classical, like very choir heavy, and also the orchestra. We had our bands and stuff, but I feel like they weren't backed as well as the classical side of the music." (Participant 2)

> "If you want to be a classical musician, you know, they really hammer that into you. They have got, like really, great teachers in that regard. But in terms of the contemporary scene, I don't think there was much like, headroom for that." (Participant 1)

For these two participants, the curriculum should be more inclusive and include music genres such as jazz and popular music. Both participants felt strongly that they would have wanted to select a music genre that includes both the theoretical and practical components of the chosen music style.

> "From Grade 10-12 you should be able to pick a stream and go into that. So, if you pick jazz, you should be able to do jazz theory, if you want to go rock, go rock theory and rock history and be able to choose classical if you want, but that shouldn't be the main component of the whole music department." (Participant 2)

Both participants 1 and 2 attended private schools that follow the IEB curriculum. Unlike the CAPS curriculum (South Africa DoBE, 2011) applied in government schools that allow learners to select repertories from three streams[10] namely western classical music, indigenous African music, or jazz, the IEB curriculum does not offer learners such options. In their view, music teachers feel more comfortable teaching classical music as they received their training in this style. Therefore, this influences the information they present to their learners during repertoire selection and encourage learners to rather select classical music. Three students (Participants 3, 4, and 5) attended schools where the music programmes were more focused on popular music. These participants were therefore able to select popular music repertoire for their final Grade 12 practical exams, leaving them satisfied with the FET curriculum. They claimed that they were adequately prepared during their secondary schooling to further their studies in music at tertiary level.

> "The curriculum there really prepared me well for what was lying ahead at varsity. The first-year material that we covered were basically just reinforcing what we already did in Grade 11 and 12. If you do well in matric you would probably be fine for varsity. I don't think that they should change anything at school level. It might be a bit different at varsity level, but I think the education that I received was probably, like, one of the best." (Participant 5)

This result highlights a significant contrast, namely that the participants who experienced a popular-music-focused programme at FET level were satisfied with the curriculum and did not feel that it should change, while those who experienced a classical-music-focused FET programme called for change.

- **Theoretical emphasis**

The participants felt that the emphasis of subject music when they were at school was mostly theoretical, especially music theory and history of music. For them, there should be much more emphasis on practical performance and ensemble playing in music at FET level than was the case then they were at school.

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[10] See chapter 2, section 2.4, for details on the three streams or music styles.

"I would probably [change things] in terms of the practical side […]. I mean, we had band, we had one-on-ones with our teachers after school. But, during class time, there could be more of a performance thing happening." (Participant 4)

- **Focus on exam preparation**

Their own experiences during school revealed that the educators focused on the curriculum requirements so that learners could successfully complete their secondary school education. Instead of emphasising the development and application of musical skills and encouraging improvisation, arranging, or composing, music educators focused on the final examination.

"Learn three pieces off by heart for the exam and then [play] that back like a record" (Participant 1).

"For me, it would have been cool to understand how to apply harmony. Learn the functions of what dominants do, and how they lead into progressions. Learn how to do your own progression and how to improvise over those harmonies. And, yeah, I think, even applicable harmony helps out so much. Not only in jazz but also with composing, arranging, which is a huge stream you can get into as a career." (Participant 1)

The students suggested that, at school level, educators should follow a more practical approach that enhanced the application of music skills. For the participants, learners should gain an integrated perspective of the different components that make up music to equip them to become musicians in a broader sense.

- **Insufficient music technology**

When asked what suggestions they would make to enhance the music programme they received at secondary school, several participants suggested that there should be more focus on music technology and music production skills at FET level.

"The one way I think it could be adapted is more on a technological side. People are using a lot more technology within their music. So, if you take, for instance, a Jack Garrett[11] and look at how they incorporate technical aspects within a one-man-band type

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[11] English singer, songwriter and composer of popular music.

performance. You know, making those capabilities possible in teaching people how to use technology within music". Participant (2)

So, like teaching Ableton[12], take Ableton push, for instance, you can recreate your sessions that you have mass production and trigger things at a certain time. It is becoming very popular right now. We got taught how to use that equipment in the first-year [at university] and I think, to be ahead, it would be nice to learn about such technology at school level." (Participant 3)

The participants also referred to the graded Trinity College Rockschool syllabus that includes audio production, electronic music production, mixing, editing, and mastering of sound for media, and commented that these aspects should form an integral part of the FET music curriculum.

4.2.1.2 Current tertiary programmes in popular music

The students shared their views on the popular music curricula options available at the tertiary institutions where they study. Five of the six students studied at South African tertiary institutions and one studied abroad. Of the four universities represented, only the university in the UK provides a degree in popular music. Although all the students studying in South Africa would have preferred to focus on popular music, they were compelled to select the jazz stream as the only options provided at these institutions are classical music and jazz. A novel finding is the diverse offerings presented at the four tertiary institutions represented in this study. The jazz programme at the university in the Cape province focuses on practical performance skills, and to some degree, lecturers include other music genres during one-on-one practical lessons.

The university in Gauteng includes conventional music subjects such as music theory, ear training, and music appreciation, as well as music business and music production. This programme places less emphasis on developing students' practical performance skills, but concentrate more on the compositional aspects of jazz.

"We do not really have a strong practical sense of music […]. Their aim is more towards the composition […] side." (Participant 5)

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[12] Ableton and Ableton push are music creation and audio-editing workstations developed by a German software company (Emo, 2021).

Generally, the students were optimistic about their chosen tertiary music programmes. However, there were several discrepancies with few similarities between the courses the student participants were enrolled for. In the following sections, I outline some of the specific attributes of the different tertiary courses the student participants attended.

- **Music style prominence**

According to the students, the prominent music style they were exposed to depended highly on the lecturers presenting the selected practical instrument.

> "In terms of pop, I would say, it comes with the mentor you have in the college. So, for example, there's this really, great, bass teacher. He really hammers his students to check out world music and to be as versatile as possible, because that is a particular skill you need as a bass guitarist. But let's say, you have like a sax teacher who just plays bebop, you know, it's very unlikely that they'll get their students to explore other genres. So, yeah, it depends on your mentor." (Participant 1)

A significant finding was that none of the students mentioned African popular music as a style they were exposed to during their tertiary studies.

- **Music business and music production**

Only two of the six student participants noted that their tertiary programmes included a music business module.

> "We also learn about the marketing of music. How do you sort out your audience and plan your career as a musician?" (Participant 6)

> "Music management, for sure. That's specific to me though, because I really enjoyed music business [as a module in my current degree]. (Participant 4)

The other students complained that their tertiary programmes were lacking aspects related to music business.

> "A business side, which we actually don't have [in our current degree]. That would be something I would have changed. […] You get into the real world and you don't even know where all the money is going. Music business - that's missing." (Participant 2)

Although Participant 6 mentioned that their programme focus on music production and includes music technology, none of the other students were exposed to such modules.

- **Vocational skills**

For the student participants, studying at university offers opportunities for gaining vocational skills, such as networking and collaborating with fellow music students, a vital component of their tertiary education experience.

> At university, yes you pay for the education, but you also pay for the connections, contacts and networking. […] That's part of the learning as well, and you start getting gigs from people, because people hear you and get to know you. (Participant 2)

The participants also highlighted the importance of social media skills.

> "Yes, [we have] an actual course on how to take advantage of your social media and, I guess, manipulate it in a way to make your content more engaging for people." (Participant 3)

> "I think everything is on social media lately. Social media is running everything." (Participant 4)

However, according to the students' feedback, current tertiary courses do not provide sufficient opportunities to harness vocational skills such as networking and collaboration with students from other departments, or with people from the music industry.

> "The soft skills they don't teach you at all." (Participant 1)

> "Maybe getting involved with other departments at [the university] as well. There's a divide in that, where all the art departments are kind of doing their own thing. I mean, you could be meeting people at university level whom you might be working with for years to come." (Participant 4)

It became evident that current tertiary music programmes attended by the participants at the time of data collection did not give specific attention to the development of soft skills.

- **Educational approach**

Several of the students remarked how there is a lack of synergy between course content at the tertiary institutions where they were studying. For them the educational approach was fragmented, claiming that, although the modules that are part of their programmes added to their overall broadening of knowledge and skills in music, module content was mostly presented as separate and isolated parts.

> "They [the lecturers] do try and link it [course content], but sometimes it may not happen at the same time, which can be confusing. So, it would be nice to do history, theory, and practical at the same time." (Participant 2)

In relation to informal learning practices at South African tertiary institutions, the participants revealed that this mostly takes place during ensemble rehearsals, or when students practice and arrange jamming sessions with fellow students.

> "[Informal learning] definitely [happens] in ensemble, because opinions are circulating all the time in that classroom and everyone is always giving their take." (Participant 4)

> "Even when you are, like, not having lessons, we all go down to the practice rooms. We call them the 'dungeons' because it is all like underground, and you can spend like four hours in a practice room with whomever, just practicing. Learning, like, improve lines that you are meant to learn, or just jamming tunes. (Participant 2)

> "The responsibility is now on the student to organise which song they're doing and to arrange it. The students have to get together at least once or twice every week, where everyone is free, and then work on what they're preparing. Then only bring it to the mentors who give advice. It's become much more student-initiated. It encourages creativity." (Participant 1)

However, aside from ensemble classes, the data analysis revealed that the South African tertiary institutions represented in this study emphasise formal teaching rather than informal learning practices.

> "Most of the learning was knowledge based, I would say. More formal teaching." (Participant 2)

"To be honest, there is rarely an occasion [of informal learning] that occurs. We have a subject called music history in society. We do have a lecturer in front that teaches, but it is, in fact, a class that is supposed to be interactive. People do get involved, but that's basically the only subject that I can think of where it involves some form of informal teaching, to be honest." (Participant 5)

"In terms of being ready for the real world, I find that everything that's part of my career currently, I kind of had to do [it] myself without the help of what I've gained from university." (Participant 4)

Only the university in the UK seems to follow an informal learning approach as lecturers at this institution require the students to explore and experiment on their own during lectures, a typical characteristic of informal learning as explained in the following quote:

"So, they [lecturers] give you the basics, but it is really practical most of the time. They will, for instance, teach you how to set up a mic and how to do an EQ[13]. They teach you all that stuff, just the basics, though. It is your job to keep up on your weekly learning and your weekly reading. And then, you know, you venture out saying: 'maybe let's do that with an EQ'. So, there is a lot of that kind of thing, yes." (Participant 3)

4.2.1.3 Future tertiary degree in popular music

Seeing that the participants all wanted to specialise in popular music after completing secondary school, they were taken aback when there were no opportunities for them to select a South African university that offered such a course. For them, such a degree offering may attract more students than current degree options in music.

*"*Thinking about it now, it's actually pretty odd that it hasn't happened yet. I think it's actually really important, and I hope that it does happen. […] I feel that more people would have gone into studying music if there was something like that available to them. Many people might think: "If I'm going to be studying music, it's probably going to be something like jazz, or classical music, or opera music." (Participant 4)

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[13] EQ (equalisation): A process in music to change the balance of different frequency components in an audio signal (Gelineck & Serafin, 2012).

The students regarded a specific degree focused on popular music at South African universities as important. Participant 6 remarked that music is a professional industry and therefore, a qualification can assist a musician to better understand the various aspects of this trade. Participant 2 commented that a tertiary qualification requires a high level of structure and discipline, thereby sharpening and refining the learning process. For participant 3, a tertiary qualification equips an individual with the necessary tools to create and recreate music, as well as to craft new music that pushes the boundaries of innovation.

> "A tertiary education gives you those answers and the tools and foundations to become a successful musician in your own right." (Participant 3)

> "There needs to be a radical change, and soon. Otherwise, the whole music industry is going to fall behind […]. There would be more work in general if more people were learning about it." (Participant 2)

The students expressed concern for communities in South Africa where there is little access to music education. In their view, opportunities for a degree in popular music will allow opportunities for youth members to gain entry into a tertiary institution degree that presents future career options.

The students, however, commented that a tertiary degree in popular music is not a necessary requirement to become a successful musician. They referred to several examples of successful musicians in the popular music industry who gained their skills in an informal way without gaining a university degree. One of them suggested that popular music is straightforward and requires effortless skills that "you can pick up by ear" (Participant 4). Another participant explained that pupils who go into a music career directly after school may have an advantage over music students who first enrol for a degree because they would have had more time to work in the actual industry. This is somewhat of a dichotomy, however, as each of the student participants have chosen to gain a tertiary qualification in music before embarking on their own music careers in popular music.

- **Course content for a future degree**

When considering the development of a future degree offering in South Africa, the student participants all regarded certain key components as essential to tertiary programmes for popular music. These include music business skills, songwriting, music production, music performing,

and music pedagogy. Moreover, all the participants recognised the value of networking and relationship-building opportunities that are enabled within a university campus setting. In the following sections, I present the core content of a tertiary degree in popular music, as suggested by the student participants.

    o   **Musicianship**

Musicianship includes musical and technical skills related to music-making and performance. For the student participants, these aspects are key to be developed during a tertiary degree offering, as described in the sections below.

-Instrumental proficiency

The students viewed being skilful on their selected instrument as a vital ingredient to be able to perform with confidence.

> "Yes, technically you need to be proficient, but you don't need to be the best, just know what you need to do." (Participant 2)

For them, regular performances during their tertiary training are vital to become a proficient musician. In their view, performance opportunities should be regularly available on campus to expose students to situations that professional musicians experience in their daily lives.

> "There should be a lot more opportunities for students to perform as regularly as possible". (Participant 5)

> "But, I think, in terms of performance, a lot more could be done. There's a lot of people who kind of hang around the university, wondering why they're not playing gigs and why they're not playing outside of the university. A lot of them feel that they're just practising at university level and not really getting the experience. Maybe some concerts or events could be hosted?" (Participant 4)

-Songwriting

The participants viewed songwriting as a significant practical skill that should be developed in a degree that focuses on popular music. As there are not many opportunities to develop this skill before starting a professional career in popular music, the comment from the following student was particularly enlightening:

"If there were certain songwriting courses. [...] I'm very into, like, independent kind of music. You know, it kind of uses pop harmony and forms and stuff, but it really goes into, like, trying to make it unique, and interesting as possible, and to get your voice out of it. So, if there was an aspect of that [songwriting], that would be great." (Participant 1)

-Music production and technology

The student participants highlighted the importance a music production module as part of a degree in popular music.

"If there was production that goes with it to teach you how to use effects, like really well, and how to produce pop tracks, it would definitely be something I'd be interested in." (Participant 1)

In their view, such a module should include recording techniques as well as exposure and experience in the relevant technologies required for such recordings.

"Definitely, first off is recording. Recording your own music or some kind of basics. If you can't record the stuff you are playing, you can play all you wanted to in the practice room, but if you can't get it out, there then there's no point really." (Participant 4)

"You should be able to operate the whole studio and process; you must be able to mix and master the music from pre- to post-production." (Participant 6)

o **Music business**

The students indicated that a crucial aspect a tertiary popular music qualification should include is related to the music business and music industry. Components that they described should form part of a music business module are marketing, self-promotion, social media, copyright, royalties, and contracts.

Music business […], especially if it is relating more to South Africa. You know, you can't talk about the American music business when you're trying to survive in this country." (Participant 4)

"I think, a really important aspect that people need to focus on is entertainment law, and making sure that, that, if you're a musician and you want to make money, you should

understand where your money is supposed to come from. Who are you supposed to pay and what are the logistics behind the money-making?" (Participant 5)

"It would be nice to be taught what is going on in terms of royalties, etcetera. […] Learning the music business, learning about royalties, about distribution and all that." (Participant 2).

"So, the music business and how to present yourself, I think, would be a great addition to the courses." (Participant 1)

Furthermore, one of the students argued that a course in music business at a South African tertiary institution should "remain relevant" (Participant 4) to the unique context of the country.

- o **Vocational skills**

When asked what skills they deem important for a popular musician, the participants referred to a variety of vocational skills. For them, these traits should be nurtured and developed during the tertiary training of music students. As derived from the data, these vocational skills include interpersonal skills, personal development, and networking.

So, […] how to present yourself, I think, would be a great addition to the courses." (Participant 1)

"In that way, [during workshops or internships] you can network with the right people and also have a better idea of which department of the industry appeals to you." (Participant 6)

Additionally, the participants referred to personal skills that a tertiary qualification can help build including the development of self-confidence, work ethic, and resourcefulness.

- o **Popular music pedagogy**

The students proposed that a future degree in popular music should include a module on popular music pedagogy, as most professional musicians often teach to earn an extra income. They therefore need to acquire the skills to become educators while they study at university. One of the students suggested that such a module could facilitate one-on-one instrumental lessons – taught by students – to learners from surrounding schools. In this way, the students could gain valuable

pedagogical experience. Moreover, this could provide students with an opportunity to earn some remuneration.

- **Educational approach**

Although none of the tertiary institutions represented by the participants include an internship module, several of the students mentioned that this would be an important approach to include in a future tertiary degree programme. They noted that current tertiary offerings fall short of preparing students for the real world and suggested that the pedagogical approach for a qualification in popular music should prepare graduates for the realities of the music industry, providing examples that link to authentic learning strategies.

The students felt that it is important that universities should reflect the identity and culture of South African as a country, and that there should be representation of African and African popular music in a future tertiary degree in popular music.

> "I will include the South African traditional music. I am aware that UKZN has some form of traditional African music, but I doubt that it is sufficient. I think it is necessary to have a degree that includes a few modules that can focus on that." (Participant 6)

> "I would say the varsity is trying to shift to being more South African and African. But it has taken a while to wake up and get there. So, as we are speaking, the model is changing. But we don't know how it is going to pan out." (Participant 2)

4.2.2 Group 2: FET music educators

The second group of participants from whom I collected qualitative data comprised six FET music educators at independent or private schools in South Africa. These music teachers all took part in an individual semi-structured telephonic interview. As explained in Chapter 3, I selected the participants via a purposive sampling process, the criteria for the selection being that they had to teach music as a subject at FET level. Table 8 presents a profile breakdown of the FET music educators.

Table 8: Profile breakdown of FET music educators

Participant numbers	Post at secondary school and qualifications
Participant 7	Head of the music department at a private school with mainly classical music background. Obtained a master's degree in music performance and was on the panel that designed the IEB music curriculum.
Participant 8	Music teacher at a private school with mainly classical music background. Obtained a doctoral degree in music performance.
Participant 9	Head of the music department at a private school. Music background focused mainly on popular music. Obtained a PhD focused on the music industry and curriculum design.
Participant 10	Head of the music department at a private school. Music background focused mainly on popular music. Holds an honours degree in music education.
Participant 11	Music teacher at a private school with a mostly classical music background. Obtained an honours degree in music education.
Participant 12	Head of the music department at a private school. This participant has a musical background including both classical and popular music and holds a diploma in jazz performance.

Several themes emerged from the educator's perspectives, listed in table 9 below, after which I present detailed descriptions in the following sections.

Table 8: Findings emerging from music educators' perspectives

4.2.2 Group 2: FET Music Educators		
4.2.2.1 FET Music curriculum	• Music style prominence in FET curriculum • Lack of music performance opportunities • Diverse interpretations of the curriculum • Complex & extensive curriculum • Focus on exam preparation • Popular music challenges	
4.2.2.2 Future degree in popular music	• Course content	o Songwriting & arranging o Music production & technology o Ensemble playing o Vocational skills
	• Educational approach	o Practical orientation o Informal learning

4.2.2.1   FET music curriculum

The data analysis revealed that, for the music educators, a broader goal and purpose for subject music and the curriculum is prominent, namely that it should instil learners with an enthusiasm and inquisitiveness for music and musical experiences.

> "I think the main thing here is that love for music; the understanding of music. I mean, in the beginning, we should be teaching them what music is; not forcing them to choose a genre." (Participant 10)

> "It opens up the whole thing of 'what is subject music?' Is it sort of trying to breed a child that's gonna do music as a career or is it about the exploration of music? That's my big issue. Are we trying to set them up for being a BMus student or typical music student, or are we giving them a global, universal kind of education?" (Participant 7)

> "I think, most of us have the experience of when you're being taught, you're […] not being taught in a way where you're actually gonna take something from it or apply it in your life. […] That's the sad reality. Are we enhancing your skills? Are we enhancing you as a person?" (Participant 8)

To find reasons for certain music styles and genres featuring more prominently in the FFET curriculum, I identified certain aspects as described in the following section.

- **Music style prominence in FET curriculum**

According to the music educators, the CAPS (DoBE, 2011) curriculum includes three streams or styles of music (western art music, jazz, and indigenous African music) as explained in section 2.4 of chapter 2. However, it became clear that the curriculum emphasises "predominately classical music" (Participant 12), leading to an imbalance in the weight given to each of the styles.

> "The school syllabus should just be adapted in order to give the kids more exposure to all kinds of music. At the moment, it's probably seventy percent classical. But you could divide it equally into three streams and weight them; thirty percent classical, thirty percent jazz, thirty percent contemporary music." (Participant 12)

Where the CAPS curriculum requires the learners to choose a single music style, the IEB curriculum opts for a more general approach regarding styles.

"The difference between the IEB and the government-legislated syllabi or the […] CAPS [curriculum] is that [government] schools would choose specifically the contemporary stream or the jazz stream or the classical stream, which the IEB didn't opt for. They [IEB schools] wanted to give the children more an overall view." (Participant 7)

For the participants, the main problem with the way the CAPS curriculum is structured is that, in most cases, the educators' expertise determines the music styles the learners perform instead of the learners' abilities or preferences dictating the streams selected. Furthermore, if a school offers a single stream option only, it limits the learners' options.

"You know, schools, specifically in the Cape, chose jazz. Those were jazz heavy schools, like Rondebosch Boys and those kinds of schools, who already had jazz specialists on their staff, but they didn't really give the option to kids. That was, for me, the downfall of that sort of streamed-syllabus kind of scenario." (Participant 7)

Not only does this lead to "one-sided" (Participant 9) teaching, it also conditions learners to experience music as consisting of separate and incompatible genres or styles.

"Before they can even properly understand the genres, they [the learners] are already fighting with each other, and that is what the [CAPS] curriculum is doing. It creates segregation between the different idioms across the board and I think it is stupid, to be honest." (Participant 10)

Although the curriculum does not list contemporary or popular music per se, the music educators revealed that learners may select popular music repertoire for their practical examinations. However, they expressed a need for more focus on the history of popular music in the FET curriculum.

"I think that the history [of popular music] is lacking, they only briefly touch on jazz or any other of contemporary stuff. Which, for today's kids, is a bit slack if you ask me." (Participant 10)

The educators raised several concerns regarding where popular music should fit into the school curriculum. Some concluded that popular music and jazz are grouped together in a single stream as is often the case in current FET and tertiary music programmes in South Africa, while others emphasised the differences between these two styles.

"I feel like [people are starting to group] contemporary music – which is my field – into the jazz field. But there are stark differences in the theory, in the playing, and just in a general overall view." (Participant 10)

"I feel that jazz is so complex, and if you have an in-depth knowledge of jazz – you studied jazz and you are a jazz specialist – that contemporary music would […] sort of flow naturally from that." (Participant 11)

"In the jazz stream, you need to include African jazz, and in the contemporary stream, you need to include some African pop music, like Afrikaans music as well. It doesn't have to be heavily history-based. It needs to be more focussed on form analysis or music appreciation based." (Participant 12)

Two important findings in this study are that the inclusion of jazz at FET level is very limited, and that none of the secondary school music departments focus on African music or include this genre as an option for performance repertoire. Although the participants are all employed at all well-resourced schools with excellent facilities and numerous music educators, they were concerned that the IEB and CAPS curricula do not provide sufficient support for African music and jazz.

"I think it's too western-classical-music heavy. It's not a realistic syllabus. It's not current enough and there is definitely not enough local South African music and enough jazz in there." (Participant 12)

"There is also an imbalance between how much emphasis is placed on the classical and western art music and not enough on the jazz and the indigenous African music." (Participant 11)

Data analysis revealed that a small number of schools have more emphasis on popular music. The participants shared positive views and experiences about popular music and the value of offering it in the FET phase, for example:

"Pupils are naturally attracted to popular music and [are] also naturally curious about experimenting with music, so by giving them the freedom, they really enjoy exploring and signing up and everything that needs to be known about popular music." (Participant 9)

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Sometimes, the division between classical music and popular music are blurred and a cross-pollination of music genres are evident:

> "We can really learn from each other. I mean, stuff like posture and technique and things like that from the classical guitar world can be of immense value for a contemporary guitarist." (Participant 10)

> "I actually use popular music as a starting point to explain a classical concept to them or explain a theory concept, or formal analysis concept, or specific terminology." (Participant 11).

- **Lack of music performance opportunities**

Due to the emphasis on classical music in most secondary schools, the participants commented that there is a lack of external performance opportunities for learners who selected popular music. In their view, popular music requires a specific form of music making that is not offered at South African schools:

> "If you want to be a contemporary musician, a lot of your work is going to be gigging, so if you're not being exposed to what a gig is and how a gig works, even things like booking gigs, [we need to] just give kids more practical experience. Because, as classical musicians, we do that all the time in school. We play in orchestras, we do tours, we do performances, we do competitions. So, there's all that exposure of what your life will be like if you are a professional musician, whereas with contemporary musicians, probably not as much. You're just playing in your friend's garage, you know, but you're not really in front of audiences." (Participant 8)

> "What do you do to give children exposure outside of the internal school stuff? There are very few competitions to make them shine a bit or to make them feel that they can work towards something. And for that matter, even the examination houses, like your Rockschool and so on, you know, there's quite limited sort of opportunity for them. Outside of Rockschool, contemporary wise, what is there really?" (Participant 7)

There were several differences regarding how each school represented by the participants interpret the curriculum and accommodate popular music. In the following subsections, I describe the ways that different schools deal with the challenges they face in delivering music in the FET phase.

- **Diverse interpretations of the curriculum**

The schools represented by the educator participants all offer music as required by the South African Department of Basic Education (CAPS, 2011) or the Independent Examination Board (IEB). However, while analysing the data, it became apparent that individual schools interpret the curriculum differently according to the skills and qualifications of their music staff members, shaping unique music departments.

Firstly, some schools have strong preparatory music foci and offer learners the opportunity to start formal music theory lessons from primary school level. This is possible because these schools include pre-primary-, primary- and secondary levels up to Grade 12 as part of a combined school, and have specialised music teachers for each of the educational phases.

> "Because we have the primary school situation where we actually know and trace the kids, there's no need to do extra theory." (Participant 7)

> "We teach the IEB syllabus from Grade 10-12 but start theory lessons from primary school, so the boys have a lot of time to actually develop their musical knowledge and their skills." (Participant 10)

Secondly, some schools identify musically talented learners when they enter Grade 8 and encourage them to select music as a subject. In these schools, subject music includes one-on-one practical lessons and group lessons in music theory.

Thirdly, some schools provide Grade 8–9 learners with a broad introduction to all four of the art disciplines (dance, drama, music and art) and only start formally with music as a subject in Grade 10.

Fourthly, some schools offer Grade 8–9 learners the option to choose one of the four art disciplines. However, the subject content is based on the appreciation of the art form rather than developing specific skills and knowledge for any of these art disciplines. The educator representing such a school perceived the music classes as an aid to develop an audience for music throughout the high school. The music educators at the school identify the musically inclined learners towards the end of Grade 9, and provide more formal music theory lessons to them to prepare them for music as a subject in Grade 10 when they enter the FET phase.

In some schools, learners who select FET music only commence with formal music lessons in Grade 10, which can be problematic if the learner has not commenced with individual practical lessons or music theory at a more advanced level.

A positive finding is that all the schools, represented by the educators in the study, have several ensemble groups. The more classically orientated schools emphasise classical ensemble groups but also provide opportunities for contemporary jazz groups and rock bands. However, the opposite was true for schools with a more popular music orientated programme where the ensemble groups cater mainly for rock bands. In these schools, learners who select western art music have more limited opportunities to take part in ensemble playing, usually in smaller classical ensembles.

> "The classical students participate in the contemporary bands and they bring a more classical-based sound to their bands. They also bring their classical knowledge and terminology to the band setup." (Participant 11)

> "There's a decline in kids playing purely contemporary. There's more a move towards some sort of a mix of styles and I've seen, you know, some kids playing two rock pieces and a classical piece for that matter. There's sort of a move towards that, which I don't think is a bad thing." (Participant 7)

Most of the participants viewed the variety and synergy between different music styles and genres as beneficial to the learners. It became clear that FET music departments at secondary schools in Gauteng represented by the educator participants can structure the performance repertoire for music to suit the learners' preferences. At some schools, for example, learners have the freedom to select and interpret their own repertoire.

> "When it comes to repertoire selection and performance of repertoire, it is left to the student's discretion". (Participant 9).

Although the CAPS (DoBE, 2011) curriculum allows learners to select popular music repertoire for their music performance exam, there is no support for this genre in the rest of the curriculum. Most of the educators mentioned a lack of popular music being taught at their schools.

> "There's no contemporary, there should be contemporary in there [the curriculum] as well." (Participant 12)

"The genres in the CAPS document that they [learners] can choose are jazz, indigenous African music and classical music. Contemporary isn't even listed there." (Participant 10)

"There's actually no contemporary music [offered at the school] in matric". (Participant 11)

In summary it seems that the educators regard the implementation of the FET curriculum, especially concerning the practical aspects of music, as quite flexible to accommodate education in either classical music and/or popular music.

"The way the IEB does it is that the performance aspect of the curriculum is open to your interpretation. At the end of the day it's how the student wants to express themselves. If the pupil wants to perform in a popular music idiom, there are graded curricula that allow that to happen that are recognized by the IEB and the same thing with CAPS document." (Participant 9)

However, they were concerned about the difficulties and complexities of the FET music curriculum, as described in the following sections.

- **Complex and extensive curriculum**

Data analysis uncovered that the FET music curriculum is complex and extensive, adding additional stress on educators to adequately prepare learners for their final examination at the end of Grade 12. The educators were concerned that the scope of knowledge and skills required from learners in the FET phase place a huge workload on both the learners and the music teachers. On the one hand, an extensive curriculum makes the subject interesting and exciting for learners, but on the other hand, it often causes learners to choose another subject with a limited workload and scope, allowing them to attain higher marks at the end of Grade 12.

"I think they [the Department of Basic Education] have over-intellectualised music as a subject, and they've made it really difficult, which makes it an unviable subject option for a lot of students." (Participant 9)

"It is a very attractive syllabus in Grade 10, but for me, the jump from there to get to matric is very big. In matric, you have to be at a sort of Grade 5 or 6 music theory level, and, the way that the IEB writes the exam at the end of the year, not only must they be able to cope with the theory, but they have to be able to apply it at a very profound and

intricate level. For me, the jump from Grade 10 to matric is a bit too big. It is almost impossible and unreasonable." (Participant 11)

"It's actually quite a bit of work, if you think about the music history you need to know and the music theory level you need to get up to. Then, you've got your practical, your composition, and you've got improvisation." (Participant 8)

"So, sometimes we are in a situation with our Grade tens that we have to play 'catch up' with their music theory first, and then push them through the Grade twelve syllabus." (Participant 12)

- **Focus on exam preparation**

The extensive workload required by the FET music curriculum may lead educators to focus on preparing learners for their final Grade 12 examination instead of covering all the genres and broad spectrum of musical skills. In this process, many educators omit covering content that they know from experience will not be in the final examination paper, which includes popular music.

"What I've noticed over the years is that the IEB teachers forgo teaching all those elements, including music business, to focus their teaching towards the matric final paper, which only consists of a small portion of African music, a little bit of jazz, and the majority of it, classical music". (Participant 9)

"So, we do it in a kind of a streamlined, savvy way. We skip through a lot of stuff and just focus on things that I know they're going to be assessed on. So, there's just no time to go into popular music very much." (Participant 12)

The educators were concerned that, due to overloaded curriculum, there are few opportunities to fully develop improvisation and composition skills in the learners, as there are no clear guidelines or assessment strategies for this component.

"The way that they [educators] assess improvisation is all based on what the teacher wants to do with it, so there's no formal assessment for improvisation. It's sort of a side note in the portfolio, which they submit at the end of the matric. There are no strict guidelines. Yes, there's a rubric, but the teachers all sort of do what they want to. Some of them, I'm sure, just skim over it. There is not enough emphasis there." (Participant 11)

Furthermore, the focus on the final examination may not only lead to undermining an integrated teaching approach in music, but also to educators failing to instil an enthusiasm and appreciation for all aspects of music and musicking in their classrooms.

> "I think most of us have the experience of when you're being taught, you're being taught in a way to do well in an exam. You're not being taught in a way where you're actually gonna take something from it or apply it in your life, because marks are everything in school and that's the sad reality. Are we enhancing your skills? Are we enhancing you as a person or enhancing your ability to get a high mark?" (Participant 8)

During interviews with the music educators, it became evident that the delivery of the FET curriculum presents the music educators with several challenges. They explained how they have to navigate significant differences between the IEB and the CAPS (DoBE, 2011) curricula as some of them teach at both government and IEB schools. Rather than emphasising the final examination outcome, the educators proposed a more inclusive and holistic approach so that learners are exposed to a broader scope of music genres. In this way, both the theoretical and practical aspects of music could be synthesised in an integrated way that would benefit the learners.

> "There needs to be cross-pollination in all of it, the history, the theory, everything." (Participant 10)

> "Perhaps something that could be improved on is maybe a bit more of a synthesis of all these different aspects [performance, theory, improvisation, technology]. Perhaps, maybe, join better lines between the different areas that children are studying." (Participant 8)

Their perspectives reveal that the IEB music curriculum followed at private schools offers a more open-ended pedagogical approach and that it "is more diverse than the CAPS document." (Participant 9)

> "I think [the IEB curriculum is] relatively touching on most aspects. I know that they've added a bit more jazz music, contemporary music and some South African music to the music history side and even some analysis of works; more contemporary works for matric finals. I think in comparison to what they do in other countries, South Africa is doing pretty well in terms of covering a lot of subjects." (Participant 8)

However, it became clear that achieving an integrated and holistic approach to music in the FET phase instead of focusing on exam preparation requires a new vision and strategy from curriculum developers.

- **Popular music challenges**

A noteworthy finding is that the music educators often experienced challenges when they tried to include popular music repertoire as part of music at FET level at their respective schools. In their view, this is due to the general assumption of the public that popular music is 'easy' and therefore not worthy of study as a matric subject. Moreover, they constantly had to defend the genre in conversations with staff and parents, even if internationally recognised institutions – such as such as Trinity College of London and Rockschool in the UK – offer examinations in popular music up to licentiate level.

> "I think there's a perception that contemporary [popular] music is easier." (Participant 8)

> "For the contemporary guys [popular music educators], it's been quite difficult, because even [for] the parents; rock and pop to them are cool stuff, but it's not serious music. Excuse me, it ís serious music! Go play some Steve Vai[14] and see how you feel afterwards. Rockschool has got its licentiates in teaching and performance." (Participant 10)

> "I get the feeling, as well, that people who don't know much about popular music assume that it's the four-chord stuff that you hear on the radio. They don't realise that a Grade 8 Rockschool is the same standard as a Grade 8 classical exam. It's really difficult." (Participant 12)

Educators also noted that music teachers at schools who do not offer popular music often perceive it as a lesser art form.

> "[There is a lack of] respectability [for popular music], I think, outside of our circles. Other schools don't see what we're doing as valuable. A lot of other schools look down on what we do here because they feel that they do a more superior form of music [classical music] versus what we are doing at our school [popular music]. Yet, our pupils do very well in the practical IEB examinations, so it's a perception thing." (Participant 9)

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[14] Grammy award-winning American guitarist, composer, songwriter, and producer of popular music.

These perspectives make it evident that there are specific skills required to become a successful music educator in popular music, and that pre-service music educators needs to obtain specialised pedagogical skills for delivering popular music. The music educators had mixed replies regarding what qualifications an educator requires to be able to teach popular music at FET level. Most of them felt that a BMus degree or higher is necessary, but that music educators should put in additional effort to explore and study this genre to gain more specialised knowledge. However, they warned that it would be quite challenging for classically trained music educators.

> "If someone has just a classical [music] qualification, I think they would battle. I think if someone has a classical background like I do, and a lot of experience with jazz and contemporary music, that makes it a lot easier [to teach popular music]." (Participant 12)

> "I find, if you talk about qualifications, it's not always just a BMus degree candidate or an honours or a master's degree candidate that's a good teacher. It's the willingness to explore topics that's sort of outside of your comfort zone." (Participant 7)

> "I think that someone who studied a BMus should be able to do the research that would be required to teach it [popular music]. Whether or not they would be comfortable with it is another story." (Participant 9)

One of the participants –a trained classical musician and educator –implied that teaching popular music at FET level is quite daunting:

> "I have Grade 8 UNISA theory, I have my teacher's licentiate in [classical] piano and I have a BMus honours. And to be honest with you, I had to really research jazz and contemporary music [to be able to teach it]." (Participant 11)

The findings revealed that music educators who received their tertiary qualification in classical music tends to limit the time spent on teaching popular music, or they refrain from teaching it at all.

> "I only teach a limited amount of jazz chords in the theory component of the subject, because I'm not confident in it and I really don't have the knowledge." (Participant 11)

> "I suppose there's a lot of fear around it because some people don't feel comfortable with it." (Participant 7)

The participants also emphasised the importance of having experience in popular music.

> "I think it's heavily experienced-based. I think younger teachers really struggle, especially if they come from a university that had a typically narrow-based, only western art music approach." (Participant 7)

In their view, performing musicians are not automatically skilled teachers and stressed the importance of a teaching qualification.

> "They [performing musicians] might be good at aspects of teaching. They might be somebody who can inspire the students and all those kinds of things, but they don't really have the pedagogy background to teach the aspects and really understand the psychology of everything that's going on. […] I think most people who are teaching [popular] music doesn't have any sort of teacher training." (Participant 8)

To be able to present practical one-on-one lessons in popular music, one of the participants highlighted that a Grade 8 Rockschool certificate should be sufficient for an FET music educator, but added that, in terms of subject music, an educator would also need a teacher's diploma or degree. Due to a lack of knowledge of this genre, very few qualified music educators are currently ready to present popular music with all its nuances and components at FET level. One of the participants, who was involved with the development of the IEB music curriculum, noted the following:

> "It was meant to open the syllabus up to more contemporary, jazz, and twentieth-century classical music that is not explored enough, and I mean by that, contemporary [popular] and art music." (Participant 7)

Data analysis revealed that many popular music educators who teach one-on-one lessons at schools come from the music industry and are employed on a part-time basis. However, not having an appropriate tertiary qualification hampers their opportunities to be appointed as full-time teachers.

4.2.2.2 Future tertiary degree in popular music

All six educator participants were positive regarding the development of a specialised tertiary qualification in popular music in South Africa. During interviews, the educators' emphasised that it is "essential" (Participants 7 & 9), "it is important" (Participant 8); "it would be absolutely

fantastic if done properly" (Participant 10), "it is long overdue" (Participant 11), and that "it would be awesome" (Participant 12). Apart from their support for the development of a degree in popular music, they expressed an identified need for it:

> "I think it is essential because the music business has shifted so much in the last twenty years, yet what has been taught at tertiary level does not reflect what is happening in the music business". (Participant 7)

> "I just think if kids knew that they could either study a classical degree or a jazz degree or a contemporary degree, there would be a lot more interest in going to study music after school." (Participant 12).

Not only did the educators feel that it would increase student numbers; they also argued that it could lead to more learners taking music as a subject at FET level and that the school-tertiary institution options are reciprocal.

> "I think if there is a degree that caters for contemporary music, and ultimately create a music industry into which those students can articulate, then that would attract more students to subject music at schools." (Participant 9)

> "My point has always been if you don't have anything to work towards, what is there to work for? So, if there's nothing that you can look forward to, a goal, or the fact that there is a Bmus that is specifically contemporary, a Bmus to work towards, why are you going to explore that style, for that matter? (Participant 7)

Some learners are trained in popular music for their whole secondary school career, but "when they want to articulate into university, there is nothing for them to articulate into" (Participant 9). The development of a popular music degree could not only benefit FET music departments but could also stimulate current industry needs. The participants argued that the current university programmes in South Africa do not help develop the music industry or prepare students for a career in music.

> "Your graduates are not building the industry at the moment at all, I don't think. It's just too academic heavy, I suppose." (Participant 7)

"We should alter programmes at tertiary level so that they better reflect what is actually happening in the music business so that it aligns to what BMus programmes were originally designed for, which is to prepare people for careers." (Participant 9)

The participants' perspectives were that a degree in popular music can lead to an increased interest from learners to enrol for FET music at school and that this would flow out to increased numbers of music students at universities. Some learners gain popular music training for their whole secondary school career, but "when they want to articulate into university, there is nothing for them to articulate into" (Participant 9).

Adding to the idea that current tertiary offerings are outdated, two of the participants warned that the future of music departments at tertiary institutions in South Africa are precarious if they only offer specialisation in classical music.

"I can't see a future with only breeding classical musicians." (Participants 7)

"And, of course, more of a focus on popular music and jazz, because if you want them [the music students] to be industry-ready, then they're not going to really make a living out of classical music". (Participants 11)

Some of the participants proposed that it may be viable for SAQA to consider recognising the prior learning of educators in popular music so that they may obtain SACE accreditation. In their view, musicians can contribute significantly to the level of musicianship in schools by sharing their expertise with learners and educators:

"By employing more musicians in schools, you'll get greater articulation between what people are doing in high school and what they will possibly do at tertiary level." (Participant 9)

"I just think if kids knew that they could either study a classical degree, or a jazz degree or a contemporary degree, there would be a lot more interest in going to study music after school." (Participant 12).

Currently, music students enrolled at South African universities are not given the option to specialise in popular music and are, therefore, not able to cater for the needs of FET music learners should they become educators. The participants were concerned that potential tertiary music

students may be compelled to study overseas if they wanted to specialise in popular music. Data analysis made it evident that the development of a degree in popular music will translate into more students enrolling for music degrees at South African universities. Moreover, this will fill the need for music educators to receive adequate training and exposure to popular music at tertiary level so that they can present popular music repertoire and skills appropriately at FET level in schools.

These findings established that all the educator participants supported the need for a popular music degree offering at tertiary institutions in South Africa and offered valuable suggestions of course content that such a degree should include.

- **Course content**

The educators' perspectives provided guidelines regarding the subject content and skills that a tertiary degree in popular music should contain. In the following sections, I present these aspects supported by direct quotes from the participants.

  o **Songwriting and arranging**

Several teachers felt that songwriting should the priority module in the tertiary preparation of students, describing it as an essential part of a degree in popular music. Other participants added arranging as an essential component as described below:

> "Arranging is very important as well, because usually, with contemporary songwriting, you write the song first and then the arrangement comes after. Taking a song, arranging it in different ways, arranging it with a string section added or with a big band added, or whatever. And to be able to do that, you actually need proper theory skills, so you have to do your four-part writing. You have to do a bit of jazz harmony as well to know how to do arranging properly, and you also have to then be able to use music software like Sibelius to put it all together". (Participant 12)

  o **Music production and technology**

Several of the participants stated that the inclusion of production and technology are crucial aspects in the design of a popular music degree.

> "I would think that something like a popular music bachelor's degree would have a lot more music technology in it and a lot more music business." (Participant 8)

"Knowing how to record yourself, how to mix a little bit, [as well as] computer software skills, what software programs to use, production skills and mixing skills." (Participant 12)

o **Ensemble playing**

The educators viewed ensemble skills as highly relevant and important, especially within the popular music sphere:

"Ensemble, that's the next thing; to do a lot of playing together, jamming together, performing together, putting up shows, getting marked for that. I think that that's really important." (Participant 8)

"And then, of course, ensemble skills and band work. Band etiquette is a big deal. 'Don't play when someone's talking' and those kinds of things. Actual ensemble skills." (Participant 12)

o **Vocational skills**

The educators mentioned several vocational skills that should form part of a popular music degree offering. Most of these related to music business and entrepreneurship.

"And then, also, music business and how you actually make a career out of different things in the music industry." (Participant 11)

"A lot more music business, and how to manage the business side of things, just because booking a gig is so big and this goes for classical as well. I wish they would teach classical musicians some music business, because it's so important." (Participant 8)

"Teaching them how to be entrepreneurial in their music career, how to create their own jobs." (Participant 11)

The educators felt that a tertiary degree should be a cornerstone of employability and relevance to current trends in the music industry.

"I think there should be a greater focus on employability. I think that, historically, the origins of music education at tertiary level were to prepare students for careers in the music business, yet we are still stuck in what was happening a hundred years ago with

pupils still being trained for the same things that they were being trained for a hundred years ago. Some universities have ventured into sound technology and things of that nature. But, that is just one minor aspect of what is actually happening in the music business." (Participant 9)

One of the educators mentioned teachers' frustrations with SACE[15] and SAQA[16] to attain accreditation for their music qualifications so that South African schools can officially appointed them.

"I know people that have doctorates in music education, but yet, still don't have a SACE document. But they are brilliant teachers. So, when it comes to that, I think the government, in particular, and *Umalusi* and all these regulatory irritating bureaucrats, need to really rethink the way that they look at music, and not just music but across the arts." (Participant 10)

- **Educational approach**

The participants had noteworthy suggestions regarding the pedagogical approach for a tertiary degree in popular music. These suggestions are described in the following sections.

o **Practical orientation**

Four of the educators emphasised that a popular music degree should be practically orientated.

"I think it has to be more practical. There has to be more emphasis on the practice and the practical side of it. There should be more practical assessment and in-depth practical training. The little that I've seen on how they approach it in other countries is that they have a conservatory-based learning, where there is much more emphasis on the practical work right from the onset." (Participant 11)

According to the participants, current music performance degrees in classical music and jazz are practically orientated. However, this does not apply to current popular music offerings at tertiary

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[15] SACE, the South African Council of Educators. They required that all educators in the General and Further Education and Training band require a recognised tertiary education certification to be appointed at government schools.

[16] SAQA is the South African Council for Quality Assurance. They determine the level and credits required for all qualifications in South Africa. The term *umalusi* is a Nguni word that means shepherd or guardian, a term closely related to SAQA.

level in South Africa where the focus is often more related to the history of popular music. In their view, popular music programmes should focus on current trends in the music industry as opposed to the theoretical focus of current music degrees.

> "They are not teaching enough knowledge of the actual music industry" (Participant 7).

The more practical and vocational approach required by professional musicians in general left two of the educators questioning whether such a qualification should be offered at a university at all.

> "So, I think that begs the question of what the role is of universities in the training of pop musicians or performing musicians, for that matter." (Participant 8).

Both educators quoted above suggested that a popular degree would be better suited to a university of technology, which is more practical and vocational orientated as opposed to the academic focus of a university. For one of the other educators, however, it would raise the level of acknowledgement of popular music as a subject worthy of academic input when it is offered as a degree course at university.

> "I think, up to now, pop music courses and studies have sort of been associated with – and limited to – colleges and not universities. Almost like, it doesn't have enough meat around it to suffice as a university degree. So, to then offer it as a proper university degree that's all popular music would be great! For me, there is certainly enough to be explored and enough studies that you can offer within that. There is so much you can offer within such a degree, you can offer music business, producing, recording and all of that." (Participant 11).

A local degree in popular music "needs to fit our culture and diverse [environment]" (Participant 10), and should be flexibly designed:

> "There should be a crossover degree, because if I had those options, I would want to do a jazz-contemporary mix." (Participant 12)

> "So, if you want to run it parallel to BMus as we know it, you're gonna have to logistically think about a lot of things, especially in terms of staff. Alternatively, develop a completely fresh new programme that has its own set of requirements. Obviously, it has to be

accredited with the same kind of notional hours and learning hours as other bachelor degrees. I think, logistically it would probably be better designing it from the bottom up because, also learning something like four-part harmony is great, but is it really going to help somebody in a popular music sense?" (Participant 8)

      o   **Informal learning**

According to the participants' views, informal and peer learning form an integral part of the pedagogical approach in popular music and should be nurtured during a tertiary degree where lecturers could simulate an informal learning context.

"We don't give the pupils' sheet music. We expect them to figure out the music on their own. Every time that they perform, they get stronger and stronger and they are, without fail, able to figure out how to perform the music on their own. The whole crux of popular music is that you actually need to figure it out for yourself." (Participant 9)

"We do guide them in the process and show them different accompaniment patterns, but we encourage them to learn and figure it out for themselves. It is basically them having to improvise and they help each other. The more advanced and senior students help the juniors in certain technical aspects." (Participant 11)

Many of the educators referred to how learners were selecting their own performance repertoire while doing their FET music at school. They also referred to how their pupils learn music by ear, learn from each other, as well as through unconventional learning strategies. Moreover, they stressed the role of informal music learning practices that happen during composition and production classes during the FET phase and stressed that this is important to continue at tertiary level.

"With the composition, we use stuff like GarageBand and Sibelius, and it's more of an application of musical knowledge rather than learning. I've also made a club that focuses on music production and because I only have 45 minutes a week, a lot of the learning is done by themselves." (Participant 10)

One of the educators highlighted experiences with music learners at the school, noting that time and discipline made it challenging to apply informal learning practices on a regular basis:

"The problem with informal learning, or actually, the reason why the learning is more formal is just the aspect of making sure that they actually do something. Because often, it's just that there are time-constraints, and also, discipline issues. If I left my rock band to do what they wanted to, they would literally just be jamming the whole time and not actually putting a song together." (Participant 12)

All but one of the educators described informal music learning practices they apply in the FET phase, most of which happens during popular music ensemble classes as described below:

"In terms of the rock bands, we just have one teacher who is sort of the overseer of the groups. The children can go to the teacher and ask for help, but the teacher is not necessarily guiding them or giving repertoire, it's up to the children". (Participant 7)

"Research indicated that, once the pupils were left to their own devices, that all of a sudden, more pupils were attracted to these courses and it was astounding to find that a lot those pupils were able to, with the knowledge that they had acquired, put on a performance. They were able to assimilate the knowledge that they have learnt and put it into a performance. That's what we have found – year in and year out – for eleven years in this music department." (Participant 9)

The educators remarked that students doing a degree in popular music should learn from real-world experiences through internship programmes:

"I think there should be more internship programmes where students actually integrate into the music business earlier, as opposed to only once they graduate. But, I think, there needs to be a greater focus on actually preparing graduates for what they will experience in the music business, as opposed to just teaching them what universities want to teach them, because that's not necessarily what they're going to face once they get into the world of music." (Participant 9).

It became evident that the educators perceived informal and authentic learning practices as conducive to the musical development of their learners.

4.2.3 Group 3: Lecturers in popular music at tertiary institutions

I collected the next set of qualitative data via telephonic interviews with six music lecturers at tertiary institutions in South Africa. I selected these participants through a purposive sampling strategy and held semi-structured telephonic interviews with each of them. The selection criteria required participants to – currently or previously – be involved with lecturing music at tertiary level. Additionally, I made sure that they are regularly performing so that they are well-informed about the current popular music industry in South Africa. Table 8 provides details regarding the background of each of the music lecturer participants.

Table 9: Profile breakdown of tertiary music lecturer participants

Participant 13	Participant 13 is a lecturer in bass guitar at a tertiary institution that specialises in jazz performance. He formerly lectured at a contemporary music college and currently also teaches learners at secondary school level. Although he does not have a tertiary music qualification, he is an established musician who regularly performs as a bass guitarist in various genres of music.
Participant 14	Participant 14 is the former head of a contemporary music college where she lectured in keyboard, music theory and stagecraft. She holds a BMus performance degree in classical piano and saxophone and regularly performs in popular music groups as well as teaching privately.
Participant 15	Participant 15 was the former head of faculty at a contemporary music college where he lectured in songwriting, band performance, and bass guitar performance. He holds a master's degree in composition and regularly performs as a bass guitarist in various genres of music.
Participant 16	Until recently, participant 16 was a lecturer at a contemporary music college where he taught music theory, bass guitar performance, music business, and music history. He holds a diploma in light music and regularly performs as a bassist in various genres of music as well as teaching music privately. Additionally, he is an international examiner for the Rockschool graded popular music examinations.
Participant 17	Participant 17 is a drum lecturer and formerly taught at a contemporary music college. He currently lecturers at a tertiary institution specialising in jazz performance as well as teaching secondary school learners. He holds a performance diploma from the Music Institute College in Los Angeles and regularly performs as a drummer in various genres of music.
Participant 18	Participant 18 is a brass lecturer at a university conservatoire specialising in classical music. He holds a BMus Honours degree in Jazz and regularly performs as a trombonist, trumpeter and tuba player in various genres of music.

I aimed to include a variety of lectures that present popular music at South African tertiary institutions to ensure that the collected data represent the broader South African tertiary landscape, but with a particular focus on popular music. Several themes emerged from these lecturers' perspectives, listed in table 10 below.

Table 10: Findings emerging from lecturers' perspectives

Group 3: Lecturers in popular music at tertiary level		
4.2.3.1 Approach to current tertiary programmes in popular music		
4.2.3.2 Future degree in popular music	• Entry requirements • Bridging course • Promoting the degree	
	• Course content	• Music performance • Aural training • Music theory & style analysis • Songwriting • Music technology • Music business • Vocational skills
	• Educational approach	○ Music style versatility ○ Integrated teaching ○ Real-life authenticity

In the following section, the themes listed in table 10 are described in detail, verified with explanations from the participants.

4.2.3.1 Approach to current tertiary programmes in popular music

The findings derived from the lecturer interviews signify that some of the represented tertiary institutions make use of informal learning and peer-learning practices, and that most of such learning takes place during ensemble or band performance classes. One of the popular music colleges requires the students to perform a self-chosen piece from a prescribed genre once a week. After such a performance, "all the lecturers used to have a forum where we talked about what happened out of a gigging perspective" (Participant 15). In this way, the students learn what are expected of them from the viewpoint of industry professionals. Moreover, students experience informal teaching practices during one-on-one lessons, allowing them to select their performance repertoire:

"In my particular teaching, the curriculum is basically set up by the student. Some basic stuff obviously is unchanging, but the student basically determines the directions and then

we work mostly on that. […] If they, for instance, want to learn jazz, then we do jazz; if they want to play in an orchestra, then we work orchestrally. Even though there might not be a stream for this in our diploma, we will still modify it to suit the student. If they want to play pop, then we do that." (Participant 18)

One of the participants referred to the peer-learning initiative at the tertiary institution where he is employed:

"We have a mentor system. They practice together and learn from each other, it is like a brass club. It is quite a valuable, informal way for young musicians to learn like that. […] They must initiate the pieces and style. We do a lot of student-led learning." (Participant 18)

However, this participant also mentioned the challenges concerning informal learning practices as lecturers had to find innovative ways to "get the student to be motivated to do their own thing". He attributes this lack of motivation from the student's part on the socio-economic circumstance of some students:

"I don't know how to put this lightly, but most of the students I have come from homes where academic excellence isn't really seen as a priority, even simply attending school. You know, maybe even the lucky ones who attended school, their classes are over capacity, the teachers care less than they do. So, the whole idea of how to be a working person isn't instilled from a young age. So, these guys come along saying they really want to do this, but they don't know how to work on their own. So, that's my biggest issue." (Participant 18)

As indicated in the profile breakdown of the music lecturer participants, all of them are also performing musicians. Therefore, it was not surprising to find that their approach to teaching and learning popular music is close to the way popular musicians learn in natural settings, including informal learning practices, mentoring, and peer learning.

4.2.3.2 Future tertiary degree in popular music

The lecturers presenting popular at tertiary level shared their views on a variety of aspects in relation to the development of a degree in popular music. The findings provide insight into the

value, entry requirements, content, and educational approach for a prospective popular music degree.

All the lecturer participants viewed a tertiary qualification in popular music as beneficial and expressed a definite need for South African universities to offer a specialised degree option for this genre. For this to happen, tertiary institutions need "a new vision" (Participant 18) so that more students can follow career paths in this field. They also felt that this would create opportunities for students to move beyond the well-known music styles in which they feel secure to explore alternative genres that they may not be familiar with.

> "I think an education broadens your knowledge and allows you to venture into other genres and gives you a confidence to attempt to learn stuff that is out of your comfort zone." (Participant 14).

Several additional aspects relating to studying a degree emerged, including that it instils discipline, broaden perspectives and provides prospects for students' future careers, specifically for teaching music, as outlined in the following quotes.

> "Being in a music school [at a tertiary institution], education gives you that discipline as well as a strong foundational and sequential platform from which to assimilate those skills. […] It can reinforce you to go out with that knowledge into the industry." (Participant 16).

> "Times are changing and it seems that, in the near future, you'll need some kind of qualification for especially teaching jobs." (Participant 17)

> "Another point with regard to getting some kind of degree is, how long is your music career going to last? And say, now, you want to become a teacher. That's one of the main things that really, really can help somebody. […] Many performing musicians eventually end up teaching." (Participant 15)

Moreover, the participants explained that a tertiary degree has the potential to increase a musician's network.

> "The most important one is networking. Because in virtually every single class that you study in, somebody is going to hire you in five years' time. My experience in the music

industry is, it is really about who knows you and who can refer you. It is not really about your playing ability." (Participant 16)

Several of the participants mentioned that it is becoming more common for popular musicians to have tertiary qualifications.

"It used to be very common, where people didn't have any formal training, but it's now becoming the norm." Participant (13)

"My generation are okay without it, but I think, the new generation will really need it because things are getting more competitive." Participant (17)

Furthermore, it was evident that they regard music courses at private institutions as mainly practical while universities provide a more theoretical approach.

"At university level, […] it's much more theoretical as opposed to what the private institutions are doing, which is more practical." (Participant 15)

However, when asked if a popular musician requires a tertiary qualification to be successful, none of the participants considered it necessary and commented how most popular musicians learn music by ear.

"Historically, most popular music gets learnt by ear" (Participant 17)

"If we are very honest with ourselves, to learn to play popular music, you need to listen to it." (Participant 16)

There were contradicting views regarding if current tertiary qualifications in popular music adequately prepare students for a music career or not, as shown by the direct quotes from the participants.

"I think, to a large extent, [current qualifications are adequate] in terms of the technical requirements. [...] I find that, if there is a student who receives that knowledge in a good way, it can give them great training in everything from studio techniques to improvisation to reading, and a lot of jazz theory. I think it has been quite successful and I see a lot of

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the popular musicians do adapt well with what they are taught and do apply it in their pop and rock fields." (Participant 13)

"I think musicians are not adequately prepared in dealing with the business side of being a musician. Also, from an attitude perspective, how to go out there and find work, how to make it work and how to run a business – totally vocational skills. Also, from a financial perspective, because we are all freelancers, how to manage your budget. […] Another thing is understanding music online, especially in the world that we live in […] Marketing skills, digital skills and all of those things." (Participant 14)

One of the participants, however, questioned the need for specialisation in popular music at tertiary level:

"I don't know if there is any value in the specialisation of any sort of tertiary institutions, at the moment, for music. Because, when I look at my career and the careers of everybody around me, the specialist fields are getting less and less." (Participant 18)

Later during the interview, this participant stressed the importance of a general approach to music education that includes a wider spectrum of music genres. The lecturers made several useful suggestions regarding aspects that they consider as important when introducing a degree in popular music at tertiary institutions. The following bullet points describe these aspects.

- **Entry requirements for a degree in popular music**

Two of the lecturers referred to the inconsistency of entrance requirements applied to students who wish to study music at South African tertiary institutions:

"One thing I would do is that I'll make the entry for university-level a bit tougher. I know that will exclude some people, but then, rather offer some intermediate course that they can go to. […] You cannot have a set curriculum or syllabus if you have students coming in that are way below the curriculum. So, I would definitely say that, if we have to change things for the better, students should have, by the time they go to university, played music for a good six to eight years already." Participant (17)

"Well, the level is very inconsistent. There are people coming in who can barely play, their music reading is very poor and their knowledge of music is very poor. Then you get some people who are almost professional musicians, coming in with 15 to 20 years'

experience, who are overqualified for that level of first year, so it's very inconsistent. It all has to do with the different backgrounds of people and their access to music education, there's such a variety of levels." Participant (13)

Participant 14, former head of the popular music division at a private tertiary college for contemporary music, mentioned that one of the reasons why students favoured the popular music course was that the entry requirements did not stipulate prior formal music tuition. In her view, this raises concerns regarding the level of graduates that such a course produces, and if these graduates are sufficiently prepared for the realities of the music profession. Yet, lecturers at this institution are positive about the outcomes of their graduates, attributing the success of their programme to the involvement of music industry professionals who made the course content industry-focused and relevant.

> "I think the lecturers [at our tertiary music college] were appointed very carefully. Each and every single lecturer were specialists in their field. They all had the experience of being in the industry." (Participant 14)

A uniquely South African problem may be that potential students may not have access to music education at secondary school level. Moreover, several of the lecturer participants were concerned about the assessment methods used during student applications at tertiary institutions. In their view, prospective students need to be able to analyse, comprehend, and create music, not merely have the technical facility and skills to reproduce the music of others. Participant 18 warned that music in the FET phase focuses on curriculum outcomes, causing neglect in foundational skills and application, aspects that are vital for students to achieve competency as performing musicians.

The lecturers commented that student applications were blocked if applicants did not have music at FET level, but that bridging or foundational courses could alleviate the situation.

> "We don't have that [a bridging course], but we are considering doing it. […] If somebody has the qualifications from matric to go straight into a BMus, but they are not at a high enough musical level, they can start at the foundational course. So, there is an advantage to having a foundational course or an extra year or two bridging course." (Participant 18)

Several South African universities are offering bridging courses to prepare prospective students for entry into BMus degree offerings. Although two of the tertiary institutions represented in this

study offer bridging courses, the lecturers reported that students who have completed the foundational course still find it difficult to achieve the minimum curriculum requirements that will allow them into the BMus programme. Acquiring confidence and skill as vocalist or instrumentalist requires many years of development which cannot be reached in a single year. However, in their view, learners who have completed the FET music subject in secondary school would be more than one year ahead of other students who had no formal music training. In their view, the FET music programme should broaden the scope to popular music so that a larger group of learners can select music as a subject, and gain access to tertiary education in popular music.

- **Promoting the degree**

The participants contended that it is important for tertiary institutions to advertise and promote their music courses, and had valuable suggestions in this respect. They explained how tertiary institutions could, for example, approach the private sector, but will have to provide an incentive because "they are not going to do it for free" (Participant 15). They also argued that additional funding for music programmes at tertiary institutions is essential and that this would play a significant role in furthering tertiary music education.

> "Funding, that would be the other thing. If we got more support from the country itself and music gets treated as they treat rugby and cricket, and soccer, I think the music industry would flourish more." (Participant 14)

The participants made recommendations that arts departments at tertiary institutions host yearly events to showcase student talent and promote arts courses at the respective universities.

> "[Tertiary institutions] can be putting on theatre shows and combine their drama and music departments. They can then invite the industry players, the people that put on shows. Invite them so that they can see the talent." (Participant 16)

The participants also advocated for more collaboration between various tertiary institutions:

> "Johannesburg musicians play different from the Cape Town guys and it will be good to mix and match that once a year." (Participant 16)

> "Universities should promote students from WITS to go play with students from Cape Town, for example, because we all know there is a difference between Cape Town musicians and what they do." (Participant 17)

Another suggestion was that tertiary institutions gather feedback from alumni working in the music industry to see how current programme offerings align with industry needs:

> "Maybe, interviewing the experts, like a Dan Patlansky, and asking him what he lacked or would have wanted more of when he studied [compared to the demands of] the real-world." (Participant 14)

The lecturer participants made valuable suggestions regarding the course content that a potential degree in popular music should contain.

4.2.3.3   Course content

As this group of participants is directly involved with current offerings in contemporary music at tertiary institutions in South Africa, their views shed light on the components they regard to be vital for a tertiary degree specialising in popular music. Participant 11 referred to a variety of components and skills that a degree in popular music should include to efficiently prepare music students for a career as professional musician, as described in the direct quote below.

> "To be exposed to all of the possible vocations for the first three years, maybe, and then in your fourth year, you can specialise. [You need to be] skilled as a performer, skilled as a producer, skilled [in making] record[ings], skilled as an arranger, skilled as a music teacher." (Participant 11)

In the next bullet points, I describe the different components that the lecturer participants suggested should form part of a tertiary degree in popular music.

- **Music performance**

The lecturers explained that it was vital for students to develop technical facilities in music performance and that they should acquire a "decent command over their chosen instrument" (Participant 15). However, their perspectives on the level of proficiency varied:

> "You can go to any professional player and they'll be playing the simple stuff. They'll tell you: 'Playing this groove bought me my car, playing this groove bought me my house'. That comes from popular music." (Participant 15)

"I think, in this day and age, it is important to learn a craft as well as to learn how to play your instrument." (Participant 16)

"Making sure that the students can play their instruments properly. I've worked with some pop musicians who can't play their instrument properly." (Participant 18)

- **Aural training**

All the lecturer participants highlighted the importance of well-developed aural skills in the professional life of a popular musician. They stressed that aural training is a vital component of tertiary degree programmes specialising in popular music:

"I think the biggest thing that's going to help you is aural skills." (Participant 18)

"Listen to the music and copy it. That is the real teacher." (Participant 17)

"Get them to use their ears as much as possible, a form of ear training. At the end of the day, music is still aural." (Participant 16)

- **Music theory and style analysis**

The lecturer participants mentioned theoretical aspects that should form part of a tertiary degree in popular music. These include music theory and music analysis as suggested the following quotes:

"A popular musician must know how to read chord changes, how to read a lead sheet, how to arrange a basic skeleton […] of a lead sheet" (Participant 18)

"Every [popular music] style has the foundational stuff that you need. Then you have to have what makes blues, [or] what makes R&B, so the different stylistic consideration of each style. Then, what is the message and underlying essence of each style, what determines a style?" (Participant 15)

- **Songwriting**

"Songwriting [is] the most lucrative side of popular music. I mean, you can play it and make money, but the real people making money are the songwriters, the content creators." (Participant 16)

- **Music technology**

Several participants referred to music technology and sound engineering, noting that this specialisation would benefit music students:

> "I actually wish I had more knowledge of sound. So, when you stand on stage and the sound is terrible, what to tell the sound engineer? Do you need more tops, mids, reverb?" (Participant 14)

- **Music business**

The lecturers highlighted the inclusion of music business and business-related knowledge in a popular music degree programme. For them, a module in music business should include music law and contracts; marketing; public relations; music management; and administration.

> "No one will take your money from playing a scale wrong, but they will take your money for signing a contract you shouldn't have. One wrong decision made in the moment of a good sales pitch can either sink your career or cost you a lot of money before you even start. The music business, understanding contracts, and understanding basic law are very important. I used to say to my students: 'It's all fun and games 'till someone gets signed. As soon as there's money involved, people's true character comes out'." (Participant 16)

> "Everybody should know the business of music these days to prevent them from being ripped off." (Participant 15)

- **Vocational skills**

There are numerous vocational skills that the lecturers referred to, as presented in the following sections. Since these skills relate to practical or first-hand experiences that help a person master a trade or a profession, several participants advocated for the inclusion of this aspect in tertiary music training as current music degrees often do not include it.

> "You need the soft skills to understand how the industry operates, and be somewhat flexible and open besides just being a versatile player. Do your work and be prepared. Those are all things that are required, but aren't taught." (Participant 16)

"We all have to do [these vocational things], but never get taught at university. So, you come out of school into the real world and you know nothing, pretty much" (Participant 16).

In their view, professional musicians should be adaptable and able to work with different people. They should also be resilient, disciplined, timeous, have good communication skills and a professional attitude. Additionally, they viewed appearance on stage as another important aspect, especially in a performance career.

"Do you dress the part, are you presentable? You don't get a second chance to make a first impression." (Participant 17)

"As much as I hate to say this, but taking care of yourself and making sure you still look good is pretty important." (Participant 14)

The aspects mentioned in the above sections refer to a broad range of soft skills that potential musicians or educators in popular music need to acquire.

4.2.3.4 Educational approach

It became evident that the participants viewed the pedagogical approach to a popular music degree at tertiary level as a crucial part of the success of such a programme. They proposed that these aspects are integrated and holistically presented to shape students' learning according to real-life experiences and to fully develop their skills as professional musicians.

- **Music style versatility**

All the participants commented that it is essential for a working South African musician to be stylistically flexible and adaptable:

"Generally speaking, people like to play different styles and know at least enough about those styles to kind of pull it off so that they sound genuine and honest. So, […] having a degree that encompasses all those things, and also, some comparative points [would be beneficial]." (Participant 16)

"The more styles you can play, and the more repertoire you are familiar with, helps a lot. The more styles you can play, the bigger the pool of potential work will be. (Participant 13)

"If you are too much of a specialist, it is more difficult, you know, with a limited skill set, to survive and work professionally." (Participant 13).

"In this day and age, you have to be as versatile as possible, especially in South Africa. It can make you more employable. […] If you can read and write music, you can make yourself ten times more employable". (Participant 16)

An important style neglected in South African tertiary music programmes is African music. In the participants' view, both the practical and historical components of African music need more prominence:

"What I did find locally, when we did music history, was that there wasn't a lot of African content. That does make a lot of the students, specifically, the African students, feel a bit short-changed. They would like to learn more about their culture as much as they want to learn about The Beatles, Elvis, and Miles Davis. So, I would say, specifically in South Africa, there needs to be more diversity and research on the local music scene." (Participant 16)

- **Integrated teaching**

An important aspect the participants felt strongly about for future degree offerings is that the teaching of music should presented in a more integrated fashion. They suggest that the theoretical and practical components of music are linked during lectures so that students develop a holistic view of music and music-making.

"A lot of music departments function [in a] very isolated [manner]. So, for example, I don't know what the bass players are studying. I have to find that out – through the drum students – what songs they are playing in the ensembles. Only through asking my students, I find out more-or-less what's going on." (Participant 17)

"I think, a lot of the times, we separate the theory from the practice. I would like to see a more integrated theory and practical application. I want students to sit in a theory lesson

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with the instruments, even a history lesson. It makes no sense to have it all separate. So, that's the biggest thing I would change." (Participant 18)

The Participants felt that it could also be beneficial for students to do more internal collaborations with music students from other departments.

"Take one afternoon or morning a week and let the students, for instance, play with the trombone player that they've never met. Some people study for four years and has never even met the guys from the classical department. How will the industry grow like that?" (Participant 17)

- **Real-life authenticity**

The lecturers indicated that designing real-life situations in tertiary music education programmes was important to prepare students for their future careers.

"You can teach them all the repertoire and all the techniques, but, what about the mental faculties that are needed on gigs, when you are in a certain situation and ask: 'Well, what do I do next?' It's […] life experience. […] Can you teach that? […] A subject like this needs to be taught at universities because you are bringing real-life situations into the classroom." (Participant 15)

"To somehow set up a thing for students to have a platform outside of campus to play for real audiences; a paying audience that will critique the band, because getting critiqued by your buddy or by your teacher is not exactly the same as getting critiqued by two or three guys going, like, 'You are too loud'. That's the real world. That will help the student understand that a school is just a learning place, but if you get out there, there is still a lot of other stuff you have to learn." (Participant 17)

One of the ways to broaden real-life authenticity to a tertiary programme would be to increase the number of professional industry musicians involved as lecturers at tertiary institutions, and that this would benefit all parties involved. Such musicians could provide consultation regarding curriculum development, or act as guest lectures in practical performance:

"The inclusion of successful popular artists within the syllabus as, maybe, guest lecturers on a two- or three-month residence, where they bring their view on their relationship with

music. I think it can be very helpful for the artists themselves as well as for the students. It could be a very symbiotic relationship." (Participant 13)

"The education institutions need to tap into the successful musicians a little bit more. To get more advice and guidance from the people that are actively out there. Getting the specialist more involved in music education." (Participant 14)

Another aspect related to authenticity that emerged from data analysis is internship programmes. This came to the forefront as an important feature that should form part of tertiary music programmes:

"I can tell you, right now, that the industry needs it [internships]. I can't remember how many times people phoned me at the time and said: 'We are looking for talented students to come to play'. There is definitely a need for that and it will be fairly easy to implement. It is just about building those relationships." (Participant 14)

Participant 16, however, commented that some students "don't want to do things for free, they feel that they are already 'entitled', therefore this lecturer suggested that degree programmes encourage leadership opportunities as described below:

"Through the leaderships, the students get paid, but there is a selection process […] because it all goes through CATHSETA[17]" (Participant 16)

4.2.4   Group 4 interviewees: Professional musicians

The fourth group of participants whom I interviewed individually consisted of six professional musicians who specialise in popular music. Table 11 provides a profile breakdown of each of these musicians.

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[17] CATHSETA is the acronym for Culture, Arts, Tourism, Hospitality and Sport Sector Education, a training authority of the National Government of South Africa.

Table 11: Profile breakdown of professional musicians

Participant 19	Participant 19 is a professional musician, performer, songwriter, and music producer who earns a living by performing cover- and original songs. His private recording studio where he records up-and-coming artists provides a supplementary income. He was a former lecturer in songwriting at a private music college. He does not hold a tertiary degree or professional qualification but completed various short courses in music performance, sound engineering, and recording.
Participant 20	Participant 20 is a professional musician and earns his income exclusively through performing either as a singer, a keyboard player, or as a solo performer doing both. He holds a performance degree in jazz vocals and formerly lectured popular music vocals at a private music college.
Participant 21	Participant 21 is a professional drummer and music teacher. He derives his income from performing as well as teaching guitar and drums. He holds a performance diploma in popular music with specialisation in drums and regularly performs with various cover and original bands. Additionally, he teaches at the music department of a private school as well as teaching individual pupils in his own studio.
Participant 22	Participant 22 is a professional guitarist. He holds a performance certificate in popular music with specialisation in guitar and earns his living predominately by playing for a South African popular music group. Additionally, he recently started teaching privately and producing at a commercial recording studio.
Participant 23	Participant 23 is a professional songwriter and producer. As a former full-time bass guitarist, he currently earns his income by composing, recording, mixing, and producing songs for an online gaming company. He holds a performance diploma in popular music with specialisation in bass guitar and obtained certificates in producing, mixing, and mastering music. He regularly plays during live performances, or when artists ask him to accompany them when they record albums.
Participant 24	Participant 24 is a professional drummer, studio owner and music teacher. Although he does not hold a tertiary qualification, he regularly performs with cover- and original bands. He teaches at his private music studio as well as making recordings and producing albums for up-and-coming artists.

Several themes emerged from the professional musicians' perspectives, listed in table 12.

Table 12: Findings emerging from professional musicians' perspectives

Group 4: Professional musicians in the popular music industry		
4.2.4.1 Critique against current music degrees in South Africa		
4.2.4.2 Future degree in popular music	• Course content	○ Practical musicianship -Instrumental proficiency -Songwriting -Music production ○ Music technology ○ Music business ○ Vocational skills
	• Educational approach	○ Holistic & integrated learning/teaching ○ Authentic learning -Internships -Mentoring

In the following sections, I provide a detailed description of the above themes.

4.2.4.1 Critique against current tertiary music degree offerings in South Africa

Regarding current music offerings at South African tertiary institutions, five of the six musicians felt that students are not sufficiently prepared for the present realities of the music industry:

> "They [tertiary institutions] don't [prepare music students] at all. I don't discredit the complexity of a jazz or a classical degree, but your opportunity for employability is low." (Participant 24)

Only one of the participants remarked that current tertiary offerings in South Africa are adequate in preparing musicians:

> "I'd probably say, yes it prepares people. A lot of the people I knew from college, actually, started bands and kept gigging and they're successful. Well, not 'Britney Spears'-successful, but sort of successful, you know. They do the pub scene and they do get some money from that." (Participant 20)

The key arguments against the current tertiary offerings raised by participants were firstly, that the courses are outdated; secondly that there is too little focus on music production and technology; and thirdly that there are no degree offerings in popular music.

"Fifty years ago, my uncle was a musician and he was one of the top conductors in the country, conducting all the big [symphony] orchestras. He could play all the instruments in the orchestra and everything, but in today's perspectives, he would not come far because there are no orchestras. You can be the most brilliant conductor in the world, but if there's no orchestra to conduct, you won't have work. So, you need to be able to reinvent yourself constantly, and how can we do that if our courses are stuck in older ways of doing things? Can we maybe look at what is relevant? Is it relevant for me to be able to score a brass band, or is it relevant for me to be able to produce a pop song?" (Participant 19)

Several of the musicians raised concerns regarding the quality of education delivered at private tertiary institutions:

"The bigger courses, the tertiary courses, did not keep up with the times. So, you have smaller universities that are also not necessarily giving a proper standard of education because they don't have the lineage of an older institution. But now, just because they are looking at a need, they are getting more popular. So, what's happening is in the last ten years, I would say, the markets have been flooded with substandard musicians. So now, you're having a whole generation of musicians that are not adequately trained musically." (Participant 19)

Other concerns were that the courses in popular music offered at private tertiary institutions are too "basic" (Participant 20), and that the musicians that studied there "play at a very low standard" (Participant 24). Several of the professional musicians found it problematic that music degree programmes at South African universities only offer classical and jazz, excluding popular music, and that they are therefore outdated:

"I think a popular music degree would be really nice today, because I think most people don't want to do classical music. They want to train but also don't want to do jazz. Especially in our country, jazz has a really limited market and, I mean, if you do not want to do jazz, you really don't want to do jazz." (Participant 20)

"Classical and jazz degrees are outdated and the market is small." (Participant 24)

"A lot of the traditional subjects need to either fall away or be adapted (Participant 22)".

4.2.4.2   Future tertiary degree in popular music

The professional musicians expressed positive views regarding the development of a specialised degree in popular music at tertiary level. They suggested that such a degree "would be a game-changer" (Participant 19), it "would be amazing" (Participant 20), it "would be very beneficial" (Participant 22), and that it "is extremely necessary" (Participant 24).

> "[A tertiary degree] not only makes you a better musician but provides you with a strong theoretical knowledge." (Participant 22)

> "If you want to be the kind of musician that I am, you need a knowledge base. You need to understand theory and the practical aspects." (Participant 19)

> "Some people are just natural and don't need tertiary training, but for me, it was pretty valuable in order to become a professional musician." (Participant 21)

However, some of their responses indicated that it is not necessary to hold a tertiary qualification to have a successful career in the popular music industry.

> "The industry doesn't care if you have education or not" (Participant 19)

> "It depends what you want to do" (Participant 20).

The participants stressed that, for a degree in popular music at South African universities to be successful, it should be well marketed. In their view, the best way to do this would be to showcase the talent of music students at various institutions.

> "So, if we can get something like a pop show or a proper, complete show that can be as big as 'Afrikaans is Groot', or something […] that's held yearly where you show what these students that are studying can do, then people would actually want to go study. […] Say, for instance, it becomes a broader thing, so you can hold hands with TUKS and WITS; you create a community for the show. So, you incorporate ballerinas and orchestration and whatever from the other institutions to also be part of the show. So, it's all the students from different institutions performing together in a show once a year, to show what these institutions bring to the table." (Participant 20)

In the participants' view, collaboration between different institutions in the same region to present an annual popular music production or festival could establish public awareness. Both students and institutions could benefit on various levels from such an endeavour, including more marketing for a degree in popular music; enhanced inter-university cooperation; increased networking opportunities; authentic learning experiences for music students; showcasing student talent; and possible employment opportunities. Another suggestion was that the music industry grant bursaries to deserving students, which would encourage interest in the course.

> "I'll suggest that they put out bursaries and put out competitions like there are for classical musicians". (Participant 20)

Instead of awarding record deals to winners of television competitions such as "The Voice or Idols" (Participant 20), the prizes should rather be bursaries to study music at tertiary level. This should equip the winners with lifelong skills as opposed to a record deal that may only provide them with a short-lived music career.

The professional musicians felt that a tertiary degree may open doors for music students to obtain teaching and lecturing posts as the majority currently "end up teaching" (Participant 21), and to acquire an official appointment as a music educator, a tertiary qualification is necessary. Moreover, a degree in popular music has the potential to draw more students to universities and to grow the popular music performing industry in South Africa.

- **Course content**

The musicians shared important ideas about what they deemed were vital components of a tertiary popular music programme. Apart from instrumental proficiency, songwriting, technology and music business, they also stressed the important of vocational components such as involving expert musicians for internships and mentoring to help student musicians become successful and find their way in the music industry.

o **Practical musicianship**

According to the participants, a musician needs to have a high degree of practical musicianship competencies when embarking on a performance career. These musicianship competencies include instrumental proficiency, songwriting abilities, and music production skills, as described in the following sections.

- Instrumental proficiency

The participants regarded practical music making skills as crucial to the success of a popular music programme. Participant 19 felt that a popular music programme should focus on "practical musical implementation in South Africa" and stressed that courses should include practical activities such as ensemble playing and performance opportunities. In the participants' view, students benefitted the most from performing with and in front of others. One of the participants described how he experienced practical performance workshops when he was a student at a tertiary institution.

> "We had a subject called 'Live Performance Workshop' and I think that was probably the most valuable class because we had to perform in front of our peers and our teachers." (Participant 21)

During the workshop described above, students would perform and afterwards, the whole class and lecturer would dissect the performance. The other musicians also referred to such a strategy, adding that such workshops should branch out to more public shows so that students gain valuable performance experience and acquire skills on how to put on a show and how to entertain. They argued that being a successful musician requires a high level of instrumental proficiency.

> "You have to have skills at your craft, your instrument. You háve to, I almost want to say, learn a second or third instrument. You don't have to be as good at those, but just to have those skills, I think, it's good." (Participant 23)

The musicians added that a tertiary degree is beneficial as it increases the stylistic versatility of students:

> "It was good to do a contemporary music course to learn styles. Before I studied music, I was very single-minded in what I thought, what I want to do, or what I liked. I almost want to say, what I learned in college, I did that practically in the Barnyard for [several] years." Participant (23)

- Songwriting

The musicians regarded songwriting as an important module to offer within a popular music programme, noting that such a module would have aided them in their careers. They also argued that students should learn how to make arrangements during their tertiary training. Several of the

participants linked songwriting, arranging, and producing as part of the same process, especially in current trends flooding the music industry as explained below:

> "It used to be that, you get the artist that writes the music and then they go to a studio to record their stuff and they get a producer. So, there are three parties now involved: it's the recording engineer, the producer, and it's the artist. They kind of work together on the tracks and, once that is done, they send that to a mixing engineer. That all happened separately. Then, once that's done, it's sent to a mastering engineer and, once he is done, he sends it off to a duplication plant or whatever, to get these printed. But, things have changed, people can now start doing all of these things on their own and a lot of people are doing that." (Participant 23)

- Music production

All the musicians acknowledged music production and technology as important aspects of a tertiary programme in popular music. Moreover, the musicians agreed that merely acquiring skill in playing an instrument during a popular music course is not enough.

> Acquiring more skill sets, and not just playing guitar. Skills like music production, writing music," (Participant 22)

> "There's more to popular music on the production side than there is to popular music with regard to the actual playing of instruments." (Participant 21)

> "With pop music, the focus isn't a specific instrument. There are some instruments that are ear candy, but the focus of popular music is on production. So, if you're going to do a degree in popular music, for me personally I would say, I'd lean more to a production degree in popular music." (Participant 23)

> These days, as a musician, I have to be able to produce, to write songs, […] to create my own gigs, to mix, to master, […] to build new backtracks." (Participant 19)

> "If you want to become, for instance, a jingle writer or do big band arranging or anything like that, it definitely will help to have a tertiary degree." (Participant 20)

Sound engineering could be a focus within a music production module and the participants suggested that popular musicians should develop both live and studio engineering skills. As a

popular musician "you need to be able to do sound and have your own sound equipment" (Participant 19) and therefore you require "studio sound engineering" (Participant 23)

- **Music technology**

    "I feel like, the people that are not learning to work with computers – with a DAW[18] and learn how to mix and learning how to write and compose, and to put different elements of instruments and composition together. Those are the guys that are going to stay behind and the rest of the guys are going to move forward." (Participant 23)

    "There's no point in learning a lot of things that you'll never, ever use. But, know how to use all your basic DAWs". (Participant 19)

    "I would suggest covering the basics of at least Logic, Pro Tools and Cubase and then live performance software, like Ableton Live and MainStage, to just cover the basics of that." (Participant 20)

    "I think playing with samples and backtracks are important. Being able to work with a program like Ableton, be able to be on top of the electronics and have a basic understanding to use them; the general functioning of incorporating this into a live show. The pre-production of these elements is extremely important." (Participant 24)

- **Music business**

The musicians were adamant that music business and related courses are pivotal in the success of a popular music department. These include areas such as marketing, branding, administration, finances, as well as music law.

    We are living in a society that does not have the financial capacity of Europe or America. So, we have to be able to do much more to make money. What's the point in taking a degree if we can't make money out of it? Then it just becomes a 'good to have' instead of a 'need to have'." (Participant 19)

    "If people told me about the industry, about music marketing and about looking ahead and diversifying, also about […] selling music, how to licence your music. 'Cause I had

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[18]DAW: Digital Audio Workstation.

no idea [and] I think, 'why?' These skills are important at a university level." (Participant 22)

"Being able to build a brand, a marketable brand that can be associated with a larger majority of potential clients, is much more important than being able to play the Mixolydian." (Participant 19)

"Ten percent of what musicians do is playing. The rest is marketing." (Participant 19)

"I have to be able to put my music out, to market myself, because I can't afford to always have a band. To be able to […] get my own gigs. And, I haven't seen a course in South Africa that gives you all of those things." (Participant 19)

- **Vocational skills**

By scrutinising the interviews, it became evident that there were many vocational skills visible the performing musicians' careers. Several musicians viewed a tertiary education as a step in the right direction to help students broaden their vocational skills, as described in the following quotes:

"So, I personally believe there is a big need to create a vocational course that's more specified towards practical musical implementation in South Africa. (Participant 19)

"Being a musician on stage and in the studio is always problem-solving. Being willing to open your mind and facing whatever problem you are facing." (Participant 23)

"When you study you pick up a wide range of skill sets, not only music but people skills as well. And you pick up a lot of things like how to work with producers and sound engineers." (Participant 22)

"Being able to work on the fly" (Participant 23)

The participants suggested that tertiary institutions actively promote their students and connect them to the music industry. In their view, a tertiary education is the ideal backdrop for the development of a wide network of professional musicians on a national and international level.

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"It was also good to meet people in the industry. I got some nice theatre work through the college […]. You are also surrounded by like-minded people, which opens up various doors. So, you don't just pick up skills, learning from your peers, but you also pick up social skills and how to work with fellow musicians." Participant (22)

"The students, then, have the opportunity to […] share their knowledge. This obviously also helps with building relationships between musicians". (Participant 24)

4.2.4.4 Educational approach

This theme consists of aspects that relate to the broader approach applied in tertiary degrees offered, as experienced by the research participants. These aspects include holistic and integrated learning, as well as authentic learning –subdivided into internships and mentoring.

- **Holistic and integrated learning/teaching**

The participants felt that it is important for musicians to have an integrated and holistic music knowledge, enabling them to combine theoretical and practical aspects and enhancing their versatility.

"You have to be diverse in a lot of things and if you're not, then you have to be open-minded to be able to learn how to be diverse in a lot of things." (Participant 24)

Their perspectives reflected that music departments at tertiary level should focus on music performance, stagecraft, vocal training, songwriting, music production, the music industry, and musicological development, so that graduates can respond to creative opportunities that my cross their paths. Concerning the involvement of the music industry in tertiary education contexts, the participants commented how students could benefit from workshops, internship programmes, bursaries, and alumni mentoring programmes. They suggested that such collaboration could assist in showcasing student work to market tertiary degree offerings, while collaborative music tours could help students gain relevant music industry experience.

The participants had relevant perspectives regarding the relationship between the music industry, professional musicians, and tertiary institutions. By involving various sectors of the music industry, students will be exposed to authentic learning experiences. One musician, for example, mentioned the importance of providing music-making experiences within a real-life context.

"I mean a guy can walk out of it [University] playing an amazing jazz piece perfectly. But he might not do well in his first audition with a contemporary rock band, because he doesn't understand the environment. He might do his first three gigs and make a lot of mistakes just because he wasn't prepared for the real-world situation." (Participant 22)

The participants recommended that universities recruit experienced and well-known musicians to help develop the curriculum, and that this would ensure that curricula are relevant, useful, and authentic.

"The only way I can say is that the persons who have the experience, the ones that have gone through the process of a record deal and have experienced the industry, they can share their knowledge with students. Especially with regards to contracts. Workshops will be helpful." Participant (24)

The participants stressed the important of an educational approach that develops versatility (Participant 23) and resourcefulness. Such an approach grows students' confidence and experience in being able to adapt to individual contexts that emerge in a career as professional musician.

- **Authentic learning**

Through data analysis, it became evident that the participants had intimate knowledge of authentic learning practices as they described internships and mentoring programmes as key elements that relate to this approach.

o **Internships**

Several of the professional musicians suggested that internships could be a way for more synergy between the music industry and tertiary institutions. One of them, for example, suggested that lecturers assign students to work alongside working musicians as part of internships. Students can then learn skills such as sound engineering, giving them authentic learning experiences of what it takes to be a working musician in a real-world setting.

"I mean, a guy can walk out of it (university) playing an amazing jazz piece perfectly. But he might not do well in his first audition with a contemporary rock band, because he doesn't understand the environment. He might do his first three gigs and make a lot of mistakes just because he wasn't prepared for the real-world situation." (Participant 22)

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o   **Mentoring**

One of the participants suggested that universities involve alumni that recently completed their studies. Such alumni who have established themselves as professional musicians can share their experiences and play a mentoring role:

> "Another cool intuitive could be to get students that are fresh out of the university, like one or two years, to come back and share their experience with current students. They could share the first-hand experience in a workshop, with like, first-year students". (Participant 24)

Finally, it was evident that the participants viewed a wide variety of skills and knowledge as key in developing a tertiary degree in popular music. Their perspective is that such a course should include a broad range of technical music skills and instrumental proficiency, vocational skills offering knowledge of the music industry, and soft skills such as versatility and open-mindedness. These are all important qualities that prospective students need to gain to ensure success in the popular music profession. These combined aspects present an integrated and holistic offering for tertiary popular music education that may be relevant to South African universities.

Summary

I this chapter, I described and explained the findings of the data analysis process. I firstly provided the results of the quantitative data, revealing the FET learner's views on music in the FET phase and their interest in studying popular music at tertiary level. Secondly, I offered the views of four groups of participants whom I interviewed individually regarding current music offerings at FET and tertiary level in South Africa. These included music students studying popular music at tertiary institutions, educators presenting FET music in secondary schools; lecturers offering popular music courses at tertiary institutions, and professional musicians in the popular music industry. In the next chapter, the findings are presented and discussed in relation to relevant research literature.

Chapter 5:
Discussion and interpretation of findings

In this chapter, I provide a discussion and interpretation of the findings correlated with related literature and the selected theoretical framework. Three prominent themes emerged when I compared the quantitative results with the qualitative findings. Since there were five different groups of participants taking part in this study, it helped me gain a deeper understanding of the link between different contexts related to popular music in South Africa, as well as the needs for a tertiary degree option to be developed. This mixed methods study allowed me to identify three overarching themes namely: i) Music style prominence in South African educational settings, ii) Influence of FET music on entry into tertiary music education, iii) Scope and content for a future tertiary degree in popular music. At the end of the chapter, I present the findings of the study in relation to the theoretical framework that underpinned this study. Table 13 below provides an overview of the condensed main themes and subthemes, including several underlying themes that link to the subthemes. The themes are captured and condensed from the various detailed themes presented in the quantitative and qualitative findings described in chapter 4.

Table 13: Overview of main themes, subthemes & underlying themes

Main themes	Subthemes	Underlying themes
5.1 Music style prominence in South African educational curricula	5.1.1 Classical music 5.1.2 Jazz 5.1.3 Popular music 5.1.4 African music	
5.2 Influence of FET music on entry into tertiary music education		
5.3 Scope and content for a future tertiary degree in popular music	5.3.1 Music specific content	• Music performance & ensemble playing • Aural training • Music theory & style analysis • Songwriting • Music production & technology • Popular music pedagogy
	5.3.2 Vocational skills	• Music business • Soft skills
	5.3.3 Educational approach	• Holistic & integrated learning/teaching • Real-life authenticity

Each of the themes, subthemes, and underlying themes in table 13 are described and discussed in the following sections.

5.1   Music style prominence in South African educational curricula

Since the industrial revolution, educational curricula have changed according to scientific development (Carl, 2009). "Today, however, music teachers have changed much more slowly than have the settings in which their students live and in which teachers teach" (Regelski & Gates, 2009, p. xxi). Educational institutions can overcome this challenge if they adapt and extend the music styles included in their curricula (Clements, 2008; Gouzouasis & Bakan, 2011; Law & Ho, 2015). It is especially important to expose pre-service music educators to a wide range of music styles as they determine the music styles represented to learners they encounter.

The findings of the study indicate that classical music is prominent across all educational settings in South Africa, but that repertoire should be as stylistically versatile as possible. Jazz features to some extent in secondary schools and tertiary institutions, and to a limited degree, popular music. However, African music lacks sufficient representation. The following sections provides a discussion of the findings in relation to research literature.

5.1.1   Classical music dominance

The quantitative data-analysis indicated that most of the FET phase music learners selected classical repertoire for their final practical examination. Contradictory to this, the findings revealed that popular music are by far the preferred genre of choice among the respondents. The qualitative data suggest that practical music at FET level allows learners to select music from any stream or genre of music. The interpretation of these findings are that, even though the curriculum allows for inclusion of various styles, the repertoire choice of learners ultimately depends on the style preference of the music department and/or music educator. The quantitative data indicate that most of the music departments in secondary schools promote classical music repertoire. Several researchers found that there is an overreliance on western classical music in South African schools (Hellberg, 2014; Herbst, De Wet & Rijsdijk, 2005; Jacobs, 2010; Lategan, 2014; Leal, 2015, 2018; Lewis, 2014; Mapaya, 2016; Rijsdijk 2003). Rademan (2012) writes that it is "no secret that there is clear preference for teaching and developing western classical music in South African universities and schools" (194). She argues that this is part of a cyclical process because teachers will teach in the genre that they were taught and in which they are comfortable in.

The findings of the current study revealed that western classical music is also dominant in the curricula of tertiary institutions in South Africa, confirming Adams' (2019) study. These findings also correspond with international trends, as researchers have voiced concern that music teachers are trained with a western classical music focus and therefore, base their pedagogy on classical music (Dunbar-Hall, 2005; Gouzouasis & Bakan, 2011; Regelski, 2009; Siedenburg & Nolte 2015). In this respect, Koza (2009) notes that "several types of music typically taught in schools of music […] are among the least preferred of all categories of music examined" (p. 89). H

Both the students and music educators regarded the music theory and history components in the FET curriculum too heavily reliant on western classical music. In their view, the curriculum needs more representation of popular music, jazz, and especially African music, to make the theory and history components more inclusive to the needs of South African learners. Although both the CAPS and IEB curricula are stylistically inclusive regarding the practical repertoire, allowing learners to play classical, jazz, contemporary, or African music, or a mix thereof, the findings revealed that most learners gravitate towards the preferred genre selected by the school's music department. At tertiary institutions, much the same scenario persists namely that classical music remains the dominant style represented. Johnson (2009) argues that classical music "will continue to represent only a very small part of the totality of music and music making on the planet" (Johnson, 2009, p. 9). However,

> "music of all periods, styles, forms and cultures belongs in the curriculum. The musical repertory should be expanded to include music of our time in its rich variety, including currently popular teenage music, avant-garde music, [indigenous] folk music, and the music of other cultures." (Johnson, 2009, p. 22)

5.1.2 Jazz

Jazz developed from an informal learning context, but being accepted in academic institutions meant that it had to shift towards more formal practices (Cain, 2007; Gatien, 2009). To survive in tertiary contexts, jazz contradicted its original nature as an informal music genre, Jazz became formal (Adams, 2019; Leal, 2018). Jazz departments in tertiary institutions have therefore adopted the more western music-based conservatoire model.

Leal (2015) found that jazz features at only four of the eleven universities in South Africa that offer BMus degrees. There is currently an overlap between popular music and jazz at tertiary level in South Africa. Five of the six student participants in the current research who wanted to study

popular music at tertiary level were enrolled at universities that offer jazz courses as there were no opportunities for them to register for a popular music degree. However, Adams (2019) warns that, although there is a "close historical relationship between jazz and popular music" (p. 10), there are unique characteristics that differentiates popular music from jazz.

5.1.3 Popular music

The participants had mixed feelings regarding the adequacy of current popular music offerings at tertiary level in relation to career preparation. Although the student participants were content with their degree choices, it may change once they enter their careers as professional musicians as only then they will be able to measure their tuition outcomes with their career requirements. Half of the lecturer participants and only one of the musicians contended that current offerings are adequate, while the other lecturers and musicians acknowledged that it did not adequately prepare students for a successful music career. These findings shed some light concerning the disconnect between academic institutions and the music industry: the students are happy with what they get taught; the lecturers overseeing the programmes are on the defence with content offerings; while the musicians outside of the academic system see the inadequacies. A significant finding that may influence this disconnect is that the lecturer participants presenting popular music at tertiary institutions have lower qualifications than the FET music educators. This may be the result of popular music not being a degree option at South African universities.

Findings from the student participants indicate that only one university in South Africa offers popular music as a specialised degree option, and as such, delivers it from a historical perspective rather than applying a practical approach. This confirms research by Leal (2015; 2018) and Adams (2019). As there are limited options to study popular music at tertiary level in South Africa, one of the student participants chose to study abroad where he could specialise in popular music. These findings confirm that there is a need for a tertiary degree offering in popular music in South Africa.

5.1.4 African music

Of the 148 learners who took part in the survey, only one indicated that s/he performs African repertoire for the final FET practical music examination. Analysis across all the data sets and research literature uncovered that there is almost no representation of African music as a performance option in South African schools or tertiary contexts (Mapaya, 2016). The lack of

pupils playing African music is disconcerting, especially since there is a strong emphasis on decolonisation of the curriculum as well as that it has been part of the CAPS curriculum since 2011. The learner participants confirmed that the FET and South African tertiary curricula lack focus on local music content. Although there have been promising beginnings on the inclusion of African music in the FET music curriculum (DoBE, 2011), much remains to be done to grow the indigenous knowledge base in this field.

Regarding listening style preferences, less than 1% of the learner participants reported that they listen to African music. In the participants' view, both the practical and historical components of African music need more prominence. This needs urgent attention from a curriculum and policy making perspective, especially in a time where decolonisation is at the forefront of educational aims in South Africa (le Grange, 2019). In this respect, Bowman (2009) advises that "music and music education require utmost sensitivity to situational variables, and constant, critical reassessment (p. 5). argues that the lack of research and real engagement with cultural practitioners in African music are the reasons why "no meaningful progress in the inclusion of African music education systems can be expected" (p. 50). Therefore, music curricula in South African educational institutions should strive to provide a broad variety of music styles that includes African music to fulfil the promise that indigenous knowledge is part of our cultural heritage (South African Government, 2022) and should be preserved for future generations.

Musical culture plays a significant role in the lives of young people, both on an individual and social level, therefore teenagers may view indigenous African music as old-fashioned (Miranda, 2013). Western music theory, history, and literacy have been ingrained in music educators, but all of it comes "with a set of cultural meanings that do not necessarily correspond with African practices" (Carver, 2003, p. 66). The promotion of indigenous African music is therefore vital to encourage aspects such as African identity, African history, and African culture, which is needed in both FET and tertiary institutions (Mkhombo, 2019).

Regelski and Gates (2009) warn that "a music culture […] cannot simply be passed on as a timeless, unchanging set of traditions." (p. xxxiii). Therefore, the limited use of African music is an issue that needs urgent attention from curriculum designers and policy makers (Hellberg, 2014; Mapaya, 2016; Mkhombo, 2019; Rademan, 2012). Some of the participants in the current study mentioned that the limited formal resource material available on African music may be one of the reasons why there is little representation of African music in South African curricula.

With a constant push towards decolonisation and an increased focus on forming a post-colonial national identity within the broader context of the South African education system (Jansen, 2019), the stage is set for academic institutions to encourage more research and growth in African music. Indigenous African music-making practices are informal in nature and make use of peer-learning (Emielu, 2013). Moreover, African popular music (Emielu, 2013) and South African popular music (Adams, 2019) should be included in curricula as this may stimulate authentic curriculum development, leading to "a sustainable African popular music pedagogy" (Emielu, 2013, p. 4).

5.2 FET curriculum influence on tertiary music education

The Grade 12 practical examination focuses predominantly on the preferred genre of the music educators namely western classical music. Hellberg (2014) realised that "the majority of music teachers in SA are classically trained and therefore would naturally choose the Western Art Music stream" (p. 96). The problem with allowing the selection of a single stream versus including a variety of styles is that, in most cases, music teachers select the stream which suits their own specialisation rather than leaving the choice up to their learners (Rademan, 2012). In this regard, Cain et al. (2013) stress the importance of educators being able to explore and explain different music genres. Findings from other South African studies confirm that music teachers rely heavily on western classical music pedagogy (Herbst, De Wet & Rijsdijk, 2005; Jacobs, 2010; Lategan 2014, Leal, 2015 & 2018; Lewis, 2014; Rademan, 2012). This corresponds with international research, as Lamont and Maton (2010) explains that secondary school educators mostly have a classical music background, therefore they struggle with teaching popular music and implementing different teaching methods.

Rademan (2012) noted that teaching popular music at South African schools is challenging because educators lack pedagogical knowledge and skill, especially because pre-service teachers are only exposed to classical music in their teacher training courses. Drummond (2015) found that South African educators see classical music as difficult and rigorous while they view African music as simpler to learn, freer, and more forgiving. Yet, "classical music—a pure cultural product of the west—is almost entirely taught in classroom situations and thus highly institutionalised" (Mapaya, 2016, p. 49).

Only 14.9% of the FET music learners who participated in this study indicated that they intended to study music at tertiary level. This is a significant finding, indicating that music studies remain a contentious field that is globally under stress. Educational institutions often value music for its

non-music benefits instead of its intrinsic qualities (Crooke et al., 2016). Though music education offers extensive non-musical benefits to all learners (Gill & Rickard, 2012), there is a "continued justification of musical study from a non-musical perspective" (J. C. White, 2013, p. 3). Granting that parents often encourage music education during the early stages of their children's development, this support and influence often become negative when adolescents make career choices (Cox, 2009). "Parents influence their children's academic motivation […] and career interests" (Wang & Degol, 2013, p. 315), and often encourage their children to follow career paths in fields that provides financial security rather than studying music or the arts.

The results of this study confirm Rademan's (2012) findings that the large volume of curriculum content requires an unrealistically high workload. This leads educators to focus only on content assessed in the final Grade 12 examination, thereby omitting important aspects that may interest the learners. Consequently, educators become frustrated as they cannot apply a holistic and integrated educational approach. Moreover, the current music theory level as required by both the CAPS and IEB curricula for music in the FET phase, cannot be lowered as this will place more pressure on first year music students and lecturers at tertiary institutions (Hellberg, 2014). Rademan (2012) notes that learners perceive music as a 'difficult' subject as it requires a vast amount of work, a perspective that may jeopardise the future of subject music in South African schools. Hay and Marais (2014) report that tertiary institutions in South Africa have struggled to cope with "school leavers who are ill prepared for higher education" (p. 59). This is especially true in the case of music, as only a small number of secondary schools present music up to FET level (Roger, 2014).

The problem with reducing the FET curriculum content is that it may then fail to meet the minimum tertiary requirements. The educators presenting music at FET level were uncertain of the aim of the subject, questioning whether it serves to prepare music learners to further their studies at tertiary level, or to nurture a love, enjoyment and understanding of music in the learners. This question is critical to curriculum design but it has no clear-cut answers. A music curriculum cannot be based on "a set of works or of given practices. It develops out of the special synergy of change and tradition unique to its people and conditions" (Regelski & Gates, 2009, p. xxxiii). This necessitates further research to develop a more balanced and inclusive FET music curriculum that meets the minimum requirements for learners to attain entry into tertiary education.

5.3   Scope and content for a future tertiary degree in popular music

The findings of this study revealed that it would be beneficial for South African tertiary institutions to offer a degree option in popular music as this will stimulate more interest and grow student numbers in music departments. The participants in the current study were also concerned that local universities lose potential students as they select overseas universities that offer popular music courses. Research findings by other scholars confirm that popular music programmes have the potential to attract more students to tertiary institutions, which could lead to better financial stability for music departments (Green, 2002; Lebler & Weston, 2015; Nevhutanda, 2005; Powell et al., 2015; Reinhert, 2018; Siedenburg & Nolte, 2015; Winterson & Russ, 2009). In a local study by Adams (2019), findings indicate that "there is considerable industry and public interest in popular music" (p. 31) and that a popular music degree can satisfy the demand for an industry-relevant degree (Dunbar-Hall, 2005; Gouzouasis & Bakan, 2011; Green, 2004; Lewis, 2014; Regelski, 2009; Tobias, 2012).

With the increase of FET and tertiary popular music offerings it is inevitable that more popular musicians would obtain tertiary qualifications (Campbell 1995; Green, 2003; Love, 2014). Hannan (2000) confirms that two factors are responsible for the increase in tertiary trained popular musicians namely, easier access to tertiary education and a more competitive professional environment. Even though a popular music programme has the potential to offer a more industry relevant tertiary qualification (Adams, 2019), its scope and content should include the multitude of skills and competencies required by today's musician (Perkins, 2015). A current, relevant and industry focused programme has the potential to attract a larger number of students, which could in turn ensure more funding as well as more available funds from tuition fees (Leal, 2018). A more relevant degree has the potential to attract more private sector interest and funding.

On a global front, it seems that the priority placed on higher education from governments have shifted from a mainly academic narrative towards a more socially responsible narrative. Internationally, governments want graduates to receive education which would make them "valuable contributors to society and the economy" (Leal, 2018, p. 10) and this priority influence their funding decisions. Karlsson (2003) suggests that the changes in funding models necessitates that music programmes refocus their offerings to be more relevant and market related.

The in-depth data analysis provided me with a deep understanding of what a future degree in popular music should contain. The participants in this study were all positive about the

development of a specialised popular music degree, and the study findings suggest that a popular music degree can provide career opportunities for potential students and research prospects for postgraduate studies, enriching the broader music industry in South Africa.

In the following sections, the findings related to the content that a future degree offering in popular music are correlated with current research literature. Tertiary programmes in popular music "offer the opportunity for the creation of an evolving and reflexive curriculum that has the ability to remain current and relevant to its population and students" (Reinhert, 2018, p. 18).

5.3.1 Music specific content

- **Music performance and ensemble playing**

Regarding the development of students' music performance skills, all the participants in this study stressed that popular musicians should gain instrumental proficiency in their selected instrument and, rather than gaining instrumental virtuosity, learn a second or third instrument to cater for versatility and flexibility in the music industry. This finding concurs with Bennett (2017) and Sen (2010), who commented that, unlike jazz or classical musicians, popular musicians do not necessarily have to be brilliant instrumentalists to be successful. Although Bennett (2017) stresses that they need to be technical experts in their instrument to become session musicians, that is just one avenue in the multiple professions that embody the popular music industry. However, performance revenue is still the predominant source of income for most popular musicians and therefore it is important that popular music programmes prepare students for the reality of the professional environment (Matthews, 2011, Marshall, 2013).

The participants in this study confirmed that tertiary popular music courses currently available in South Africa are mostly presented in a theoretical manner. This is contrary to the practical orientation of classical music and jazz degree programmes (Leal, 2015). Therefore, a future degree in popular music should be adapted to allow a more practical approach. The participants also posed that gaining keyboard skills are valuable in assisting musicians with recording software instruments through a midi keyboard, corresponding with Drummond's research (2012).

Study findings indicate that it is essential for South African working musicians to be stylistically flexible and adaptable, concurring with the results of other studies (Herbst & Albrechts, 2018; Reinhert, 2018; Watson, 2016). For Drummond (2012), musicians should develop versatility regarding music styles, commenting that the traditional conservatoire teaching approach needs to

make way for a broader approach so that musicians can meet the needs of a demanding and ever-changing industry.

The findings of this study indicate that there should be more opportunities for music students and learners to perform outside of the familiar classroom environment. Both the lecturer and musician participants highlighted the benefits of increasing performance opportunities for graduates, maintaining that live performances, especially performances outside of the educational context, provide valuable opportunities for students to gain experience. Bennett (2012) urges that popular musicians maintain their performance skills, and an ideal way to uphold and hone their instrumental proficiency is through regular performance opportunities. Gearing and Forbes (2013) found that music performance workshops increase students' technical progress.

A finding from the current study is that ensemble playing should form an essential part of all music programmes. Green (2008) advises that popular music ensemble rehearsals happen in an informal manner, and that ensembles perform regularly. Regular performance opportunities, both on and off campus, encourage students to practise more (Cardoso, 2009; Gearing & Forbes, 2013) as it requires them to be critical about their performances (Esslin-Peard, 2016). Ensemble performances are valuable tools to promote authentic- and peer-learning (Green, 2006), as well as developing vital stage skills (Cardoso, 2009). Furthermore, live performances provide valuable networking opportunities and opens possibilities for future employment (Lebler & Weston, 2015). Popular music competitions such as 'Battle of the Bands' or popular music festivals on the university campus can provide an authentic platform, allowing students to acquire new skill sets and increasing their participation in musical activities (Opsal, 2013).

Although there are many tertiary institutions internationally that offer degree programmes in popular music, "few have even begun to integrate musicianship, performance practice, and production itself into this mix" (Johnson, 2009, p. 22). Griffith University in Australia specifically designed a "live performance project" (Lebler & Weston, 2015, p. 131) to teach students about performance, stagecraft, sound engineering and management. This course was so successful that the students started organising their own performances on as well as off campus. Within two years of introduction the university was able to charge performance fees for all off-campus performances. Such performance opportunities afford students valuable learning experiences (Powell et al., 2015; Westerlund, 2006), enhancing their self-confidence and acquiring stagecraft skills in an authentic environment.

- **Aural training**

The participants in this study emphasised the importance of aural training in a popular music degree, especially as popular music is learnt mainly by ear (Participants 4, 9, 11, 16, 17). This confirms the findings of other studies, as "contemporary musical practice has indeed become vastly more aural than visual" (Johnson, 2009, p. 23). Andrianopoulou (2018) alludes to the benefits highly developed aural skills hold for musicians, confirming the importance of including this aspect at tertiary institutions. According to Woody and Lehmann (2010), much more emphasis should be placed on ear training at tertiary level.

- **Music theory and style analysis**

The music lecturer participants regarded music theory and style analysis as an important part of a tertiary degree in popular music, as this influences how students interpret and perform different styles. Tolmie (2014) found that music students need a solid foundation of music knowledge and skills to analyse music, and that this is key to support their future careers in music. Reinhert (2018) suggests that students acquire knowledge of a variety of popular music styles that they can identify and analyse, including "alternative, blues, bluegrass, country, disco, EDM, folk, gospel, heavy metal, hip-hop, indie, Latin-pop, pop, rap, rock, R&B, soul, and singer-songwriter" (p. 26).

An important aspect is that music theory should not be isolated from its practical application. In this regard, Till (2017) refers to a trans-disciplinary methodology with a practical focus, where students compose a piece during class and then "analyse the result" (p. 9), noting that this is not easy to implement but could be worth while exploring. Playing from a lead-sheet is a good example of integrating theory and practice, where the reader combines musical skill with music theory to effectively interpret and perform the piece (Chen-Hafteck & Heuser, 2017). Rogers (2004) argue that lecturers are responsible to connect theoretical concepts and practical aspects across different music disciplines so that they mutually reinforce each other.

- **Songwriting**

All the qualitative participants championed songwriting and arrangement skills as crucial to a popular music degree. This concurs with Bennett's (2017) research who views songwriting as central to a popular music course. Apart from stimulating creativity and self-expression (Przybylski & Niknafs, 2015; Riley, 2012), songwriting can be a valuable source of income for a musician, as noted by participant 5. Green (2008) suggests that music-making is central to music education and music-making should include creating new music. Songwriting classes normally

combine informal and formal learning as well as peer learning (Hannan & Blom, 2012; Reinhert, 2018).

Kratus (2016) encourages the inclusion of songwriting for the following reasons: Firstly it connects directly with students' own cultures and personal understandings; secondly it encourages students to learn a string or keyboard instrument, thirdly it helps students to overcome personal, social, and phycological challenges, and fourthly, it leaves students with a musical skill that can be used and enjoyed for a lifetime. Songwriting is a skill employed throughout the production process of a song and it starts from pre-production to final mixing (Anthony, 2019). Throughout this process, the producer is concerned with "lyrics, melody, rhythm, form, structure, harmony, arrangement, and performance (Anthony, 2019, p. 4)". Martin (2010) concurs that, with the technologies available to individuals, there are endless possibilities, allowing a musician to write "stylistically from "avant-garde" to commercial pop within even a single project" (p. 4.).

Bennett (2017) argues that in popular music, arrangement and music production are equally important to playing an instrument, and that arrangement skills should be developed at the same level as the instrumental proficiency of the student. Corresponding to jazz and classical degree programmes where skills in arranging and orchestrating music are developed, popular music courses at tertiary level should include arranging skills (Adams, 2019). In a study regarding popular music programmes in the United States, Powell et al. (2015) found that songwriting are often combined with music technology. Therefore, songwriting classes provide an appropriate environment to implement authentic learning experiences where contemporary popular music songwriting intertwines with technology and becomes synonymous with music production (Adams, 2019; Anthony, 2019).

- **Music production and technology**

Music production and technology is essential for inclusion within a popular music degree. All the participants agreed that, to be successful as popular musician in the 21st century, it is important to understand technology and music production. Technology has given rise to major changes within the music industry and the development of new musical possibilities that are reliant on the mastery of digital music tools (Burnard, 2012). Ojala (2017) concur that there is no longer clear distinction between creating, producing and performing. The creative use of technology in the classroom gives rise to new opportunities for pedagogical experimentation and research in music education (Ruthmann & Hebert, 2012).

Technology has become a vital component of the creation, production, promotion and consumption of music (Hugill, 2012). Similarly, composition and songwriting have become synonymous to computer skills where the musician uses the computer to compose, arrange, and produce songs (Hugill, 2012). Therefore, it is essential that a tertiary degree in popular music provides opportunities for recording, mixing and mastering technique development (Anthony, 2015; Przybylski & Niknafs, 2015; Reinhert, 2018). Till (2017) confirms that music technology should be embedded within popular music pedagogy. New technologies make it easy and affordable for students to record and distribute their own music (Ojala, 2017), therefore music production and technology should be taught in an integrated manner (Tobias, 2013). In Tobias' view, popular music composition classes can include the processes of recording, engineering, mixing, and producing along with the required technologies.

To survive in today's professional industry, it has become essential for musicians to become multi-skilled (Anthony, 2015). As music production courses foster creativity, collaboration, and imagination (Clauhs et al., 2019), tertiary music programmes should include this component as it leads to producing multi-skilled professionals (Lebler, 2007). Moreover, such music production courses have the potential to draw more students as it adequately equips the students "for the professional industry upon graduation" (Anthony, 2015, p. 140). Several international popular music courses teach music production (Anthony, 2015; Przybylski & Niknafs, 2015) and therefore, a tertiary degree in popular music at South African universities should also include this component. Johnson (2009) found that several tertiary institutions in the USA "have courses and programs for popular music study and the music industry, though few have even begun to integrate musicianship, performance practice, and production itself into this mix" (p. 22)

With recent technological development, music production has become easily accessible and this offers artists the opportunity to become recording artists and producers (Draper, 2016). Music production practices have become an essential focus of popular music programmes (Anthony, 2019). Bell (2019) states that the primary advantage of an increased focus on production and technology is that curricula will, by inclusion, reflect real-world practices. This will require lecturers to stay up to date with technological advances, which by implication means that they need to sustain relationships with external music industry partners and routinely update the curriculum to remain current (Till, 2017). Adams (2019) concurs that a popular music programme not only has the potential to cater for the South African music industry, "but it will also cultivate a healthy inquisition with South Africa's very own music amongst its people" (p.10).

Wickström et al. (2015) mention that internationally, private institutions are on the forefront of pioneering new study fields, are more industry focussed, allows more enrolments, but are normally more expensive than government funded universities. However, the musician participants in this study raised some concerns regarding the quality of education delivered at South African private institutions. The two private institutions in South Africa that offer tertiary popular music education, namely Damelin (2019) and COPA (2019), do not offer degree programmes.

Considering the importance of technology in the 21ˢᵗ century, it is hard to imagine a popular music programme that does not have a strong focus on technology (Bennet, 2017). As technology plays an important role in the lives of young musicians, most of their creative output will emerge through technology (Folkestad, 2006). Bennet (2017) argues that popular music production should not be limited to production courses, but that the studio becomes an instrument (Schmidt Horning 2012). Brown (2015) sees technology both as an instrument as well as a tool and/or a medium. For Ojala (2017), technology in music education has a wide range of attributes. These include that it provides opportunities for creative collaboration; assists in developing critical awareness, autonomy, and project management skills in students; can lead to increased motivation; empowers students musical agency; and makes music producing and sharing easy and affordable. Abhijit (2010) agrees that technology enables the musician to create an affordable, high-quality product. For Anthony (2019), the producers of the future will be multi-disciplined popular musicians that "blur music production roles and operate like entrepreneurs" (p: 238). He urges popular music pedagogy designers to prepare future musicians for this reality.

Hannan (2010) suggests that future musicians stay up-to-date with technologies that are relevant to music production, presentation and marketing. Both Anthony (2019) and Ojala (2017) advocate for music students to learn sound engineering. Väkevä (2010) suggests that through examining digital music production and performance trends, pedagogy can be prepared and shaped for future music students. By exploring non-traditional music making practices, institutions could attract more students (Bula, 2011).

- **Popular music pedagogy**

Almost all musicians include teaching as one of their employable skills (Hillman, 2018). Most of the degrees currently offered at South African universities include a teaching module (Leal, 2015), which expands career opportunities for musicians. Moreover, schools and educational institutions offering music programmes in South Africa require educators to have recognised and appropriate

music qualifications (Hoey, 2016; SACE, 2011). All three of the participant groups agreed that obtaining a tertiary qualification would be beneficial in this regard. Not only will a pedagogy module presented in a popular music degree be beneficial for students who may become teachers; it will also enhance the academic expansion of popular music (Reinhert, 2018).

As popular music developed through informal learning, a pedagogy course for popular music should ideally focus on informal learning practices and peer-learning (Folkestad 2006; Green 2002, 2008, 2010; Lebler & Weston, 2015; Westerlund 2006). Informal learning practices are increasingly applied in music education settings (Flory, 2014), but music educators are afraid to implement such practices as they have no experience thereof. Flory suggests that informal learning is a skill that pre-service music educators should develop during their tertiary education. As informal learning practices are more time-consuming, findings from the current study suggest that music educators sometimes avoid this strategy as they have a large volume of curricular content to cover. This confirms Bonk and Lee's (2017) results who note time constraints as the main challenge regarding informal learning. Another aspect that causes educators to refrain from informal learning practices is discipline issues. In this regard, Feichas (2010) recommends that educators remind learners that, as part of informal learning, they are responsible for their choices and that these choices eventually determine the outcome Feichas (2010). Some of the educators and lecturers in this study voiced how discipline can be a problem during informal-learning experiences. In their a study about self-efficacy in successful musicians, Jaap and Patrick (2011) recommends that pre-service educators are taught how to regulate discipline in a music classroom.

The participants in the current study reflected that South African tertiary institutions are not developing popular music educators to cater for the needs of learners in secondary schools or students at tertiary level. In many instances, as part of a portfolio career, musicians will teach or become teachers (Carey & Grant, 2014; Triantafyllaki, 2014). According to Kruse (2015) and Springer (2015), a tertiary degree in music should educate students how to effectively teach music, especially popular music styles. It has the potential to not only engage learners' interest, but also to raise the status of music in the educational system through demonstrated relevancy (Crawford 2009). In South Africa, educators need accreditation from SACE (2020) and to obtain that, they require a 360-credit diploma or 480-credit degree. Apart from a music qualification, all music educators need the same accreditation as non-specialist educators. Therefore, experience within the field of popular music is currently the only factor that qualify an individual to teach popular music, seeing that there are no formal degree offerings. Currently, the highest attainable popular music qualification in South Africa is a popular music performers or teachers licentiate, a

qualification only offered through Rockschool, but SACE does not recognise this. Therefore, a module in popular music pedagogy is crucial to form part of a future music degree programme in popular music. In fact, such a module should be compulsory to all music students who aim to become music educators in schools.

5.3.2 Vocational skills

The findings of this study point out that vocational skills are key to a degree programme in popular music as students need to acquire a broad set of skills to have a successful career, and that such vocational tools should be presented within an authentic real-life context. The concerns raised by the participants concurs with Reinhert's (2018) findings, suggesting an adaptable curriculum that includes various vocational skills such as entrepreneurship so that students are prepared for the professional world. As most music graduates are increasingly facing a future career in which they will be self-employed (Bennett, 2016; Bridgstock, 2013; Hillman, 2018; Kramer, 1998), students need vocational skills in music business, law, marketing, and management so that they can identify and create income-generating opportunities within the greater music industry (Wickström et al., 2015).

Besides academic knowledge (Carey & Lebler, 2012) and practical aspects of music-making, current professional musicians need a wide skill-set to be successful in the 21st century (Pike, 2014). Various studies confirm the necessity of including vocational and soft skills at tertiary level to help graduates cope with the expectations of the music industry (Bennett, 2012; Daniel, 2013; Tolmie 2014; Weston, 2017). Daniel (2013) argues that many tertiary programmes continue to focus on practical music without dedicating time to develop "an understanding of the broader context in which students will be required to operate, to develop a career and also to survive, not only artistically but financially" (p. 226-227). Carruthers (2010) blame tertiary institutions for the "unrealistic expectations" (p. 276) students have when they believe that, if they perform well at university, they would automatically have a successful career in music. Therefore, "conservatories cannot focus exclusively on developing performers and teachers" (Leal, 2018, p. 68). Beeching (2005) credits this view to lecturers who are out of sync with what is happening in the real world. Music programmes should develop vocational skills aimed at nurturing objective as well as subjective facets of students' future careers (Burt-Perkins, 2010).

Although the process of preparing musicians for the ever-changing challenges they may face in the future is extremely difficult (Carey & Lebler, 2012), music education at tertiary level is ideal

to provide vocational skills for graduates so that they may cope with the demands of a professional music career (Hillman, 2018). Internationally, few tertiary music programmes explicitly "enable students to become familiar with the need for both hard and soft skills to build their career capital" (Ghazal & Bennett, 2017, p. 599). Parkinson and Smith (2015) advocate that tertiary institutions engage in a pedagogy of employment which will foster graduates that are ready for the challenges of the popular music industry. Tolmie (2017) divides vocational skills into two categories namely hard skills soft skills. In her view, hard skills relate to music business while soft skills relate to professional and personal competencies and attributes.

- **Music Business**

All the participants whom I interviewed advocated for the inclusion of a music business module within a popular music degree, confirming Reinhert's (2018) research results. However, these skills are not necessary included in current South African degree offerings. The participants mentioned marketing, branding, entrepreneurship, music law, digital media as important elements that should form part of a music business module. Hughes et al. (2016) argue that the modern-day popular musician constantly needs to juggle between artistic and business-related skills, therefore it has become essential for popular music programmes to address the integration of these two worlds.

Bennett (2012) identifies music business skills as one of the most important aspects for working musicians. In a study about the experience of graduate music professionals, Pike (2014) found that most of the participants felt unequipped to handle music business related issues. According to Weller (2010), students will only be able to deal with the challenges of an ever-evolving music industry if they gain professional music business skills. Drummond (2012) emphasises that finance, law, marketing and fund raising should be focus areas within the scope of music business course for popular musicians. The musician participants also mentioned the importance of social media with marketing potential that can be immensely beneficial for the 21st century musicians, confirming Krause et al.'s (2018) findings.

With the low rate of employment in South Africa, there is a growing need for tertiary programmes to place more emphasis on the employability of their graduates (Bennet, 2016). Business and vocational skills are vital components to assist student employability (White, J. C., 2013). The findings of this study revealed that music business forms an important component of a future degree offering in popular music. Leal (2018) confirms the importance and value of including music business practices in a tertiary music qualification. As there is a current disconnect between

the content of tertiary music degrees and what the music industry needs, tertiary institutions need to develop new pedagogies to prepare students for a sustainable career in the music industry (Bennet, 2016; Feichas, 2010; Leal, 2018; Smilde, 2012; Weller, 2013).

For Leal (2018), this is a complex issue as South African law is based on the British legal system, while music business practices in this country are founded mainly on American models. Providing music students with business, law, marketing and management skills, give them a better prospect at a successful career, making them attentive to other income-generating opportunities within the greater music industry (Wickström, Lücke, & Jön, 2015).

Developing entrepreneurial skills within music degrees have been neglected because music and entrepreneurship are often seen as polarities. Entrepreneurship is linked to economics whereas music is linked to artistry and often associated with the image of the starving artist (Crookes, 2008). However, entrepreneurialism is a skill that has always been associated with being a popular musician as it always meant "being in the popular music business" (Haynes & Marshall, 2018:474). The growing development of popular music degrees worldwide has also seen a greater inclusion of vocationalism and entrepreneurialism (Cloonan and Hulstedt 2012:17).

The study findings revealed that several music business-related aspects should be included in a tertiary qualification in popular music, as supported by other scholars in the field. Watson and Forrest (2012) assert that, for musicians to attain and sustain financial security, they need entrepreneurial skills and "a professional approach in their promotion and associated businesses" (p. 104). Tolmie (2017) suggests that music graduates would benefit from financial planning courses while studying. Daniel (2013) warns that, if tertiary institutions do not prepare students for the broader realities of the music industry, graduates will struggle to survive financially. A study by Salo et al. (2013) emphasise the importance for 21st century musicians to understand and implement digital marketing. As administration is unavoidable in any profession, administrative skills will be helpful to develop (Reinhert, 2018). Fortunately, various institutions now include music business as an essential part of their degree programmes (Huhtanen, 2010; Weller, 2010).

- **Soft Skills**

The study findings indicate that a variety of soft skills should form part of a tertiary course in popular music. Research indicates that 75% of long-term career success are reliant on soft skills (Klaus, 2010). Therefore, academic programmmes should place more emphasis on soft skills development so that music graduates understand the importance of it before embarking on their

professional career (Majid et al., 2012; Robles, 2012; Shukla & Gopika, 2017). These soft skills enable musicians to have sustainable careers (Ghazali and Bennet, 2017) and allow them to successfully self-manage their career, especially since musicians often work in a variety of settings and fulfil many roles. (Bridgstock, 2013). Soft skills development could be beneficial, not only for popular music students, but for all music students at tertiary level (Ghazali & Bennet, 2017). A key aim of a bachelor's music programme should be to develop the necessary professional skills through "practical experience and workplace training" (Carey & Lebler, 2012, p. 29). A module in financial management may help graduates to navigate the economic realities young musicians in the popular music industry face (Weller, 2010). For Tolmie (2014), the "overarching aim is to allow students to efficiently engage with their degree, understand the music industry environment, and adopt non-music business tools, thus creating industry-prepared and sustainable graduates" (p. 75).

Recent studies advocate that higher education institutions have a responsibly towards their students to develop applicable soft skills (Frenette & Tepper, 2016; Ghazal & Bennett, 2017, Pike, 2014, Tolmie, 2014). All the participant groups viewed vocational skills as vital during tertiary training. These include time management, people skills, networking, and personal skills. Each of these soft skills are explained according to related literature.

- Time management: Tolmie (2014) found that that music students struggle with time management, while Orzel (2010) suggests that music students who often suffer from stress and burnout, could benefit from a time management course, not only to cope with scheduling their time at university, but also to help schedule their time when they enter the workforce.

- People skills: The lecturers and professional musicians in this study stressed that working musicians need to enhance their people skills, therefore tertiary institutions should do more to assist students to develop these skills (Forsyth et al., 2016). Communication is a vital ingredient in a professional setting (Perkins, 2010; Reinhert, 2018), allowing collaboration and networking between individuals. In this regard, Johnson (2009) found that popular music has become "more interactive and collaborative" (p. 23).

- Networking: All three the participant groups confirmed that it is essential for musicians to effectively build a network base. In their view, students should start networking when they study as they are surrounded by like-minded people with similar goals and ambitions.

For them, networking will continue to be part of a musician's life throughout their career. Therefore, musicians should maintain "a wide social network combined with good networking skills" (Vaag et al., 2014, p. 206). Tertiary institutions offer numerous opportunities for collaboration (Minors et al., 2017), thereby increasing students' networking skills since "effective networking is the number one tool for advancing a music career" (Beeching, 2005, p. 19). Building a strong network within the same institution also helps musicians to deal with setback – without that support system, the transition into the professional music environment is very difficult (Burland, 2005). Renshaw (2009) concludes that 21st century musicians need to possess knowledge, skills, and attitudes to effectively and creatively occupy various roles such as composers, teachers, performers, mentors and producers. This means that they have to work collaboratively within a broad spectrum of "disciplines, cultures, music genres and different sectors within a wide variety of networks" (p. 5).

Several local studies indicate that networking is an important skill that should be developed during tertiary music studies (Adams, 2019; Leal, 2018). As part of networking, social media has become an integral part of a musicians network and embodies a unique marketing strategy in the 21st century (Adams, 2019), yet none of the South African institutions include a specialised course on social media marketing (Florina & Andreea, 2012).

Personal skills: One of the personal attributes of popular musicians that emerged from the current study is that musicians need to be open-minded, a finding that concurs with several other studies (Dyndahl et al., 2017; Gullberg, 2006; Lindgren & Ericsson, 2010; Pullman, 2014; Wright & Kanellopoulos, 2010). Gearing and Forbes (2013) suggest that music performance workshops increase professional traits development. An attribute the participants in the current study recommended is that a popular musician should have a professional appearance on stage. Similarly, Zwaan and Ter Bogt (2009) found that physical appearance and image plays a vital role in the success of popular musicians. Because of the complex nature of a popular music environment, Bennet and Freer (2012) argue that musicians "need to recognise their potential to take ownership of and manage complex challenges within their working lives, including challenges to their professional identities" (p. 13). Furthermore, popular musicians need to be adaptable because they work with a large repertoire of songs from different genres throughout their career Watson, 2016). The following personal skills, derived from the data analysis in this study,

substantiate five of Ghazal and Bennett's (2017) recommended soft skills that tertiary institutions should develop in their graduates:

- Ability to apply skills and knowledge in multiple settings,
- Ability to adapt and be flexible,
- Ability to work with diverse others and to maintain relationships,
- Strong moral and professional ethics as they relate to both self and practice,
- Capacity and willingness to develop, communicate and progress ideas and innovations.

(Ghazal & Bennett, 2017, p. 599)

5.3.3 Educational approach

The study findings revealed that the educational approach followed in a prospective tertiary popular music degree should be based on informal learning practices, presented in a holistic manner and preferably within authentic learning contexts. Unknowingly, the music educator participants in the current study indicated that they use informal learning strategies, including that learners pick their own repertoire (Participants 7, 9 & 11), learning music by ear (Participants 9 & 11), peer learning (Participant 11), hap-hazardous learning (Participant 9), and during composition and music production activities (Participant 10). All the music educator participants reflected that they regard an integrated and holistic approach to music in the FET phase as vital to adequately prepare learners for their future lives, whether as musicians, or as informal lifelong participants in music-making. They all agreed that a holistic approach include the enhancing of personal development as well as a broad music knowledge and understanding of music within a variety of contexts.

As with indigenous African music practices, various studies confirm that informal learning is inherently part of popular music learning (Feichas, 2010; Georgii-Hemming & Westvall, 2010; Green, 2008, 2012; Karlsen, 2010; Lebler, 2008; Robinson 2012; Schippers, 2010; Schippers & Bartleet, 2013). The idea of a formal institution of learning offering informal learning is paradoxical (Dyndahl & Nielsen, 2014). However, Chen-Hafteck and Heuser (2017) suggest that the mixing of apparent incompatible teaching approaches within a degree offering can challenge students to think in new ways and help them understand that pedagogies are flexible. Such activities establish a synergy between practical music making and the theory of music.

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The lecturers and musicians who participated in the current study noted that the approach to music studies at tertiary level should be holistic and that students should become flexible and versatile, confirming Meyer's (2021) research suggesting that flexibility and versatility are helpful attributes in a musician's professional career. Reinhert (2018) suggests that a curriculum for popular music should be "holistically designed with multiple aspects of learning and creativity at the forefront of their conceptualization, with multiple spaces for personal exploration and discovery built into their design" (p.51). A key aspect of holistic education is its focus on interrelationship between experience and reality. Holistic education attempts to develop an "interconnected and dynamic" pedagogy that is "in harmony with the cosmos" (Mahmoudi et al., 2012, p. 179). In contrast, much of traditional education tends to be static and fragmented (Neves, 2006).

Various authors call for the development and design of music curriculum to reflect authentic real-life situations within music programmes (Green, 2006; Gullberg, 2006; Karlsen, 2010; Parkinson & Smith, 2015; Ojala & Väkevä, 2015; Till, 2017). Martin & Eliot (2005) suggest a four-part authentic model for designing authentic curricula. Firstly, the suggest creating an authentic artistic process which should represent the artistic processes of creating and performing within an authentic environment. Secondly, authentic roles should be assigned to the students to represent real musicians roles. Thirdly, take the relevance of students' cares in consideration by taking the pre-existing cultural understanding of students into account. Lastly, draw on existing musical and cultural landscape of the community to create an authentic curriculum. Taking these steps inconsideration should assist in designing an authentic curriculum that could meet the diverse needs of students but at the same time expose them to real life situations which could help them gain valuable experience.

5.4   Discussion of findings in relation to the theoretical framework

The quantitative data clearly indicate the authentic relevance of popular music to young musicians. Because of its real-life application, popular music provides an accessible platform for authentic learning and teaching of music (Green, 2006; Hubmayer, 2013; Ojala & Väkevä, 2015). Parkinson and Smith (2015) identify various authenticities that higher education need to consider, manage, and negotiate to develop an authentic popular music curriculum. Four of these relate to the current study namely: academic authenticity; authenticity of employability; musical authenticity; and pedagogical authenticity. In the following bullet points, I discuss each of these authenticities in relation to the findings of this research study.

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5.4.1 Academic authenticity

The findings in this study revealed that the popular music lecturers and students involved in this study make use of informal teaching and learning practices. Two decades ago, academic institutions questioned the legitimacy of popular music as and academic field (Cloonan, 2005) as it is based on informal learning practices (Green, 2002; Parkinson, 2013). Internationally, popular music courses at tertiary institutions emerged from of sociology and cultural studies (Cloonan, 2005; Dyndahl & Nielsen, 2014; Dyndahl et al., 2017), aiming to satisfy external academic expectations rather than meeting internal identified needs (Parkinson, 2014). More recently, however, popular music degree offerings found a balance between liberal and vocational expectations (Parkinson & Smith, 2015; Cloonan & Hulstedt 2012). Parkinson and Smith (2015) link the academic authenticity of popular music to neoliberalism, the main aim being to prepare students for real world employment.

5,4,2 Authenticity of employability

The participants in this study indicated that acquiring a tertiary degree should increase sustainable career opportunities for popular musicians. Parkinson and Smith (2015) point out that in recent decades, higher education considers employability as a vital aspect to justify its "value and purpose" (p. 106). In South Africa, the Department of Higher Education places similar requirements on tertiary qualifications (Leal, 2015). The traditional music conservatoire is typically a model of employment (Bennett, 2017), and by following in its footsteps, popular music pedagogy is granted some authenticity. It is, however, problematic in delegitimising some subgenres of popular music that are antithetical to capitalism (O'Hara, 1999). Another criticism against popular music education in formal educational settings is that, to develop certain employable skills, formal training counteracts the natural and informal way in which most popular musicians acquire their skills (Green, 2002). More focused development regarding the implementation of informal learning could benefit the authenticity of the institutions and should be a key consideration in the development of popular music pedagogy (Bennett, 2017; Green, 2006; Lücke et al, 2015; Posthuma 2003; Tolmie, 2104).

5.4.3 Musical authenticity

Authentic learning activities may ensure more music style variety of genres in a popular music programme (Schmidt-Jones, 2017). A concern is however, that there is a lack of local music

content in current FET and tertiary offerings. Regarding musical authenticity and popular music pedagogy design, Parkinson and Smith (2015) mention three considerations namely the inclusion or exclusion of genres; formal versus informal learning; and the interpretation of musical works. It is not viable to include all the genres and subgenres of existing popular music styles in a three- or four-year degree. Popular music degrees are "inevitably somewhat [of a] one-size-fits-all" (Parkinson & Smith, 2015, p. 109), and informal learning practices give students opportunities to experiment with the genres of their choice. However, curriculum designers find it challenging to allocate specific outcomes and standards to informal learning activities, making the assessment of such activities daunting (Parkinson & Smith, 2015). These authors argue that it is curriculum designers' responsibility to assess the potential of content according to set outcomes so that they can make decisions regarding what to include or exclude. Elliot (2015) suggests that a popular music curriculum is organised to engage learners in practical music making but "with close approximations of real music cultures" (p. 420).

This leads to the inclusion of canonical repertoire, which is standard practice in classical music (Loy et al., 2018). Samson (2001) defines a 'canon' as the "term used to describe a list of composers or works assigned value and greatness by consensus" (p. 7). Although a canonical repertoire can lead to popular music pedagogy attaining foundational authenticity (Parkinson & Smith, 2015), the accurate replication of musical works discourages the informal and creative nature of popular music and diminishes subjective musical authenticity. The danger of canonising popular music is that it may lead to it losing its relevance (Clements, 2012; Reinhert, 2018). Furthermore, to be authentic, popular music needs development and expression (Smith & Shafighian, 2013). Snodgrass (2016) contends that creative musicianship such as "improvisation and composition" is a more authentic pedagogy "than the prevailing model of training performers in the interpretation of older works" (p. 1). Popular curriculum designers need to consider the intricate relationship between canon replication and creativity (Reinhert, 2018). Therefore, canonical repertoire can be authentic if the educator encourages students to be open for interpretation (Herbert 2011; Parkinson & Smith, 2015; Reinhert, 2018). Educators should provide opportunities for students to "apply their creative knowledge and skills" (Bennet & Blom, 2014, p. 179) to a range of canonic popular music while embracing conventional approaches followed by others.

5.4.4   Pedagogical authenticity

The findings from the qualitative data analysis in this study indicate that a pedagogy for popular music should be authentic and simulate real-life applicability. The student participants suggested that a tertiary provides teaching opportunities so that they can hone their pedagogical competencies. This offers an authentic learning environment where lecturers and music educators collaborate and students learn the skills of the trade in a mentored environment.

Pedagogical authenticity is a combination of the other authenticities discussed above, and should emerge as a response to it. An authentic pedagogy should be concerned with the real-world implementation of knowledge (Rule, 2006; Wiggins, 2015). Various scholars have studied this issue and called for more development, analysis, evaluation, commentary, and critique concerning popular music pedagogy (Carey and Lebler 2012; Green, 2002, 2008; Hebert 2011; Mantie, 2013; Parkinson 2013; Reinhert, 2018; Tobias 2014). The inclusion of more vocational and informal practices within popular music programmes can assist in sculpting authentic popular music pedagogy. This allows for an opportunity to design popular music pedagogy that caters for the unique needs of the South African education environment and which is strongly rooted in informal and authentic learning practises.

Summary

In this chapter, the findings of the study were presented and compared to related literature from the research field. I provided a comparison of the quantitative results with the qualitative findings, and discussed the findings of the study in relation to authentic learning as theoretical framework underpinning the study.

The final chapter concludes the study by answering the research questions and providing recommendations for further research.

Chapter 6:   Conclusion and recommendations

In this final chapter, I reiterate and answer the research questions succinctly. I synthesise all the major points covered in the study and share the key findings, why they are valuable, and how these findings are applicable in the current tertiary landscape of South Africa. I explain how the findings are related to the theoretical framework employed in this study, and point out the perceived limitations that impacted the study. In addition, I recommend new lines of inquiry associated with popular music education at FET and tertiary level and indicate suggestions for theory, practice, and curriculum development.

In this concurrent mixed methods inquiry to reveal the possible need for a tertiary degree in popular music at South African universities, I included both quantitative and qualitative data collection methods. I collected the quantitative data from learners at secondary schools in Gauteng who selected music as FET subject. Even though these learners are an essential part of the musical landscape of South Africa and are potential music students at tertiary level, they do not have an in-depth understanding of the tertiary music landscape. I therefore opted for a quantitative and broad approach in collecting data from these respondents via an online multiple-choice questionnaire. This instrument allowed me to gather a substantive amount of data in a cost effective and convenient way. To ensure the validity of the questionnaire it underwent a content validity, face validity, criterion validity and construct validity check. To ensure reliability, I formulated the questions in a non-biased way.

The qualitative data set was at the foreground in this study because it offered me the opportunity to gain an in-depth look into the real-world experiences and perceptions of the participants. The unique interview schedules designed for each of the four qualitative participant groups and responsive interviewing techniques led to enriched insight and understanding of the research problem, enabling me to an informed recommendation for a possible popular degree offering at tertiary level in South Africa.

Data analysis of the two data sets led to an elaborate unfolding of themes at various levels. Four overarching themes delved into factors concerning i) Music style prominence in South African educational settings, ii) FET music curriculum impact on entry to tertiary music education iii) Current offerings of tertiary popular music education in South Africa, and iv) Content and educational approach for a future degree in popular music.

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Firstly, though some schools and tertiary institutions include options for jazz studies, the findings uncovered an overwhelming dominance of classical music in all educational contexts of South Africa. Secondly, the complexities of the FET music curriculum became evident. Thirdly, the lack of adequate representation of popular music in current degree offerings at tertiary level became evident, and fourthly, the results revealed some commonalities concerning course content and educational approach for a prospective tertiary degree in popular music.

6.1 Answering the research questions

The primary objective of this study was to find out if there is a need for developing a tertiary degree in popular music in South Africa. The secondary research questions provided specific, narrower emphases underpinning the focus of this study. Therefore, I will first answer the secondary questions and finally provide the result to the main research question.

6.1.1 Secondary research questions

- **How does the FET music curriculum translate into tertiary education in popular music in South Africa?**

As the music offered in South African schools during the FET phase directly influence learners to select music studies at tertiary level, it has an impact on degree programmes offered at South African tertiary institutions. The current scope of the FET music curriculum is extremely broad and extensive, requiring educators to spend all their time on adequately preparing learners for the practical and theoretical examinations, forcing them to exclude aspects that broaden and extend the knowledge and skills learners require to further their music studies at tertiary level. Furthermore, as the delivery of FET music in South African secondary schools mainly emphasise classical music, many learners feel alienated to this music style and do not select is as a school subject.

As many learners in disadvantaged communities or rural areas have no opportunity to select FET music as a subject when they enter secondary school, they cannot access tertiary education in popular music. Furthermore, entry requirements for music programmes at South African universities include aural skills, instrumental proficiency, and music notation skills, aspects that are often neglected during FET music delivery in secondary schools as reported by the participants in this study. Although the research findings suggest that a popular music programme at tertiary

level may attract more students to enrol, the current entry requirements for a tertiary degree in music do not cater for learners who have not completed music at FET level, or a formal music examination offered by internationally recognised bodies such as Unisa, Royal Schools, or Trinity College. It is thus a priority that the FET music curriculum is adapted to include a popular music stream, allowing more learners to select music as an FET subject and providing them access to a tertiary degree in popular music.

- **What discipline specific content and vocational aspects should a degree in popular include to prepare students for the popular music industry?**

This secondary question focused on all the aspects that should form part of a future tertiary degree in popular music at South African universities. Intensive scrutiny and analysis of the research data led to an in-depth understanding of all the discipline specific content as well as the vocational aspects that a tertiary degree in popular music should contain. To answer this question with all the intricacies that the delivery of such a course would require, I designed a model for a possible future degree programme as illustrated in figure 5. This model contains all the aspects that emerged from the study findings.
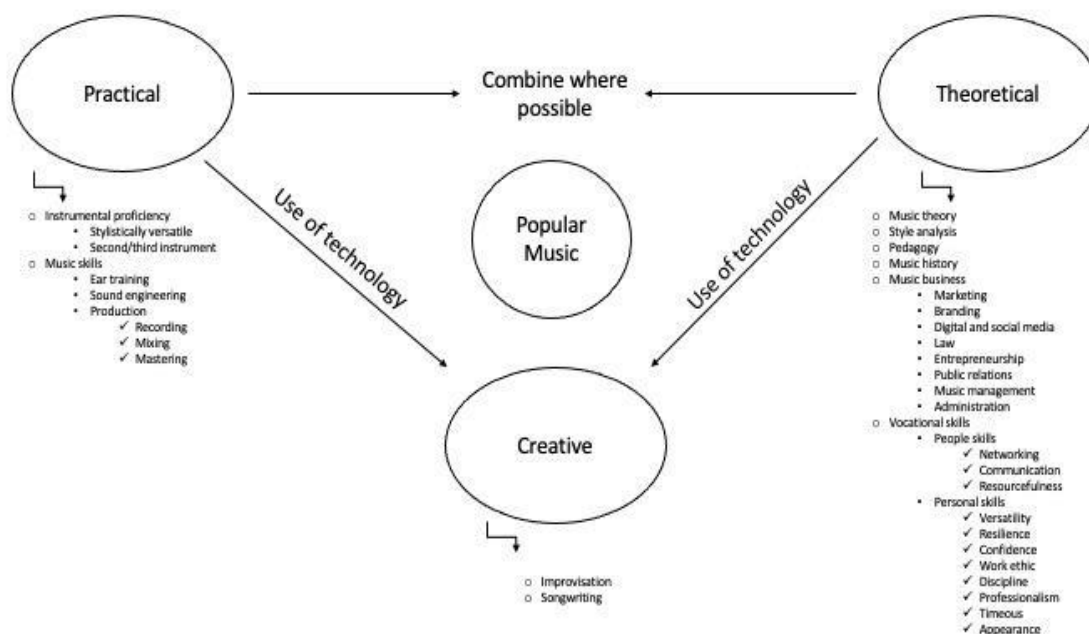

Figure 5: Model for a future tertiary degree in popular music in South Africa

In the middle of the flow diagram in figure 5 is popular music, placed at the centre of a triangle. The three ovals in the corners of the triangle, represent the practical, theoretical and creative components of music education in popular music. The list on the left represents the practical aspects related to the development of musicianship in students, including instrumental proficiency, stylistic versatility, and ear training. Sound engineering and music production are additional skills that are vital in the popular music industry. The list on the right represents the theoretical underpinning of a tertiary degree in popular music. Apart from music theory, style analysis, pedagogy, and music history, the list includes a range of aspects related to music business. Furthermore, vocational skills are additional components that prepare students to enter a career in popular music. Two arrows signifying the use of technology – an integral part of popular music – emerge from the practical and theoretical components of music and lead to the creative component, the product of education in popular music. Creativity in popular music is typically characterised by improvisation and songwriting.

6.1.2   Answering the main research question

The main research question guiding this study was:

- **What are the needs regarding the tertiary study of popular music in South Africa?**

The results of this study suggest that there is indeed a need for the development of a tertiary degree programme in popular music in South Africa. Regarding the continuation of tertiary music studies, most of the learner participants (30.4%), who were part of the quantitative survey, indicated that popular music would be their genre of choice. This supports the findings from the qualitative data, indicating that most of the interviewees from the four groups of participants were positive about the development of a degree in popular music. Should a degree option in popular music be available, it may convince some of the 43.9% learners who were indecisive whether they should continue their musical studies at tertiary level, as well giving potential students a local study option.

Although several participants whom I interviewed reflected that it was not necessary to obtain a tertiary qualification to be successful as a musician, all the qualitative participants (students, music educators, lecturers and professional musicians) were in the process of, or had already acquired, tertiary qualifications. The only exception was one musician participant who did not have a tertiary qualification. These results suggest that a tertiary degree is an asset to any

musician; it adds opportunities to develop music proficiencies and vocational competencies in a mentored and collaborative environment and provides a wider scope of career prospects.

A noteworthy finding that I discovered was that the music educators selected for this study have higher tertiary qualification levels than the lecturer participants. The reason for this may be that, although degree courses in popular music have been established at tertiary institutions internationally over a span of four decades, its place in a South African tertiary context is yet to be recognised.

Popular music is a favoured choice among potential tertiary students (Allsup, 2003; Green, 2002, 2004; Jaffurs, 2006; Leal, 2015; Lücke et al., 2015; Posthuma, 2003; Rodriguez, 2017). Since the early 1990s there has been a significant growth of tertiary popular music programmes (Green, 2001, 2008; Gouzouasis & Bakan, 2011; Rodriguez, 2017). However, South Africa has not yet gained momentum in developing a tertiary degree option in popular music, hampering the potential growth of universities' music departments. As suggested by Pike (2014), tertiary institutions have debated intensive curriculum changes for music degrees over the past two decades, however, a paradigm shift in the real world has already taken place.

By including popular music as a specialised degree, South African tertiary institutions would benefit by attaining a broad spectrum of prospective students. These may include, for example, students who wish to become professional musicians in the music industry, music educators, music entrepreneurs, community musicians, students who wish to continue with postgraduate studies after completing an undergraduate degree in popular music, and academics interested in popular music as a research discipline. Apart from growing university music departments and offering opportunities to numerous young South Africans who wish to embark on careers in the popular music industry, a tertiary degree in popular music will stimulate research interest into the unique attributes of popular music and South African popular music. This is in line with the international trend of increased focus on popular music education pedagogy at both school and tertiary level (Bendrups, 2013; Green, 2002; Karlsen, 2010; Karlsen & Väkevä, 2012; Rooney, 2013; Till, 2013 & 2017; Westerlund, 2006). Whereas the student participants suggested that such a degree would encourage more learners to consider a tertiary music education, the educators explained that a popular music degree offering can be reciprocal, encouraging more learners to take music as a school subject.

An aspect of concern is that the performing arts in general had among the lowest percentages (0.6%) of enrolment at tertiary institutions during the latest survey conducted by Statistics South Africa (2018). Consequently, music degree programmes – whether classical, jazz, or popular music – are also under duress. However, the growing music industry and interest in popular music in South Africa validates the development of a specialised tertiary degree that focuses on popular music. Moreover, it is particularly expensive for South African students to study overseas due to the current ZAR exchange rate. One of the student participants studied in the United Kingdom at the time of data collection, where the undergraduate programme tuition fee for 2020/2021 was approximately £9250 (±R190 000.00 ZAR). This is almost four times more than the average tuition fee for a BMus degree at a South African University. A South African option to study popular music would therefore benefit many students who wish to follow this career path.

The educator participants all have high levels of academic qualifications in music. However, none of them have a qualification in popular music and in their view, without having the opportunity to enrol for a module in popular music during their tertiary training, the only way to prepare themselves for teaching popular music in the FET phase was to educate themselves and to gain personal experience in popular music.

All the above findings establish that there is an urgent need for a degree in popular music to be developed for South African universities.

6.2 Limitations to the study

Although this study involved both quantitative and qualitative data collection procedures and four groups of participants whom I interviewed telephonically, the research posed several challenges. Due to Covid-19 restrictions, it was difficult to have personal contact with the teachers at the secondary schools offering music at FET level. I would have preferred to personally deliver the copied questionnaires to the music educators at the schools which may have led to a higher number of learners taking part in the study. Furthermore, Covid-19 made it impossible to interview the qualitative participants in a face-to-face context. Telephonic interviews restricted the detection and subtleties of body-language. Face-to-face interviews could have enhanced the rapport between me as researcher and the individual participants, also allowing interviewees more time to form answers to the questions posed, and possibilities to enrich their descriptions with demonstrations.

6.3   Recommendations for future research

Several topics emerged from the data analysis that relates to the current study. I therefore formulated suggestions for future research as critical questions, as listed below:

- What is the role of vocational skills in South African tertiary music degree programmmes?
- What is the purpose and scope of music in the FET music curriculum with regard to preparing learners for future careers in music?
- What would an FET music curriculum including popular music consist of that meets the minimum requirements for university entry?
- What is the knowledge and skill base necessary for secondary school learners who wish to follow a career in popular music?
- How can a broader range of music styles be sustainably offered at FET level in South African secondary schools?
- To what extent do the tuition outcomes of tertiary programmmes in popular music provide competencies for the career requirements of music industry professionals?
- What is the role of parents in determining the choice of a tertiary degree for children who excel in music?
- What is the need and value of community-music programmmes in South Africa focused on popular music?
- What are the style and sub-style listening preferences of South African youth regarding South African popular music?
- To what extent do South African universities offer a performance degree in African music, and what is the need to develop such a degree?
- To what extent do South African youth perform and listen to indigenous African music?

6.4   Conclusion

This study identified an urgent need for a specialised degree programme in popular music in South Africa. The development of such a degree may attract more students; increase the economic viability of music departments at universities; address issues of decolonisation; meet the needs of the local music industry as a whole; and deliver employable graduates that can effectively manage a portfolio career in a diverse and ever-changing environment.

A continued debate is necessary regarding the skills and knowledge needed by young professionals to sustain a vibrant music industry while being able to have flourishing careers. To inspire and motivate South African youth, a relevant music curriculum at tertiary institutions is imperative to stay on track with the zeitgeist, culture, technology and context of a 21st century multicultural African country. This study contributes to the deeper understanding of the need for a future degree programme in popular music in a South African context.

There needs to be a radical change, and soon. (Participant 2)

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Appendix A: Online questionnaire for FET learners

1. In what style of music will you perform your Grade 12 final practical examination?
    a. Classical
    b. Popular music
    c. Jazz
    d. African

2. Are you planning to continue studying music at a tertiary level?
    a. Yes
    b. No
    c. Maybe

3. If you are planning to study music after school, will you do so in South Africa or abroad?
    a. South Africa
    b. Abroad
    c. Not sure yet
    d. Not applicable

4. If you were to further your musical studies, what style of music would you prefer to specialise in?
    a. African
    b. Classical
    c. Jazz
    d. Popular music
    e. Other

5. Do you think South African universities should offer a specialised degree in popular music?
    a. Yes
    b. No
    c. I am not sure

6. How many hours a day do you regularly spend listening to music?

    a. Less than an hour a day

    b. One (1) to two (2) hours

    c. Three (3) to six (6) hours

    d. More than six (6) hours a day

7. What music do you **mostly** listen to on a daily basis?

    a. Jazz

    b. Popular music

    c. African

    d. Classical music

    e. Other

    f. A mixture of different styles

    g. I don't often listen to music

8. Rank the following styles for performing music from 1- 4, 1 being your favourite:

	Popular music	Classical	African	Jazz
First Choice				
Second choice				
Third choice				
Fourth choice				

9. Do you think the FET (High School Grade 10–12) curriculum should place more emphasis on popular music?

    a. Yes

    b. No

    c. I'm not sure

Appendix B: Interview schedule – Tertiary music students

I compiled this semi-structured interview for students who were studying popular music at tertiary level at the time of data collection.

1. What is your view regarding the Grade 10 to Grade 12 or FET music curriculum? To what extent did it allow you to develop your skills as a musician?
2. What, if anything, do you think should be adapted or changed in the FET music curriculum?
3. In your view, what do you think should have been added or changed in the FET curriculum to more optimally prepare you for your studies at university?
4. Tell me a bit more about the curriculum you are currently following at tertiary level. What aspects do you regard as relevant and useful, and what aspects do you think are less relevant?
5. In terms of your current tertiary degree programme, what, if anything, do you think should be adapted or changed to more optimally prepare you for a career in music?
6. In what ways, if any, are informal teaching practices used in the programme?
7. What are your views regarding the statement: 'Current programmes in South Africa adequately prepare students for a career in music'?
8. What is your view regarding the development and offering of a specialised degree in popular music at tertiary level in South Africa?
9. What are your views regarding the statement: 'It is necessary to have tertiary music qualification in order to become a successful popular musician'?
10. What are your views regarding the involvement of the music industry in assisting the development of tertiary music education?
11. What do you think tertiary institutions can do to be more active role-players within this South African music industry?
12. What skills do you think a person needs to be a successful popular musician?
13. Please add any further comments or suggestions regarding this topic.

Appendix C: Interview schedule – FET Music educators

I compiled this semi-structured interview for FET music educators at secondary schools in the Gauteng region of South Africa.

1. Tell me more about the music programme at your school.
2. What is view of the current curriculum for FET music in South Africa? In what ways – if any – do you think it needs to be adapted? Please motivate your answer.
3. What qualification do you require to adequately teach popular music (performance and theory) at FET level?
4. How does this relate to your own qualification/s?
5. What are your views regarding informal music learning as part of the FET music programme?
6. What – if anything – do you think could be done at schools to optimally prepare learners to further their studies in popular music at tertiary level?
7. What, if any, challenges do you face regarding the implementation of popular music in the FET curriculum?
8. What do you think could be done at tertiary institutions to optimally prepare students for a career in popular music?
9. What are your views regarding the development and offering of a specialised popular music degree at tertiary level?
10. What – if anything – would you change regarding the music programme offered at your school?
11. Please add any further comments or suggestions regarding this topic.

Appendix D: Interview schedule – Tertiary Music Lecturers

I compiled this semi-structured interview for lecturers who present popular music at tertiary institutions in South Africa.

1. Tell me more about your career.
2. Please describe the music programme at the tertiary institution where you lecture.
3. What are your views regarding informal music learning as part of a tertiary music programme?
4. In what ways do you think current music programmes offered at tertiary level adequately prepare students for a career in music?
5. What would your suggestions be for tertiary institutions to optimally prepare students for a career in music?
6. What are your views regarding the need for a tertiary music qualification in order to become a successful popular musician?
7. What are your views regarding the development and offering of a specialised degree in popular music at tertiary level in South Africa?
8. What are your views regarding the role of the music industry and the development of tertiary music education programmes in South Africa?
9. What do you think tertiary institutions can do to be more active role players in the South African music industry?
10. What skills do you need to be successful as a popular musician?
11. Please add any further comments or suggestions regarding this topic.

Appendix E: Interview schedule – Professional Musicians

I compiled this semi-structured interview for fulltime professional musicians in the popular music industry.

1. Tell me more about your career as a popular musician.
2. To what extent, if any, do you think it is necessary to have a tertiary music qualification in order to become a successful popular musician? Please explain your answer.
3. What is your view regarding the development and offering of a specialised degree in popular music at tertiary level in South Africa?
4. To what extent do you think current programmes in music offered at tertiary level adequately prepare students for a career in music?
5. What would your suggestions be for tertiary institutions to optimally prepare students for a career in the popular music industry?
6. How can the music industry get involved in assisting the development of tertiary music education?
7. What do you think tertiary institutions can do to be more active role players in the South African music industry?
8. What skills do you need to become successful in a career as a popular musician?
9. Please add any further comments or suggestions regarding this topic.

Appendix F: Letter to School Principal

Faculty of Humanities
School of the Arts: Music

Dear Principal

I am currently enrolled for my doctoral degree in music at the University of Pretoria

Title of the study: T*ertiary education in popular music in South Africa: A needs assessment.*
My supervisor, Dr Dorette Vermeulen, and I, have collaborated with Mrs Millicent Khemese, the subject specialist for FET Music from the Gauteng Department of Education and have been granted permission to conduct this research (please find the approval letter attached). I hereby ask your kind permission for the FET Music Learners in your school (Grades 10 - 12) to take part in this research project. If you grant me permission to conduct this study at your school,

Research procedures: Once you agree that learners from your school may participate, I will contact the FET music teacher to share the link to an online questionnaire with the FET music learners at your school. The FET learners will be asked to complete this online multiple-choice questionnaire, either by using a smartphone, or a computer. It should take them no longer than ten minutes to fill in.

It is my sincere hope that this research project will contribute towards a better understanding of the needs – if any – to develop programmes which include popular music at South African universities.

Please feel free to contact me or my supervisor, Dr Vermeulen, if you have any questions about this study.

I would highly appreciate your positive reply to this email and look forward to hearing from you.

Thank you for your kind assistance.

Yours sincerely

Jannie Lategan

Contact details of researcher   **Contact details of supervisor**

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Appendix G: Letter of information to FET music learners

Faculty of Humanities
School of the Arts: Music

Dear Participant

I am currently enrolled for my doctoral degree in music at the University of Pretoria.

Title of the study: T*ertiary education in popular music in South Africa: A needs assessment.* I would greatly appreciate your involvement which will assist me in obtaining a better understanding of the research topic.

Aims of the study: My aim is to explore what the needs in South Africa are regarding the offering of a popular music degree at tertiary level in South Africa.

Research procedures: You are asked to complete an online questionnaire regarding music studies at tertiary level. You can use a computer or mobile phone to complete the questionnaire, which should take you approximately 10 minutes to complete. Your music teacher will provide you with the link to the online questionnaire.

Confidentiality: Your identity will remain anonymous and all information shared by you will be treated with strict confidentiality.

Participants' rights: Your participation in this study is entirely voluntary. You may withdraw from the study at any time without any negative consequence or without providing reasons for doing so.

Storing of data: The findings of the research will be used for my doctoral thesis, and for other research related publications such as scientific papers, lay articles or conference papers. The data from the online questionnaire will be stored digitally for a period of 15 (fifteen) years at the School of the Arts, University of Pretoria, during which time it may be reused by other researchers for further studies.

Please feel free to contact me if you have any questions or queries.

Contact details of researcher	**Contact details of supervisor**
Mr JN Lategan (Doctoral candidate)	Dr Dorette Vermeulen
Email: jnlategan@gmail.com	dorette.vermeulen.music@gmail.com
Telephone number: +27 83 79 2201	082 556-3268

If you agree to participate in this study, please fill in and sign the consent form below.

_____

Consent form

I, _____ (Name & Surname) agree to take part in this research.

I give my permission to take part in an online questionnaire.

I know that I can withdraw from participation at any stage of the research process without any negative consequences.

I understand that all the information I provide in the online questionnaire will remain confidential.

I recognise that the information from the online questionnaire will only be used for research purposes and that my identity will not be revealed. In any of the research outputs.

I acknowledge that data will be used for the current study, and that it will be safely stored at the University of Pretoria in a digital format for a period of 15 years during which time it may be reused.

Participant's signature: _____ Date: _____

Researcher's signature: _____ Date: _____

Appendix H: Letter of information to Interviewees

Faculty of Humanities
School of the Arts: Music

Dear Participant

I am currently enrolled for my doctoral degree in music at the University of Pretoria.

Title of the study: T*ertiary education in popular music in South Africa: A needs assessment.* I would greatly appreciate your involvement which will assist me in obtaining a better understanding of the research topic.

Aims of the study: As stated in the title of the study, my aim is to explore what the needs in South Africa are regarding the offering of popular music at tertiary level.

Research procedures: You are invited to take part in an individual telephonic interview with me that will be audio-recorded by me. This interview will last approximately one hour and will be arranged at a time and date that is convenient for you.

Confidentiality: All information shared by you during the interview will be treated with strict confidentiality. Your identity will not be revealed in any of the research outputs.

Participants' rights: Your participation in this study is entirely voluntary. You may withdraw from the study at any time without any negative consequence, or without providing a reason for doing so.

Storing of data: The raw data collected for the study will be stored digitally for a period of 15 (fifteen) years at the School of the Arts, University of Pretoria, during which time it may be reused by other researchers for further studies. The findings of the research will be used for my doctoral thesis, and for other research related publications such as scientific papers, lay articles or conference papers.

Please feel free to contact me if you have any questions or queries.

Contact details of researcher	**Contact details of supervisor**

Mr JN Lategan (Doctoral candidate)   Dr Dorette Vermeulen

Email: jnlategan@gmail.com   dorette.vermeulen.music@gmail.com

Telephone number: +27 83 79 2201   082 556-3268

If you agree to participate in this study, please fill in and sign the consent form below.

_____

Consent form

I, _____ (Name & Surname) agree to take part in this research.

I give my permission to take part in an individual interview that will be audio recorded.

I know that I can withdraw from participation at any stage of the research process.

I understand that all the information I provide during the interview will remain confidential.

I recognise that the recording will only be used for research purposes and that my identity will not be revealed. In any of the research outputs.

I acknowledge that data will be used for the current study, and that it will be safely stored at the University of Pretoria in a digital format for a period of 15 years during which time it may be reused.

Participant's signature: _____ Date: _____

Researcher's signature: _____ Date: _____