Identity of students of Western Art Music at a South African tertiary institution: a narrative approach

by

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Dedication

To the participants:

Musicians are unique human beings. Therefore, the identity of a music student is unique. This research gave a voice to the participating music students. As the researcher, I want to sincerely thank these students. I was privileged to have the opportunity to listen to your stories. My own identity as a musician has been enriched by your stories. As was indicated by you, your identities as musicians had been enriched by talking about your lives and this will influence you in future.

To the supervisors:

This research could not have been conducted without the guidance of Professor W.van Wyk and Dr H.S. Rhoodie. On its completion I do not have the vocabulary to voice my admiration and respect for your knowledge and expertise. A mere "Thank you" is not good enough: I honour you.

An additional thanks to Professor W.van Wyk for all the hours of work to assist with editing of language.

To the editor:

I am deeply indebted to Dr C. van Niekerk who did more than was asked. Your insight, knowledge and work ethics are inspiring.

To music:

We all are spellbound by music. Our identities are entrenched in music, as described in "Musik" - a poem by Franz von Schober that can be roughly translated as:

Music, you holy art, in how many grey hours,

when life's mad tumult wraps around me,

have you kindled my heart to warm love and transported me into a better world.

Often has a sigh flowed out from your harp,

a sweet divine harmony from you and unlocked to me the heaven of better times.

You noble art, I thank you for it.

Abstract

One way of exploring musical identity, as a phenomenon, is to listen to the life stories of musicians. This research interpreted the narratives of undergraduate students of Western Art Music at a South African tertiary institution and described the experiences and the lives of these music students, and the meanings that they attribute to their identities. The participating music students described what they perceive as real-life experiences and defined their views on human self-definition with reference to their chosen study field.

The research approach entails a philosophical framework of hermeneutic interpretivism. Such a non-positivist approach sees the lived experiences of the music students not on their own, but as depending on interpretation by the researcher to establish the meanings these students gave to musical identity. The methodology includes a qualitative approach which was done from a narrative perspective through personal storytelling and a thematic analysis of the data. Data triangulation ensures verification of findings by the author and individual participants agreed upon the interpretations of the researcher of their narrations.

Participating music students confirmed that personal storytelling assisted them in understanding their musicianship in a better way, as well as gave them a clearer perspective on personal musical experiences.

The influence of practising and performing on musical identity was described, but the interaction with music teachers was found to be a significant influential factor on musical identity. The perceptions of South African society in general, with reference to Western Art Music, were found to be detrimental to the musical identities of these students. Musical identities were found to be interwoven in relationships, embedded in the realities of the field of music education and existing deep in the inner selves of these music students.

Keywords: hermeneutic interpretivism, identity, life story, musicians, music education, music students, narrative, storytelling, thematic analysis, Western Art Music.

TABLE OF CONTENTS

LIST OF FIGURES

LIST OF TABLES

1   Introduction

1.1   Introduction and background

Identity research is conducted to share ideas and findings regarding the issues of, and views on, human self-definition (MacDonald, Hargreaves & Miell, 2009). This research on the identity of South African students of Western Art Music explored how undergraduate students narrate their own identity.

MacDonald et al. (2009) describe the thoughts, emotions, perceptions and beliefs of a musician as aspects that may shape musical identity. They also indicate other features that could contribute to the identity of a musician: behavioural patterns, such as motivation, personal views and expectancy, as well as how the musician views himself or herself in relation to musical activities. Together with these features, two other generalisations can be made in describing a musician's identity: the cultural views on male and female musicians, as well as gender stereotyping about specific choice of instrument. Furthermore, the view of the self is not only shaped by a person's own experiences but is constantly being re-constructed and re-negotiated because of interaction with other people like teachers, peers and family members (Hargreaves, Miell & MacDonald, 2002).

The above-mentioned aspects are all influential when it comes to the self-perceptions of musicians and play a vital role in developing musical identity. Kalandyk (1996) sees perception of self as the dominant factor influencing a person's thoughts and consequent behaviour. Furthermore, Kalandyk (1996) reasons that self-esteem concerns the extent to which a person will be satisfied with his or her effective functioning. Cunningham (2000) proposes self-esteem as the single factor that could be responsible for a great number of complex social issues. In contrast to Kalandyk (1996) and Cunningham (2000), Furedi (2004) does not regard self-esteem as very important in a person's life and argues that individual identity is the defining feature of personal feelings. Identity research consequently includes what a musician thinks or feels about his or her own musicianship and that will include good and bad experiences.

With reference to feelings of hope as well as fears of musical students, Burt and Mills (2006) conducted a mixed methods research study making use of two questionnaires

and one interview which was prompted by the responses to the questionnaires. They found that there appears to be a difference between music students' aspirations and their real-life experiences when they start their formal music education at a tertiary institution. However, their research covered mainly the first performance of junior music students at a tertiary institution, and their overall findings only highlight the feelings of inadequacy experienced by junior music students.

Other quantitative research that was conducted on the perceptions and predictions of expertise by music students offers some insights into the way musicians assess themselves (Papageorgi, Creech, Haddon, et al., 2009). However, the outcome of this research constitutes general findings with regard to the gender, age, musical genre and professional experience of music students and is, therefore, not a detailed report of individual musical identity.

These quantitive research results from Burt and Mills, as well as Papageorgi et al. highlight uncertainty about the specific identity of music students at tertiary institutions and both research articles recommend further investigation to explore the individual identities of music students.

To ascertain a description of musical identity, MacDonald et al. (2009) point out that a possible research approach to studying the identity of musicians would be to investigate how musicians talk about their musical experiences. The findings of such an analysis of narrative would thus describe how music students experience their own musicianship.

The term, 'identity of music students' is defined as the way in which music students reflect on, duplicate and encounter their own opinions of what is real, natural or ethical with reference to being a musician (Thompson & Campbell, 2010). Riessman (1993) states that when a narrative approach is used during research, each participant's identity becomes the subject of investigation, because the individual constructed his or her own experiences and claimed identity by means of personal narratives.

1.2 Deficiencies in literature

The outcome of this research could ameliorate a deficiency in literature relating to identity research.

Literature pertaining to the individual identities of musicians practising Western Art Music, particularly in a South African context, could not be traced[1].

Researchers who have previously conducted quantitative studies (as mentioned under 1.1) have stressed the need for further research in which in-depth identity investigation would be done. Although literature dealing with the general topic of the identity of musicians is available, findings which include personal and individual voices seems limited. No literature could be found where individual life stories of South African students have been recorded with reference to musical identity.

The findings of this study will contribute to the literature on narrative as research methodology, within the context of music as a discipline. These research findings will shed light on music students' personal experiences during formal training at tertiary level. The findings will also shed light on their experiences with narrative as research method. These findings could establish new ideas regarding human identity, as well as narrative methodologies that could influence other branches of the humanities or other sciences. Such narrative studies have not been done before in a South African context.

The findings in regard to the participants' identities will, therefore, be significant, because they will report on individual identities from a South African perspective; the findings will contribute to narrative and storytelling as research method reporting on the collective experiences of students of Western Art Music.

1.3 Aim of this study

The aim of this study is to interpret the narratives of undergraduate students of Western Art Music at a South African tertiary institution. The research set out to describe the experiences and the lives of music students and the meaning that these students attribute to their identity.

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[1] Van Heerden, S. (2007) did research on the influence of formal and informal music education on the forming process of musical identities in South Africa. The study entailed questionnaires and semi-structured interviews and included all genres of music. It included professional musicians like academics, choir conductors, educators, ethnologists, performers, psychologists, therapiats and representatives from the private sector.

1.4 Rationale and motivation for this study's narrative approach

This researcher received basic training as a counsellor in narrative therapy, underwent training in narrative-based colour therapy and has conducted several workshops based on a narrative approach. Narrative therapy places people in the centre (as experts of their own lives) and seeks to provide a respectful approach to counselling (Morgan, 2000). During such counselling, conversations take place where narrative therapists use questions to dissect the emerging story and open new ways of thinking about current issues. Counsellors listen with intense focus on what a person is saying and use questions to guide these conversations to explore new meanings that the person can attribute to his or her life (Denborough, 2006; Freedman & Combs, 1996; Morgan, 2000; Swart, 2013; White, 2007; White & Epston, 1990).

This research study was conducted to interpret narrated life stories with the aim of describing meanings that the participants attributed to their individual musical identities. Because of the researcher's experience and her confidence in storytelling as a method of expressing meaning, a narrative approach was chosen. Consequently, it was of the utmost importance to find a narrative research approach that would intentionally exclude all aspects of narrative therapy. In the first instance, this academic research was not intended as therapy with the purpose of assisting people to think in a new way about their own life stories. Secondly, the aim of this research was solely to describe identity as it was experienced and told by participants, and not to include the researcher's voice by guided questions, which would be the case was it narrative therapy.

Because of the researcher's personal background and encounters with the narrative way of thinking described above, she was motivated to explore available research possibilities in terms of a narrative approach to familiarise herself with this specific academic research field. At times, this was a very unsettling experience because it was found that academics view the concept of 'narrative' in many different ways. It was, therefore, necessary to explain some of the academic paradigms applicable to 'narrative', before this research could be designed. These different views on research done with a narrative approach is discussed in detail in Chapter 3.

Recent research done by Nasheeda, Abdullah, Krauss and Ahmed (2019) supports the findings of this researcher that various narrative approaches and narrative

methodologies are used by researchers. Nasheeda et al. (2019) further advise researchers to consider the different different techniques and strategies which are available to present the lived experiences of a study's participants in a meaningful way; they advise that the process should always include extensive collaboration with study participants, and they describe the analysis of narratives as a fluid method with multiple procedures available to be followed in attempting to create stories from the interview transcripts.

This researcher personal believe in storytelling might be seen as subjective in the process of choosing an approach to explore the musical identities of this study's participants. However, Nasheeda et al. (2019) also argue that the possibility exists that by using other qualitative research methods, the unique, complete, and individual stories of participants may get lost.

This researcher spent a significant amount of time with each participant to listen to individual student's experiences within the larger contexts of their lives and was privileged that participants also trust her enough to also share their inner feelings with her. The time spend with each participant's story also includes the seventy hours that the researcher spent to transcribe the conversations. Davidson (2017a) describes transcribing of conversations as a tedious and time-consuming process but mentions that it provides the best catalogue for analysis of such data because transcribing also includes active reflection on the conversation. This put the researcher in a position where she was able to start interpreting these conversations with a solid believe in the narrative approach that was chosen.

1.5 Research questions

The research questions of this study are as follows:

1.5.1 Central question

What do narrations of undergraduate students of Western Art Music reveal about their musical identities?

1.5.2 Sub-questions

- What factors influence musical identity as narrated by music students?
- What role does interaction with other people play to constitute musical identity?
- What role does solitary practising play to constitute musical identity?
- What role does performing play to constitute musical identity?

1.6 Conceptual framework for the study

The conceptual framework of any study is described by Regoniel (2015, p.1) as "the researcher's synthesis of literature on how to explain a phenomenon". Such a framework would, therefore, be the researcher's explanation of how the research problem could be explored (Adom, Hussein & Adu-Agyem, 2018). Such a conceptual framework will always be formulated with the link to three aspects, namely: the broader theoretical framework, which includes the previous knowledge of other researchers on the phenomenon; the reference to the problem statement, and the reference to particular research questions (Vinz, 2018).

For this study, a narrative approach as conceptual framework was chosen. Narrative inquiry is described by Clandinin and Connelly (2000, p.54) as "an analytical frame for reducing the stories to a set of understandings". In addition, 'narrative' is described by Beard and Gloag (2016) as events that have unfolded over time and were given a meaning by the narrator. This study's narrative approach used stories told by music students to explore their identity.

Storytelling is seen by researchers such as Kim (2016) and Josselson (2011) as a primary means for people to express who they are and what they know. People live their lives in storied forms and these stories will be understood by the narrators because they would have given personal meaning to these life events (Josselson, 2011). These stories describe personal identity because it will include personal views and meanings. These meanings will be positioned within a certain time-frame as well as within the living landscape of an individual. According to Stige (2002), the meanings that human beings give to certain aspects of life will always be situated in such a cultural context; the context for this study would then be Western Art Music students at a tertiary institution in South Africa.

During analysis of narrative a researcher seeks to understand a single phenomenon (human experience) by means of stories that are analysed (Creswell, 2013; Creswell, 2014). During the current study, the identities of a selected group of music students were explored by listening to their narrated experiences, as well as by means of the analysis and interpretation of the content of these told life stories. The life stories of music students participating in this research were established through narratives, and hence personal storytelling proved an invaluable way of exploring the identities and meanings that the participants attribute to their musicianship.

1.7 Research methodology: overview

This research followed a qualitative approach. Creswell (2014, p.4) explains this approach as applicable for "exploring and understanding the meaning individuals or groups ascribed to a social or human problem." Qualitative research is particularly suitable when the topic is new or if the subject has never been addressed with reference to a certain sample or group of people (Creswell, 2014; Yin, 2011), which is the case with this research.

This study entailed analysis of narratives with the aim of exploring the lived experiences of music students through personal storytelling. Since qualitative researchers are mainly interested in the meaning that participants give to their life experiences, Fouché and Schurink (2011) support a narrative research design as an appropriate way of exploring the meanings of the interrelated social and cultural lives of individuals. This research's approach of analysis of narratives as voiced by music students was consequently considered appropriate.

1.8 Delineations and limitations of the research

All research has certain delineations and limitations which need to be declared. The delineations describe what is not included and the limitations are influential on the conclusions of the study (Hofstee, 2006).

1.8.1 Meanings

During any inquiry, researchers look for answers to research questions. This implies looking for meaning or looking for scientific facts. Rhodes and Brown (2005) advise that with narrative research, the quest is for meanings, not for facts. A first limitation

of such research will then be that truths are thus only true for participants and cannot be considered as general truths. Because only some students of one tertiary institution were selected as participants of the study during a specific time-frame, the findings are not representative of music students in general, nor are they representative of music students at other tertiary institutions. Therefore, the findings of this research could be interpreted as representing only an opinion from the viewpoint of selected full-time music students at a tertiary institution in South Africa.

1.8.2 Context

The focus of the current narrative analysis was to explore the identities of a purposefully selected group of undergraduate students of Western Art Music. This research involved a detailed and holistic analysis into aspects of the lived experiences of these music students. Creswell (2013) mentions such an inquiry as a possible challenge to narrative research, because the researcher needs to gather extensive information about the participants and needs to understand the context of participants. This second limitation of the research is valid; however, data collected in narrative research is always contextual. For this research, the data is used to answer specific research questions, with the context explained in the title of the research, namely students of WAM at a tertiary institute in South Africa. Furthermore, the researcher was previously also enrolled for an undergraduate degree in Western Art Music and therefore was familiar with the context of the participants.

1.8.3 Data sampling

Narrative analysis normally involves the analysis of small data sets, which implies that there may not be enough data to be of statistical significance. This third limitation was addressed by the researcher deliberately choosing to involve the maximum number of participants that was suggested in literature.

1.8.4 Researcher's competence

Kumar (2014) warns that the quality of data collected during interviews (conversations) depends on the quality of the interface between interviewer and interviewee, as well as the experience, abilities and commitment of the interviewer. This fourth possible limitation was attended to by the researcher with the specific choice of a suitable

methodology. The researcher's personal background and experience with narrative methodologies also lessened the impact of this possible limitation; however, no researcher can claim that the research was done in a perfect manner.

1.8.5 Paradigm

The paradigm of interpretivism in which this research is framed, may be a fifth limitation. When studies are undertaken by interpreting of narratives, a researcher interprets conversations and presents the interpretations as research findings, which are actually edited versions of the participants' realities (Alessandrini, 2012; Bury, 2001; Kinsella, 2006). Alessandrini (2012) suggests that triangulation is thus necessary to validate such findings. Bevir and Rhodes (2005) voice criticism on interpretivism because it is seen as only trying to understand actions and practices, but not trying to explain these actions and practices. The researcher took note of this possible limitation with reference to interpretivism and includes triangulation in the research methodology. Moreover, the aim of this research was only to establish identity, and not to explain it.

1.8.6 Diversity

For this study, it is also important to mention that full-time students of music have enrolled for different main subjects. Students could choose to select as main subjects: the performing arts, education, research, composition, music technology, or other academic divisions of music studies. The data that was collected could have been influenced by this shifting of focus in respect of different subjects on the part of the students. However, activities that all music students have in common are that they all play practical examinations; perform from time to time in public; all take music lessons from a lecturer; and all music students need to practise. This sixth limitation is thus valid but was seen as having no influence on the outcome of the research.

1.8.7 Storytelling

This research used storytelling to ascertain identity. As seventh limitation, storytelling cannot be regarded as the only means of conducting identity research. This research is only a report on the identity of music students. It is a report of the lived experiences of music students and does not attempt to answer any questions with reference to any

other field of research. It can only be viewed as contributing insight on identity research as well as contributing literature to the method of using narrative for research purposes. However, storytelling is universal, and the methodology and findings could be communicated to researchers in other fields.

1.9 Definition of terms

1.9.1 Storytelling

The concept 'storytelling' refers to conversations in which lived experiences become told experiences. Clandinin (2006) advocates that it is commonplace to accept that human beings live and tell stories about their experiences. These lived and told stories create meaning in peoples' lives. Researchers use storytelling and focus on told stories which then provide them with opportunities to explore identities (Barrett, 2017).

1.9.2 Identity

Identity has various contexts as well as numerous meanings (Spychiger, 2017). For this research, the concept of 'identity' embraces what musicians think and feel about their own musicianship. Hargreaves, Miell and MacDonald (2017) declare that the definition of musical identities no longer includes only social aspects and aspects related to performance, but the focus has shifted to include all factors related to music education, as well as the richer meanings of self-identity. Thus, it includes all contexts in which people engage with music. The question that should be addressed is, therefore: what constitutes the identity of a musician?

1.9.3 Narrative

Narrative is a way of understanding experience through verbal expression. During this current research, the expression of experience occurs when music students reflect on their own behaviour and how these practices are related to their own lifestyle, as well as their reflections on the way in which they view their own sense of musical skills and development (MacDonald et al., 2009). Narrative as a method of inquiry uses words as data (instead of numbers) and focuses on local and specific concerns instead of general and universal matters (Clandinin, 2007).

1.9.4 Music students

For the purpose of this research, the term 'music students' refers to full-time, third-year students of Western Art Music at a tertiary institution in South Africa. These students each have a comprehensive musical background that includes many years of individual tuition, performing and practising.

1.9.5 Music education

Music education is the field of study which refers to the teaching and learning of music. Elliott and Silverman (2015) elaborate on this view and state that if professional teaching of music is happening, it will include educative, caring and ethical teaching of music. Such teaching will be embraced by the inclusive teaching of music making and music listening that will go far beyond a basic concern for technical accuracy about an instrument or a voice.

1.10 Chapter layout

After the typical introductory chapter, Chapter 2 will include discussions of literature relevant to the study itself, as well as relevant to research findings. Chapter 3 will focus on the research approach and comprises deliberations on this study's paradigm, the research design as well as the research methodology. Chapter 4 will be a report on the analysis of data with specific examples of coding included. The participants' life stories which are the narrative core of this research, are to be found in Chapter 5 which will describe who these participating music students are. The concluding chapter, Chapter 6, will include feedback from participants, discussion of the research, the answering of research questions and recommendations on further opportunies as a result of this study.

2 Literature review

2.1 Introduction

This chapter provides an overview of the subject literature on the topic of the current study, namely the identity of Western Art Music students. The chapter also includes literature related to the theoretical framework that underpins the knowledge base of the phenomenon, namely musical identity. Consequently, this chapter also deals with matters within the educational context of a music student's life, namely practical tuition offered by a music teacher, practising and performing.

2.2 Identity research

The recognition of identity as a phenomenon during the 20th century caused a fundamental change in the cultural landscape of the world (Põder & Kiilu, 2015). Modern living gives emphasis to individualism and human beings are recognised as single persons with the implication that individuals become increasingly aware of their unique individuality. This has opened the way to identity research with the result that it has been established as a widely recognised topic within various disciplines (Spychiger, 2017).

The question that defines identity research will always be 'Who am I?' The answer to the question will be shaped by a person's activities, contexts and relationships (Talbot, 2013). When a person wants to answer this question about the self, he or she will do so with reference to his or her own understanding of knowledge, relationships, opinions and emotions, consequently, self-understanding will always be within a specific context of social interaction and daily life (Elliott, 2001).

A complex system of many factors creates the context for identity exploration (Dys, Schellenberg & McLean, 2017). At its root, identity development is a cognitive action, because one needs to think about concepts like self-awareness and self-reflection. Through this abstract way of thinking, a person develops a comprehensible sense of self. This thinking about the self will take place within the context of 'lived' experiences; the development of identity is additionally shaped by socio-cultural circumstances and relationships with other people. Therefore, research on personal identity always

includes these comprehensive personal 'lived' experiences when explored by inquirers (Clandinin, 2006).

All people have their humanity in common and can without much difficulty be grouped together in smaller units of identity such as: gender, nationality, race, religion, sexual orientation, educational status, economic status and physical appearance (Egan, 1998). These factors may, amongst many other human attributes[2], influence a person's unique identity and consequently sculpt a unique microsystem in which each person has lived experiences. This microsystem, within which the individual person directly participates, shapes behaviour and attitudes (Lamont, 2017). Within microsystems (e.g. family, school, neighbourhood, etc.) a person also engages in social processes and gives meaning to lived experiences. Lamont (2017) mentions that within all these various microsystems, each person develops a personal identity.

A person's identity or self-concept is defined by his or her orientation towards all aspects of lived experiences (De Fina, 2003). Identity is not a fixed concept, but an on-going process, because of the multiple influences, practices, relationships and experiences within a person's everyday reality (Walshaw, 2008). The creation of one's own identity is, therefore, a developing process of the understanding of one's self, and implies continuity. It will constantly be influenced by one's own thoughts, likes or dislikes, and will continuously be influenced by changing social interactions and all personal experiences (Evans & McPherson, 2015; Horowitz, 2012).

When identity is described, various scientific fields use diverse vocabulary to talk about the inner worlds of people. Hargreaves et al. (2002) mention three influential concepts that are relevant for purposes of this identity research, namely:

- 'Self–system' as a result of self-image or self-concept (how we see ourselves)

- 'Self-esteem' (how worthy we perceive ourselves to be)

- 'Self-identity' ("the overall view that we hold of ourselves in which these different self-concepts are integrated" (Hargreaves et al., 2002, p.8).

However, Evans and McPherson (2015) argue that the more a person is able to link these multiple aspects which influence one's identity, the more a person will

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[2] Davidson, Moore, Sloboda and Howe (1998) refer to the significant role that parents play in the development of young musicians.

experience an awareness of continuity in identity; with the result that this will lead to an enhanced self-acceptance, which will in turn lead to a greater ability to tolerate the tribulations of life. Thus, identity can be seen as "a conscious or intuitive sense of sameness over time" (Horowitz, 2012, p.2).

2.3   Identity research with reference to music students

The current study in identity research was narrowed down to the microsystem and specific sub-category of people, students of Western Art Music[3]. Hargreaves et al. (2002) define the concept of identity in the field of music as being linked to the ways in which musicians see themselves within a cultural context. Musical identity is based on personal, emotional, social and musical competencies. Thus, to define this musical identity, one can ask: Who am I through all musical doings? (Gruhn, Täht, Kiilu, Ristmägi & Põder, 2017). Green (2011) explains that aspects like individual musical experiences, membership of numerous social groups, personal musical tastes, values, practices, skills and knowledge are all included when musical identity as a phenomenon is explored.

Multifaceted interaction of many factors is involved when research on musical identity is conducted. A more out-dated view of what constitutes musical identity was that it only comprises high levels of performance ability (Hargreaves et al., 2017) and this ability to master a musical instrument[4] was the only criterion applied when labelling someone as a musician. However, O'Neill (2002) states that researchers no longer accept such a narrow definition of a musician.

Identity research requires as much information as possible about a person and such a study will include an investigation of as many sub-categories of the music students' lived experiences as possible. However, the point of departure in identity research with reference to musicians will always accept that musicians possess a special aptitude. Bernstein (1981) describes this talent as the one single definable feature which gives musicians their individuality and identity, and it reveals who musicians are.

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[3] Western Art Music (with the acronym WAM) is widely known as 'classical music'. It encompasses music from eras such as the Baroque, Classical, Romantic and Impresssionist eras, but always refers to music within the study field of Fine Arts.
[4] The classical training of the voice was surely included in this definition, although it is only referred to as musical instruments.

Davidson (2017b) outlines three factors that may contribute to a music performer's identity:

- Environmental factors, such as, opportunities to perform and attend music activities to learn, explore and participate

- External motivation through encouragement and support by peers, family members and teachers

- Personal motivation and personality.

Thus, musical identity is influenced by personal, external and environmental factors. However, the one common characteristic is a musical aptitude.

2.4 Expression through music

Musicians love music (Bernstein, 1981) and frequently express this love of music by performing. For performing thorough preparation by means of physical practising needs to have taken place. Practising is not supposed to be simply an activity but should also be accompanied by a considerable amount of self-talk and self-motivation. Thus, music is an expression of the self, shadowed by many thoughtful processes. Trevarthen and Malloch (2017) reason that this expression of self stems from the need to connect with other people. Music is something that people do, but also experience; music does not exist in an abstract form, but in the form of a performance shaped by a performer (Elliott & Silverman, 2017; Rink, 2017). Musicians 'do' or 'make' music for various reasons: to express emotions; to cope with negative emotions; to treasure positive emotions, and as self-reflection of personal emotions (Saarikallio, 2017). Therefore, musical identity is found in the way in which musicians give meaning to musical expressions (Boyce-Tillman, 2014).

Carter (2010) emphasises the role music plays in the creation of a musician's identity. Green (2011) elaborates on the way in which individual musicians construct and conceive their own identities and mentions that evolvement of such an identity may comprise conflicts between 'personal' identity and a more 'public' or professional identity which may be required of musicians by an institution.

Music students will be able to express themselves through music only when they have become comfortable enough with musical elements and techniques during practising

(Pabich, 2012). This can never be a hurried or an easy process; only after a considerable amount of thorough practising will they be at ease with all musical elements and will they be able to 'speak' through the music, and be able to let the music 'speak' to them. It is, therefore, not only musical knowledge, but a much higher level of competence and self-understanding that is required of a musician. Different aspects have to find coherence in a musician's musical world before expression through music is possible.

2.5 Self-esteem and development of musical identity

Musicians, as creators of art, identify themselves with their work and this identification with musical output influences the way in which they view their own work and its importance (Ochse, 1990). Musicians are "so profoundly committed to music that they find it difficult to separate their own personal identity from their musical ability" (Kemp, 1996, p.100). The musical output of any musician is thus the music (sound) that is audible for audiences, teachers, and moreover musicians themselves. The relationship between music students and the produced sound adds to the thought processes that shape their identities. Pabich (2012) describes this relationship between a person and the sound as inter-expressive. This expression of the inner self is, therefore, highly influential and synonymous with internal factors such as personal motivation, self-esteem, self-image, self-concept, or any other terms that describe inner state. Interestingly, Oakland, MacDonald and Flowers (2017) mention that the association between a musician and his or her instrument could become so strong that, without the instrument, the musician would feel lost; would feel that his or her personal identity is threatened, and such a musician may feel insecure.

Insecurity within a musician may also be rooted in an unclear understanding of potential. Thinking patterns may be undefined and Burt and Mills (2006) as well as Papageorgi et al. (2009) claim that some music students have an unrealistically high opinion about their own abilities, whilst others underestimate their own potential. Kemp (1996) notes that the aforementioned group of students display 'prima donna' behaviour and that it is the opposite of the disheartening feelings of incompetence and self-criticism harboured by other students. Elliott and Silverman (2015) argue nineteen years later that it *seems* (their italics) that a person's identity *might* (their emphasis) depend on the integration of various ongoing changing systems and processes.

16

Self-esteem is based on feelings and not based on the possession of certain qualities. Therefore self-esteem, as a person's perception of their own worth, always occurs in relationship to one's community (Swart, 2016). Within any community, "it is thus important that aspiring young artists learn to value their own feelings and to trust their own experiences … then they can adjust to seek out new experiences or literally try new interpretations of a work of music, but belief in themselves should not be dependent upon outside affirmation" (Swart, 2016, p.699).

When a student does have a positive image of his or her own abilities, he or she will be more likely to attempt challenging tasks and make use of self-regulatory strategies. These strategies will positively affect achievement according to West (2013). He also claims that literature within the scholarly field of music education indicates that the self-concept of a music student is related to intrinsic motivation; personal efforts, beliefs and strategies, as well as feedback received from a music teacher in regard to achievement.

The creation of musical identity is consequently not a simplistic process because the experiences of any musician change frequently and continuously. Every performance, practice session and music lesson are a new experience and, in this way, the process of identity construction is influenced on a daily basis. Identity exists in the past, present and future, and the person that a student is today, is not the same person that he or she was in the past and cannot be the same person today and tomorrow (Horowitz, 2012). The self-created identity of music students and consequent decision-making about their careers are also influenced by their beliefs about their own predictions of self-efficacy and of being successful (Lehmann, Sloboda and Woody, 2007).

In addition to these discussed external aspects that influence the identity of a music student, Small (1998) points out that music performance is linked to the internal attributes of a musician. Therefore, the thought processes that form a person's identity as a musician can be regarded as a very powerful force which directly influences the result of the individual's work, as well as the way in which he or she thinks about himself or herself in general. It is, therefore, difficult to separate these thought processes from musical identity as such.

The positive development of self-esteem, as well as an understanding of your own ego, is fundamental in the shaping of artistic identity according to Swart (2016). She

describes ego as an awareness of the self, but also as an inner conflict which exists as a result of the discrepancy between a person's true nature and the attempts by society and the self to mould this true nature into something different. Swart (2016) also points out that it is widely understood that artists possess 'thinner' ego boundary structures than the average person, although a firm ego boundary is a prerequisite for a musical career.

Lehmann et al. (2007) emphasise the importance of positive self-esteem and point out that music students' beliefs about their own prospects of succeeding in music studies are decisive in their decisions to continue or not to continue with their studies. The very young music student relies on other people in building their musical self-esteem, but more advanced music students have a more self-developed self-efficacy system. More advanced students are also able to tell the stories of their own musical journeys when prompted to do so.

Elliott (2001) reasons that an obvious way to think about oneself is to understand the way in which one shapes personal and cultural experiences, and that gives form and content to a person's identity and own self-narrative. However, Blanchard and Acree (2007) rule out context as a factor maintaining that positive self-esteem comes from accomplishments. With reference to the self-efficacy beliefs of music students, research conducted by Nielsen (2004) highlights the fact that music students who perceive themselves as being able to achieve certain goals are more likely to achieve those goals than students who doubt their own capabilities.

Horowitz (2012) describes identity as a conscious or spontaneous sense of sameness of self-esteem over time which means that a person has a greater consistency of thoughts and emotions about himself or herself. Elliott (2001) claims that a person's self-system, self-concept or self-esteem is established and altered through constant reference and cross-reference to own understandings, opinions, emotions and reference to knowledge. Elliott (2001) calls this the 'inner world of the self', suggesting a core sense of oneself and central to the way in which personal and public life is managed.

This 'inner world of music students' will also entail a constantly changing self-esteem and will be a highly emotional road to walk. Blanchard and Acree (2007) state that a positive self-esteem is the result of accomplishments. However, music students all

from time to time have some frustrating weeks of practice, sometimes tough lessons, or unavoidable, disappointing performances. Blanchard, a musician herself, puts it as follows: "Being corrected at lessons and being judged in performances can make us feel like human punching bags" (Blanchard & Acree, 2007, p.26). It is, therefore, crucial that a music student should possess a strong self-esteem, because a student who lacks self-esteem will not be able to deal with the inevitable frustrations and disappointments that go hand-in-hand with being a music student.

2.6 Educational context of music students

The life story of any individual is mainly influenced by the environmental context of the person (Clandinin, 2010). Musical expertise develops where focused education and expert coaching take place, and performance within such an environment goes hand-in-hand with exposure to multiple and varied examples of expert performances (Barrett, 2011). The environmental factors that influence the identity of music students will, therefore, include the daily activities of the music student.

2.6.1 Environment of music students

The daily activities of music students will embrace three distinct aspects within this musical educational landscape. These are, firstly, practical tuition from a music teacher, secondly, practising and thirdly, performing. These three aspects take place within the specific educational context of being a music student and will certainly include interaction with people.

2.6.1.1 Interaction with other people

'Musical selves' as part of identity consist not only of personal experiences, thoughts and beliefs, but also include relationships to others (O'Neill, 2017). This argument emphasises the interconnectedness of musicians with other people within their experiential worlds. Barrett (2011) likewise mentions the influence of supportive people and structures, as well as appropriate tuition as significant to the forming of a musician's identity. Barrett (2011) further elaborates and adds the influence of environmental factors of such a student as equally important to the development of musical identity.

For the purpose of this research's analysis of narratives, the culturally defined environment for the participants in this study was the music department at a South African tertiary institution. With reference to tuition and an educational environment, it is interesting to note the arguments of Elliott and Silverman (2015, p.11) set out below from the perspective of a music teacher:

> What is your concept of the nature and values of the "musical knowledge" you're attempting to develop in/for/with learners? What is your concept of the most effective and ethical teaching strategies to employ with, and for your students? … Most important, what do you know about your students as people? Knowing and understanding your students as individual human beings – as persons – is central to being an educative and ethical teacher.

People are enacting beings, since they create their own identities by interacting with other people. This interacting will include new perspectives on the structures of those other people's situations, indicating that human consciousness is not isolated in a person's head, but is embodied and embedded in the world (Elliott & Silverman, 2017). This leads to the understanding that musical as well as personal identities cannot be seen as fixed and will change in relation to personal and musical interactions and experiences.

The educational environment of music students contributes immensely to the development of the identity of a music student, who is seen as a complete human being. Tuition is not only an academic musical exercise. The interaction and relationship between student and music teacher enables the student to understand, define and relate to other people, and it influences the student's understanding of self (Lamont, 2002).

The personal interactions that music students encounter during their music education play a significant role in their identity development (Carter, 2010). Carter (2010, p.67) explains that it is imperative to understand the role of music in the construction of the student's identity (given the fact that biological predisposition will also play a role in the development of musical identity), though he states: "the role of socialization in musical identity development is equally, if not more, important".

Interaction with other people is inevitable, because humans are social beings (Sherry, Mackinnon & Gautreau, 2016). Any relationship between people will be within a certain social context, and the full extent of the social networks of people needs to be

examined when one tries to understand the identity of a person (Campbell, 2011). This context will include the family a child is born into, kin relationships, extended family, anyone involved in the formal musical education of the child, as well as friends and other peers (Campbell, 2011). Socialisation and interaction between members of a music student's circle of life will also inculcate certain beliefs and values and that will be a strong agent in the formation of musical behaviour and identity (Campbell, 2011).

Barrett (2011) reports that research literature proposes two environmental conditions or factors as strategic to the improvement of expertise: a positive and supportive family, and continuous access to resources and education. He elaborates and mentions education which will include deliberate, goal-focused practice which is also assessed and supervised by an expert other person.

Pöder and Kiilu (2015) report the results of a study that revealed a strong connection between the personal and social components of musical identity. They state, furthermore, that it is not possible to explore personal identity if social identity is not taken into account. Thus, interaction with other people is as intrinsic a part of musical identity as is the personal relationship with a music teacher.

2.6.1.2 Music teacher

One of the most influential relationships a music student will have is the interaction with a music teacher. Within the academic discipline of music education, Blanchard and Acree (2007) claim that the relationship between the student and music teacher is of more importance than anything else in the life of a music student. A trusting relationship strengthens feelings of inspiration and energy for both teacher and student. Blanchard and Acree (2007, p.5) describes such a meaningful relationship between a music teacher and student and mentions a Mother's Day recital by Blanchard's students where she received a card from a student which read: "You may not be my biological mother, but you are a second mother to me". Blanchard and Acree (2007) further claim that a student will work harder to please a teacher within a relationship where there is trust and respect.

Blanchard and Acree (2007) view this relationship from the angle of the music teacher and claim that for a music teacher to be successful, such a teacher needs to base music teaching on relationships. Within an established and mutually trusting relationship, both music teacher and music student will have more enjoyment from the

process. From personal experiences, Blanchard and Acree (2007) report that such a student will also be more successful. Blanchard and Acree (2007) also state that if a music teacher knows students as individuals, he or she will be able to understand and support the students in a better way. In addition, the students will be more open to trying difficult music as well as be more open to criticism because they will know that the advice (experienced as criticism) comes from a music teacher who cares about them unconditionally. Furthermore, Blanchard and Acree (2007) note that when music students see their music teachers as important people in their lives, they will be reluctant to let their teachers down.

The need for trust and respect may imply that a music student needs a role model and mentor, who emphasises the need for a positive relationship between music teacher and student. Therefore, the identity of a music teacher should also include the willingness to be a role model and mentor because it plays a vital role in the experience of a music student whilst he or she is forming a music identity (Draves, 2010).

Asmus (1986) also sees the relationship between music teacher and music students as influential on both parties and explains that teachers who encourage and acknowledge their students are more likely to nurture students who work harder. Such a view will then be congruent with the notion that practising will make a student a better musician. The result would then be like an upward spiral – when a music student practises more, the music teacher will be able to enhance more musical aspects within a lesson. Both parties will have a more satisfying experience and music teachers would spontaneously be able to encourage their students, which will lead to students who practise more.

Thus, it is not only the relationships with peers, family and friends that are a crucial aspect in the exploration of musical identity. The most important relationship remains that between a music student and his or her music teacher: the influence of a music teacher on a music student can hardly be underestimated.

2.6.2 Practising

Individual practice sessions are important and an unavoidable part of a music student's day-to-day activities within the context of their musical education. Most music students spend only one hour, or one lesson per week, with their music teachers and it is, therefore, evident that the development of musical expertise will be influenced by

their individual, consistent and effective practice on instruments between these tuition sessions (Blanchard & Acree, 2007). Independent practice sessions are used to acquire the necessary skills to make progress in music (Benton, 2014).

Evans and McPherson (2015) and Chaffin (2002) agree that practising is one of the most important activities a music student can undertake to improve in any field of music and, therefore, the level of skill attained is directly related to the amount of practice. However, Evans and McPherson (2015) argue that this self-evident fact is complicated because the amount of practice should always be enhanced by the quality of a practice session. Practice sessions will, thus, include more than simply working through the music on an instrument. Musicians need to sustain the motivation to practise and that could happen through a sense of personal identity with the music, motivation of the self to practise, and a clear understanding of the long-term views of practising meticulously nearly every day (Evans & McPherson, 2015).

2.6.2.1 Solitary practice sessions

A student of Western Art Music will spend most of his or her practising in solitude (Barrett, 2011). The considerable number of hours spent in this way is mentioned by Chaffin (2002) who described a concert pianist requiring 10 000 hours or more of practice to develop the skills needed to become a concert pianist, and still more hours of practice to maintain those skills[5].

2.6.2.2 Solitary thoughts in a practice room

Schaeffer (2017) describes the practice session as a circuit of musical communication between the following: the intention to form a specific sound; the accuracy of performance according to the written music of the composer; what the performer hears; and the intention to affect the listener emotionally through a particular quality of sound. A music student's practice session is the time when the student is constantly assessing strengths and weaknesses which are interrelated and linked to technique and repertoire (Benton, 2014).

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[5] Malcolm Gladwell (2008) also refers to the 10 000 hour rule in his book 'Outliers: the story of success'. Gladwell references a study done in the early 1990's on violinists by psychologist K. Anders Ericsson and two colleagues at Berlin's Academy of Music.

Oare (2012) describes the practice session as a constant internal movement between:

- Motivation, which includes aspects such as attention span, frustration, efficacy and success

- Setting of goals, which includes aspects such as specificity, time management, routine and accomplishments

- Assessment which includes aspects such as self-awareness, aptitude, specific criteria and recognition of mistakes

- Strategising which includes aspects such as self-discipline, training and preparation.

Benton (2014) describes a practice session as time where a lot of mental activity takes place because at the beginning of such a session a student needs to decide what the goal for that session would be. This needs to be planned within a larger workload and may typically include various pieces of repertoire as well as technical work. The process should be assessed continuously to find current strengths and weaknesses which are related to technique and repertoire. These assessments will lead to instant decisions on what aspects need attention within that particular practice session. Constant goal-setting through self-awareness is also part of what happens within practice rooms. Music students are aware of the amount of work that needs to be done to accomplish their personal goals. They also need an ability to fairly assess their own work for weaknesses as well as strong points. Self-assessments and self-talks will inevitably happen within strict time limitations (Benton, 2014). Benton (2014) describes the nature of deliberate and effective music practice as the planning and setting of musical goals, the implementing of these plans whilst self-monitoring the process, and self-evaluation as the crucial last aspect of a practice session. Bernstein (1981) sees practising as a means of discovering how to create a world of beauty and order. Consequently, a practice session is experienced as very hard work.

Imreh and Crawford (2002) shed light on specific requirements within a practice room when a professional performance of music is going to take place. They describe it as follows: during the last weeks before such a performance, every detail of the music needs to be checked, revised and reworked. Schaeffer (2017) elaborates that the performance of each note is not a kind of reflex that happens spontaneously after meticulous practising. During practice sessions, each sound is a deliberately thought

of by the musician, because he or she will have a specific intention of creating a precise sound with a quality that will affect the listener emotionally.

In a practice room, musicians will experience solitary thoughts as well as an "ultimately special trancelike feeling" which will allow them to set aside all personal worries and problems (Imreh and Crawford, 2002, p.27). However, this special feeling is not easy to achieve and needs to be rehearsed in a serious and painstaking manner. Such controlled rehearsals will then eventually become a spontaneous, natural and musical performance.

2.6.2.3 Self-esteem

Nielsen (2004) mentions that students pursuing higher music education spend most of their study time practising their instruments. Students' feelings about their abilities to achieve the required outcomes play an important role in their strategies during a particular practice session. Beliefs and feelings of self-efficacy will play a determining role in the personal growth and musical identity of any individual.

In the earlier findings of a study conducted by Egan (1998, p.153), self-talk was referred to as "thematic messages we send to ourselves". These messages/self-talks were found to be either dysfunctional, leading to self-limiting beliefs, or enhancing self-esteem. The different ways in which one sees oneself are made up of a number of self-concepts or self-images, and these concepts are always related to one's personal context, situation and domain (Hargreaves et al., 2002).

It is inevitable that time spent in a practice room will lead to self-contained thoughts and this self-talk may add to the musical identity of music students. However, such self-talk could not be regarded as the only true reflection of the musicianship of students of Western Art Music.

2.6.2.4 Practising influences identity

Despite the different views, methods and feelings that accompany the activity of practising, all music students view practising as serious and a consequence of practice sessions is that they are creators of "dilemmas of guilt, responsibility and self-definition" (Imreh & Crawford, 2002, p.43). These sessions are complex and diverse. Hallam (2017) highlights this level of individual diversity which exists in a musician's

approach to practice and claims that it may contribute to the unique identity of a music student.

2.6.3 Performing

To perform is a highly intimate musical experience. Performing is a fundamental part of a musician's experiences and will be part of musical identity. A good musician engages with the music on such a deep level that for the duration of the performance, the experience of the musician becomes one with the course of the music (Rink, 2017).

Bernstein (1981) sees a successful performance as the peak of musical development, because such a performance entails an amalgamation of thoughts, feelings and physical movements, together with great courage and a phenomenal exposure of identity.

2.6.3.1 Audience and musical performance

Crawford (2002, p.2) describes musical performance as follows:

> When a live performance works – when the technical proficiency, the aesthetic sensibility, the rapport between the audience and performer come together – beauty is created. When it doesn't work – when there is memory failure, technical or aesthetical limitation, debilitating performance anxiety, or a mismatch between audience and performer – the result is painful to all.

Performing musicians communicate their own interpretation and understanding of a musical score to audiences (Bangert, Schubert & Fabian, 2015). However, musicians of the Western Art Music tradition know that the audience in a concert hall, as well as examiners and music teachers, are often familiar with an idealised example of the music that is being performed. Chaffin, Crawford and Imreh (2002) mention that tremendous respect is owed to the courage of all concert artists who continue to perform live within an era of electronically available, almost technically perfect, examples of Western Art Music. They maintain that this is considered a significant factor that increases the pressure for perfection in live performances because it leaves very little room for mistakes. Thus, a 'classical' musician is evaluated by people in accordance with as-close-to-perfect versions of that particular piece of music ('perfect' in this sense means an aesthetically and academically accepted version of the music being performed). Small (1998) describes what it means to perform 'well' and explains

that within the modern Western interpretation this implies, above all, a high degree of technical virtuosity.

The expression of emotions through music involves musical communication with an audience. Swart (2016, p.693) claims that "the role of the artist is to communicate with society" and this communication will be through sound. With this as reference point, she elaborates and explains the importance of a healthy development of ego boundaries by aspiring performers.

Perceived interaction from audiences forms a crucial part of a music student's identity. However, it is important to mention that interaction with other people will not only emphasise the negativity of criticism, but will also include positive appraisal, as well as encouragement and support by teachers, peers and family members.

2.6.3.2 Perfectionism

Musical performances are typically associated with perfectionism. 'Perfectionism' is defined by Sherry et al. (2016) as constructs of neurotic and self-critical components, which grow from doubts about personal abilities. Sherry et al. (2016) elaborate and connect perfectionism to frank and negative reactions to failure. For musicians, that would imply a presumption that audiences or examiners are demanding perfection. Perfection also becomes a negative issue when there is an apparent discrepancy between a person's performance and excessively high standards. Interestingly, Sherry et al. (2016) mention that people with high perfectionistic concerns may also have a tendency to experience interpersonal problems. Thus, perfectionism can be seen as an alarming aspect of musical identity.

Bernstein (1981) mentions that the more responsible a music student is the less tolerable the slightest departure from perfection will be for that musician. This drive for perfection could, therefore, be self-defeating at a certain stage because it could lead to a lack of self-belief which is deeply rooted in the mind of a musician.

Furthermore, Sirous and Molnar (2016) describe perfectionism as the striving towards unreasonably high and often unrealistic standards. They argue that this attempt to perfect performing is frequently accompanied by thoughts that are focused on the accomplishment of these idealistic standards, and quite often, those thoughts lead to self-evaluation which is excessively critical. Sherry et al. (2016, p.225) refer to people who strive for relentless perfection and state: "Life is difficult for such people".

Moreover, these thoughts are not seen as positive for the personal well-being of a music student.

2.6.3.3 Emotions during performances

Foxcroft (2014) reports that performing musicians do not experience new musical emotions during a performance because these musical emotions are thoroughly prepared and rehearsed in practice rooms. She reported that musical emotions were deliberately integrated into musical interpretations to be communicated to an audience. However, most performers experienced an additional grouping of emotions which are performance-related and triggered by specific events or circumstances related to the performance context. Such emotions are caused by external factors by, for example, a disruptive audience, different instrument or extreme temperatures. Foxcroft (2014) labels these emotions as performance anxiety, self-doubt and certain levels of frustration, dissatisfaction, and anger. These performance-related emotions are in juxtaposition to musical emotions because the latter are prepared whereas performance-related emotions are unpredictable as well as potentially disruptive to the performance.

The power of emotions is highlighted by Blanchard and Acree (2007) when they remark that these feelings of anxiety and dread that are experienced whilst performing have the potential to erase months of hard practice. It is thus vital for music students to find a way to deal with their emotions because when these anxious thoughts and feelings are overwhelming, the chances of success are influenced in a negative way.

In a perfect scenario, a music student would be able to deal with these anxious thoughts in a way that the anxiety is perceived as something 'outside' the musician to be discarded at the stage door (Mużdżak, 2012)[6]. Mużdżak elaborates by saying that the musician, not the stage fright, needs to be the one that decides what happens on stage.

Sinden (1999) names four possible aspects which may contribute to negative emotions whilst performing: perfectionism; the way in which a musician tries to cope

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[6] Antonina Mużdżak conducted workshops on dealing with stage fright in young musicians at the University of Warsaw in Poland. These findings of Mużdżak's research were part of private communications between Mużdżak, this researcher and Dr. David Denborough of The Dulwich Centre in Australia.

with these negative emotions; destructive thoughts of self-efficacy and low self-esteem. It becomes clear that a lot of these influencing factors determining musical identity are intertwined.

2.6.3.4 Self-talk

It is apparent that self-talk is present when a music student is performing. Furthermore, music students need to cope with constant pressure and critiques from themselves, teachers, examiners and audiences whilst performing. Lehmann et al. (2007, p.153) elaborate on this when they maintain that musicians are often so preoccupied with the appraisal of perfectionism and how others judge their performances that this may lead to "mental catastrophising". One way to think about perfectionism and standards of performance is to compare one's own performances with those of others. Burleson, Leach and Harrington (2005) claim that for students in the arts, the interpretation of these comparisons which they make between their own work and the work of others (which may be inspirations or inferiorities), seem to determine the students' emotional well-being. This constant construction and demolishing of the self-system as a way to see oneself has a tremendous influence on musical performance. Additionally, this self-system is influential in relationships with peers and music teachers (Swart, 2016).

2.7 Summary of factors that may influence musical identity

In this chapter identity was described as they way in which a person can be the same over time, in orientation towards all aspects of that person's lived experiences (De Fina, 2003; Horowitz, 2012). Three day-to-day activities in the life of a music student were revealed as part of a music student's reality: practical tuition received from a music teacher, practising, and performing. Literature additionally elicited a possible influence on musical identity by general sub-categories which could influence the identity of people such as gender, nationality, race, religion, sexual orientation, educational status, economic status and physical appearance. The reviewed literature also indicated that internal factors such as self-talk, emotions, self-esteem and personal thoughts could play a role in the lives of music students.

The following flow chart (Figure 2.1) illustrates factors extracted from the appropriate literature that could possibly define musical identity.
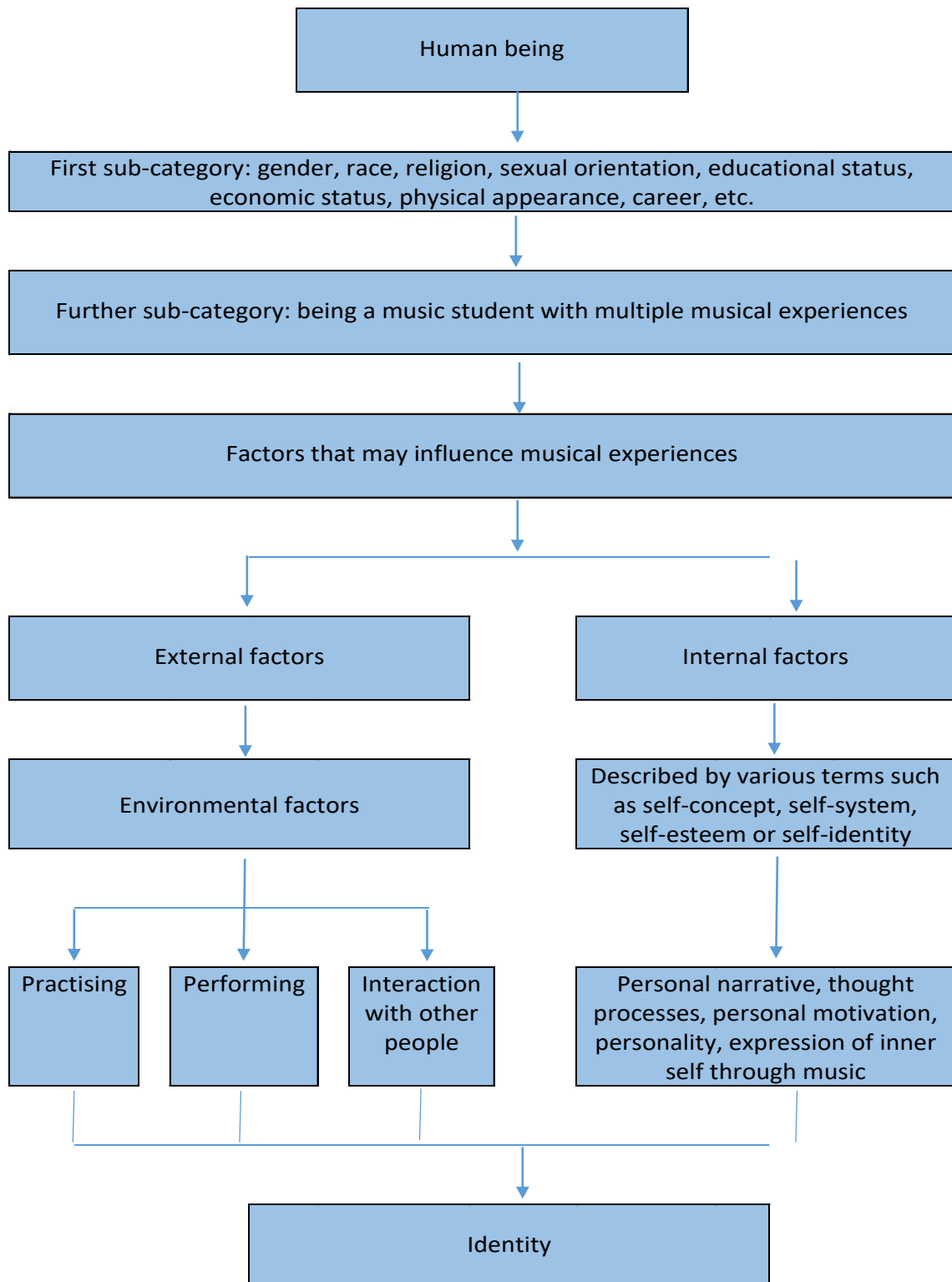
Figure 2-1: Factors that might influence musical identity according to the reviewed literature

After the literature review was done, it could be assumed that all of these factors, or some of them would be part of the music student's *Life stories.* However, it was not possible to predict exact outcomes of the conversations.

2.8 Conclusion

Oral narratives of personal experience are seen by Labov (2013) as a way in which a person is encouraged to tell others about experiences. The current study adopted a narrative approach to explore the identity of music students and to shed light on the phenomenon of musical identity. Thus, the telling of personal life stories by music students will include information about the factors influencing musical identity.

The multifaceted context of music students will influence their musical identity. The reviewed literature reveals their context as diverse, overlapping and intertwining. This literature study provides an overview of relevant concepts with reference to identity research in which music students of classical music at a tertiary level are involved. Whilst being limited to an overview of the findings of earlier studies on certain factors influencing the identities of music students, the aim was to broaden insight into the extremely complex topic of identity research. It is clear that various factors will be influential in the forming of identity of students of classical music.

Musicians are part of this world yet, have their own exclusive identity. The methods followed to explore musical identities of participants, as well as the reasoning why specific methods were followed by the researcher, will be discussed in Chapter 3.

3   Research approach

The reviewed literature discussed in Chapter 2 frames the scope of this research and serves as background to the research approach that is discussed in this chapter. Academic research goes hand in hand with meticulous thinking, planning and doing. The two syllables of the word "research", re- and -search, imply that the researcher searches repeatedly for meaning and truths. However, the research approach and research methodology need to be structured to address the research questions in a systematic way (Trafford & Leshem, 2008).

The research approach discussed in this chapter is outlined by Creswell (2014) as the coherence of three main aspects, namely a philosophical worldview (paradigm, discussed in section 3.1); a research design that is related to that paradigm (described in section 3.2), and specific methods and procedures that translate the paradigm and design into practice (described in section 3.3).

3.1   Paradigm

The term 'paradigm' means the philosophical worldview of a person and entails certain assumptions about what the world is like and how people try to understand the world. It includes arguments about methodologies that correspond to these worldviews. A paradigm does not necessarily drive any particular kind of research, because research is driven by the purpose of a specific study. However, paradigms clarify and organise the researcher's thinking about a research project (Cohen, Manion & Morrison, 2018). The paradigm of a research project, therefore, entails the researcher's perspective on the phenomenon of the study.

This research is situated within a philosophical framework of hermeneutic interpretivism. An interpretive paradigm is characterised by a concern for the individual, where a person (the researcher) tries to understand the subjective world as experienced by another person (Cohen et al., 2018). During the course of this study, the researcher interpreted narratives describing experiences, lives and meanings that participating music students attributed to their musical identities.

Kinsella (2006) states that non-positivist qualitative research emphasises understanding and interpretation of human behaviour and is informed by hermeneutic

thought. Alessandrini (2012) explains that a non-positivist view sees social actions (lives, experiences) not as existing on their own, but as depending on interpretation to establish their meaning. A non-positivist approach to research is also centred on humanistic views of the social sciences. Therefore, human behaviour, narrated and transcribed as data, is interpreted and reflected upon (Alessandrini, 2012). Such a non-positivist perception is in line with the aim of this research – that is, to interpret narratives and to present findings that describe lives and experiences and, therefore, the meanings that the participants give to their musical identities.

Stahl (2007) defines hermeneutics as an approach that can be adopted by a researcher whilst trying to find ways to determine the true meaning as it was intended by an author. Kinsella (2006) describes a hermeneutic approach to research as an attitude that seeks understanding by interpreting text or narratives by constantly moving between the whole and parts of the text. This constant movement (hermeneutic circle) implies a process of interpretation in which the researcher moves between smaller and larger units of meaning in order to determine the meaning of both (Gijsbers, 2017). Gijsbers explains that words or sentences do not have meaning if they are not part of a whole, and, besides, these larger parts only have meaning because they comprise the smaller parts of which they consist.

A philosophical framework of hermeneutic interpretivism also implies an integration of unfamiliar knowledge or content into existing knowledge, context or content. In this research, the hermeneutic interpretivist paradigm is applied to the narrated stories of full-time undergraduate students of Western Art Music at a South African tertiary institution. Thus, this paradigm served as a foundation for the researcher to focus on understanding the way in which the individual participants narrated the meanings that they attributed to their musical identities, which emanate from the world in which they find themselves (Cohen et al., 2018).

3.1.1 Ontology

The ontological assumptions of research entail the nature of reality for all people involved in the specific research (Stahl, 2007). People create meanings of lived experiences out of their social situations and interactions, and use these meanings to interpret their own reality, which can be both culture-bound and context-bound (Cohen et al., 2018). The implications of the ontological assumption for this research are that

both participants and researcher will have individual worldviews that comprise their own realities, and this implies that the researcher's interpretation of participants' narratives should be acknowledged by the participants to validate findings. Extending this, Stahl (2007) states that ontological assumptions are so fundamental to people's worldviews that they rarely question them. Therefore, the responsibility lies with the researcher to analyse and interpret data according to accepted qualitative academic methods; to include the realities of participants, and to describe the meanings that participants give to their musical identities in a way that includes each participant's own concept of reality.

3.1.2 Epistemology

Epistemology is the principles of knowledge (how people know what knowledge is), with specific reference to the ways in which we acquire knowledge (Stahl, 2007). This research study used hermeneutics as a means of acquiring knowledge and interpreting narratives to be able to answer the research questions. 'Hermeneutics' is a universal term for the science of interpretation. It focuses on the meaning of a specific text, but always within a philosophical grounding of interpretation (Mitchell & Egudo, 2003).

Influencing factors were considered when the researcher attempted to describe the phenomenon (human experience) of this qualitative research, namely, the identities of students of Western Art Music. With reference to epistemology, Cohen et al. (2018) suggest that the researcher needs to focus on relationships between all the elements within an entire system. This research used narrated life stories of participants as data which had to be analysed to find relationships between elements within the stories.

This epistemological assumption fitted the hermeneutic interpretive paradigm of this research, in which musical identities are described after the concept of a hermeneutic circle[7] as a means of analysing data was applied. This concept of hermeneutic circle was applied to move inwards and outwards in interpreting the complete narratives of participants, as well as detailed parts of the narratives (Gijsbers, 2017). To conduct

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[7] German philosopher Martin Heidegger's hermeneutical circle has to do with the process of interpreting a text; it is thus an interpretive process in itself.

identity research, this epistemological approach was adopted as the point of departure for the methodology of this study.

3.2 Research design

This section will utilise scholarly literature to describe the study's design. Thereafter, the way in which the research's paradigm and design were incorporated into the methodology of this study will be discussed in section 3.3.

3.2.1 Qualitative research

Qualitative research can provide in-depth and detailed understanding of meanings. Researchers explore a phenomenon and the voices of participants lead to meaningful descriptions of their experiences (Cohen et al., 2018). Creswell (2013) argues that qualitative research often begins with an interpretive framework that informs a specific study. Within such an interpretive research paradigm, participants share their experiences and researchers set out to describe the participants' understanding of the world around them by using the data collected (Cohen et al., 2018).

When a phenomenological approach is adopted in qualitative research, the focus is on the lived experiences of the individual participants (Cohen et al., 2018; Gibbs, 2007). During this research, musical identity as a phenomenon was revealed when students told their life stories. Such a qualitative approach seeks to unravel the participants' experience of the world around them, as well as the way in which they give meaning to these experiences (Gibbs, 2007).

This chosen qualitative approach is also in line with Alessandrini's (2012) view that non-positivist research favours data that is collected from interviews, or text sources like reports or transcripts. Clandinin and Connelly (2000) state that narrative inquiry as a qualitative research method is a way of understanding experience and seeks to find the meanings that people attribute to experiences. This study falls within the field of humanities and therefore Kim's (2016) view that humanities-orientated narrative research requires an adopted qualitative research design is appropriate. However, any researcher should be able to meticulously defend a chosen research design, and this researcher relied on Creswell's (2013) extended guidelines on qualitative research design (attached as Addendum D). Within the qualitative framework discussed above,

the next step was to choose a specific approach to interpret the narratives with the aim of describing musical identity as experienced by music students.

3.2.2 Narrative approach

As was discussed in Chapter 1, this researcher had previous interaction with narrative therapy as an approach, as well as narrative as a methodology through the experiences of listening to other people's stories. This study, however, was conducted to interpret the narrated stories of participants with the aim of describing the meanings that they attributed to individual musical identities.

The researcher spent an extensive amount of time exploring available research possibilities in terms of narrative approaches within an academic field. As was described in Chapter 1, she found that academics view the concept of 'narrative' in numerous different ways. It is, therefore, essential to explain some of the academic paradigms applicable to 'narrative', because the researcher needs to defend her chosen research design and this research needs to be plotted within the broader field of narrative research. Like any research, a researcher needs to be able to explain the paradigm, design and methodology of the study in detail. These explanations will follow in sections 3.2.2.1-3.2.2.7.

3.2.2.1 Views on narrative research

Creswell (2013) describes narrative research as comprising many forms and analytical methods, and states that the defining feature of such research is collected stories from individuals. Morgan (2000) elaborates, pointing out that these individuals are regarded as the experts of their own lives. Thus, personal storytelling is used to explore individuals' experiences and, in doing so, the stories "shed light on the identities of individuals and how they see themselves" (Creswell, 2013, p.71). Bury (2001, p.281) mentions that during analysis of such stories, each story is taken as a complete set of data within a certain context and "unlike traditional qualitative methods, this approach does not fragment the text into discrete categories for coding purposes".

3.2.2.2 Interdisciplinary application of a narrative approach

Since the 1980s, researchers across many disciplines[8] have been rediscovering people's natural narrative characteristics (Ely, 2007; Gallagher, 2007, May, 2012; Robert & Shenhav, 2014; Sandelowski, 1991). Riessman (1993) and May (2012) state that studies with a narrative approach do not fit within the boundaries of any particular academic field, and because narrative approaches have entered almost every discipline, many narrative studies are cross-disciplinary.

The fact that the narrative approach has been adopted by various disciplines serves to confirm that narrative competency enlightens the way a person sees himself or herself. It shows that this identity is socially, emotionally and conceptually embedded in thoughts and experiences and may include equivocations, contradictions and personal struggles as part of a life story.

Furthermore, within the field of human sciences, various narrative approaches are used – by realists, postmodernists and constructionists. They disagree on the origins and precise definitions of terminologies and methodologies, and academics mention that it is rare to find similar definitions of these terms (Lieblich, Tuval-Mashiach & Zilber, 1998; Mitchell & Egudo, 2003; Riessman & Speedy, 2007; Robert & Shenhav, 2014). Furthermore, Polkinghorne (1995) warns that within qualitative research literature, the term 'narrative' is given wide-ranging meanings and is, therefore, used in an equivocal manner. This has led to a lack of clarity associated with the term and to the way in which it is applied. Clandinin (2006) consequently argues that these differences require that the term should be used carefully and with the necessary circumspection if narrative researchers wish to contribute within the field of humanities.

Different terms that are commonly (even interchangeably) used to refer to narrative approaches are: 'narrative research', 'life history', 'life story', 'storied narratives', 'narratives', 'narrative analysis', and 'narrative inquiry' (Clandinin, 2007; Hatch & Wisniewski, 1995; Lieblich et al., 1998). However, Polkinghorne (1995) prefers to use 'analysis of narratives' instead of 'narrative analysis'. The former implies studies whose data consists of stories and the latter refers to studies whose data consists of

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[8] Disciplines mentioned were: humanities, medicine, ethnography, psychoanalysis, developmental theoretics, logico-science, sociolinguistics, phenomenology, literature, social sciences, education, anthropology, sociology, psychology, philosophy and neuroscience.

events, happenings or actions, and where the analysis thereof produces stories, such as case studies, histories or biographies. Furthermore, Polkinghorne (1995) sees narratives as texts that are thematically organised within smaller plots, with the prerequisite that they consist of prose text (a story), not simply any random words.

Adding to the predicament of finding general terms, Riessman (2008) argues that 'a story' is only one genre within the narrative field. In investigating the broader field of narrative research, this researcher agrees with Riessman (2008) as well as Daiute and Lightfoot (2004) when they claim that the term 'narrative' is not a fixed one and consequently all these terms and understandings underscore the absence of a single meaning.

3.2.2.3 Methodologies linked to narrative approaches

As was discussed earlier, narrative approaches differ, and narrative as a research method is not a fixed method. With reference to narrative methodologies, Clandinin (2006) distinguishes between narrative ways of thinking about experience and narrative methodologies, and states that using the same word to think about phenomena and think about research methodologies complicates the research field even more.

Narrative methods have many kinds of interconnecting theories, various ways of knowing and many kinds of intersecting questions that may frame the methods narrative researchers use to study conversations (Hollingsworth & Dybdahl, 2007). Some researchers focus on the structure of the stories, others focus on the content and others focus on stories as ways to express identity. These stories are thus the perceptions and values of the storyteller to reveal the participants' own construction of their life experiences (Lieblich et al., 1998).

The researcher studied some recent research projects at the University of Pretoria which have been categorised as 'narrative analysis' and found that different approaches were adopted in determining the research methods. Approaches were: the exact approach described in Riessman's (1993) guidelines[9]; within the post-

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[9] Kerr, N. (2005), Meyburgh, T. (2006), Tsakeni, M. (2014).

modern social constructionist paradigm[10]; a mixed approach[11]; a structural approach[12], and the life story approach as suggested by Riessman's (1993) guidelines[13]. Furthermore, all these researchers present their research findings in different ways, which strengthens the argument that 'narrative analysis' is a very open research field.

Researchers like Lieblich et al. (1998) also note that they could hardly locate any comprehensive methodologies that systematically map out the available and existing methods within a narrative approach to research. Whilst involved with narrative methodologies, some researchers focus on the structural links that surround narratives to test both the structure and the context of narratives to reveal insight into different aspects; other researchers examine narratives as a complete story, whilst yet others break it down into smaller parts (Feldman, Sköldberg, Brown & Horner, 2004; Bamberg, 2012; Daiute & Lightfoot, 2004; Riessman, 2008). Research that involves the concept of a 'narrative' is consequently not a straightforward research field.

3.2.2.4 Narrative approach of this research

A noteworthy methodological approach that was followed by Yong Nie (2017) appeals to this researcher. Nie (2017) combined narrative analysis, grounded theory and qualitative data analysis software to conduct a case study. This researcher found Nie's interactive approach significant because of the way in which data analysis triangulation was used to provide the additional depth required for Nie's study. However, Nie's methodology did not appeal to this researcher in totality. The aim of this current research study was to interpret the narratives of music students from the perspective of a hermeneutic interpretivist paradigm, to enable the researcher to describe the experiences of participants, as well as the meanings that the students attribute to their musical identities.

The researcher moreover decided to adopt the terminology used by Polkinghorne (1995), namely 'analysis of narrative', since narrative can be interpreted as a 'told story'. This interpretation agrees with the views of Mitchell and Egudo (2003) and

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[10] Saunders, M. (2006), Van der Merwe, J. (2009).
[11] Jonker, I. (2006), Knowles, M.H. (2007), Meyburgh, T. (2005), Palmer, C.S. (2013), Vinson, C.A. (2019).
[12] Lötter, S. (2018).
[13] Pascall, J. (2011).

Robert and Shenhav (2014), who define such research as an interpretive stance in qualitative research which uses storytelling as methodology. Both Mitchell and Egudo (2003) as well as Robert and Shenhav (2014) state that the told story becomes the object of the research and they all assert this method to be well suited to conduct identity research because it focuses on the way in which individuals make sense of their own experiences. This researcher agrees with Clandinin (2007) who explains that there are various means of engaging in narrative analysis and narrative interpretations, and that researchers should be allowed to follow the paradigm, research design and methodology that is best suited to their specific study.

3.2.2.5 Life story as narrative genre

Because this researcher was deliberately looking for a narrative approach that would exclude the possibility of being linked to narrative therapy, the specific narrative genre of 'life story' was chosen. In this way, only the narrated stories would be available as data for analysis, and the researcher's own voice and opinion would not be part of the data, as would be the case with, for instance, interviews where questions would have been asked by the researcher.

Academic research distinguishes between more than one narrative genre (Kim, 2016). For this research, the genre of 'life story' or 'life history', also known as 'life narrative', was used (Kim, 2016). In such research, the relationship between the self of the participants and their society is explored while the participants are in a specific contextual dimension. For this research, the relationship between the participant's self and society was explored within the specific context of undergraduate tertiary study of WAM. Lieblich et al. (1998) explain that when a life story is used, the story and the storyteller's reality can be interpreted to reveal the connection between self-narrative and a person's identity and these stories may provide researchers with a key to discovering and understanding identity. Lieblich et al. (1998) take this argument further and state that 'the story *is* (their italics) one's identity'. Hatch and Wisniewski (1995) agree with this argument when they state that a life story is the account of a single life in which the narrator constructs his or her identity.

During the analysis of the stories, elements of the so-called '*Bildungsroman*', another narrative genre within this field of research noted by Kim (2016), were also identified. A *Bildungsroman* focuses on tension between a perceived ideal and reality.

Conversely, the aim of this study was not to focus on aspects such as personal growth and the internal development of participants, which would have been the case if the *Bildungsroman* had been chosen as the narrative genre. This research focused on the interpreted content of told stories to reveal musical identity.

3.2.2.6 Storytelling

Stories express human experience (Cortazzi, 1993; Polkinghorne, 1988). The importance of storytelling within research is accentuated by Lieblich et al. (1998), who state that people reveal themselves to others through the stories they tell. In the researcher's experience, narrated stories are often reproductions of what people have previously said and done; by telling these stories, people defend how they view concepts or what they do in life. In that way, people's experiences and the knowledge that was available to them at a specific moment in time become their unique story. Identity is, thus, constituted by the stories a person tells about the self.

Seeing stories in such a way, the researcher agrees with Hutto (2007) who claims that our world is replete with narratives. The stories of one's life, as well as the narration of these stories, happen constantly wherever one finds oneself – at home, at work and wherever one spends time. For full-time music students, a great deal of their life stories will unfold during and after practice sessions, during tuition, practical music examinations and performances. If these personal stories are told, those narratives will, in the words of Zahavi (2007, p.179), be "the best possible way to self-understanding" with reference to their musical identity.

Storytelling can also be understood on a more intense level, where it can be seen as a way in which a person sees his or her own world in a new way by telling, re-telling and witnessing the numerous stories of own lived experiences (Swart, 2013). During the process of storytelling, one not only talks about experiences but also interprets these experiences. Bruner (2004) maintains that stories about one's personal life are constructed and reconstructed all the time to find meaning in the situations that a person encounters. Stories thus also reveal how people view and understand their lives (Josselson, 2011). Zahavi (2007, p.179) states: "Who I am is not something given, but something evolving".

This evolving person is described by Gubrium and Holstein (2009) who state that what people do for a living will reverberate throughout their lives. Schechtman (2007) notes that the way one thinks of oneself (positive or negative) will develop in a story by means of the way in which one functions and deals with the vicissitudes of life. This narrative will form one's self-concept and thus constitute one's identity. In this project, the personal stories and thoughts of music students were deemed extremely important towards exploration of their identities as musicians. The researcher regarded the participants as the experts of their own lives and the authors of the stories that revealed their identities (Morgan, 2000).

Cortazzi (1993) points out that conversation, and therefore storytelling, is a sound method of conducting research in an educational environment. This suited the current research perfectly because the study was conducted within the educational milieu of the participants.

With reference to storytelling, Riessman (1993) claims that within a qualitative, narrative research approach, the object of the investigation is the story itself. The story, as narrative, thus becomes a means of understanding experience (Clandinin & Connelly, 2000) and claiming identities (Riessman, 1993). The storytellers provide both context and interpretation (Cortazzi, 1993), and narrative research consequently focuses on both these aspects. Riessman (1993) further states that in research on stories, researchers cannot give voice to a participant, but can only record and interpret a story.

In more recent discussions of storytelling, Frank (2010) displays further personal purposes of storytelling and claims:

- Stories help people to orientate themselves within their context in the world
- The interpretation of these stories will reveal various ways of understanding the storytellers' world
- Stories help people to understand themselves
- Stories help people to develop affiliation with other people

- The value of stories lies in the moral pursuit and edification of storyteller as well as listeners and readers
- The interpretations of stories will open new perspectives to both the storyteller as well as the listener or reader.

This researcher agrees with the views of researchers as mentioned above, but also with recent researchers such as Nasheeda et al. (2019) who state that through the process of storytelling, an individual engages in the thinking and talking about own identity; a person positions himself or herself in society, and describes own beliefs, choices and actions.

3.2.2.7 Advantages of identity research conducted using a narrative approach

Eyre (2007) states that music and narrative share similar goals, namely the expression of thoughts, feelings, emotions and meanings. He therefore concludes that music and narrative have communal origins in human expression and communication. This viewpoint makes research studies on musical identities even more appropriate if they adopt a narrative approach.

When life stories are told, spontaneous emotions are expressed as the narrative unfolds, and these expressions enable the experience of storytelling to be fully understood and accepted as part of a person's life story (Greenberg & Angus, 2004). Thus, the musical identities of the students (the phenomenon being studied) will be included in their narratives as they tell their individual stories about their musical lives.

The research approach adopted Lieblich et al.'s (1998) perspective on narrative research, which states that people are storytellers by nature, and that these personal narratives, in both facets of content and form, are, in fact, people's identities. Creswell (2013) also states that the narrated story of an individual may shed light on the identity of the participant and also on how the narrator sees himself or herself.

Through stories, "researchers gain insight into the way human beings understand and enact their lives" (Sandelowski, 1991, p.163). The music students participating in this research study narrated their stories and also revealed some of the factors that influenced their identities. These musical identities were interpreted using a specific methodology, which is now described in detail.

3.3 Methodology

The methodology of this research will be discussed in detail in this section.

3.3.1 Background: selecting the methodology

As explained in section 3.2, there are various academic approaches to conducting research with a narrative angle. Lieblich et al. (1998) also point out that there is almost no comprehensive model that maps out the methods of analysing narratives as data. However, an analysis of narratives does have an interpretive thrust (Lieblich et al., 1998; Mitchell & Egudo, 2003) which is appropriate for this identity research.

According to Creswell (2013), the narrative research method begins with the expressed experiences of the lived and told stories of participants and ends with the logically ordered meanings that are ascribed to those experiences. Creswell (2013) further suggests that the approach of established narrative researchers, such as Clandinin and Connelly (2000), Cortazzi (1993), Josselson (2011), Lieblich et al. (1998) and Riessman (1993), should be followed. These approaches were respected but broadened by the researcher. Feldman et al. (2004) acknowledge the various options for the methodologies of narrative research but argue that one particular methodology should be followed by any researcher in interpreting the data.

When any researcher analyses narratives, he or she needs to decide whether the focus of data analysis will be primarily on what was told; how it was told; for what purpose it was told or to whom it was told (Riessman, 2008). Gibbs (2015) furthermore points out that theorists like Norman Denzin, Riessman, and Mishler describe different approaches to the actual analysis of narratives[14]. Lieblich et al. (1998) contribute to the debate on the methodology of analysis by outlining four models of classification which offer different ways of analysing narratives, with each emphasising primarily either the content or the structure. Within Lieblich et al.'s four models, Riessman (2008) refined four methods for analysing narratives: thematic analysis, which focuses on what was said; structural analysis, which focuses on the linguistic and sequential

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[14] Gibbs briefly mentions different approaches that each highlight another aspect of narrated stories, namely structure, content or context.

composition of the story; dialogical/performance analysis, which emphasises contexts, and analysis of visual genres, such as paintings and photography.

When analysing data, the researcher needs also to make another important decision, and that is whether the analysis will be driven by the research questions, a pre-existing coding frame, the previewed literature, or by the data (Braun & Clarke, 2006). However, the paradigm, research approach and methodology of any research study should be in agreement with all these various possibilities as well as with the research questions. Furthermore, it is important that the researcher should explain his or her reasons for choosing a certain methodological approach (Braun & Clarke, 2006).

3.3.2 Explanation of concepts of methodology used in this research

Before explaining and motivating the method of this research, the terminology used in this study needs to be defined because academics use different vocabulary to refer to concepts. Kim (2016) states that the terms 'codes', 'categories', 'themes' and 'patterns' are established vocabulary used in qualitative narrative data analysis. Coding takes place when the researcher defines and interprets what the analysed data entails. This researcher applied three kinds of coding (as explained by Cohen et al. (2018) and these codes were grouped together and interpreted to establish themes. This researcher chose to use only the terms 'codes' and 'themes' because during the analysis of the narratives she was reluctant to complicate the vocabulary and terminologies. The guidelines of Braun and Clarke (2006) were followed and they suggest the terms 'codes' and 'themes' to refer to thematic analysis; they make no mention of the terms 'categories' or 'patterns'.

Further terms suggested by Braun and Clarke (2006) are: 'data corpus', referring to all data; 'data set', referring to a specific part of the data corpus that is analysed; 'data item', referring to an interview with one of the participants, and 'data extract', referring to a smaller part of a data item that has been identified and coded by the researcher. In answering the research questions in Chapter 6, the data corpus was seen as a complete unit, but in Chapter 5 (Narrative core), each participant's life story is individually told. In this way, the context of each music student stayed relevant; furthermore, the researcher decided that it would reinforce the way in which each participant's contribution to the data corpus was treated ethically. This is also in line

with an interpretive paradigm, where a concern for the individual is paramount (Cohen et al., 2018).

This was also a way in which the researcher could ensure the validity of the coding, because the meanings attributed to the codes by the researcher within each data item (interview) were validated by each individual participant. In this way a criticism of thematic analysis, namely that the background and data emerge out of nowhere, could also be ruled out (Braun & Clarke, 2006).

3.3.3 Arguments for thematic analysis as methodology: expanding Braun and Clarke's model (2006) with triangulation

This qualitative research study aimed to describe experiences by means of an emerging story. This study's methodological approach of life stories told and thematically analysed was chosen rather than the survey method, or by conducting interviews with prepared questions. Surveys or prepared interviews would have produced shorter answers from participants and would have included the researcher's anticipated boundaries to participants' experiences to a greater or lesser extent. The researcher had chosen the model of Braun and Clarke's (2006) six-phase method on thematic analysing stories but added ways of data triangulation to validate findings.

This study's philosophical framework of hermeneutic interpretivism enabled the researcher to focus on the content of the stories of participants. This chosen method involved adopting the approach of hermeneutic thought to interpret the meanings that music students attributed to their musical identities. This way of conducting the study is also in line with the ontological and epistemological assumptions of this research, because it allows the reality of being a music student to be revealed and analysed. This way of analysing the data is described by Lieblich et al. (1998) as the 'holistic-content mode of reading'. Each data set was analysed with the context of the entire story in mind. This holistic approach is further elucidated by Badenhorst (2015), who explains that stories also tell us something useful about society, because stories are social products, not necessarily facts.

Because of the researcher's personal ethical views on people's narrated stories, as well as the holistic approach to data analysis, data triangulation was applied during phases one and four of Braun and Clarke's (2006) six-phase method because it enabled this researcher to interpret the ten data items from additional points of view.

The researcher was of the opinion that the stories could possibly involve more than a mere exploration of thematic analysis of only content.

Advice given by Gibbs (2015) on practical ways in which data could be analysed was extremely useful. Gibbs recommends that when looking for codes, a researcher should also look out for: denotations of time and place; the speaker's way of referring to past, present and future; different ways in which a narrator refers to himself or herself, and repetitions of specific themes. The researcher was thus not convinced that Braun and Clarke's (2006) model for thematic analysis would be sufficient to explore all meanings that the music students gave to their musical identities, and therefore data triangulation was applied.

Labov's (2013) model of interpretation was applied to certain data extracts during phase four. Interpretive methods conducted by means of a thematic analysis have been criticised because of their excessive focus on views and opinions[15]. However, the researcher reasoned that possible criticism of this research could be minimised by applying various methods of data triangulation, as discussed in section 3.3.10.4, to strengthen the values of interpretations. The research method that was adopted thus entails a spectrum of interpretive methods.

The roles of individual music students and the researcher in this study, and an exposition of the methodology inclusive of all the relevant ethical aspects concerning the participants and the researcher, are discussed in the next section.

3.3.4 Sampling strategy and initial encounters with participants with reference to ethical procedures

Participants were purposefully selected from a group of full-time students of Western Art Music enrolled in the Department of Music at a South African tertiary institution. The department was approached, the head of the department assigned a study leader, and the study leader referred the researcher to a lecturer of third-year students.

The researcher assumed that third-year music students would have sufficient musical experiences to talk about. The level of competence for admission to the Department

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[15] Alessandrini (2012:9) refers to Bevir and Rhodes's common criticisms of interpretivism, based on Bevir, M. & Rhodes, R.A.W. 2005. *Interpretation and its others. C*onference Paper presented at Australian Political Studies Association Annual Conference, University of Adelaide, September.

of Music at this university implies that students have had at least six to seven years of prior music training. As third-year students, the participants had nine to ten years of experience as music students, and from involvement in the field of music education the researcher knew that the years of training could possibly be even more. In the researcher's opinion, this length of experience made them sufficiently competent and experienced to talk about their own musical identities.

After having obtained ethical permission from the Faculty of Humanities to conduct the research, the researcher contacted the lecturer of third-year students to whom she had been referred to. She attended one of the classes at which all the third-year students of Western Art Music were present. In the presence of the lecturer, she explained the planned research (as it was then) to the students and asked for voluntary participants.

The verbal explanation of what the research would entail was accompanied by a written letter of information that was given to all potential participants (Addendum A). In this letter, students were invited to voluntarily participate in the research and all ethical issues relating to the research were explained. This was done to ensure that the students were able to make an informed decision about participating, and that they could do so in their own time, without any pressure to commit to the research then and there. The personal contact numbers of students were taken so the researcher could contact those who indicated their interest in participating.

With reference to sample size, Creswell (2013) and Fouché and Schurink (2011) propose an approach that requires that a single individual's first-order narrative (telling stories about himself or herself and his or her own experiences) should be examined during narrative study. May (2012) also suggests that in narrative research the sample size should be relatively small. However, Kumar (2014) points out that the concept of a data saturation point in qualitative research is a highly subjective one. The researcher therefore decided to involve more than one participant, because this study required more valuable insight than could be gleaned from a single person's narrative to obtain rich and in-depth data.

Badenhorst (2015) suggests that ten selected participants are appropriate for a doctoral thesis. Therefore, it was decided that if the number of students who offered

to participate proved to be insufficient, the researcher would also select participants at other tertiary institutions until at least ten participants were recruited in total. However, this proved unnecessary because ten students immediately indicated that they were willing to take part in the research. This sampling strategy conforms with Creswell's (2013) general guidelines in respect of the procedures that should be adopted when dealing with participants:

- Only first-order narratives are accepted with told stories being about participants' own experiences
- Participants should be willing to provide information and they should be accessible
- It is always important to focus on the emerging stories of participants
- Participants should be distinguished by their accomplishments
- Participating individuals should have personally experienced the phenomenon that is being explored
- All participants should be able to articulate their own lived experiences.

The ten students who indicated that they were interested in taking part in this research were contacted individually via WhatsApp to schedule one-on-one first meetings at a coffee shop on the campus. The coffee shop was chosen because it would be convenient for the individual students to attend the conversation between lectures on the chosen day; it would give the students a relaxed environment to make a final commitment towards this research, and it was away from the music department to ensure a degree of anonymity with reference to this research. Each student was offered tea, coffee or a soft drink for which the researcher paid at the end of the conversation.

During this subsequent meeting, the researcher explained in detail the letter of information that they had received in class, highlighting the ethical guidelines as well as the fact that the interviews would require the students to sacrifice some personal time. It was also explained to them that these conversations would be digitally recorded, because the researcher needed a precise account of what was said and not just an impression. Anonymity was guaranteed, and the use of pseudonyms in the eventual text was explained.

The genre of narrative as research method and its possible benefits was also explained and discussed. The researcher brought Kim's (2016) 'Understanding narrative inquiry' to the meeting and asked the students to read page 168, where the possible benefits of a life story interview are explained (Addendum B). These benefits included self-knowledge, perspectives on personal experiences and relationships with other people. It was, however, stressed that these benefits were not guaranteed. The students were given verbal assurance that at the completion of the research project they could tell the researcher if the experience had not benefited them at all. They were also reassured that they could leave the research project at any time should they wish to do so, or that they could still choose not to participate. At that stage, nobody was under any obligation to take part in the study.

All ten possible participants signed the consent form (Addendum C) during this first meeting and told the researcher that they were looking forward to participating. One participant questioned the issue of anonymity and it was explained again. Students also mentioned that it would be the first time that anybody had listened to their personal life stories with reference to their music studies.

The detailed stories collected from participants would constitute the data to be analysed and it was hoped that these stories would reveal these music students' views and understanding of their lives (Josselson, 2011). The personal agenda or ideas of the researcher would obviously not be part of the conversation because the students would be the narrators.

During narrative research there are, however, ethical implications for the researcher as well as for the participants which need to be outlined. These will be discussed in the following section.

3.3.5 Ethical aspects

The researcher was enrolled at the University of Pretoria and the ethical criteria prescribed by this university were followed, as described in Addendum A (Letter of information). Informed consent was obtained from all the participants of the study when they signed the consent form (Addendum C). This was done to protect the participating music students from any physical or psychological harm. Participation in the research was completely voluntary and it was explained that there would be no adverse consequences should a participant choose to withdraw.

The University of Pretoria prescribes that researchers' data needs to be stored at the university for 15 years. As agreed between participants and researcher, the data will be kept, but no information about the identity of any respondent will be linked to any data or was shared with study leaders. The specific tertiary institution at which the participating students were enrolled is not revealed. The title of the research simply alludes to 'identity research' from a South African perspective. Therefore, one cannot assume that the researcher's university and the participants' university are linked. To further guarantee anonymity, pseudonyms were used in discussions with the study leader and pseudonyms are used for the participants' storytelling in this thesis.

With reference to ethical treatment of participants, they were also given the choice of language they wished to speak during the conversations because the researcher considers holding a conversation in a person's mother tongue vital when expressing one's identity. All students had either Afrikaans or English as their mother tongue and both languages can be spoken, written and understood by the researcher. However, English was used for official correspondence (letter of information and consent forms) because it is the official language of the university where the researcher was enrolled as well as the official language of the university where the students are enrolled.

3.3.6 Collecting the data: telling the stories

After the initial conversations in the coffee shop, appointments were made with all ten participants to set up individual meetings with the researcher. The students were given the freedom to choose a venue for this subsequent conversation, and all of them chose a private discussion room on their university's campus. Arrangements were made with the personnel of the library in which this private conference room is situated, and the schedules were communicated to the staff of the library. In that way, privacy was guaranteed, and the venue was the most suitable way to digitally record the conversations because no other background noises would be heard.

It was interesting to note that all participants arrived exactly on time. It was explained to them again that all they needed to do was to tell their life stories related to their musical experiences, and permission was asked again to digitally record the conversations.

During these conversations, each participant told a personal story with reference to his or her identity as a musician. Creswell (2013), Kumar (2014) and Nieuwenhuis (2007a) describe interviews as conversations used to collect data, and in qualitative research the aim is to obtain rich, in-depth, and descriptive data. Kumar (2014) further defines the narrative technique of gathering information as a subdivision of unstructured interviews. But, as in this research, it has almost no predetermined content and is therefore regarded as a very powerful method of data collection. The researcher listened with undivided attention to the stories, digitally recording each conversation whilst making notes where certain aspects were not clear and asking questions where more detail was required. Each participant had carte blanche to tell the researcher whatever he or she wanted to, in respect of his or her musical life. These are examples of a participant-led interview.

Riessman (1993) explains that when people tell stories about their experiences, they are also creating a way in which they want other people to see them. Lieblich et al. (1998) add that during life story research, the collected stories provide researchers with a key to discovering and understanding identities. These conversations therefore constitute an appropriate first stage in addressing the research questions.

Morgan (2000) explains that letters (written conversations between people) are often used as the summary of an interview session. Letters are used to give an account of ourselves, to explain the meaning that was given to a personal experience and/or to build a relationship between researcher and participant (Clandinin & Connelly, 2000).

Letters can also be used for member checking, and the researcher used this approach as part of the research process. Member checking as qualitative technique is used to establish the principles of credibility in the findings of a study (Creswell, 2013; Nieuwenhuis, 2007b). This is done when the researcher takes the analysis, interpretations or findings of the research back to the participants for them to judge the trustworthiness of the researcher's interaction with data.

At the end of each conversation it was explained to the participant that the full conversation would be transcribed verbatim by the researcher personally, and that this transcription would be sent to the participant via email to verify all data and their email addresses were confirmed and notated. Participants were also given the freedom to add or withdraw data from these transcriptions once they had received them.

After the conversations, the researcher sent all participants a first email to thank them for their time and asked them to supply her with a pseudonym of their own choice which she could use. It was suggested that they choose the name of a composer, but the choice was still that of the participant[16]. The guidelines of possible benefits from the research that were shown to participants during the initial conversation (in Kim, 2016, shown in Addendum B) were also copied in the same email and they were asked to indicate whether any of the points were applicable to them. The students replied to the emails, supplied pseudonyms and indicated whether they benefited from the experience of storytelling. Responses from participants are discussed in Chapter 6.

3.3.7 Trustworthiness of data

This research was based on the ontological assumption that both researcher and participants have individual worldviews. The researcher intended that life stories would be used as narrative genre; data triangulation would be used, and the interpretations of the researcher would be sent back to participants for their validation. Gijsbers (2017) refers to a research's ontology when he talks about a possible 'perfect interpretation' by any researcher, but Alessandrini (2012) is of the opinion that this is not possible because it is unrealistic. She advises that the ontology of a research project be acknowledged and that interpretations of data by the researcher be returned to the participants for validation, as was done.

Frank (2002) refers to the ethics of research investigations of stories and mentions that ethical issues within qualitative research imply not only that consent was obtained from participants, but also that the narrated stories themselves are respected. The ethical aspects of this research thus include the way in which the narrated life stories were respected by the researcher, honouring the trust the music students had shown in her.

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[16] If more than one music student would have chosen the same pseudonym, the researcher would have explained the problem to them and asked them to alter their chosen name. This was not necessary because participants supplied the researcher with ten different pseudonyms.

3.3.8 Role of the researcher

To maintain the trustworthiness of data, Riessman (1993, p.8) describes the role of a person doing such qualitative narrative analysis as follows: "We cannot give voice, but we hear voices that we record and interpret." Thus, when conducting research, any researcher should ensure that the quality of the collected data is constantly of a high standard and matches the original purpose of the research.

To be able to answer the research questions, this researcher met the criteria of interest and a certain magnitude and level of expertise as was mentioned by Kumar (2014). The researcher is deeply interested in the value of storytelling in people's lives and she has conducted numerous narrative conversations and focus group discussions in the past, as was explained in section 1.4. However, no researcher can claim that he or she knows it all or foresees all the challenges involved in research and this researcher had to learn a great deal during this study.

Narrative researchers require the ability to observe, assess, diagnose and treat, without being drawn into the story of the other person (Weingarten, 1998). The knowledge of the storyteller needs to be brought out, brightened and intensified. Weingarten (1998, p.3-15) calls this process of listening to the storyteller "radical listening", since it ensures that the voice of a participant is heard without contaminating the data with the researcher's story. With radical listening the concerns of Abeles, Hoffer and Klotman (1984) with regard to research in music education are ruled out. Their concerns are that the researcher cannot be objective, and that people see and hear what they want to see and hear. However, when radical listening as suggested by Weingarten (1998) takes place, there is no opportunity for the researcher to influence the outcome of the conversation. Life story narrative conversations are not mapped out beforehand, and they do not proceed in any order. For this reason, the researcher needed to listen very carefully; moreover, she could not prepare a list of questions beforehand because in narrative research the questions cannot be anticipated (White, 2007). It was therefore not possible for the researcher to force the conversations in any direction because each participant spontaneously told his or her own life story.

However, any researcher should declare any biases, values and personal information, such as gender, cultural values, and socio-economic status, which could influence the interpretation of the research results (Creswell, 2014). Furthermore, established researchers maintain that all interpretations will always be partial (Alessandrini, 2012; Cohen et al., 2018; Kinsella, 2006). The researcher accepts these views and agrees that no one person has a total grasp of any phenomenon. But she also agrees with Eisner (1998) and Gibbs (2007) that any interpretation within research bears the researcher's signature, and that adds to the uniqueness of each research project.

In addition to her sincere interest in narrative procedures and storytelling, the researcher, as a musician herself, has in the past experienced internal conflict about her own identity as musician, as well as personal discourses about the way society sees musicians. At some school prize-giving ceremonies in South Africa that she has attended, students who obtained exceptionally high marks in subjects such as mathematics or the sciences were considered the top students. It is rare that a music student who achieves exceptional results at, for instance, a national music competition is given appropriate recognition. The perception of the researcher, whether well-founded or not, is that South Africans in general consider it more distinguished to be the captain of a national sports team than to be the national winner of a music competition.

Nevertheless, besides all the above-mentioned personal views that form part of her own reality (ontological assumptions), the researcher had no expectations about what data would emerge before the conversations took place; she also did not know beforehand what the personal stories of the participants would entail, nor did she discuss any of her personal views with participants. To exclude any subjectivity in research results, the researcher had chosen an established method with which to conduct this research (epistemological assumption). However, any research method needs to be explained in detail to demonstrate objectivity as far as possible.

3.3.9 Transcribing the told stories

Data needs to be available in textual form for subsequent coding and analysis to occur (Poland, 2003). Thus, the digital audio recordings of the conversations were transcribed verbatim by the researcher. Gibbs (2018) advocates that researchers

should transcribe interviews themselves, because one becomes familiar with the content and starts to think about the data in a new way, which may also be the starting point of data analysis.

Riessman (1993) warns that transcriptions of conversations cannot be the only true representation of the conversations, and Sandelowski (1991) states that any transcription is unavoidably imperfect. Poland (2003, p.273) elaborates on this, stating that "many aspects of interpersonal interaction and nonverbal communication are not captured in audiotape records, so that the transcribed audiotape itself is not strictly a verbatim record of the interview". Albeit important, the structure, linguistic aspects (such as how words were said), or personal aspects (such as to whom it was said, when it was said or why it was said) (Riessman, 2008) were not the focus in the analysis of narratives. This study's thematic analysis of data focuses on the content of the data and analysis was done on the content of the conversations.

The transcriptions of conversations were consistently and meticulously done, as suggested by Clandinin and Connelly (2000). The researcher did the transcriptions herself, to allow her to become familiar with the content and to guarantee privacy for the students as was promised. The content of the digital recordings was downloaded from the Sony Dictaphone to a PC and the software application VLC was used to listen to the recorded stories. The process included close and repeated listening to the recordings.

Once transcribed, each transcription was sent to the relevant participant to be approved as correct. As a starting point, each student was also sent the researcher's interpretation of aspects mentioned by participants that could influence, or contribute to, their musical identity. The researcher explained that she wanted to use these interpretations in the final document, and all participants gave their consent for this. Table 3.1 shows the word count of each transcribed narrative[17].

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[17] The word count differs because participants were not limited timewise. Participants told their musical stories for as long as they wish and revealed what they wanted to. Some students elaborated more, or had more to tell than others.

Participant	Word count of transcription
Jean	5635
Antonio	3690
Claude	8926
Jennifer	6406
Clara	6641
Viktor	10409
Johannes	6009
Giuseppe	2862
Robert	6977
Hector	7790

Table 3.1: Transcribed conversations

The recorded conversations comprised a total word count of 71 986. Interestingly, Riessman (1993) declares the recording and transcribing of experiences as an act of interpretation, which fits this research's study paradigm because the researcher spent seventy hours transcribing these conversations. The time spent with the data was valuable because the researcher got acquainted with the data; it is also aligned with the paradigm of this research, namely hermeneutic interpretivism.

3.3.10 Analysis of data during this research

Nieuwenhuis (2007b) states that in qualitative research the process of analysing data is an ongoing and non-linear one and is not simply a number of consecutive steps. Feldman et al. (2004) furthermore assume that with interpretive analysis there is more than one way to see a story. However, a well-developed research method was chosen to do the analysis of the data, namely the step-by-step thematic analysis method suggested by Braun and Clarke (2006). Although this method entails a complex and comprehensive analysis of data, it was expanded by the researcher. In this section (3.3.10), the way in which the research design was applied to the methodology to analyse the narratives within this research's paradigm is clarified. A selection of data extracts is also provided to explain how these steps were applied. Braun and Clarke

(2006) explain that it is only necessary to feature a few of these extracts in the final version of the research. Nevertheless, Chapter 4 and Addendum E consist of ample examples of how data was treated during the process of coding. However, no complete data item is shown in this final document to adhere to the ethical agreement between the researcher and the individual music students. The extracts that were used are identified only by the relevant pseudonym.

3.3.10.1 Phase one: Familiarising myself with the data

The transcription of the stories was a first step in which the researcher familiarised herself with the data. All names of teachers, colleagues and friends that were mentioned by the music students were removed to assure anonymity and all ten stories were re-read to get an overall impression of each story. Afterwards, these transcriptions were sent to the participants via email for member checking.

After assessment, a broad theme was applied to each story to enable the researcher to interpret the data from another perspective. Gibbs (2018) mentions that life stories usually have a larger theme, and he suggests the following themes:

- The relational story (when there are constant referrals to other people)
- Belonging and separateness (identity with referral to relationships)
- Closeness, remoteness and experience of moving (changes in life)
- The idea of career (occupational role describes an identity, e.g. I am a nurse/soldier/teacher; work becomes a calling)
- Intimate relations (intimate sexual relationships)
- A focus on early life as determinant of later actions (referring to earlier life to explain current life).

Themes were assigned to each story as suggested by Gibbs to serve as triangulation. These assigned themes are shown in Table 3.2 and discussed in detail in Chapter 5.

Participant	Common broad life story theme as suggested by Gibbs (2018)
Jean	The idea of a career
Antonio	The relational story Belonging and separateness The idea of a career
Claude	The idea of a career
Jennifer	The idea of a career
Clara	The relational story Closeness, remoteness, experience of moving The idea of a career
Viktor	The idea of a career A focus on earlier life as determinant of later actions
Johannes	The idea of a career
Giuseppe	The relational story The idea of a career
Robert	The idea of a career
Hector	Belonging and separateness Closeness, remoteness, experience of moving The idea of a career A focus on earlier life as determinant of later actions

Table 3.2: Common life story themes

3.3.10.2   Phase two: Generating initial codes

Open coding as described by Cohen et al. (2018) was done manually during this phase. Open coding is a process in which a label is attached to a data item that describes or categorises the item. Data items were lines, phrases or paragraphs that appeared relevant to the identity of the participants. This adheres to the suggestions of Braun and Clarke (2006) that this phase is driven by data, that there are no pre-set codes and that the researcher codes as many potential themes as possible. The

verbatim transcriptions were printed out on A4 pages in landscape format with a tencm margin on the right-hand side, to allow space for written codes.

Extensive examples of the coding process are shown in Chapter 4. However, to clarify the application of Braun and Clarke's (2006) model, and to keep the discussion of their model complete, a few of the data extracts are presented in Tables 3.3 to 3.5. These extracts are examples of line-by-line coding, phrase-by-phrase coding and paragraph-by-paragraph coding.

Participant's original narrative followed by English translation	Coding
Jean Line 38: Ek het dikwels baie gespanne geraak voor 'n les en in 'n les begin opcrack.	Nervous before lesson Crack up during lesson
I often became nervous before a lesson and started to crack up during the lesson.	
Line 47: Ek was nog altyd iemand wat baie internaliseer.	Internalisation
I have always been a person who internalises things.	
Antonio Lines 160–162: …Your voice is you. So going on stage and performing and giving – you are giving yourself to the audience, hoping that they appreciate you.	Your voice (instrument) is you Giving yourself to the audience Hoping that they appreciate you Performing

Participant's original narrative followed by English translation	Coding
Claude Lines 3–4: My musiekonderwysers in my lewe het al 'n baie groot rol gespeel in my lewe, veral emosioneel.	Teacher's important role Teacher's emotional support Interaction Music teacher
My music teachers have played an important role in my life, especially emotionally.	
Lines 20–21: Ek het gedink dit sal 'n goeie vak wees om te neem, maar het nooit gedink dit is iets wat ek sal wil doen nie, dat dit 'n passie vir my sal word nie.	Music became a passion Music as career
I thought it would be a good subject to take, but never thought it would become a passion of mine.	
Jennifer Lines 142–144: … music, I felt that everyone should actually have a musical education, to the extent where they can play an instrument and enjoy music and get that feeling of expressing themselves through music.	Expression through music Music education Enjoying music
Clara Lines 167–169: Soos ek is baie selfbewus op 'n manier, soos, ek en my ma sê gereeld vir myself, ek het nie baie self-confidence nie. Ek is baie bang oor wat mense van my dink, en dis maar 'n persoonlikheidsding.	Self-conscious Mother and I agree Lacking self-confidence Self-talk Interaction Other people's perceptions of me Self-esteem Personality type

Participant's original narrative followed by English translation	Coding
I am very self-conscious in a way; my mother and I often say that I do not have enough self-confidence. I am scared of what other people think of me. It is a personality thing.	
Johannes	
Lines 46–48: By eksamens bietjie senuwee-agtig aan die begin, my mond is altyd bietjie droog aan die begin, maar sodra ek, ek kies altyd 'n stuk wat die gemaklikste is om net daai senuweeagtigheid en die klank en tuning en alles reg te kry.	Examinations Acknowledge problem Little bit nervous Mentally prepared for examinations Plan to handle nervousness
During examinations, I am always a little bit nervous at the beginning, my mouth is always a bit dry, but I always choose a piece of music that is the most comfortable to fix the nervousness and sound and tuning and everything.	

Table 3.3: Examples of line-by-line coding

Participant's original narrative followed by English translation	Coding
Clara Lines 55–62: En toe ek met musiek begin, was dit asof alles net sin gemaak het. Dis net, my kop het net vir my gesê dit is wat jy moet doen. Jy sal iets vind in dit om te doen, maar ek kon net nie enige iets anders sien om te doen met my lewe nie. En my ma-hulle is nog altyd die tipe wat sê jy swot wat jy wil, hulle sal, sy sê altyd hulle sal my altyd help met geld as jy 'n probleem het, maar jy moet swot wat jy liefhet, so hulle het my nog nooit forseer in iets in nie, hulle het my net altyd geleer, maak klaar wat jy begin het.	Everything made sense when studying music I had to do music Will find a career Nothing else I want to do Parents support Study what you prefer to Parents help financially

	Parents never force
	Parents' life skills
	Study what you love
When I started with music, it was as though everything made sense. There was something in my head that told me this is what you must do. You will eventually find a job, but I could not imagine doing anything else with my life. And my parents always said I could study whatever I liked, they would help me financially if I had a problem, but I must study whatever I like to do, they never forced me into anything, but they taught me to finish what I started.	

Table 3.4: Examples of phrase-by-phrase coding

Participant's original narrative followed by English translation	Coding
Viktor Lines 56–58: I think the reason was because I was just afraid that I wouldn't be good enough. And I kind of gave myself an excuse subconsciously. So that I could deal with the fact that I wasn't that good at it.	Afraid I was not good enough Gave myself an excuse Self-talk
Robert Lines 115–118: Wat ek geniet van musiek is dit is elke dag iets anders. Letterlik elke dag. Ek dink nie ek het al twee dae na mekaar, ja mens kan selfs dieselfde goed twee dae na mekaar oefen, maar mens kry elke dag iets nuuts. So dis vir my lekker. Ek hou van exploring met musiek, so dis vir my lekker.	The nice part: variety New things each day Exciting Exploring with music Nice experience Practising is a learning curve
What I enjoy about music is the variety. Literally every day. No two days are the same, yes, one can practise the same music two days in a row, but you get something new each day. That is nice. I like exploring music, so that is nice.	

Robert	
Lines 181–182: Die dag wat ek ophou opgewonde raak oor musiek is die dag wat ek ophou, want dan is daar geen meer punt nie.	Music excites me Music is reason for doing music
The day I stop being excited about music is the day that I will stop doing it, because then there is no point.	

Table 3.5: Examples of paragraph-by- paragraph coding

As is shown in these examples, some lines, sentences, phrases or paragraphs were given more than one code. The guidelines of Clandinin and Connelly (2000) were followed and the researcher examined the interactions between personal and social experiences to find continuity between past and present experiences and future expectations. These were related to the social context of the participant as a full-time student of Western Art Music at a South African tertiary institution. The researcher also attempted to identify the inner experiences of the participants and to explore these experiences in the existential world of the students.

3.3.10.3 Phase three: Searching for themes

During this phase of data analysis, both analytical and axial coding as described by Cohen et al. (2018) were used. This is a more descriptive and interpretive phase of the process. Analytical coding is an interpretive coding process and axial coding is labelling codes to describe a group of codes that are similar in meaning with reference to the phenomenon. During this phase of the study the codes were re-visited and compared to the individual data items; in doing this the hermeneutical circle was actively applied. According to Braun and Clarke (2006) researchers should analyse the codes themselves because this process adds to the interpretive nature of the analysis. By the end of this phase it was possible to have some sense of the significance of some themes in relation to the research questions (Braun & Clarke, 2006).

3.3.10.4   Phase four: Reviewing themes

During this phase, which is the essence of a paradigm of hermeneutic interpretivism, concern for the individual was shown when the researcher tried to understand the experiences of each music student. This researcher pays attention to several suggestions by established researchers. These are as follows:

3.3.10.4.1   Maguire and Delahunt

Maguire and Delahunt (2017) suggest that the researcher should consider aspects like the following during this phase:

- Whether the themes make sense in terms of a particular study (in this case with reference to musical identity)
- Whether the themes are supported by the data corpus
- Whether themes overlap
- Whether themes need to be separated
- Whether new themes are needed to shed light on the phenomenon.

3.3.10.4.2   John Dewey's model described by Clandinin and Connelly

This inductive process is also described by Clandinin and Connelly (2000), who refer to John Dewey's model of three-dimensional space for thinking about ways to analyse experience. The researcher was guided by the following notions proposed by Dewey (Clandinin & Connelly, 2000):

- Find interaction between personal and social experience.
- Find continuity between past, present and future experiences.
- Relate the experience to a situation or place or social context.

3.3.10.4.3   Clandinin and Connelly

The analysis of data with reference to what was experienced in the real world included three further focal points that were used to reduce the stories to a set of understandings, as mentioned by Clandinin and Connelly (2000):

- Turning inward (inner experiences such as feelings, doubts and hope)
- Turning outward (experiences in the existential world, such as the environment)
- Turning backward and forward (how stories move between the past, present and future).

3.3.10.4.4 *Josselson*

In addition to this approach, Josselson (2011) outlines three guidelines to use during such an analysis, namely overall reading and re-reading of the data corpus to develop meaning; identifying the different voices of the individual (voices of conflict within a person); and continuing sensitivity by the researcher to the different nuances of meanings that may be expressed.

3.3.10.4.5 *Triangulation: Nie, Sargeant and May*

Analysis triangulation is described by Nie (2017) as a combination of two or more methodological approaches within the same study. Sargeant (2012) adds that triangulation is done to yield an additional comprehensive view of the phenomenon being studied. May (2012) also advocates data triangulation, and suggests the following procedure:

- Start data analysis with thematic analysis, coding and finding themes
- Focus on the coherence of the story and phenomenon
- Focus on themes and look for new themes
- Develop a second generation of themes by looking at the data in another way than thematic analysis (she suggests looking at the construction of the narratives).

3.3.10.4.6 *Gibbs*

Gibbs (2018) outlines new possibilities when he mentions that a researcher can also look for events, experiences, accounts, and excuses within data items. Gibbs also suggests that individual stories could each be dramaturgically classified as either:

- Romance (the hero of a story faces certain challenges on the way to a goal and to overcome the obstacles)

- Comedy (the goal is to restore social order and the hero of the story has special social skills to overcome the threats to the social order)

- Tragedy (the hero of a story is defeated by certain forces and is disliked by society)

- Satire (cynical or sceptical viewpoint on social hegemony).

3.3.10.4.7   Labov

During this phase of reviewing the themes, the researcher applied another way to look for themes. Labov's model of interpretation divides data extracts into six elements, with the purpose of focusing on the structure of stories to identify meaning that is given by the storyteller (Gibbs, 2018; Labov, 2013; Riessman, 2008). Certain data extracts were thus fitted into these six elements (abstract, orientation, complicating action, resolution, evaluation, coda) and the outcomes were interpreted to uncover possible new themes and to examine meanings that the music students attribute to their individual musical identities (Addendum E). These themes and findings are discussed in Chapter 5, where the life stories of each participant are described.

3.3.10.4.8   Wylie, Freedman and Combs, Carr and Morgan

Besides thematic analysis, suggestions by Clandinin and Connelly, Gibbs, as well as Labov were used as methods to apply the hermeneutic circle to all ten data items. Life stories were examined to identify the following elements:

- **The dominant story.** Wylie (1994) mentions that in every culture, people give a particular meaning to their own stories by organising particular events according to a timeline. This becomes one's own personal history and life story.

- **Additional stories.** A dominant story may contain other stories. Freedman and Combs (2002) suggest that questions are asked to explore the history of these additional stories. The answers to these questions will almost always lead to a description of the constraining narratives and beliefs that underpin the dominant story (Carr, 2005). However, specific questions cannot be written down prior to a conversation because the researcher will not be able to predict the flow of the conversation – hence the need for audio recordings.

- **Supportive members.** Conversations and the exploration thereof have to acknowledge the respected and valuable contributions that other people have made to the lived experiences of the participant (Morgan, 2000).

3.3.10.4.9   *Reviewing themes: conclusion*

Josselson's (2011) view is that findings in narrative research will always be intertwined and interconnected because people's lived experiences are complex, connected and have blurred boundaries. Data triangulation was thus used to open up as many of the meanings that participants attributed to their individual identities as possible.

3.3.10.5   Phase five: Defining and naming themes

The aim of this phase is to identify the core aspects of musical identity by identifying which parts of the data corpus were relevant and interesting with reference to the phenomenon (Braun & Clarke, 2006). These interpreted findings are given at the beginning of Chapter 4 and incorporated in Chapter 5 where the Narrative core of this research is presented, as well as merged into Chapter 6 where the research questions are answered.

3.3.10.6   Phase six: Writing down and producing the report

This phase was covered by presenting the Narrative core in Chapter 5 and by addressing the research questions, which are answered in Chapter 6.

3.4 Conclusion

Kumar (2014) is of the opinion that the narrative technique of gathering information does not have any predetermined content except for the notion that the researcher seeks to hear a personal story. 'Data' in the analysis of narratives in this study comprises words that describe participants' actions, knowledge, decisions, views, beliefs, perceptions, values and feelings within their own social world. Therefore this data, after interpretation, offers a view of the identity that a participant ascribes to himself or herself.

Thus, the detailed process of analysing the data adopted during this study increased the credibility of the qualitative nature of this research. Kumar (2014) and Schurink, Fouché and De Vos (2011) concur that for research to be credible a researcher should

take the findings back to participants (which was done) to obtain confirmation and approval (credibility) and the process of analysis needs to be described in an extensive and thorough manner (transferability).

Riessman (1993, p.70) states that narrative analysis "allows for systematic study of personal experience and meaning". It is accepted that the stories told during the conversations used in this research were close to the truth for each of the participants because the meanings and experiences expressed were students' own. However, it is difficult to render an absolutely accurate version of a story, as each person involved (the participants, the researcher and the readers) experiences reality in a different way.

In narrative inquiry, the experience of being part of the process whilst reading about the research is regarded as equally important as any other aspect of the overall research (Clandinin & Connelly, 2000). Any reader of the findings of this study has only the researcher's representation of the experience and therefore all texts stand on moving ground (Riessman, 1993). The reader is therefore invited to construct his or her own understanding and interpretation of the text and to become part of the process.

In this chapter the approach to this narrative research study was presented in detail. The research paradigm, research design and research methodology were discussed. In the following chapters, more light will be shed on the actual process of analysing the data, the interpreted Narrative core of all ten life stories will be presented, the research questions will be answered, and the musical identities of participants will be described, as revealed in their life stories.

4　Analysis of data

Chapter 4 presents a report on the coding of data that was collected during the researcher's conversations with the ten music students who participated in this study. The aim of the conversations was to explore the meanings which each of these students attributed to his or her musical identity. To explore these meanings, data triangulation was used as was explained in Chapter 3. One of the triangulation processes involved in-depth analysis of the narratives through a process of coding. Analysis of narratives does not only convey information of data, but also brings facts to life and serves as a powerful means of presenting qualitative data (Cohen et al., 2018). The researcher supports Corbin and Strauss's (2015) claim that in-depth analysis is likely to generate new and broader knowledge.

In this chapter, selections of the life story of each participant are presented by quoting excerpts from the conversations held. Codes were allocated to these quotes. Corbin and Strauss (2015, p. 70) refer to this method of doing coding as "microanalysis" and describe it as a form of coding that is open, detailed and exploratory. Microanalysis focuses on particular sets of data and explores their meanings in greater depth. These selected quotations from the transcripts set out below give voice to each participant as is required by narrative research. The names used in this section are the pseudonyms that were chosen by the participants. Where a musician referred to, for example, "my flute teacher", it was replaced with 'my music teacher' or 'lecturer', to ensure anonymity for students and teachers alike.

Eight themes from the coded transcriptions were interpreted by the researcher. These themes were gleaned from the conversations (the telling of their personal life stories) that took place between each participant and the researcher. Narratives position the "self" in an experienced reality and, therefore, these codes and themes reveal the meanings that each participant gave to his or her musical identity. The codes related to identity were interpreted and categorised into the following themes:

- Practising

- Performing

- Interaction with other people

- General factors with reference to music studies

- Personal narratives

- Expression of inner self through music

- Specific features and views

- Society's perceptions of musicians.

Braun and Clarke (2006) describe a theme as a meaning or a response that captures something important with reference to the research questions. These coded and consequently interpreted themes seek to understand musical identity within the context of each music student.

As this research was framed within a hermeneutic interpretive paradigm approach, it was necessary to code the data in a way that included each participant's own concept of reality. Ten participants shared their personal musical stories and what follows in this chapter is the result of the detailed coding in respect of the musical identity of each one. Only some extracts are shown here, to adhere to the agreement between researcher and music students that no full transcriptions of interviews be made public.

4.1 Data extracts from conversation with music student Jean

Participant's transcribed narrative followed by English translation	Coding
Line 43: Ek is 'n sensitiewe mens.	Sensitive person
I am a sensitive person.	
Line 53: Ek het geweet ek moet oefening ernstig opneem.	Serious about practising
I realised I must be serious about practising.	

Table 4.1: Line-by-line coding Jean

Participant's transcribed narrative followed by English translation	Coding
Lines 6–7: Maar ek dink toe ek begin het met musiek en meer musikante leer ken het, het ek soort van meer aanvaarding begin ervaar.	Musical friendships Acceptance
But I think that when I began with music studies and got to know more musicians, I experienced more acceptance.	
Lines 22–23: Toe begin ek nou met musiek as vak en ek het toe 'n ander onderwyser gekry, en sy was baie ontspanne en dit was lekker om by haar les te kry.	New music teacher Teacher relaxed Nice experience
When I started music as subject, I got a different teacher. She was relaxed and it was nice to have lessons with her.	
Lines 43–46: Voor dit het ek 'n onderwyser gehad wat glad nie vir my die belangrikheid van oefening geleer het nie en toe is ek ewe skielik by haar en sy het goed van my verwag en ek het nie geweet hoekom sy hierdie verwag nie, en ons het net nie mekaar verstaan nie. Dit was gewoonlik so naby 'n eksamen dan raak sy baie gespanne en dan raak ek baie gespanne.	Music teacher Importance of practising Expectations We did not understand each other Teacher got nervous before examinations, so I got nervous
Before that I had a teacher who did not explain to me the importance of practising. All of a sudden I was with a new teacher who expected things of me that I did not understand. It was usually close to an examination when she got very nervous and then I became nervous.	
Lines 71–73: In die verlede het ek nooit vir langer as drie jaar by een onderwyser gebly nie so ek sal graag nou vir baie lank by iemand wil bly en 'n verhouding bou sodat ons mekaar verstaan en ek verstaan haar terminologie.	Music teacher Long-term relationship Understand each other Understand terminology

Participant's transcribed narrative followed by English translation	Coding
In the past I did not stay with a music teacher for longer than three years; now I want to stay with one teacher and build a relationship so that we understand each other, and I understand her terminology.	
Lines ten9–111: Maar ek het toe besef dit eis baie van 'n mens en ek is seker as ek 'n vaste werk het sal dit nog steeds baie van my eis maar darem het mens darem bietjie stabiliteit en 'n vaste basis waar mens kan bly.	High workload Stability Uncertainty
I realised it would be hard work, but I am certain if one has a full-time job it entails very hard work, but one would have stability and one would not need to travel all the time.	
Lines 226–227: Maar ek sal dalk later in my lewe emosioneel sterker wees om dit te hanteer.	Emotionally stronger
But maybe I will be emotionally stronger later in life to handle it.	
Lines 246–247: Want ek wil graag 'n punt bereik wat dit vir my lekker is om op te tree want dit is wat ek wil doen met my lewe,	Enjoy performing Want to perform Performing career
I want to get to a point where I enjoy performing because that is what I want to do with my life.	

Table 4.2: Phrase-by-phrase coding Jean

Participant's transcribed narrative followed by English translation	Coding
Lines 120–124: En dit is ook iets, my geloof het my baie gedra deur moeilike tye, en ek het ook hierdie jaar het ek soort van 'n dip gehad want ek het vir die eerste keer hierso vir 'n performance class opgetree. Dit het baie sleg gegaan, ek het heeltemal berserk geraak van spanning. En op die verhoog het ek baie begin rondbeweeg en my tegniek het gevou, so dit was baie sleg.	Importance of faith Difficult time Performance Berserk with stress on stage Technique failed Bad experience Performing anxiety
Another thing: my faith has carried me through difficult times. I had a dip this year when I played for the first time in a performance class. It was horrible and I went berserk with stress. On stage I kept moving and my technique collapsed, so it was really bad.	
Lines 146–150: My dosent het my bewus gemaak daarvan dat baie talentvolle mense het al onder gegaan as gevolg van spanning en hulle wil glad nie meer aan hulle instrument vat of musiek beoefen nie want dit is net vir hulle te erg en ek is nie bereid om daardie pad te stap nie ek wil hê musiek moet aanhou om vir my lekker te wees en bo alles moet dit vir my lekker wees. En as ek kan geld maak daarmee dan sal dit 'n bonus wees.	Lecturer's input Lecturer's support Talented people Stress People drop out Stress too much Leave music completely Music should be fun Making money through music is a bonus
My lecturer made me realise that a lot of talented people fail because of stress and they don't even want to touch their instruments any longer, or practise music any more, because it is simply too much. I am not willing to go down that road because I want music to be fun, above all else. If I can make money from music it would be a bonus.	

Table 4.3: Paragraph-by-paragraph coding Jean

4.2 Data extracts from conversation with music student Antonio

Participant's transcribed narrative	Coding
Line 3: I will start with how the musical journey started.	Musical journey
Line 12: … and I chose music. Just to be different.	Be different
Line 18: … also, I think what attracted me most to choirs, besides the music, was the social dynamics …	Attracted me most Social dynamics
Line 44: And through that I realised, no, it's society that keeps saying to me scientists, law, engineering, is …	Society's perceptions

Table 4.4: Line-by-line coding Antonio

Participant's transcribed narrative	Coding
Lines 6–8: … and that was, kind of, learning music, but in a fun way with a group of friends as well, so that made the music attractive, to make music with your friends.	Learning music in a fun way Music with a group of friends That made music attractive Interaction

Table 4.5: Phrase-by-phrase coding Antonio

Participant's transcribed narrative	Coding
Lines 83–88: A major part of my musical journey is that the people I was exposed to, who taught me music, were very passionate. And through their passion I think that's what rubbed off on me and sparked my interest even more. Their passion came through them being so well educated in their fields, having a love for what they are doing, that, to them, it's not work, it's doing what they enjoy doing. And it is that type of teacher who inspires you so much, and enjoys what they are doing, that I decided, no, I also want to go into music.	Musical journey People I got exposed to Music teacher Passionate music teacher Through their passion Music teacher sparked my interest even more Music teachers so well educated Music teachers' love for what they are doing It's not work for music teachers Teachers enjoy what they do Teacher inspires
Lines 196–200: If I talk about the meaning of my experiences with music, choir singing was the major influence and the reason that I chose music is that I, because, one, it is majorly done with friends and other people, and I also enjoyed maths in high school, and I didn't choose that career path, because, being an actuary would be more of a one-man job. You would be on your own behind your laptop and doing numbers, same battles every single year.	Meaning of my experiences with music Musical friendships Interaction with people Music is diverse

Table 4.6: Paragraph-by-paragraph coding Antonio

4.3 Data extracts from conversation with music student Claude

Participant's transcribed narrative followed by English translation	Coding
Line 75: Dit was nogal 'n skok op my sisteem, want waar ek vanaf gekom het was dit, dit was my ding.	Music studies at tertiary level Initial shock between peers
It was a shock to my system to become a student at university because where I came from, I was the only hero.	
Line 85: Ek dink ek het baie diep half op performance aspek daarvan opgegee.	Gave up on performance
I sort of gave up on performance.	

Table 4.7: Line-by-line coding Claude

Participant's transcribed narrative followed by English translation	Coding
Lines 64–66: Ek het nie geweet ek mis iets nie. Ek het maar gedink dis maar hoe dit werk. Daar was nie iemand waar ek kan na opkyk soos hierdie fabulous instumentalis in ons department doen dit en dit nie, of sy oefen so en so nie, dit was glad nie, want ek was al wat daar was, so dit was hoe dit was.	Musical role models
I did not realise I was missing something. I thought that was it. There was nobody like this fabulous instrumentalist in our department who could be an example of how to do things. I was all there was – that was it.	
Lines 153–154: As ek sê ek swot musiek is hulle dadelik soos ok, wat speel jy?	People's perceptions
If I tell people I study music, they immediately want to know which instrument I play.	

Participant's transcribed narrative followed by English translation	Coding
Lines 348–356: Maar soos met my onderwyser, ek het n baie groot ding om die onderwyser nie teleur te stel nie. So met die onderwyser, is dit vir my erger om hom teleur te stel as wat ek al met enige iemand vantevore te doen gehad het, enige van my lektore, onderwysers, ouers, enige iets. Ek dink dit is omdat ek so baie van die onderwyser dink. Soos sy opinie beteken regtig baie vir my. Ek het 'n hoë agting vir hom. Ek dink dis maar net soos die mens wat hy is en hoe hy musiek sien en sy passie vir musiek en sy uitkyk oor die lewe en hoe hy ander mense hanteer.	Respect for lecturer Admire lecturer Lecturer has passion for music I don't want to disappoint lecturer Lecturer treats people with respect
Like with this lecturer, I really do not want to disappoint the lecturer. I feel worse disappointing this lecturer than anybody previously, any lecturers, teachers, parents, anything. It is because I admire the lecturer so much. His opinion is very important to me. It is because of the person he is and his passion for music and his views on life and the way he handles other people.	

Table 4.8: Phrase-by-phrase coding Claude

Participant's transcribed narrative followed by English Translation	Coding
Lines 35–41: En dit gaan daaroor dat jy mense moet kan laat iets voel. Dit het ook baie vir my in my spel beteken, soos jy gaan nie nou net speel nie, ek moet iemand anders wat iets voel 'n prentjie laat sien. 'n Gevoel, 'n emosie, wat ek voel in die musiek … en dan help dit bietjie om die stemme uit te puzzle en hierdie noot is belangrik en daardie noot is nie belangrik nie. Ek wil graag hierdie doen en goed wat half oor my kop gegaan het, deur jare van musiek leer, het nou half, o, dis hoekom ek dit gedoen het, dis hoekom dit belangrik is.	Musical feelings People should see a picture of musician's feelings Important to figure it out Work in detail Meticulous working
What is important is: people must feel something. It also meant a lot in my playing [that] you are not just playing; another person must feel something and see a picture. A feeling, emotion, that I feel in the music … and then it helps a bit to work out the voices, and this note is important and that note is not important. I want to do these things that I sort of ignored during previous years of studying music; [I'm starting to realise] that's why I did it, that's why it is important.	
Lines 110–116: Die konsep dat mens moet perfek speel is seker maar 'n konsep wat ek in myself het, jy luister altyd, soos dit is altyd 'n ding as jy luister hoe ander mense speel of jy luister opnames dan is jy soos hoorhier, daar's soos letterlik nie een fout nie. En dan is dit nie net soos interpretasie nie, soos party mense beskou interpretasie soos hard speel, sag speel, waar letterlik as ek al die note reg gespeel het is ek happy met myself. So, ja, ek weet nie, as jy opnames luister, alles klink net so perfek en daar is nie 'n fout nie en alles gaan net so goed en dan voel ek as ek speel dit gebeur nooit nie, so moet my nie in 'n situasie sit waar ek nog meer stress en dan nog minder regkry nie.	Perfect examples Performing Feelings of insecurity Performance anxiety Preparing for performances Listening to recordings in practice room Interpretation entails much more Standard of perfection

Participant's transcribed narrative followed by English Translation	Coding
The concept of perfect playing comes from inside myself. One listens to other people playing, or to recordings, and you realise they literally do not make any mistakes. And that's not just interpretation, like some people consider interpretation as things like playing loudly or softly, whereas when I play all the notes correctly, I am happy with myself. So, I don't know, when one listens to recordings, all seems perfect and there is not one mistake and it's so good, and then I feel that when I play it never happens, so do not put me in a situation where I stress even more and achieve even less.	
Lines 278–283: Ek dink dit was bietjie 'n skok op my ma se sisteem, maar my pa was heel rustig daaroor. My pa is meer aan my regterbrein en my ma is meer 'n akademikus, maar hulle het darem nie enigsins resistance gehad nie. Maar ek dink ook dis omdat ek van die begin af vir hulle gesê het ek wil musiekterapie doen en ek wil onderwyser doen, dat hulle geweet het daar is werk daarvoor en nie noodwendig, ok, ek wil nou 'n voltydse performer gaan word en mens weet nie regtig of jy gaan werk kry nie, of jy goed genoeg is, of al daai goeters nie.	Parents' reaction Consider performing arts a less secure job Perceptions of society Support parents Opportunities in music field High/perfect standard required Performing artist
I think it was a bit of a shock to my mother's system [when I announced that I wanted to study music], but my dad was quite happy about it. My dad is more of a right-brain person and my mom an academic, but they did not put up any resistance. But I think it is also because that right from the start I told them I wanted to do music therapy and teaching. Then they knew there would be work available. It was not as if I told them I wanted to become a full-time performer; then you don't know if you will end up with a job, if you're good enough and all that stuff.	

Participant's transcribed narrative followed by English Translation	Coding
Lines 305–307: My een vriend is 'n eerstejaar en hy is 'n pianis, en toe het hy nou die dag in die koorkamer ingekom in trane na sy les en 'n seun wat huil is mos 'n vreemde ding, en toe dink ek het mense bietjie meer gesien wat dit vat en soos hoeveel dit verg van mens emosioneel.	People's perceptions Internalisation Stress Self-esteem
One of my friends is a first-year student and a pianist. The other day he came into the choir room in tears after his piano lesson. A boy crying is a strange thing, and then I thought people saw a little more of how much it demands of you emotionally.	

Table 4.9: Paragraph-by-paragraph coding Claude

4.4 Data extracts from conversation with music student Jennifer

Participant's transcribed narrative	Coding
Line 20: … performance anxiety. But those lessons for me, looking back, were very nerve-wracking, like going …	Performance anxiety Lessons nerve-wracking
Line 69: … is just a super-talented jazz musician, so he has played his jazz by then, so he started introducing me.	Teacher introducing Teacher's influence
Line 90: … very hard growing up, because I struggle to perform, and I was even with the jazz …	Struggle to perform
Line 260: … my friends were really supportive; I remember giving concerts and they all came.	Supportive friends

Table 4.10: Line-by-line coding Jennifer

Participant's transcribed narrative	Coding
Lines 98–99: …Then I joined the jazz band at school again. Which was really fun, and then I played that cantata, I realised I want to play music and do more of this.	I realised I want to do music Experience of performing band
Lines 142–144: … music, I felt that everyone should actually have a musical education, to the extent where they can play an instrument and enjoy music and get that feeling of expressing themselves through music.	Expressing yourself through music Importance of music education
Lines 240–241: I do want to practise. Like I get annoyed when I don't get enough time to practise. If I can practise like five hours a day, then I am happy. I love practising.	Love practising Desire to practise

Table 4.11: Phrase-by-phrase coding Jennifer

Participant's transcribed narrative	Coding
Lines 348–354: Only when I got to my second teacher, the guy I was telling you about, did he actually teach me to love music. And he actually opened the whole world of music that I wasn't aware of and he taught me how to respect the art and appreciate it, which for me is now very important, going forward as a teacher one day. I will make that one of my first priorities, make sure each student is treated as an individual, and is given music that they can relate to, and express themselves by, and not [just] sort of a path through a system of grades, and when you get to this grade, then you'll be good, or when you'll get to that grade then you'll be a, then you can call yourself an instrumentalist.	Music teacher's influence Taught me to love music Teacher opens new world Respect the art Treated as individual Express yourself through music

Table 4.12: Paragraph-by-paragraph coding Jennifer

4.5 Data extracts from conversation with music student Clara

Participant's transcribed narrative followed by English translation	Coding
Line 26: Maar toe het musiek my gehook.	Hooked on music
I got hooked on music.	
Line 134: Ek wil nog steeds graag musiektegnologie en die musiekterapie probeer kombineer.	Career plan
I still want to combine music technology and music therapy.	
Line 160: Van dag een af het ek geweet ek wil nie in performing ingaan nie.	Preferred not to choose performing arts
From day one I knew I did not want to do performing arts.	
Line 187: Ek wil nie my lektor in die skande steek nie.	Lecturer approval
I don't want my lecturer to be ashamed of me.	
Line 233: As ek oefen dink ek, ek wil dit goed doen, ek wil my punte opstoot, ek wil beter doen.	Self-talk Want to work hard Want to do well
When I practise, I think that I want to do well, I want to achieve good marks, I want to do better.	
Line 303: … hopelik in my eie recording studio iewers oorsee.	Career plan
… hopefully in my own recording studio abroad.	

Table 4.13: Line-by-line coding Clara

Participant's transcribed narrative followed by English translation	Coding
Lines 37–38: So ek gaan myself moet inhaal, sy gaan my gladnie daarmee help nie, en daai juffrou het 'n ernstige probleem met my gehad, tot ek die dag klaargemaak het.	Relationship with music teacher Bad relationship
I must do the catch-up work myself; she is not going to help me with it. That teacher had a problem with me right up to the day I finished there.	
Lines 48–51: Ek was nie eintlik lus om hier te kom oudisie nie, ek het dit maar net gedoen omdat ek geweet het ek moet 'n backup hê, so met die hele ek–kan–nie–omgee–nie, het dit my stress heeltemal weggevat. So toe het ek baie goed gedoen hier met my oudisies.	Relaxed attitude to audition No stress No pressure to pass Good results Performance anxiety
I did not want to audition here originally but did it because I needed a backup plan. So I did not care whether I got accepted or not, and thus all stress was removed from the audition and I did very well.	
Lines 94–95: Sy was die enigste persoon wat, sy het vir my half musiek in my lewe ingebring.	Introduced music into my life Music teacher
She was the only person who brought music into my life.	
Lines 128–129: As iemand af is, dan voel ek dit dadelik aan, ek kan dadelik aanvoel hoe 'n persoon se mood is op die oomblik.	Heightened emotional awareness Interaction with other people
When someone feels down, I can pick it up immediately, what a person's mood is at a certain moment.	

Participant's transcribed narrative followed by English translation	Coding
Lines 192–194: Ek oefen nogsteeds vir myself, maar dis meer 'n ding van, ek is so bang ek stel my lektor teleur, want die lektor sit soveel moeite in om my te help en om my tegniek te verbeter van waar dit was, en die lektor is baie motiverend, so ek wil die lektor nie regtig teleurstel nie.	Practise for myself Don't want to disappoint lecturer Lecturer does a lot Lecturer is motivational Lecturer puts in everything
I still practise for myself, but it is more kind of, I don't want to disappoint my lecturer, because the lecturer takes so much trouble to help me improve my technique. The lecturer is very motivational; I really do not want to disappoint the lecturer.	

Table 4.14: Phrase-by-phrase coding Clara

4.6 Data extracts from conversation with music student Viktor

Participant's transcribed narrative	Coding
Line 86: The only thing I actually enjoyed was the music classes. I loved the teacher.	Love the music teacher Enjoy music classes
Line 127: I couldn't stand my teacher, we didn't get along with each other, we had been together for so …	Couldn't stand the music teacher
Line 202: Playing for such long time showed me that as much as I hated it before, now I couldn't live without it.	Couldn't live without instrument
Line 392: I don't see myself as a performer.	Performing

Table 4.15: Line-by-line coding Viktor

Participant's transcribed narrative	Coding
Lines 149–150: I absolutely hated it. Which I can't even explain why because I think it was the performance – I don't perform well.	I don't perform well
Lines 201–203: And not being able to play for such a long time, showed me that as much as I hated it before, I couldn't live without it. And I couldn't live without being able to make music.	Can't live without making music

Table 4.16: Phrase-by-phrase coding Viktor

Participant's transcribed narrative	Coding
Lines 431–435: This department I think is the right one for me. It's a research institution, like in a lot of ways there, yes, they want us to play well, because ultimately, we are here to learn an instrument and to be good at that. But there is no pressure to be a performer. If you are not, you don't have to be. They are doing a lot at the moment to give us help with anxiety, and performance anxiety and be more comfortable on stage.	People from department help with performance anxiety Support from lecturers Career choices

Table 4.17: Paragraph-by-paragraph coding Viktor

4.7 Data extracts from conversation with music student Johannes

Participant's transcribed narrative followed by English translation	Coding
Line 10: In die laerskool, die vrou daar het gesê dat ek talent het.	Talented Teacher identified talent
At primary school, the teacher told me I had talent.	
Line 20: My pa het gesê ek moet fisiese wetenskappe neem.	Father suggested sciences

Participant's transcribed narrative followed by English translation	Coding
My dad said I should do physical sciences.	
Line 34: Ek het dit al in die skool geweet toe ek besluit het om musiek te studeer. Ek wil nie 'n klassieke performer wees nie.	Decision to study music Didn't want to be a performer
I already knew it at school when I decided to study music. I didn't want to be a classical performer.	
Line 90: Ek werk vir 'n mikpunt, nie omdat ek bang is my dosent raas met my nie, dis meer van ek wil nie teleurstel nie.	Work towards goals Not to disappoint lecturer
I work towards goals, not because I am afraid my lecturer will get upset, but I don't want to disappoint the lecturer.	
Line 211: Time management is maar die ding.	Good planning Time management
Time management is the main thing.	

Table 4.18: Line-by-line coding Johannes

Participant's transcribed narrative followed by English translation	Coding
Lines 25–26: Maar gelukkig teen die einde van graad 11 het ek agtergekom wetenskappe is nie meer vir my nie, en dis nie wat ek wil doen nie, en dat ek musiek wil swot.	End of school realised want to study music Want to study music
Luckily at the end of grade 11 I realised that I wanted to study music, and that sciences were not for me.	

Participant's transcribed narrative followed by English translation	Coding
Lines 70–72: So ek het al die tutor klasse bygewoon, dis 2 klasse en dan nog 2 klasse en dan het ek 2 klasse by 'n ekstern bygewoon, so dis 6 klasse ekstra per week. Wat ek net aan gehoor spandeer het. En dit het aan die einde van die dag gepay–off.	Extra work Effort Hard work pays off
I attended all the tutor classes, which means two classes, and then another two classes as well as two classes with an external tutor, thus six extra lessons a week that I spend on aural training only. But it paid off in the end.	
Lines 93–96: Ek hou nie daarvan om iemand teleur te stel nie, so ek sal eerder werk, met daai insig van, wag, as ek nie werk nie gaan sy nie gelukkig wees met my nie. En dan gaan ek ook nie gelukkig wees met my nie, so kom ons werk, dis nie ek moet nou hierdie oefen anders kry ek raas nie.	Don't like to disappoint people I will rather work very hard Self-talk Want lecturer to be happy Want to work hard Hard work pays off
I don't like to disappoint anyone, so I would rather work knowing that if I don't work, my lecturer will not be pleased with me. And then I will also not be pleased with myself, so I must work; it is not a case of I will get into trouble when I don't work.	

Participant's transcribed narrative followed by English translation	Coding
Lines 136–137: Jy het hierdie punt gekry, omdat dit en dit, so my lektor sê vir jou waaraan om te werk en hoe ons dit kan verbeter. En na die eerste les voel ek altyd beter.	Relationship with teacher Bad examination marks Lecturer explains Lecturer supports Relationship between student and lecturer Feel better Self-image
When I did badly in an examination and received a poor mark, my lecturer explained why; she explained what to work on and how we could improve it. And from that first lesson I have felt better.	
Lines 160–164: My pa het gevoel, hy voel nogsteeds, 'n mens het wiskunde nodig en jy het wetenskap nodig, dit is hoe my pa grootgemaak is. Ek sou sê my grootste ondersteuning en invloed was my ma. Toe my pa sien ek presteer is hy nou baie beter. Hy is baie trots.	Father's perceptions about music studies Understand father's reasons Support from mother Influence mother Father sees achievements Father is proud
My dad felt, he still feels, you need maths and you need science; that's how he was brought up. I would say my greatest support and influence was my mother. Now that my dad sees I am succeeding, he is much better. He is very proud.	
Lines 233–234: So ek was aan die een kant baie geïntimideerd en aan die ander kant was ek so geïnspireerd.	Intimidated by excellence Inspired by excellence

Participant's transcribed narrative followed by English translation	Coding
I was intimidated, but also inspired.	
Lines 242–245: Ek het baie vriende wat nie musiek swot nie. Die ingenieurs dink mos maar ons doen nie genoeg nie, dis regtig so, hulle dink ons doen nie genoeg nie.	Interpersonal relationships Perceptions of other students Friends
I have a lot of friends who do not study music. The engineers have a perception that we do not do a lot, really, they think we do not do enough.	
Lines 257–258: Maar hulle dink regtig net ons oefen en speel in groepe en het drumming sessions en sulke goed.	Perceptions of other students
But they really think we sit down and perform in ensembles and have a lot of drumming sessions and things like that.	

Table 4.19: Phrase-by-phrase coding Johannes

Participant's transcribed narrative followed by English translation	Coding
Lines 37–42: Ek voel nie iemand sien nou neer op my omdat ek nie performance doen nie. Die department is baie divers. Ek was verbaas oor wat jy alles kan doen. Jy kan education doen, of metodiek of performance rigting, en as jy nie wil performance vat nie en jy wil nogsteeds jou instrument vat tot 4de jaar, dan kan jy. In 4de jaar het jy 2 opsies: of jy kan die performance doen, of net gewone les. En jy kan teorie ook 'n gedeelte vat of geskiedenis. Dit was baie divers, ja.	Nobody at this department sees me as a lesser music student

Diverse department

Don't need not to major in performance

Many career options available |
| I don't feel that this department considers me as a lesser student because I am not majoring in the performing arts. This department is very diverse. I was surprised at all the things you can do. You can major in education, methodology or performance. Even if you don't want to major in performance, you can take your main instrument up to fourth year. In your fourth year you can choose: either performance or only practical tuition. And you can make theory or music history [part of your degree]. It is very diverse. | |
| Lines 55–62: Eers het ek die moeilikste stuk eerste gedoen dat ek dit uit die pad uit kry, en toe het ek eenkeer net besluit, kom ek doen dit waarmee ek die meeste gemaklik is eerste. En toe het dit baie beter gegaan dat ek die makliker stuk die atmosfeer en die senuwee-agtigheid onder beheer kry, en dan kan ek op die einde fokus op die moeilike stuk. So dit het nou nogal vir my gewerk, ja. Ek het agtergekom, dat as ek eerste Bach speel, 'n prelude of sonate of so, dan gaan my eksamen baie beter as ek begin met 'n Bach. Ek weet nie hoekom nie. Al is dit net een beweging, net die eerste of vierde beweging van die sonata, dan gaan die eksamen baie beter. | Planned examinations

Self-talk

Mentally prepared

A lot of hard work

Preparation thorough

Performance anxiety |

Participant's transcribed narrative followed by English translation	Coding
At the beginning of examinations, I always played the most difficult piece first to get it out of the way. One day I decided to do the piece that I am the most comfortable with first. It went a lot better, because I use that piece to set the atmosphere and get the nerves under control, and then at the end I do the most difficult piece. It worked for me. I realised when I do Bach first, or a prelude or sonata, it goes better with the examinations. I don't know why. Even if it is only one movement, the first or fourth movement of a sonata, it goes better.	
Lines 79–83: Ek moet sê ek raak nogal bietjie negatief as ek nie iets dadelik regkry nie, as ek dit na die tiende keer ook nie regkry nie, dan raak en nogal negatief as ek nie iets vinnig regkry nie, om 'n passasie oor en oor, of noot vir noot te oefen is nogal moeilik vir my, soos sê nou maar die stuk is 80 en dan begin jy dit op 60 en om dit op te werk dis nogal 'n marteling vir my om dit nie dadelik te snap of reg te kry nie.	Practice is repetition Slow practising Practising is dedication Practising is commitment Becomes negative when struggling
I must say I get a bit negative if I don't get something right at once. Even if I don't get it after ten times. To repeat a passage in the music over and over, or note by note, [to practise that way] is difficult for me. Or if the piece is 80 and you start on 60 and work up to it, it is like torture not to get it right immediately.	

Participant's transcribed narrative followed by English translation	Coding
Lines 127–132: Dis amper asof mens soms dink hulle gaan die foute soek. Dit is nie noodwendig so nie, maar dis hoe dit voel. Ek dink gladnie dit is asof hulle soek vir foute nie. Ek dink dit gaan meer oor die musikaliteit. My lektor het al vir my verduidelik dat dis meer oor die musikaliteit, so as jy 'n foutjie hier en daar maak, is dit nie die einde van die wêreld nie, maar as jou musikaliteit as 'n performer reg is, dan, dis wat die meeste punte tel.	Examiners are not looking for mistakes But it feels like examiners are looking for mistakes Musicality is foremost during examinations Small mistakes are not the end of the world Musicality is most important during performances
It is whether one thinks the examiners are on the lookout for mistakes. It is not necessarily so, but it is how it feels. I think it is more about musicality. My lecturer explained that to me previously, it is more about musicality, if you make a small mistake here and there, it is not the end of the world, but if your musicality as performer is correct, that is what counts the most.	
Lines 106–110: So, 'n angsvlak as ek weet ek het nie genoeg geoefen nie en ek ken nie my note nie, dan gaan dit 'n agt wees as ek alleen is. As ek in die orkes is, dan ek weet nie, dan perform ek baie baie beter, even as ons net twee is, as ons net 'n duet speel perform ek baie beter, baie meer kalm, dit voel asof net die helfte van die audience vir my kyk, die ander helfte kyk vir iemand anders. So ek voel baie meer gemaklik as ek in ensembles speel.	Anxiety levels Solo performance Not prepared enough Orchestra performance less anxious Audience awareness More relaxed in ensembles Performance anxiety

Participant's transcribed narrative followed by English translation	Coding
An anxiety level of eight if I know I didn't practise enough, and I am performing on my own as soloist. When I am part of the orchestra, I think I perform much better, even when there are only two of us, when we play a duet I do much better, I'm calmer, because it feels if only half the audience is looking at me, and the other half is looking at somebody else. So, I feel much more relaxed when performing in ensembles.	

Table 4.20: Paragraph-by-paragraph coding Johannes

4.8 Data extracts from conversation with music student Giuseppe

Participant's transcribed narrative	Coding
Line 76: It is to touch other people's lives.	Touch other people's lives through music
Line 99: I love playing my instrument. I think part of having a good relationship with your instrument is …	Love playing instrument Relationship with instrument

Table 4.21: Line-by-line coding Giuseppe

Participant's transcribed narrative	Coding
Lines 136–138: I love performing as part of the choir, because I love that team effort thing, the social structure that goes with the choir, by being in a group, I love that. I like performing like that.	Love team effort Interaction Social structures Being part of group

Table 4.22: Phrase-by-phrase coding Giuseppe

Participant's transcribed narrative	Coding
Lines 2–8: Ok, so my musical career started in grade 1 when I started playing recorder and singing in the choir. Neither of my parents are musical, they don't play instruments or anything; the whole family is in other career fields, all my grandparents and parents, so a musician in the family was a little bit of a shock to them. My brother is also very musical. He plays various instruments. We grew up without a TV, so for a lot of early years of my life were spent with my brother and I bonding over the fact that both of us were really into music.	Musical career No musician in family Shocked by choice of career Musical bond with brother
Lines 120–123: … definitely a conductor, I started singing under him when I was in grade 9 in my school, so he is definitely a very big influence. And then my third instrumental teacher, she has definitely helped me to realise the passion for music. Just because she is such a lovely human being.	Music teacher Influence of music teacher Passion for music Teacher a lovely human being

Table 4.23: Paragraph-by-paragraph coding Giuseppe

4.9 Data extracts from conversation with music student Robert

Participant's transcribed narrative followed by English translation	Coding
Line 17: So ek dink my skool is die grootste rede hoekom ek nou kan musiek doen.	Influence of school on music studies
So I think my school is the biggest reason why I can study music today.	
Line 25: En toe begin ek koor sing. Dit was amazing. Ek wou net koorsing vir die res van my lewe.	Amazing experience singing with people Interaction

Participant's transcribed narrative followed by English translation	Coding
I started to sing in the choir. It was amazing. I wanted to do that for the rest of my life.	
Line 36: Toe haal sy die instrument vir my uit. Toe dink ek: hierdie lyk regtig soos iets wat ek sal wil doen. Dit lyk soos fun.	Teacher's influence
Then she got out the instrument. I thought: this looks like something that I would like to do. It looks like fun.	
Line 102: Want dit was musiek, dit was soos my ding, dis myne.	Music is my thing Music is mine
Because it was music, it was my thing, music is mine.	
Line 114: Eerlikwaar, want ek kon nie aan iets anders dink wat ek wil doen nie. Dis wat ek wil doen.	I want to do music Music only thing I want to do
Honestly, because I could not think of anything else that I wanted to do. This is what I want to do.	
Line 142: Ek dink want hulle dink musiek is iets wat behoort 'n hobby te wees.	Perceptions of society See music as hobby
I think they think music is supposed to be a hobby.	
Line 162: Ek raak opgewonde oor geleenthede.	Opportunities Excited about opportunities
I get excited about opportunities.	
Line 238: Sy is 'n briljante speler, maar sy weet glad nie hoe om instruksies oor te dra nie.	Respect for brilliant performance Music teacher Interaction
She is a brilliant performer, but she does not know how to communicate instructions.	

Table 4.24: Line-by-line coding Robert

Participant's transcribed narrative followed by English translation	Coding
Lines 43–44: En dit was so lekker instrument. En ek begin toe orkes speel, en ek kom agter, ek love orkes. Dit was vir my so lekker om orkes te speel.	Nice instrument Influence of teacher Love playing in orchestra
It was such a nice instrument. I began to play in the orchestra, and I realised, I love orchestra. It was so nice to be in the orchestra.	
Lines 87–88: Sy was absoluut aaklig, en ek het altyd bietjie gevoel hulle, hulle verstaan nie die instrument nie.	Influence of music teacher Not all music teachers understand all instruments Frustration
She was absolutely awful, and I always had the feeling they didn't understand the instrument.	
Lines 199–200: Ek hou nie van eksamen speel nie, ek doen dit eintlik net want my onderwyser wou gehad het ek moet dit speel. So nou moet ek hierdie kompetisieding gaan speel, maar eerlikwaar, ek is nie lus nie.	Dislike like examinations Music competitions Teacher's influence
I don't like examinations. I only do them because my teacher wants me to do them. I'm supposed to enrol for this competition, but honestly, I do not want to.	
Lines 227–228: Ek vertrou hulle judgement. Ek vertrou hulle musikaliteit.	Teacher /student relationship Attitude to examiners Trust examiners' judgement Trust superiors' musicality
I trust their judgement. I trust their musicality.	

Table 4.25: Phrase-by-phrase coding Robert

Participant's transcribed narrative followed by English translation	Coding
Lines 70–73: Ek dink, eerlikwaar, ek het nog nooit 'n probleem gehad met my selfbeeld nie. Dit het my laat sleg voel oor my musikale vermoë, want op daai stadium het ek geweet ek wil musiek gaan swot, maar hy het my half laat dink, miskien moet ek maar iets anders gaan swot, miskien gaan dit nie eintlik vir my uitwerk nie.	Self-esteem versus musical ability Feeling of uncertainty Influence of music teacher Maybe I am not good enough Realistic thoughts
Honestly, I don't think I ever had a problem with my self-esteem. I felt bad about my musical abilities, because at that stage I already knew that I wanted to study music, and he made me half think maybe I should choose something else, maybe music won't work out for me.	
Lines 133–140: Ek het nie gevoel ek is minderwaardig omdat ek nou musiek gaan swot, soos wat society die mens laat voel nie, o jy gaan musiek? Hoe swot mens ooit musiek? Kan mens dit swot? Of as mense nou soos Do you regret your choice? Nee, ek doen nie, so baie mense vra dit nou vir my. Hulle vra nou vir my: so wat gaan jy doen as jy klaar is? Dan sê ek ek weet nog nie, ek wil net eers klaarmaak, laat ek net eers klaarmaak en dan sal ek, ek sal volgende jaar dink oor die jaar daarna. En dan sê hulle o, jy is seker nou spyt jy het musiek gaan swot, dan sê ek,nee, ek is nie. Hoekom sal ek spyt wees? Is jy spyt jy het meganiese ingenieurswese gaan swot? Ek is gladnie spyt ek het musiek gaan swot nie. Nie enigsins nie.	No feelings of facelessness Perceptions of society Society does not understand Society does not see music studies as a career

Participant's transcribed narrative followed by English translation	Coding
I never felt inferior because I was studying music. Society thinks: Oh, you are studying music? How do you study music? Or people ask: Do you regret your choice to study music? No, I do not. Or they ask: What are you going to do when you finish? Then I reply: I still don't know; I will see when I complete my studies. And then they say: Oh, you must be sorry you studied music. I say no, I'm not, why should I be? Are you sorry you studied mechanical engineering? I have no regrets. None at all.	
Lines 277–281: … hang af in watter situasie ek is. Bv. Vrydag as ek speel speel ek, ek is bereid om ver te ry van my huis af, want daar is kindertjies wat die kans nodig het om dit te moet hoor. Hoe *Pieter en die Wolf* klink. So Vrydag speel ek vir die kindertjies, en dis ok. Maar as ek 'n konsert speel, speel ek vir myself. Dis lekker. Ek geniet die speel. Dis soos my drug, dit laat my goed voel.	Perform for myself I feel good when I perform Perform for other people Perform to serve music Enjoy performing Music is my feel-good drug
… it depends on which situation I am in. For example, Friday I will travel a long way to perform, because there are children who need an opportunity to hear classical music. What *Peter and the Wolf* sounds like. So on Friday I will perform for children and that is fine. But when I perform in a concert, I do it for myself. It is nice. I enjoy performing. It is like my drug, I feel good when I do it.	

Table 4.26: Paragraph-by-paragraph coding Robert

4.10 Data extracts from conversation with music student Hector

Participant's transcribed narrative followed by English translation	Coding
Line 31: …ek was baie gestress daaroor.	Performance anxiety
I was very stressed about it.	
Line 94: Deur orkeste, die mense wat jy leer ken, jy kan lekker kuier en mense ontmoet deur orkeste.	Socialising with musicians
You can socialise and meet people through the orchestra.	
Line 97: Die eksamens was stressvol, want dit was net ek en twee klavierspelers in die middel van die verhoog.	Examination experienced as stressful Feel exposed
The examination was stressful, because it was only me and two pianists in the middle of the stage.	

Table 4.27: Line-by-line coding Hector

Participant's transcribed narrative followed by English translation	Coding
Lines 168–169: Of dan is dit baie cool energetic musiek, maar dit klink dull, en omdat ons net drie oefeninge het, is die musiek nie goed afgewerk nie	Lack of sufficient practice High standards required
Or it is very cool and energetic music, but it sounds dull, and because we only had three rehearsals, the music was not polished well enough.	
Lines 234–235: Maar soos ek aangaan besef ek daar is iewers 'n Europese 16-jarige wat 20 keer beter as ek speel.	Self-talk Musical standard
But as I continue, I realise that somewhere there is a European 16-year old who plays 20 times better than I do.	

Participant's transcribed narrative followed by English translation	Coding
Lines 245–246: Toe het hulle begin agterkom daar is fout. En toe vra hulle my uit daaroor, en ek sê toe dat ek leer niks meer by hierdie ou nie.	Supportive parents Wrong music teacher Influence of music teacher
They realised that something was wrong. They asked about it and I told them that I wasn't learning anything from that guy anymore.	

Table 4.28: Phrase-by-phrase coding Hector

Participant's transcribed narrative followed by English translation	Coding
Lines 399–403: Maar my selfbeeld hang af waarmee ek besig is. Soos orkesmusiek, ja dis maklik, in 'n manier, dis nie so vinnig of hoog nie, maar ek voel dan goed want ek voel ek is 'n goeie orkesspeler, ek luister na die mense om my, ek kyk na die dirigent, ek voel die musiek aan, so en as daar 'n moeilike stuk in die orkesmusiek is, dan kan ek dit doen. Maar nou soos die lesgoed en eksamens en solowerke, dis anders.	Self-image fluctuates Specific musical situation influences self-image Self-confidence when able to perform music Feel the music Confidence Examinations, lessons Solo works Image of myself
My self-image depends on what I do. With music in orchestras, that is easy, not too fast or too high; I feel good then because I believe I am a good orchestra player. I listen to the people around me, I look at the conductor, I feel the music, so, and if there is a difficult part in the music, I can do it. But lessons, examinations, solo works, that is different.	

Table 4.29: Paragraph-by-paragraph coding Hector

4.11 Conclusion

A further discussion and interpretation of Chapter 4's analysis of data is provided in Chapter 6, where this chapter's codes will be amalgamated with the reviewed subject literature which was discussed in Chapter 2, as well as with the Narrative core of each participant's life story, which will be discussed in Chapter 5. These codes and interpreted themes will thus be included when the research questions are answered.

5   Narrative core

The aim of this research was to establish the meanings that each of the participating music students attributed to his or her identity. To explore these meanings, the researcher had to conduct an in-depth analysis of the narratives. The analysis of narratives not only conveys information on data, but also brings facts to life and serves as a powerful means of presenting qualitative data (Cohen et al., 2018). The data was interpreted in many ways, which is described in detail in Chapter 3. The hermeneutical interpretivist paradigm of this research supports the in-depth analysis of data because such analysis delves deeper into a subject. This study seeks to describe musical identities after an analysis and interpretation of the participants' life stories. Bury (2001) emphasises that, during analysis of stories the story be treated as a complete data set and Chapter 5 presents the ten individual stories as the narrative core of this research.

Narrative research focuses on words, spoken and/or written. Therefore, during research that is done with a narrative approach, the writing of letters is often part of the method. Letter writing via emails was used during this research, as was discussed in Chapter 3. The final letter to participants is given below.

Dear participants

Chapter 5 in this thesis is your narratives, your meanings and your documented experiences. You did confirm these interpretations, but I still hope I did you proud.

I believe you will find the interpretations of your life stories to be an ethical representation of your own words. While I was writing this chapter, I realised anew what difficulties, but also what joy, music brings into your lives.

I thank you again for your willingness to participate in this study. These are your stories and therefore your musical identities. Thank you for making me a part of your stories.

Kind regards

5.1   Life stories of participants

The stories as set out in sections 5.2.1 to 5.2.10 represent the content of conversations and thus the meanings that the participants have given to their lived experiences. When these stories were interpreted by the researcher, the different guidelines

discussed under 3.3.10.4 were followed to find the narrative core of each story in a hermeneutical way. Because they are not the researcher's original concepts, specific mention is made in this chapter to guidelines of Gibbs (3.3.10.4.6), and to the overall views of Wylie, Freedman and Combs as well as Carr and Morgan (3.3.10.4.8). However, only Gibbs is directly referred to in this chapter, because the narrative core is about the participants' stories, and not about explaining methods of analysing. These methods are discussed in detail (with examples from life stories) in Chapters 3, 4 and 6, as well as in Addendum E.

In these stories, we read about ten different music students, each with a unique life story about musical identity. Each participant verified the content of this section as a true representation of his or her life story. The music students also agreed with the interpretations that the researcher attributed to the narrated stories. These meanings can therefore be seen as determining aspects influencing the musical identity of each participant.

What follows is the core of the narratives of this research.

5.1.1 Jean's lived experiences

If one theme suggested by Gibbs (2018) could be used as the title of Jean's story, it would be 'Jean's story of a career path'. Jean revealed a great sense of responsibility towards her music studies; she has chosen to extend her studies by another year, because she realised that there are certain elements lacking in her basic musical training. She wishes to rectify this because she wants to achieve better results and adhere to the high expectations of the performing arts. It is also clear that she has thought a great deal about interaction between personal and social experiences.

At the end of the second conversation, the researcher asked Jean to mention one positive personal trait with reference to her music studies. Jean replied: "Maybe it is the fact that I get along with so many people. People know that when they talk to me, they get a sensitive ear. And I like that. I like it to be friendly and to be the safe haven for other people because then I know they will pay it back to me".

Jean was introduced to music as a child by being exposed to classical music and opera. She was drawn to opera by the comprehensive nature of the art form (music,

drama, costumes and décor) and inspired by world-renowned international singers like Anna Netrebko, Renée Fleming and Placido Domingo.

During her studies she realised that performance anxiety can be detrimental to a musician's career. She experienced this first-hand in a negative way on stage and during tuition. She is now working on this aspect of her career, using specific techniques to overcome fear of performing, reading books about performance anxiety, working intensely with her music teacher on these aspects and intentionally surrounding herself with people she regards as a positive influence in her life.

Jean showed insight into her own life story by acknowledging negative issues and trying to address them. The dominant story of her life is that of a music student who is focused on her career, but who also lives with the constant pressure and stress that is part of a music student's life. An additional story that complements the main story is that of a student who has acknowledged her mistakes, taken responsibility and made some decisions to rectify the issues. She is doing that through hard work, constant self-talk and self-evaluation.

She is also fortunate to have a very supportive mother and supportive friends. She experienced the important relationship between music student and music teacher to have a significant impact on her career path, because she has had both good and less good relationships with her music teachers. At the moment she is fortunate to have a lecturer who understands and supports her. She views this interpersonal relationship as being extremely important; she referred to its value.

However, she also mentioned that society sees musicians as unimportant; society views careers like engineering or medicine as more important and sees classical music as elitist. She addressed these issues by thinking about them, evaluating them, and deciding not to let them disturb her. But she sees an opportunity for musicians to do something themselves within society to change these perceptions.

If Jean's life story were a play, according to Gibbs (2018), it would be classified within the narrative genre of a romance, because Jean faced a series of challenges en route to her goal, but is conquering these obstacles one by one.

5.1.2 Antonio's lived experiences

The life story of Antonio is replete with anecdotes of interaction with other people. Most of Antonio's identity as a musician is shaped by this interaction. If themes suggested by Gibbs (2018) are applied to this life story, three are equally important, namely 'The relational story', 'A story of belonging and separateness' and 'A story of career'.

Although his family at first thought he would study actuarial sciences, they fully support him in his studies of fine arts, because they see the joy he gets from them. Antonio frequently drew attention to the relationship between music students and their lecturers. These lecturers are seen as passionate and acknowledged as extremely influential in a music student's life. Antonio feels that a music student does not want to let these inspiring lecturers down, because they put a lot of effort into their teaching. Elaborating, Antonio stated that musicians do not want to disappoint any person or audience.

The additional story in his narrations referred to belonging and separateness, and the way in which Antonio expressed these opinions was meaningful with reference to his musical identity. He narrated a strong feeling of belonging when with other music students and people involved in the fine arts, but also said that he felt separated from the world by people's behaviour and opinions. For example, he noted that the field of music opens doors so that musicians can be exposed to many different cultures; that different people understand musical genres in different ways, but all genres need to be respected; that music is important in all people's lives; that all people listen to music for relaxation and enjoyment; and that an honest performance will always touch an audience member's heart. This was said with authority and a kind of pride, because he is a musician and he spoke from a position of belonging to the group of people called musicians.

However, these opinions were juxtaposed with others, such as when he said that society does not consider that musicians can sustain themselves by their art; and that people do not understand musicians because they think musicians just go on stage and enjoy themselves. Antonio emphasised that musicians do go on stage and enjoy themselves, but people don't see the hard work needed to get to that point. Antonio also mentioned that friendships with other people differ from friendships with other musicians, because only musicians really understand other musicians.

With reference to a career in music, Antonio mentioned that music studies are extremely hard work; so hard that musicians sometimes forget to look after themselves and sustain a healthy and balanced lifestyle. He also sees a music career as very diverse, because participating in musical activities often leads to new career opportunities that are more sustainable. Antonio feels that because of his music studies, he has learned certain characteristics that are needed to be a successful person in other fields of life and sees that as a bonus. Such traits are hard work, consistent work, planning, managing and respect.

If Gibbs's (2018) dramaturgical classification is applied to the life story of Antonio, it could be classified as a romance, because the difficulties in life that were mentioned have been either dealt with or accepted.

Antonio has a deep love for music; he is a person who sees performance as an opportunity to express himself as a musician. He also mentioned that when a person studies music, it is the only thing he or she wants to do because it is a passion.

5.1.3 Claude's lived experiences

The life story of Claude entails a broad perception of his experiences and the meaning that he has given to his musical identity. Claude experienced telling the story of his own musicianship as giving him many insights. He said that one is a musician because one cannot be anything else, and that music makes it possible to communicate some of one's innermost feelings and experiences with other people.

Within Gibbs's (2018) suggestions of themes for narrative life stories, Claude's story could be labelled 'The idea of career'. Within the dominant story of a person who is still finding a path within the landscape of being a musician and being in this world, there was an additional story of acceptance of current incapacities and personal hindrances.

Claude's own internal self-talk was at the foreground of his narrative. The main aspects influencing musical identity that Claude mentioned are people, performing and practising.

Claude sees music teachers as highly influential in the lives of music students because besides musical training, music teachers support the emotional lives of students and students will discuss very private aspects of their lives with their teachers, thus forming

an emotional bond. Claude mentioned that teachers also impart other principles of life, and not only music principles, to students. These teachers are seen as role models, because students admire teachers who have a passion for what they do. They do not want to disappoint their music teachers because they hold them in high esteem.

Supportive parents were also mentioned as playing an important role in the lives of music students, although some parents are concerned that a music career does not offer many work options. The tremendous sense of belonging between musicians was also mentioned, and Claude felt accepted as a person when performing with other musicians.

Claude mentioned that emotional issues do have a huge influence on a performance. He knows that considerable knowledge and technique are required before one can give a good performance, and this adds to the considerable pressure music students experience. However, performances also include a more intimate part of yourself and a musician cannot rely on technical aspects alone when performing. Claude mentioned that music students may experience solo performances as exposure to the judgement of others, because there is a perception that one's performance is required to be perfect, and this leads to performance anxiety.

If Gibbs's (2018) dramaturgical classification of narratives is applied to Claude's life story, it might be seen as tragedy because to some extent Claude feels defeated by circumstances. However, the genre of romance is also applicable, because there are elements in his life story that narrate victory over these challenges.

The part that can be described as tragedy is where Claude describes the desolation and stress that musicians experience; they know what is required of them when they perform and often feel that they will never be good enough. Student musicians also listen to recordings of professional musicians and constantly feel overwhelmed by the perceived perfection thereof, although one simply cannot perform perfectly.

Practising is also experienced as disheartening, because musicians know that there will always be a higher level to achieve. Music students know, too, that each week they have to perform better at the next lesson. Music students do not want to perform in a mediocre way and know that doing well entails very hard work. But it seems to be impossible to achieve one's dreams. Quite often music studies would be more beneficial if students had more time to practise, because it is necessary to interpret

music at a very deep level. Unfortunately, music students are required to take practical music examinations every semester, and sometimes one semester is not enough to familiarise oneself at a deep level with the chosen repertoire.

Furthermore, Claude has given considerable thought to general musicianship. Quite often, while he was at secondary school, music students were seen as being exceptionally advanced. Although Claude experienced a shock as a first-year student at university when he discovered that there were many students who were equally as good as he was, he sees the musical influence of his peers as positive. Participation in ensemble playing with peers has changed Claude's life for the better.

Claude understands that music students just have to find a way to cope with all the pressure, because music is all about one's interpretation. Interpretation is seen as a step higher than knowledge, which implies the music becomes part of the musician himself or herself. Whilst performing, a musician and what he or she is doing, become a unit. The implications of this unity between person and music is that any negative criticism is taken personally, because you are the embodiment of your work; it is seen as criticism of how you view the world, who you are as human being, and how you experience your emotions, and it is therefore criticism that breaks down your self-esteem. On the other hand, positive feedback is experienced as extremely satisfying. Interestingly, Claude mentioned that in his mind, the impact on self-talk and self-esteem from negative feedback lasts much longer than positive feedback.

Claude also referred to society in general and mentioned that people often think that musical performances are merely 'an enjoyable activity'. For Claude it is clear that those who do not study music do not understand the amount of work it entails. People also do not understand the different career opportunities that exist within the musical field and think that all music students want to become performing artists, which is not the case. Claude expressed frustration when he mentioned that fellow students who do not study music do not understand that music students need to work longer hours, or need to get enough sleep before music lessons or performances, as these students only see the end-product of performance. These friends also do not understand the emotional stress of music studies, or the physical effort it takes to study music.

5.1.4 Jennifer's lived experiences

Jennifer's life story entails a perspective of music within a community at the foreground. Within this context, Jennifer states that the need to study music comes from a desire for fulfilment and achieving a purpose in life. Jennifer explained expressing her inner self through music as follows: "There is a considerable difference between being a musician and being simply an instrumentalist or singer, because one makes music with one's heart. As such, to develop musicianship also requires involvement of yourself as a person".

Gibbs's (2018) suggested theme of 'The idea of career' is applicable to Jennifer's life story. The dominant story within her narrative was one of growth as a musician: she explained that years ago she did not even understand the purpose of practising, but now, as a student of classical music, she cannot even comprehend that there was a time when this was her opinion. The additional story within this narrative is about experiences within music lessons and participating in musical ensembles. Furthermore, music teachers are seen as supportive members of her life story.

In Gibbs's (2018) dramaturgical categorisation, this story could also be seen as a romance, because the challenges that were faced were identified and ruled out as elements in Jennifer's life.

General experiences of being a music student were also described. Jennifer noted that music students are knowledgeable about what is expected of them with reference to a high standard of performance. This expected standard is only attainable with extremely hard work and goal-related practice sessions. In Jennifer's experience, students want to work hard and achieve the best possible results. She also described performing and mentioned that it entails assimilating a lot of detail simultaneously, and a very solid technique. She said: "One should be intensely prepared to perform".

Jennifer experienced interpersonal relationships as crucial in her music studies. She described both negative and positive relationships with teachers. On describing a negative relationship, she warned that music teachers have a considerable influence on their students; she is of the opinion that bad teaching may lead to the development of anxiety patterns in music students. On the contrary, she described a positive relationship, an understanding personality and experience in a teacher as crucial, because experienced teachers know the importance of a love of music, and do not

only emphasise playing the correct notes. Jennifer feels such music teachers are respected by their students.

However, relationships with other people, either negative or positive, may also have an influence on self-esteem, or result in a lot of self-talk. This is directly linked to performing; Jennifer has experienced how a musician's self-image can depend upon the reaction of an audience. She also said that sometimes it feels as if classical music listeners have a critical attitude to performers. So-called 'gigs' are experienced as very nice because she sees this as performing for the sake of music, and not performing to be judged as in an examination. As a result, for Jennifer, it is better to perform with other people than to perform solo because then she doesn't feel so exposed.

Ensemble performances are seen as life-changing and satisfying. Jennifer also experienced them as educational, because being part of an orchestra or choir teaches a musician to be sensitive to other people. It teaches you better social skills, empathy and how to listen and relate to others.

Jennifer also mentioned a number of influencing factors within an educational framework, such as the long-lasting influence on children of an early introduction to classical music; experienced musicians who are inspirational to younger students; that enjoying classical music is more important than only playing the correct notes (in context, however); that different musical genres can influence and motivate a classical music student; and the interesting notion that music students (during their school years) are often those who are good at other extramural activities as well, and therefore they often do not have enough time to practise during these formative years.

Jennifer experienced that some people within society do not value music studies as very challenging academically. However, she mentioned this as only a perception by society. Jennifer sees music studies as a challenge, and valuable.

Jennifer emphasised that musical performances should not be boring, and therefore music teachers need to focus on communities and start more musical activities, such as choirs or orchestras, to get people involved in classical music by educating communities about its importance.

Jennifer mentioned that musical maturity takes time to build and that if one wants to understand music, its deeper dimensions are extremely important. Jennifer can be seen as a musician who added value to this research, because only a student with a

matured attitude towards lived experiences in this field can voice opinions of such insight.

5.1.5 Clara's lived experiences

Clara's life story gives a clear view of what being a student of classical music entails. She has distinct views on the aspects that were influential in forming her musical identity. Her life story has three main themes, according to Gibbs's (2018) outlines. These themes are 'Closeness and remoteness', 'The idea of career' and 'Relational story'. However, the 'Relational story' is the relationship she has with herself. The dominant part of her story is about not wanting to disappoint her lecturer. Additional stories within the larger story are about her own personality and the obstacles she needed to overcome as a music student. Therefore, Gibbs's (2018) dramaturgical genres of tragedy and romance could be applied to Clara's life story. She faced challenges, almost to the point of defeat, but, with the help of her self-talk, she is conquering these difficulties.

Clara sees supportive and understanding people like parents, and especially her mother, as important. However, she mentioned that music teachers become like a second mother or father and stated that one practises for two reasons: to improve technique and not to disappoint a lecturer.

Therefore, music teachers are extremely influential and can make or break a student with their attitude and spoken words. Clara notes with hindsight that it is possible to see which other people were influential in one's musical life. Clara appreciates the experienced musicians who have had a positive influence on her life so far, because she has learned a lot from them.

Clara explained that the decision to study music is made by something that drives you from within, because you just know that it is what you want to do. She also said that when she makes music, everything else makes sense. However, a certain personality is needed if you want to be a performing artist, and not all students of classical music want to pursue a career in the performing arts.

Music studies are described as a field of study in which, besides continual hard work and constant good planning, discipline and respect are also needed. Clara prefers to work when she has clear goals. Music is also a field in which not working is almost

immediately noticeable, because if one does not practise, one will not have a good technique and will not achieve high standards.

There was an undertone of defeat audible when Clara said that personal trauma has a huge influence on performances, and it therefore needs to be addressed. She also mentioned that she knows where her weaknesses are and that she is working on them. She said that one learns a lot about oneself as one goes through life; experience is a good teacher. Clara has experienced that you can change the disappointments of life into opportunities if you look for those opportunities. It is therefore very important to know yourself as a person, especially if there is or was something that causes problems in your life.

Clara does not want to be a performing artist, but her opinion is that performance as an art form is still seen as the major focus when a student studies classical music. However, she mentioned that there are a lot of other options available to select as a major within this field. It is thus crucial to be informed about opportunities before you make choices within the music field. However, although she does not want to pursue a career in performing arts, she still sees her music degree as valuable and knows she will be better equipped in the general field of music when she goes into another field within the music industry. She therefore does not see her training as a classical musician as wasted.

5.1.6 Viktor's lived experiences

Viktor has a well-thought-out understanding of what being a musician entails. "My instrument gave me a place where I can belong" was the anchoring point of Viktor's views and the dominant part of his life story. It underlined his experiences of society's perceptions of musicians, namely, that people see music as a hobby, not as a career; people only see the end-product of the musicians' hard work on a stage at a performance and do not see the many hours of practice that went into it; some people do not consider a degree in music as a serious career path; and people do not value a musician's personal experiences. Furthermore, Viktor says that musicians are not listened to in this world and therefore it meant a lot to him 'that somebody sat down and listened to my story'.

Viktor's life story could be labelled by Gibbs's suggested themes of both 'A focus on earlier life as determinant of later actions' and 'The idea of career'. Besides the

dominant story of the relationship with his instrument, Viktor's additional story is that of personal growth and performing. The events and experiences that Viktor described fall within the genre 'romance', according to Gibbs's dramaturgical categorisation of narratives (Gibbs, 2018). This is a feel-good story about a musician who overcame obstacles and finds joy in performing music.

Viktor's musical identity was moulded by many musical experiences, one of which was growing up in a home where art and music were regarded as important and where his parents supported him. However, he mentioned that as a younger musician, similar to most other younger music students, he did not practise enough. Often, musical children excel in other activities as well and therefore do not get enough time to practise. Quite often, Viktor experienced the musicians at school as the overall top achievers in all other subjects and activities as well. However, this life as a high flyer comes at a price, because as a musician you know that a lot of people believe in you and you do not want to disappoint anybody, especially your parents and teachers. However, Viktor also experienced having people that did believe in him as very supportive.

Inspiring music teachers were also seen as the only thing one needs in order to believe in oneself. The influence of such an inspiring teacher or inspiring conductor is crucial in a musician's life because such a person can change the lives of many aspiring musicians. Viktor described practical tuition as not only teaching an instrument, but also the need to understand the student as a person.

Life-changing experiences were also described by Viktor when he narrated his involvement in activities that other musicians were also part of, for example orchestras and choirs. According to Viktor, musicians accept each other in circumstances like these and as a musician one feels wanted, appreciated and supported within such a group of performers.

Internal self-talk, and as a result self-esteem, were also discussed by Viktor. He explained that it helps a musician to grow when one's music teacher understands one's musical path. Musicians often have low self-esteem because of their own high expectations; they do not want to be mediocre but want to be part of excellent performances. Viktor relates this to his earlier experiences as a child, where he was seen as an excellent scholar in all fields, and therefore he is used to being an achiever.

During music studies at tertiary level, however, this becomes an issue because one cannot excel at everything one does all the time. Therefore, Viktor experienced that a lot of musicians struggle with mental issues because of their constant desire for excellence. Viktor also mentioned that musicians need to be determined, self-motivated and committed all the time, because to 'be musical' only helps one up to a certain stage, after that, very consistent and hard work is needed. At tertiary level, success will only come with such hard work. This may also be a problem, because most musicians have made a career out of their initial hobby and so do not have another way to relax and escape from day-to-day burdens.

Viktor describes musicians as perfectionists, which means when they are challenged by excellence; they want to achieve it. Sometimes, this may lead to envy amongst music students, especially when they are younger.

The experience of starting formal music studies at tertiary level may also redefine a musician, because for the first time he or she is among other students who are serious about music studies. Therefore, a department of music can also be a nurturing space for a music student because it is the place where he or she is understood as a musician. Some musicians like the fact that they are seen as 'different' by society, but others do not want to be labelled 'different', especially at a young age; such students may experience a music department as a safe environment to function in.

Viktor sees the practice room as the place where he can escape from the world's noise. He elaborates: 'when I practise, my instrument and I become one'. However, each practice session needs a goal to be constructive. Although these goals might sometimes be daunting, Viktor is of the opinion that to be thrown into the deep end quite often makes one more successful, because one realises that one needs to make it work.

For some musicians, the rehearsal process is a much more enjoyable experience than actual performances. Musicians want to perform perfectly, and when they do not do so, they want to have a legitimate excuse, not simply the thought 'I was not good enough'. A lot of pressure is added to performances because musicians are knowledgeable; they know what a good performance is supposed to be and compare their performances with those of others.

Viktor continues to say that this is why ensemble performing is described as a good experience, better than solo performances. Solo performances are seen as terrifying. However, Viktor believes one can teach one's body to control anxiety with breathing exercises. The reason that solo performances are experienced as overwhelming is that when performing a musician expresses his or her deepest emotions. He or she is scared that the audience will not understand these feelings and emotions, which will be experienced as personal rejection.

Careers as solo performers are not the only opportunity available when one studies classical music. Unfortunately, though, one does not necessarily know about all the options when enrolling for formal music studies. Participating in musical activities gives one new opportunities in other fields, such as organising events, which is crucial to creating new opportunities for the next generation of musicians.

5.1.7 Johannes's lived experiences

The life story of Johannes provides the perspective of a person who is musically very involved within the community. Johannes completely understands that all aspects of one's musicality influence each other. Furthermore, Johannes's musical identity has developed since he was very young. He grew up within a family with deep artistic talents, including several music teachers and artists. He also had many opportunities to take part in musical activities at a very young age. During his years at primary school a music teacher identified his talent, and he has been supported by his parents, especially his mother, throughout his musical career.

Johannes mentioned that it is more difficult for a father to accept that his child wants to study music than it is for a mother; and more so if the student is a boy. Even within an artistically orientated family the arts are still seen as an unstable career choice. Johannes mentioned that music teachers often know their students better than the parents do and therefore, if a music teacher believes in a student at a young age, he or she often makes a choice to formally study music later.

Perceptions of society with reference to music studies, or music as a career, were narrated by Johannes as follows: society does not know that some subjects for which music students are enrolled are the same as those of engineering students (e.g. calculus which is required for music students who choose sound engineering as subject); engineering students think that music students only play on their instruments,

and do not do much more; since mathematics is not part of the curriculum, the field is seen as less prestigious; boys need to study something that involves mathematics or science; and all music studies lead to a career teaching music. Johannes narrated that, as music student, one learns to overcome and later ignore these views on music as a career choice.

Johannes's parents are proud because he is excelling in his music studies: he said that overall, parents are happy when the student is happy. Johannes is also pleased with the department of music that offers a broader range of opportunities to students than only specialising in performing, because not all music students want to become performers, even though most people in society perceive performing musicians as the end-result of music studies.

Although the performing arts are not the ultimate goal of music studies for Johannes, like all other students he still needs to do practical examinations and perform from time to time. Therefore, in Johannes's experience, all music students work very hard, mainly because they do not want to disappoint their lecturers. This relationship between student and teacher is a very special one because music teachers know how to help students make the best of possible bad situations. This includes Johannes's experience of a teacher who has tought him to handle anxiety during examinations.

Johannes experiences music studies as follows: some aspects of musicality like aural training can be learned, but remarks that talent has a lot to do with it; students in general work very hard to achieve their goals; a student learns something at every practice session; music studies entail extremely hard work, which takes up many hours; time management and good planning are of the utmost importance for a musician, and music students have a lot of opportunities to find work while they are still studying, because their studies equip them for this.

As a music student one needs to practise a lot, although practising is not always experienced as pleasant. It takes up a lot of time and sometimes, when attempting difficult passages, it is frustrating. Unfortunately, repetition is all that works to solve this and music students know what is required of them.

With reference to performing, Johannes is of the opinion that it is more enjoyable to perform with other people than to perform solo. When you perform in ensembles, you are not that exposed. Nevertheless, when one is well prepared, one makes life easier

for oneself. Music students also know exactly what is required of them with reference to performance excellence. Johannes also experiences music students as people-pleasers.

With reference to self-esteem, Johannes mentioned that a musician's self-esteem is directly influenced by results and achievements. Examinations involve considerable tension, because the student knows that the examiners will hear every single mistake because they are extremely knowledgeable. When results are not as good as was expected, a musician has difficulty in the practice room, because that is the place where one experiences self-talk to accept the results of the examinations.

Johannes mentioned that musicality entails more than playing correct notes, although this should be seen in context. Therefore, performing with other musicians is experienced as positive and inspiring because it may heighten the musical experience. However, it can also be intimidating when you are around other good musicians. Ensemble playing is also experienced as educational, because one learns other values as well, such as respect for cultural diversity, and skills such as organising and planning.

Musicians in a choir or orchestra never want to disappoint the conductor because they admire this person's effort, passion and knowledge. As a result, musicians will do anything for conductors who respect them as musicians, although the opposite is also true: when conductors do not respect musicians, the choir or orchestra will probably not survive.

According to Gibbs's (2018) outlines, the theme of this life story could be 'The idea of career'. The dominant part of his story is about the way Johannes worked out the boundaries for himself within the field of classical music. The additional story entails detail about his experiences and how he used them to find his place within the field. Gibbs's (2018) dramaturgical genre of romance certainly fits this life story, because Johannes is living his dream: he has sorted out what to use and what to discard from his studies and circumstances.

5.1.8 Giuseppe's lived experiences

The life story of Giuseppe reveals various different views that could be linked to his musical identity. Giuseppe stated: "One must do something with one's life that one

feels passionate about". Moreover, he said that "the aim of music studies is to enrich other people's lives". Two of Gibbs's (2018) suggested themes that could be applied to Giuseppe's story are 'The idea of career' and 'The relational story'. Giuseppe's dominant story is about his career path, and the additional story within is about supportive people like teachers and lecturers. This life story could also be classified as romance, because Giuseppe's story is one of victory over challenges en route to his goal.

Giuseppe mentioned his parents as the first influence on his musical identity. Quite often it is the parents who understand the importance of music studies for very young children, and enrol youngsters for music tuition. Therefore, from a very young age, music teachers may be extremely influential in the choices that students make. He mentioned good music teachers as helpful when one has a passion for music, but also that the wrong teacher can kill a child's passion for music. Giuseppe experienced that good music teachers are often likeable human beings themselves, know their students as people, and are extremely positive.

Furthermore, the influence of musical activities during childhood is often long-lasting, because children can get hooked on activities such as school productions or singing in a choir. A musical activity such as choir singing can also be an anchor in a person's life, because one can continue such a musical activity for years. Also important is the experiences a child may have while participating in musical activities at a young age. A single moment can convince a child to study music; quite often, life-changing moments that can influence life choices take place on a stage.

With reference to the perceptions of society, Giuseppe narrated some thoughts that may be interpreted as less positive. He feels that music as a subject has not been given its rightful place in the South African school curriculum because maths and science are considered more important. The result is that if one chooses music as a career, people do not always think it is a good choice; this is even more so if one is a boy, or if there is no one with a musical background in the family.

As a music student, Giuseppe has experienced practising as routine for many years. He understands that the better you prepare for exams, the better you handle the stress and the better you do; there is no quick means of achieving good results. Giuseppe also applies some practical tips during these practice sessions: he considers it

important to make practical lessons and practice sessions fun and not repeat the same scales and the same musical works over and over again. He also mentions that musicians in general work very hard to perfect their technical skills, and the best way to do that is to tackle difficult parts piece by piece and work on one piece at a time, otherwise one can easily be overwhelmed by the amount or degree of difficulty of the work.

Giuseppe expressed an alternative view on the way society sees musicians. He said that society does not understand musicians, but he feels that musicians need to talk about their own experiences more often; then there would be a possibility that the world would understand them better. He feels musicians need to get out of their comfort zones and take action, like attending seminars and conferences or starting online blogs. That would not only broaden the perceptions of musicians themselves, but would also give society the chance to interact more with them, which may change people's perception of musicians; according to Giuseppe, this perception is that musicians are a close-knit group of likeminded people.

5.1.9 Robert's lived experiences

Robert's life story reveals the perspective of a person whose musical identity has been influential throughout his life. He explained his reasons for choosing music studies as: "One studies music because that is all one wants to do". He further reasoned that a musician is passionate about music and participates wholeheartedly in studying it. "The passion for music is the drive, not money, because there is more in life than money and financial gain", Robert also said.

The dominant trait of Robert's life story is the amount of joy that he gets from music. The additional stories are mainly the opportunities that are available and general opinions as experienced by a music student. Robert has strong opinions about what being a musician entails; the dramaturgical genre of romance as suggested by Gibbs (2018) could be applied to his story. Robert experienced almost no challenges on the road to becoming a music student and an experienced musician. He sorted out negative experiences by thinking about them and seeing them as part of life; they were overshadowed by the joy that music brings him – this fits the theme 'The idea of career', as suggested by Gibbs (2018).

Like most other participants, Robert has taken note of society's opinions about music studies and a career in music. Robert knows that there are people who believe that the study of music will not really lead to a meaningful career, because in South Africa, Robert said, music is seen as a hobby, not a career. But he elaborates that some people consider performing arts and music as a career only for men and do not take women musicians seriously. Robert said that maths and science were totally overvalued by society. He explained that maybe sport is seen as much more important than music in South Africa because of the good weather; people can be outside for virtually 12 months of the year and most people prefer to spend time outdoors than in concert halls.

Robert's energetic musical identity emerged from a combination of experiences, such as parents who supported him in his decision to study music and the fact that he grew up in a home where he received a lot of exposure to music. Robert mentioned that young children often start music studies because their parents consider it a good activity, but quite often these children do not practise much because they frequently excel in many other activities as well.

According to Robert, musicians tend to be very individualistic and do not like it if people put them in a box or voice an opinion about them. They like to be considered 'different'. However, Robert believes the most important thing for musicians is to be excited about what they do. Music studies entail something different every day and that should be embraced.

With reference to self-esteem, Robert is of the opinion that your musical self-esteem is positively influenced by people who believe in you, or negatively by people who do not believe in you. The influence (negative or positive) of a conductor or music teacher on a music student is considerable. A musician therefore needs a relaxed relationship with his or her music teacher. Remaining with the same music teacher for quite a while has both advantages and disadvantages. Robert feels that positive feedback from audiences gives one energy and helps to build positive self-esteem.

Robert sees performances as satisfying and special experiences, especially if the performing is with ensembles. Solo performances and examinations are not experienced as being as positive as ensemble performing, but Robert suggested this could be because they do not occur often, whilst ensemble playing is done frequently.

Maybe one only needs more experience. Robert sees ensemble playing as a great opportunity to learn, and because you work with other musicians you need patience, people skills and good musicality yourself.

Practising is seen as an opportunity to improve and Robert wants to practise a lot. These practice sessions need to be planned, because only then does one get the most out of them in the least amount of time. Robert also said that it was nice to learn a lot, because in that way you are able to start interpreting the music better. Music studies require a lot of musical knowledge and this is not only needed but essential if one wants to be a successful musician.

Robert feels musicians ought to create their own opportunities to expand the influence of classical music in South Africa among people from different cultures. By doing so, he wants to give other people the same opportunities that he had; that would also lead to more South Africans sharing musical experiences.

This positive outlook includes personal drive, because Robert said that it is not good enough to be simply mediocre; one should always strive to be better. He added that musicians can turn any negative situation into a positive one if they do their absolute best and believe in what they do.

5.1.10 Hector's lived experiences

Hector spoke about the decision to study music and mentioned his opinions about music as a career. Hector chose this career because 'when one studies music, one follows a dream'. However, he mentioned that it might be problematic if a dream (a passion for something) becomes a career. Hector also mentioned that the urge to make music is not something that one thinks too much about, because there is a burning desire to make music and a passion that drives one to do so.

From the conversation between Hector and the researcher certain elements were identified that influenced his decisions and attitudes to music as a field of study. Hector said that quite often, parents want children to start music studies because they acknowledge the value of such studies. It also has a positive influence on a music student if parents support such studies, because then the student is able to discuss problems with the parents.

Hector also spoke about the importance of music teachers and conductors, because they have the ability to influence all musical experiences as positive or negative. He feels that to have a music teacher who understands you is invaluable because you need that, but you also need somebody to admire and respect in return. However, such music teachers need to be specialists on their instrument. Good teachers are also experienced as motivational.

Ensemble playing or participation in choirs or orchestras gives new meaning to musical experiences. The main reason is, according to Hector, the social aspects of orchestras and/or choirs, because they are the only activity where you feel that other people understand you. Orchestras are also seen as a space where one can learn about musicality from other musicians, including those who play other instruments.

During ensemble playing, one is exposed to the opinions of other musicians. If ensemble playing is the main activity of a musician, his or her self-esteem depends on their perception of what other musicians think about their abilities. When you are exposed to situations that you are not ready for, you realise that you do not have enough knowledge or ability to handle the situation. Difficult situations are also experienced as unnecessary, because most of the time they could have been prevented by better organisation by a manager.

Hector spoke about classical orchestras in South Africa, which he experienced as career-limiting, negative and disheartening. To follow a full-time career as a member of an orchestra in South Africa is almost impossible. A lot of musicians want to join professional orchestras in South Africa, but there are only a few such orchestras and they do not offer full-time opportunities. For this reason musicians cannot make a living playing in such orchestras and almost always need to teach. However, not all music students want to become music teachers, which leads to a situation where a musician might feel disheartened and defeated.

Another interesting aspect that was mentioned by Hector is that the curricula of classical music studies at different South African universities are not the same and that may influence career options. Different cities/towns in which universities are situated within South Africa also offer different performance opportunities for classical musicians. The result may be that even a student's choice of tertiary institution can influence the outcome of such a student's dreams.

Hector's concerns seemed to have the undertone of a dream that was not working out. Hence, Gibbs's (2018) dramatical genre of tragedy would be best to describe Hector's life story. Hector experiences a certain kind of hopelessness and feels defeated by circumstances. Gibbs's (2018) suggested themes for Hector's life story could be: 'The idea of career', 'A focus on earlier life as determinant of later actions', 'Belonging and separateness', and 'Closeness and remoteness'. Hector described a series of experiences with music teachers who were influential to his career and self-awareness. His feelings of loneliness and separateness contrast with his feelings of belonging when he described the validity of his participation in orchestras, particularly because of friendships that he formed.

5.2 Conclusion

These core narratives are the stories of the participants in this research and were used to interpret the meanings these students attributed to their musical identities. These meanings are used to answer the research questions in Chapter 6.

6 Research discussion, conclusion and recommendations

6.1 Introduction

The aim of this research was to interpret the narratives of undergraduate students of Western Art Music at a South African tertiary institution in a way that would enable the researcher to describe the meanings that the participants had attributed to their musical identities. In this chapter, data that was collected from all ten participating students is collectively used to answer the research questions. This research discussion relates the meanings participants had attributed to their identities to relevant scholarly literature.

6.2 Discussion of narrative approach towards this research

As was explained in Chapter 1, the researcher deliberately chose a narrative approach towards this study because she had experienced it as a successful approach for people to gain new insights into their lives. However, that could not serve as an adequate reason as to why such an approach was applied. Solid academic reasons were needed to justify the specific research design. Chapter 3 gave an extensive explanation of the reasonings of the researcher in this regard. To support the findings discussed under 6.2, the researcher felt it necessary to include the following views:

Hinchman and Hinchman (1997) support narrative approaches as a way for researchers of human sciences to study collective identities, because individual narratives often highlight variation within an accepted repertoire of socially available narratives of such a group of people. Such collective identity is defined by Elliott (2001) as identity that develops through communal interests, which may even occur because of solidarity involving struggles against someone or something.

As will be seen in subsequent discussions, the collective identities of the participating music students were indeed shaped by communal struggles and feelings, but also by individual variations within this purposefully selected group af participants.

6.2.1 Storytelling

During this research, personal storytelling was utilised as method to collect data. Chapter 3 advocated storytelling as a means in which people can orientate themselves within their context to the world around them; which help them to understand themselves, and the interpretation of such stories is set to open new perspectives to both the storyteller, as well as listeners to, or readers, of the stories (Frank, 2010).

When a narrative methodology is applied to research, the voices of participants are paramount during the entire study. Chapter 3 of this study also explained the way in which personal storytelling centres a person as the expert of his or her own life. Elliott (2001, p.25) declares that: "Language is at the heart of the constitution of the self". Because storytelling is seen as such a powerful way to express meanings that a person attributes to his or her personal experiences, the researcher chose storytelling as research approach to obtain unique and in-depth data.

With this research's narrative approach, storytelling as tool was used to explore musical identity. The verbalised, recorded, transcribed and analysed stories, each of which was interpreted by the researcher, represent the lived experiences of the participating music students. Told stories comprise the verbalised thoughts of these music students. The ten narratives of participants are therefore descriptions of the meanings that the participants attributed to their musical identity. This narrative approach corresponded to the philosophical framework of hermeneutic interpretivism of this study. Within the narrative approach, this researcher tried to understand the subjective world as was experienced by each participating music student. The researcher interpreted told stories and described the musical identity of participants.

6.2.2 The narrative genre *Life story*

In this study the narrative genre *Life story,* as described by Kim (2016), was used. The relationship between the participants and society was explored within a specific contextual dimension, namely in the milieu of being an undergraduate student of Western Art Music at a tertiary institution in South Africa. The life stories of individual participants reveal who they are, and these stories provide a key to discover their musical identities. This narrative approach was in accordance with Lieblich et al.'s

(1998) explanations discussed in Chapter 3 where the telling of life stories was described as revealing identity, because the story *is* one's identity.

Some aspects of the narrative genre *Bildungsroman* were also included. As was discussed under 3.2.2.5, Kim (2016) defines *Bildungsroman* as a narrative genre which emphasises the tension between a person's reality and that person's perceived ideal world. As such, *Bildungsroman* also focuses on personal and internal growth of a storyteller. The participants of this research did indeed voice some tensions between their ideal world perceptions and their perceived realities. These tensions were interpreted and are included in the answers to the research questions. However, the aim of this research was not to focus on elements of *Bildungsroman*, such as personal development, but rather describe musical identity as phenomenon. Therefore, the narrative genre *Life story* was deliberately chosen by the researcher to explore musical identity.

6.2.3 Feedback from participants

The feedback from participants concerning their experiences of *Life story* as narrative genre was overwhelmingly positive. One participant put it like this: "To tell my story meant a lot to me, because somebody sat down and listened to my story, musicians are not listened to in this world". Another participant stated: "I have definitely seen a number of benefits since doing my interview. I also felt that it helped to give me the clarity to understand where I want my life to go and has provided perspective into how to do that".

6.2.3.1 Benefits of *Life story* as narrative genre

During the first personal conversations held between the researcher and individual participants, these music students were asked to read Kim's (2016) views of possible benefits that may accrue when a person tells his or her life story during narrative research. (The complete list of possible benefits is attached as Addendum B.) The participants also received Kim's (2016) list of possible benefits in written form, sent to them via email after they had told their stories to the researcher. In that email the participants were asked to reply and indicate whether they had experienced storytelling as beneficial to them, or not. On both occasions that these notions of Kim (2016) were part of the conversation between researcher and participants, it was

communicated to participants by the researcher that these benefits were not guaranteed and there would be no consequences for them if they should indicate this.

6.2.3.2 Specific benefits of storytellling

All ten participants agreed with Kim (2016) that storytelling gave them a clearer view of their personal experiences. Additionally, they all indicated that storytelling granted them a new perspective on their personal feelings, and brought greater meaning to their lives.

Seven participants indicated that this new awareness of meaning was accompanied by greater self-knowledge that resulted in a stronger self-image (how they see and understand themselves). Seven participants also specified that this new understanding of their lives aided them to have a better self-esteem (how worthy they perceive themselves to be). Chapter 2 explained these concepts as interwoven and integrated in a person's self-identity. *Life story* as narrative genre thus seemed beneficial in the positive enlightenment of personal identity.

Eight participants revealed that sharing their personal story was a way of purging or laying down certain burdens and a way to validate personal experience. They also indicated that they had acquired a better sense of how they want their personal story to end, or how they could give it a "good" ending. This was interpreted by the researcher as that the telling of their respective life stories gave the participating students some clarity on personal burdens, that they hold their musicianship in higher esteem after their life stories were told and that storytelling was beneficial in assisting them with their focus on a career plan.

Seven of the ten participants felt that telling their own stories helped them to feel that they belonged somewhere, and that it highlighted the fact that they had more in common with other people than they previously thought. This is linked to Kim's (2016) view that the telling of life stories can help people see their lives more clearly, or in a different manner, and the new understanding could serve as inspiration to help them change something for the better in their lives. Six participants indicated that this was true for them.

Six participants expressed the conviction that as a result of their storytelling other people would get to know and understand them in a better way than before. Six also indicated that they shared cherished experiences and insights with the researcher

during the telling of their life stories. Seven participants indicated that storytelling led to a feeling of satisfaction and more inner peace.

6.2.4 Conclusion of narrative approach towards identity research

Feedback from participants demonstrated that the qualitative research tool of personal storytelling assisted these music students to explore their lived experiences. This resonates with Frank's (2002) findings on using storytelling as a research tool: he declares that the authenticity of a person's 'self' is expressed in stories, not as a precondition to be able to tell the stories, but as an original creation which is shaped during the process of storytelling. In the feedback from participating music students the narrative approach of this study was found to have empowered them in their understanding of their own musical identity. This is in line with Labov's (2013) view that personal narrative serves as a very efficient way to stimulate understanding.

The narrative approach served the aim of the research, namely to describe meanings that the participants give to their musical identities, because the transcribed conversations led to insightful and unique data which could be analysed and interpreted. Meanings attributed by participants to their identities during conversations are included in the answering of the research questions.

6.3 Research questions

The four sub-questions formulated in Chapter 1 are addressed first, followed by the answering of the main research question.

6.3.1 Sub-question one: What factors influence musical identity as narrated by music students?

Identity was described in Chapter 2 as the way in which a person can be the same over time, in orientation towards all aspects of that person's lived experiences (De Fina, 2003; Horowitz, 2012). In the discussion below, it is explained how the participating music students were able to connect and understand multiple experiences, and how certain factors were integral to their musical identities.

6.3.1.1 Factors expected as most likely to influence musical identity as predicted by literature reviewed in Chapter 2

Chapter 2 revealed three day-to-day activities in the life of a music student: practical tuition received from a music teacher, practising, and performing. It was assumed that these three factors could have an influence on participants, although the precise extent of such possible influences was not available after initial perusal of literature.

Chapter 2 additionally elicited a possible influence on musical identity by general sub-categories which could influence the identity of all persons (musicians as well as non-musicians), such as gender, nationality, race, religion, sexual orientation, educational status, economic status and physical appearance. However, these sub-categories that could influence a person's identity are wide-ranging, and this research focused on musical identity. These broader categories were noted, because it was not possible to predict after the literature review was done which factors would be included, if at all, in the narratives of participants.

The reviewed literature also indicated that internal factors such as self-talk, emotions, self-esteem and personal thoughts would play a role in the participants' personal narratives. These internal factors were linked in the literature review to the day-to-day activities of music students. As with other predictions, it was not possible to give content to such assumptions at that stage.

The flow chart (Figure 2.1) at the end of Chapter 2 illustrates factors extracted from the appropriate literature in Chapter 2 that could possibly define musical identity.

6.3.1.2 Actual factors influencing musical identity as revealed by participants

After this study's analysed data was interpreted by the researcher, Figure 6.1 was extended to include the specific factors that influenced the musical identities of the participants. These themes that were linked to the participants' daily activities were discussed in Chapters 3 and 4.

Although identified themes are displayed in the flow chart below (Figure 6.1) as separate factors which influence musical identity, it should be mentioned that the researcher interpreted data in such a way that these themes were often intertwined and interdependent in the participants' lives. Reviewed literature under 3.3.10 also predicted that findings in narrative research will be interwoven, because of the

complexity of people's lived experiences. The music students' experiences were found to be related to each other and with unclear boundaries. The researcher could thus not single out specific factors that are exclusive individual aspects influencing musical identity.
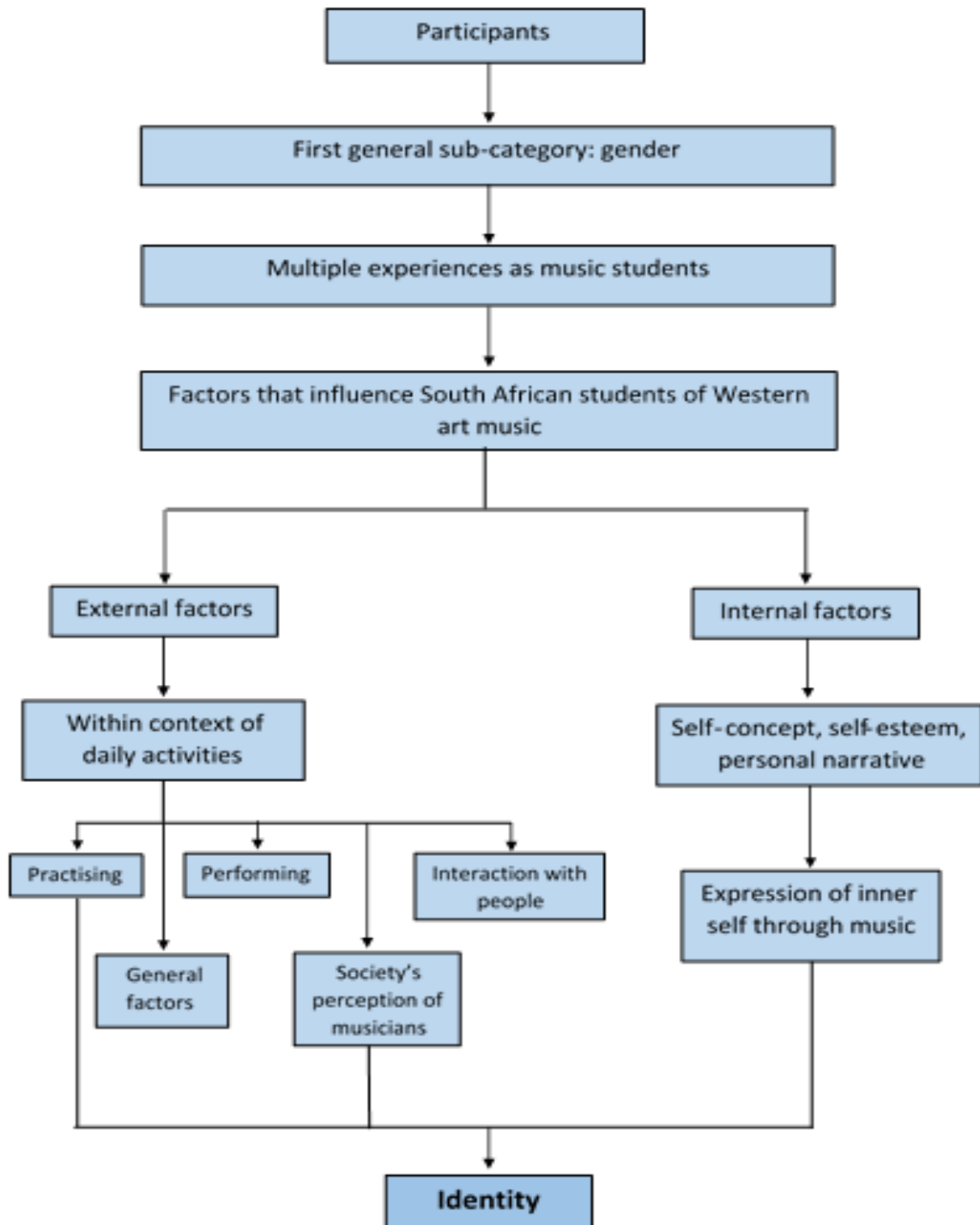
Figure 6-1: Factors influencing musical identity

6.3.1.3 Factors that influence musical identity as narrated by participating music students

The factors that influence the musical identity of the participants of this study were interpreted and grouped together as:

- External factors
  - Practising
  - Performing
  - Interaction with other people
  - The role of society
  - General factors relating to musical careers or circumstances
- Internal factors
  - All aspects related to the participants' inner selves.

When the factors that had an impact on participants' musical identities were combined, data revealed that interactions with other people, general factors relating to musical careers or circumstances, and aspects relating to the participants' inner selves influenced all ten of the music students. The act of physical musical performance per se had a distinct influence on nine participants' musical identities. Practising and perceptions of society about musicians influenced eight of the ten students. These deductions are illustrated in a graph format in Figure 6-2.

Amount of participants influenced by each factor

INTERACTION WITH OTHER PEOPLE	GENERAL FACTORS RELATING TO MUSICAL CAREERS OR CIRCUMSTANCES	INTERNAL FACTORS	PRACTICING	PERFORMING	ROLE OF SOCIETY
10	10	10	8	9	8
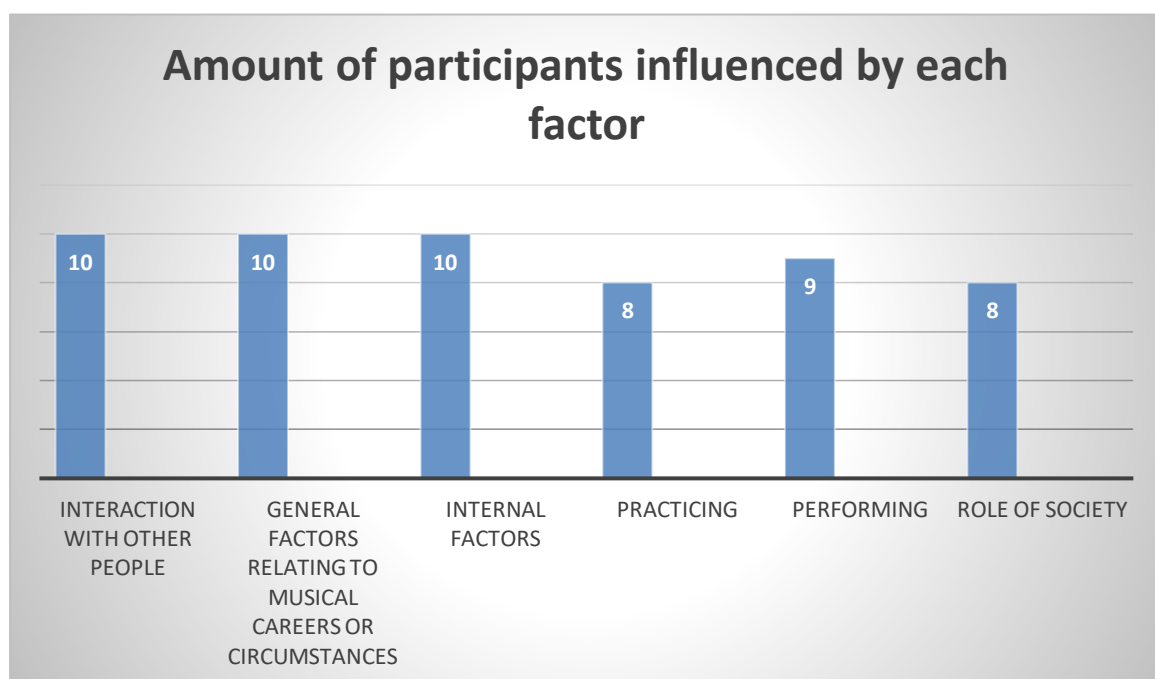
Figure 6-2: Amount of participants influenced by each factor

The interpretation of the above interrelated factors may provide an answer to the question: What constitutes the musical being of a musician? From a personal angle, a musician could ask: Who am I and what constitutes my being as musician?

Figure 2.1 mentions general sub-categories into which any person can be fitted (e.g. gender, nationality, race, religion, sexual orientation, educational status, economic status and physical appearance). With reference to these general sub-categories it is interesting to note that only gender was addressed directly by one female participant as well as two male participants.

A female participant pointed towards equal opportunities for men and women as standard norm within her lived experiences. She mentioned that she perceived this not to be the case for an earlier generation of female students, and she referred specifically to opportunities for females to become conductors. She voiced her opinion that the situation had changed, and that gender is no longer an issue.

Two male participants mentioned that both their sets of parents were concerned that a career in Western Art Music was not considered a good one for a man. However, both these participants testified that their parents support them, and both respective sets of parents understood that a career in music was the only calling they wanted to follow. Although the two participants acknowledged the concerns of their parents, they testified that their parents fully support them because the parents knew that to study music would make their children happy.

All ten participants spoke about general issues more directly related to music studies which influenced their musical identity. Such issues are incorporated in the day-to-day context of a music student. These voiced issues included: involvement in communities; the enjoyment of musical activities; a passion for music; being a free spirit and having an open mind. Participants were also passionate about what they do.

The participating music students testified that if they want more people to appreciate WAM as such, they have to do something about it themselves. The researcher interpreted these opinions as indicating that they are aware of the self-enterprising demands which their career choice asks from them. It also implies a need for these participants to be musical entrepreneurs in future.

In South Africa, musicians and orchestras of the genre of classical music are typically no longer supported by government funding, as was the case before the country's first

democratic elections in 1994. Before 1994 regional arts councils financially supported genres of Western Art Music in a sustainable manner. Since 1994, private sponsors and private initiatives drive most concerts, eisteddfods and music festivals. As a result, some communities have more activities which involve genres of WAM than do others. That implies that musicians themselves need to be active in the process to promote Western Art Music to keep it alive.

6.3.1.4 Summary

Interconnected factors were found to influence the musical identities of participants. General factors relating to musical careers as well as daily circumstances were found to be an influence on musical identities, and gender issues were discussed, but not found as to be influential on musical identities. Other factors influencing musical identities illustrated in Figure 6.2, such as practising, performing, interaction with other people and aspects regarding internal factors are discussed in sections 6.3.2 to 6.3.5.

6.3.2 Sub-question two: What role does interaction with other people play to constitute musical identity?

The musical identity of the participating music students is influenced by interaction between themselves and people that are part of their reality. This was noted by all ten participants. Music students interact closely with lecturers/music teachers, parents, other family members, peers within the music department, as well as personal friends. They also interact in a less intimate manner with society in general.

As shown in Figure 6.2, interaction with other people was described as a factor that influenced the musical identities of all ten participants. Elliott (2001) states that the study of finer points of social interaction is extremely important in constituting personal identity: individuals can be studied within the framework of a certain society which will lead to thought-provoking interpretations of the mutual interaction between certain members of society, interpretations about the specific society itself, as well as interpretations about the individual person. This current research thus coincides with Elliott's (2001) views, because during this study the different social interactions between participating music students and other people in society was researched, and findings were interpreted by the researcher to answer this research question.

6.3.2.1 Interaction between music students and music teachers

According to all ten participants the personal relationship between them and their practical music tutors is of extreme importance in their lives. This relationship is therefore to be viewed as a highly influencing factor on musical identity. The participants voiced a tremendous respect for the people from whom they receive tuition on their specific instrument. Different reasons were given for this admiration, such as:

- Their teachers' passion for their work (mentioned by five participants)
- Their teachers' musical knowledge (mentioned by nine participants)
- Their teachers' ability to perform and as specialists on their instruments themselves (mentioned by five participants)
- Their teachers' specific ability to teach (mentioned by six participants)
- The students understand what it entails to reach such levels of knowledge and experience (mentioned by two participants).

The music students also acknowledged the influence that their practical music teachers have on them (mentioned by eight participants), and all ten participants voiced their appreciation for the emotional support that they receive from music teachers. This treasured relationship between student and music teacher held further personal meaning for the participants. Seven music students admitted that they will go to great lengths to please their tutors, but the one thing they never want to do is to let their music tutors down. This cherished relationship was described by two participants of this study who stated: "My teacher is like a mother to me", and "My teacher became like a second mother to me". These participants words echo the vignette that was described by Blanchard and Acree (2007) under 2.6.1.2, where a student referred to Blanchard as a second mother.

The relationship between a music teacher and the participants was also perceived by participants to be very emotional. Besides not wanting to let their music teachers down, participants' stories reveal that:

- There are times when the music teacher encourages and comforts the students
- The music students felt the music teacher is the only person who understands them

- The music teacher is the only person with whom they feel free to discuss personal issues.

However, as with any other relationship in life, there may be relationships between tutors and music students that are not working well. Five participants reported there were times when they did not form a bond with a specific music teacher. These five participants reported unanimously that they had changed to another music teacher, because of the validity of such a relationship.

6.3.2.2 Interaction between music students and parents

All ten participants spoke about the encouragement they had received from their parents to take up music studies at a young age. Chapter 2 did not specifically address the role that parents might have in the lives of music students, because it could not be foreseen that it would emerge as a strong finding. However, literature supports the significant positive role that parents play in the development and progress of young musicians learning an instrument (Davidson et al., 1998).

Support of the participating music students' parents involved much of the parents' expenses and time to transport students to music lessons (in South Africa public transport is limited), as well as an ongoing financial responsibility as regards buying and maintenance of instruments and tuition expenses. Only a few South African schools offer music with private tuition on instruments as part of the curriculum for grade ten to twelve learners. However, if a learner chooses music as a subject from grade ten to twelve, such a choice will often be accompanied by an extra levy on school fees.

Nine participants reported that their parents consider the study of WAM as a meaningful thing to do for children, which was why they were encouraged to take private music lessons from a young age. These nine participants also reported that in most of their homes, Western Art Music is appreciated and cherished. Some of the participants' parents were themselves partly trained in Western Art Music previously, other parents only appreciated the art form, whilst yet other parents valued it as important to a child's upbringing. However, WAM was appreciated by the parents of all ten participating students. It was discussed under 6.3.1 that a vocation in Western Art Music is not seen by all parents as the best career choice, but those parents

nevertheless support their children's choices to obtain a qualification in the discipline of music.

6.3.2.3 Interaction between music students and fellow music students

A third kind of relationship that influences musical identity is that between the participants and their fellow music students. Three participants reported of being overwhelmed by the excellence of other music students when they first arrived at the tertiary institution. Few children in South Africa study music during their senior school years and it often happens that such students are regarded as very talented on secondary level, making them the proverbial big fish in a small pond. When they arrive at university and find themselves among other talented music students, some experience this as highly intimidating, stressful or discouraging. This is in accordance with the statement by Burleson et al. (2005) that was discussed under 2.6.3.4: one's artistic self-concept is always challenged when other successful people are part of one's environment, even more so when one first encounters such an environment. One participant described this first interaction with other full-time music students as follows: "To start music studies redefines a student, because for the first time you are among other students that are serious about music studies."

"The only people who understand me" was the description of five of the participants when they referred to their fellow music students. Two participants voiced this feeling of belonging as follows:

- "Musical friendships are different than other friendships"
- "Good friends are essential for a music student, because that is your safe place to talk about your frustrations".

The emotions of overwhelming joy, musical satisfaction and inspiration that are found when musicians perform together were voiced by all participants. One music student qualified it as: "to be surrounded by other good musicians in an orchestra is a life changing experience". Such experiences of collaborative performances were described as being overwhelmingly positive and life changing.

It was also noted that the participating music students perceive general society to misunderstand them and, moreover, that society does not fully understand what they occupy themselves with as students of Western Art Music. The researcher interpreted

this collective feeling of hostility as a possible reason for the overwhelming sense of belonging when they are with other music students, especially when performing together in an orchestra or singing in a choir. When performing in groups as musicians, these individual music students were less exposed to society than as individual musicians.

Support from other music students can be regarded as a relevant and valuable contribution to musical identity. The music department where these participants are studying was credited as being a very nurturing space, because participants described having similar goals and aspirations, as well as similar insecurities as their fellow music students. This resulted in mutual understanding and sympathy for each other. However, frequent exposure to other successful musicians sometimes undermined a student's self-concept and self-esteem, as will be explained during the answering of the remaining research questions.

6.3.2.4 Interaction between music students and friends that do not study music

The fourth type of relationship described by participants is that between themselves and acquaintances who do not study music. Such friends were defined as not understanding the specific challenges that a music student has to deal with. One of the participants described a specific incident in a hostel, where the music student's roommate could not understand why an invitation to a social event one evening had been declined; the reason for this being that the music student preferred a good night's sleep to socialising, in anticipation of her practical lesson the following day. Another participant told a story about an incident when a fellow music student experienced a specific practical lesson as 'bad'. The music student went home and cried after the lesson. The reaction of the friend (a non-music student) was: "It was only a music lesson, get over it". This implies that the fellow-student did not understand the emotional importance of the relationship between music student and music teacher, nor understand the demands of a musical career.

It was also noted that music students' friends regarded music studies only as a 'nice thing to do', entailing solely the entertainment of others. Friends of music students often only see the end-product of musicians performing on stage, seeming to have fun whilst doing so. The friends of music students do not comprehend either the

tremendous dedication that this discipline requires from a music student, or the accompanying stress of performances, examinations and practical tuition sessions.

6.3.2.5 Interaction between music students and general society

Eight out of the ten participants reported that society perceives a career in classical music as less worthy than careers in science, mathematics or engineering, for example, because in South Africa a career in Western Art Music is generally not seen as sustainable – either financially or in terms of opportunities. Participants also experience that society assigns more value to studies in science, mathematics and engineering, because the involvement in music is seen by some as constituting only a hobby. It is necessary to acknowledge how the participants experienced the influence of these perceived perceptions of society on their identities. The participants overwhelmingly voiced their frustration that society is not aware of the working hours that musicians put into practising because society only sees the end product of such studies, namely the polished performances.

The participating music students seemed fully aware of the obstacles and limited career opportunities that are part of their career choice. Nonetheless, all the participants expressed a positive vision of their futures as musicians. Although all ten participants mentioned as problematic and career limiting a lack of full-time career opportunities as orchestra members, they were not completely disheartened by these negative aspects. All participants found the lack of such performance opportunities challenging but stated that it forced them to find solutions such as organising concerts for themselves and equipping themselves with skills such as management and organising to be able to do so.

Two participants also reported that some members of the public see the outcome of music studies only as a career as a school teacher. However, teaching at a public or private school is not the only career that can be pursued after studying music. Other opportunities such as music therapy (further studies would be needed), sound engineering, teaching at own private music studio, being a musician at a church, conductor, composer, performing in ensembles, orchestras or military bands, or accompanying singers or instrumentalists are also available as career options for a music scholar. These multiple opportunities are a result of the wideranging curricula

at tertiary institutions in South Africa. University music students are able to choose from a variety of subjects in which to major.

The researcher interpreted this perceived opinion of society that all music students become school teachers against the broader context of the country: in South Africa it is not possible to earn a living solely as a performing artist in Western Art Music. Quite often musicians lead multifaceted lives and combine various career options because of financial reasons. Yet the career associated with Western Art Music which is most familiar to the public is that of a school teacher, the reason for this probably being because school teachers are seen by all.

One of the participants mentioned that the perception of society that school teaching is the only career option for a university graduate in music could possibly be changed by musicians themselves. The participant suggested that musicians need to organise concerts themselves, introduce people to this art form and educate general society about the art form. This participant believed that the more people are exposed to Western Art Music, the more they might begin to support and understand so-called classical music.

The researcher interpreted these narrated issues with reference to music students' perceptions about society in general as follows: it might be that in South Africa, Western Art Music is only truly understood by those intimately involved in artistic disciplines. However, such people constitute a very small minority of the population. In South Africa, Western Art Music is supported by those members of society who attend concerts; however, the current trends seem to lean more towards repertoire that is more popular and accessible.

6.3.2.6 Summary

The interpreted narratives of all ten music students led to the conclusion that interaction between them and other people is extremely important. Relationships are integrated with all other factors which influence musical identities. Interaction between the participants and their music tutors is predominant and a positive influence on their musical identities. Interaction with other people is deeply related to the music students' inner selves and is crucial in aspects like self-esteem, self-concept and self-identity. Interactions influence how participants see themselves, how worthy they perceive themselves to be and interaction therefore influences musical identity because it

establishes the overall view that the participants hold of themselves when these different self-concepts are integrated.

6.3.3 Sub-question three: What role does solitary practising play to constitute musical identity?

The only way to master the technique of a musical instrument is through regular and independent practice sessions, as described by Benton (2014) and discussed in 2.6.2. The act of physical practising takes place in isolation, in secluded and sometimes unfriendly practice rooms or quarters. Practising involves focused thoughts, physical experimentation and mental feedback to achieve specific aims. The practice room is a place where a lot of conversation with oneself obviously takes place.

Ample literature is available to guide music students in practising methods and mastering of instruments. This research explored the influence of such practice sessions on the musical identities of the participants and eight out of ten of them supported solitary practising as having a great influence on their identity as musicians.

6.3.3.1 Practising is deliberate hard work

Practice sessions were seen by participants as a routine that they plan and organise as time to study on one's own. The music students revealed an understanding of the importance of specific thought and organising of these sessions because they noted that practice sessions are usually planned with a short-term goal for each session. Literature that was discussed under 2.6.2 referred to thoughtful practising as a skill that has to be acquired. The conduct of participants showed that they had already attained this skill. Participants additionally echo discussed literature (2.6.2) and reported deliberate practice sessions as very hard work, aimed at improvement. This aim to improve requires self-motivation and self-discipline and involves a lot of self-talk.

During practice sessions, students reported thorough thought about the music activity, trying to understand the indications of the composer and specific style and trying to fulfil the requirements of upcoming performances or music lessons. The participating music students stated that they generally work very hard to improve their technical skills. They fully understand that the more one practises the better one's chances of faring well in examinations. They were also acutely aware of the advanced musical

standard required at the tertiary level of music-making, and they expressed the knowledge that there is never an easy and fast route to success at this advanced level of their musical training.

The practice sessions of participants were reported to also involve listening to recordings, mastering technical challenges and working on the musical interpretation of chosen repertoire. Besides high technical ability, music students also considered general musical knowledge as a crucial element of practice sessions, because at tertiary level, a student needs to apply musical knowledge like stylistic elements of form and harmony to be able to interpret chosen repertoire.

All participants viewed technique as the most important aspect of their ability to perform well and they knew what technical standard was expected of them. Participants experienced a constant feeling of stress because they know that the expected technical progress cannot be achieved within a short time-frame like a week or a month. However, participants still expressed the wish to achieve the nearest level of perfection as soon as possible and they wanted to demonstrate their technical mastering of repertoire and musical improvement week by week during their lessons. One participant mentioned that, at this advanced level of music making, one semester does not provide sufficient time to prepare and thoroughly interpret the chosen repertoire needed for examination at the end of each semester. She would have preferred more time to fully familiarise herself with the music.

As was discussed under 6.3.2.1, the one thing that was in the foreground for participants was that they did not want to disappoint their music teachers. Music students expressed the only solution to this challenge as being through regular and disciplined practising. Seven participants expressed an overwhelming desire to perform as near to perfection as possible in order to please their music tutors. Music students work very hard because they are aware that a music teacher will acknowledge their progress in each subsequent music lesson.

6.3.3.2 Self-talk

Practising and corresponding self-regulating strategies were reported under 2.6.2 in the literature review as important in the life of a music student. This study's findings revealed the high level to which this statement is acknowledged. One participant expressed it as follows: "Musicians work very, very hard, so hard that we often forget

to take a break ourselves". This specific student has a constant goal to perform better, because he feels that he has to work up to a level of complete mastery. Another student mentioned that she constantly feels discouraged in her practice room, because she generally feels that she could still do better.

Hard work is always seen as a positive trait. However, the researcher interpreted the stories of participants as that the definition of hard work seemed blurred and that perfectionism and hard work could also have a negative impact on students' self-esteem. Perfectionism is rooted in self-talk which is critical upon oneself, as Sherry et al. (2016) referred to under 2.6.3.2. Perfectionism is unrelenting and opens the door for participants to constantly have doubts about musical abilities. This implies that music students might never be satisfied with their own efforts, regardless of how hard they work.

6.3.3.3 The practice room is seen as a place to escape from reality

On the positive side, an interesting perception mentioned by one participant was that the practice room is the place where she feels privileged to escape from the noises of the world and where she as musician and her instrument unite to become one. Another student mentioned that she finds that practice sessions are far more enjoyable than performing, because no pressure from the outside is involved.

6.3.3.4 Summary

Solitary practising is experienced as an interface between student and instrument which involves extremely hard work, multifaceted mental involvement and changing emotions. The practice room is experienced as a safe haven and personal time to reflect and work, but it is also experienced as discouraging at times because of constant desires to do better. These multifaceted sessions are extremely influential on musical identity because the element of self-definition plays an immense role in a practice room. The self-definition is fed by self-talk, which differs from an ecstatic state of being one with an instrument to complete frustration and discouragement because of self-talk regarding perfectionism.

6.3.4 Sub-question four: What role does performing play to constitute musical identity?

Live performances of WAM persist in the modern era despite the availability of technically perfect recordings. Crawford's (2002) opinions were discussed under 2.6.3 and he argues that the reason for such performances is because people love the tension, uncertainty, and excitement of real-time music-making, and people also love the beauty that is created during good performances.

The reviewed literature in Chapter 2 partly revealed many aspects associated with performing that were mentioned by participants during their storytellings, because performing is a thoroughly researched area within the academic field of music education. However, the aim of this research was to explore how individual music students describe musical identity through the narrations of their life stories. Performing as theme was therefore included as theme in the stories of nine participants.

6.3.4.1 Performing serves as tool to musical expression

Four participants experience performances as an opportunity to express themselves as musicians. They voiced their perceptions as follows:

- "An honest performance will always touch the hearts of members of an audience"
- "To perform is to be able to express myself as a musician"
- "Interpretation is when the music becomes part of you, not only a technical performance of notes"
- "Performance involves more than correct notes, in context however, musicality is more than only correct notes".

6.3.4.2 Mental challenges to performances

Nine music students noted that performing is accompanied by extreme hard work and many hours of practising beforehand. One student summed this up by stating: "You need to be insanely prepared to perform". Additionally, all nine others referred to performing as accompanied by considerable stress, as well as feelings of insecurity,

which one participant voiced as follows: "I constantly feel that I may not be good enough".

Music students reported finding inspiration in listening to recordings of their chosen repertoire. However, that causes mental challenges because participants aim towards sounding like these perfect recordings. Music students fully realise that their lecturers and examiners are experienced listeners and that heightens their performance anxiety, because they know these experts cannot be fooled by mediocre performances. The researcher's interpretation of the mental challenges for these participants is that they are only third year students, but they compare themselves with professional performers. Maybe they are not musically mature enough to be able to make a realistic distinction between their own abilities at this stage, and their perceived ideals and goals. That might be the reason for them to constantly feel that they are not good enough. It is important to work hard and aim high, but it is equally important to be realistic.

6.3.4.3 Performance anxiety

The music students' detailed knowledge about expected levels of performances heightens their feelings of anxiety. Participants reported that these feelings of anxiety sometimes generate negative self-talk and, in some instances, even lead to low self-esteem.

It was mentioned by two music students that solo performance is still seen by many people as the ultimate goal when enrolled as students of Western Art Music. Interestingly, three participants pointed out that not all music students aim to be solo performers, and this adds to the stress when a solo performance is expected of them as part of the tertiary institution's current curriculum.

One participant said: "performing is terrifying". However, music students realised that the more one performs, the more one becomes accustomed to it. Participants also revealed that the specific tertiary institution at which this study was conducted assists students with techniques to handle performance anxiety. However, performance anxiety is still a factor that affects the identities of music students.

All musicians suffer from performance anxiety yet this only becomes a troublesome issue when it has such control over musicians that it leads to low self-esteem.

6.3.4.4 Specific fear related to performing: a musician's soul is at stake

A complex factor that influences musical identity was mentioned by participants, namely: performers are afraid that an audience does not understand, accept or agree with the way in which such a performer communicates the selected repertoire. This is understandable, because as a musician, "you are your music", as was voiced by one participant. The connection between the self and music is so profound that during a perceived 'perfect' performance, one cannot separate the musician and the music, as was discussed under 2.6.3. This implies that musicians fear personal rejection if an audience doesn't appreciate their interpretation of the music, as was said by one participant.

6.3.4.5 Performing in ensembles, orchestras or choirs

For all participants it is much more enjoyable to perform with musical colleagues in orchestras, chamber ensembles and choirs than to perform as soloist, as was reported under 6.3.2.3. With reference to performing, participants mentioned the advantages of such combined performances as:

- One learns to listen to other musicians
- Being part of such an experience can be life-changing
- It is a very satisfying experience
- It teaches one to be sensitive to other people
- It teaches one better social skills
- One learns how to deal with other people
- One learns how to relate to other people
- It teaches one empathy.

Informal 'gigs' and performances in venues such as a church are also perceived as a very pleasurable experience, because participants experience such performances as only for the sake of enjoying one's music, and not performing for assessment or critique.

6.3.4.6 Summary

As with all aspects of musical identity, performance cannot be seen as a separate entity that influences musical identity. Factors influencing musical identity are

intertwined and complex: even more so when the music students voiced experiences and interpretations of their inner thoughts, as will be discussed in the next section.

6.3.5 Main research question: What do narrations of undergraduate students of Western Art Music reveal about their musical identities?

Chaffin (2002) was quoted under 6.3.6 noting that, with reference to performing, it helps if a musician knows himself or herself. However, this researcher found this statement of Chaffin to be applicable not only with reference to performing, but also to a wider range of aspects involving music studies. In their narrated life stories, the participants indicated that personal storytelling was beneficial because they began to understand their own musical identities; some for the first time, some in a new way, and others in a better way. During this research it was thus demonstrated that when one verbalises aspects of identity, one also interprets such words and that leads to a new way of understanding oneself. Inner thought process works in a hermeneutical way – the more one talks about it, the more one can understand one's inner self. However, this new way of understanding cannot be quantified, because each person's identity is unique and rooted in numerous personal experiences and perceptions. Some people's new understanding will be complete; others' will be partial. In Chapter 3 this study's narrative approach towards exploration of musical identity through interpretation of told stories was described. These interpretations done by the researcher, together with analysed data, are used to describe the collective meanings that students attributed to musical identity. Chapter 6 includes a report of such collective feelings by the participating music students. These music students' identities are therefore also collectively shaped and defined by such public forces and their interactions with people and existence in a specific context.

6.3.5.1 Participants' connectedness with music

It was interpreted by the researcher from the stories told by participants that musical identity is deeply rooted within the inner self. Expression of this inner self through music was described by the participants as follows:

- "When you study music, you do it because it is what you do, it is a passion"
- "The need to study music comes from a desire for fulfilment and to get a purpose out of life"

- "Music studies are about my interpretation, I mean, it is me that performs, I am my work".

These findings echo the literature that was reviewed in Chapter 2 and correspond with Ochse's (1990) and Kemp's (1996) view that a musician becomes 'one' with the music when a performance takes place, whether such a performance is privately experienced in a practice room or whether the interaction with music happens on a public stage.

All participants expressed an understanding of the requirements to study Western Art Music successfully. Participants are also aware that they need to develop a high degree of ease and fluency with musical elements, a high standard of technique and they need to have substantial musical knowledge before they would be able to express their connectivity to music in a self satisfying manner.

Participants also expressed an awareness of their shortcomings in this regard; however, one participant expressed this awareness as follows: "It is difficult to realise that success comes with very hard work, the fact that you are musical does only help up to a certain stage". Two other participants stated it more straightforwardly: "If you don't work, you will not be successful"; and, "the more you practise, the better you do". These music students' remarks were in line with Pabich's (2012) notion that insecurities about technical ability can block openness to the music and as a result have an inhibiting effect on a musician's ability to be present in a musical moment. The participants reported understanding that hard work resulted in a higher technical ability, which heightens the connectedness with music.

As was discussed under 2.5, this desire to fully connect with music might also stem from a need to understand the own ego, which is fundamental in the shaping of artistic identity. This researcher did not interpret any of the told stories as coming from an egocentric space. The researcher's interpretation of narrated stories is that all music students who took part in this research are deeply aware of their connectedness with music, and honour music above own egos. The reason for this interpretation is that participants spoke honestly about their insecurities, their shortcomings and their fear of disappointing their lecturers. Participants know their inner self **is** music, but that makes them feel vulnerable, exposed and afraid of criticism, because of their deep connectivity with music.

6.3.5.2 Self-esteem and self-concept

Self-esteem was explained in Chapter 2 as the perception of own worthiness. Self-esteem is influenced by interaction with other people, because others offer commentaries about what one does, in a positive or negative manner. As was discussed and quoted earlier, music students narrated a deep connectivity with music, and participants experienced being 'one' with music. Therefore, any criticism of what they do is perceived as critique about who they are. One participant specifically said: "Critique about a performance is thus critique on the way I see the world, who I am as person, and how I experience emotions".

West's (2013) ideas were discussed in Chapter 2, and he claims that the development of a healthy self-esteem is not something that happens easily and spontaneously. Self-esteem was indeed reported by participants as a very vulnerable aspect. The music students voiced an awareness of a link between self-esteem, day-to-day activities, and the feedback from other people. One participant said: "through critique my self-esteem is broken down" and another noted: "a musician's self-image depends on what you perceive other musicians think about your performance".

Your self-concept or self-image was described in Chapter 2 by Hargreaves et al. (2002) as the way one sees oneself. As with self-esteem, self-concept was also described as vulnerable and complex. Two music students can be quoted as follows: "a lot of musicians struggle with mental issues because of constant self-pressure", and, "musicians often have a low self-esteem because of self-pressure to be perfect". A third participant said: "self-image is influenced by the results of examinations".

Both self-concept and self-esteem involve thinking, as well as interpretation of such thoughts by the self. As interpretive action, metacognition (thinking about thinking) manifests when a person becomes aware of his or her personal strengths and weaknesses. The findings of this research thus support Benton's (2014) statement that metacognition is probably based on feedback from other people. During this research, all ten participants described interactions with other people as extremely influential whilst narrating their own identity. Consequently, the day-to-day reality of a music student does have a tremendous influence on his or her self-esteem and self-concept. The researcher interpreted the vulnerable self-esteems and self-concepts of

participants as either a lack of experience because they are still learning, or a deeply rooted desire for acknowledgement.

6.3.5.3 Inner self's relationship with musicianship

One's own understanding and interpretations, knowledge and experienced emotions are continuously adapted to constitute the 'self'. This 'self' cannot be explored without acknowledging the extent to which influencing aspects on identity are intertwined. The participants' day-to-day musical context would thus influence musical identity in an ongoing manner because no factor of identity is standing alone.

The opinions of Swart (2016) were discussed in Chapter 2. She believes that a performing musician needs enough ego strength or confidence to attain his or her own goals, otherwise such a musician will always experience performing to be subjugated by other people. However, the analysis of the research raised the following question:

Music students are typically in the public eye from an early age whilst performing for music examinations, music festivals, or concerts at schools. It would not be possible for young musicians to have complete musical maturity and ego strength to deal with the emotional demands of music performances. Even third-year music students described performance mainly as a negative experience. The researcher speculates as to whether it could have been possible that negative associative experiences could be embedded so strongly in a musician's mind at a very early age, that it becomes a huge issue to overcome at a later stage. However, this aspect of the relationship with the inner self to musicianship was not researched at all and is simply the researcher's speculation.

Nine participants pinpointed stage fright as a real problem and stated that they are constantly working on negating it with the help of lecturers in their music department. They are thus trying to overcome this obstacle by attending classes specifically aimed at performance anxiety, and they are addressing it, both in a practical and mental manner.

6.4 Conclusion

The significance of research done by analysis of narratives lies in the encountering of perspectives from the participants of such a study, as was extensively discussed in Chapter 3. Storytelling was argued to be a way people can closely relate to

experiences they have had and therefore, through these told, transcribed, analysed and interpreted stories, it was possible to describe the participants' musical identities.

This study provides a perspective on identity research in South Africa that was not previously available in scholarly literature; it entails a report of individual music students' narrations. The findings of this research add scholarly literature relating to four fields, namely: identity research as such; research into musical identity; musical identity from a South African perspective; and an application of a narrative approach towards identity research.

6.4.1 Musicianship

The participating music students described their passion for Western Art Music and showed their ability to pursue their chosen study field despite misunderstanding of, and often disrespect for, their career choice from other students, friends and sometimes even family members. Through all musical activities and experiences, these students stayed committed to their inner selves, which they voiced as 'music'. That is who they are: 'music people'.

The researcher is of the opinion that this specific conclusion of the research, namely that musicians 'are' music people, need not be downplayed, not even by musicians themselves. Music is deeply rooted into who one is. Music is not merely a skill that has been mastered, nor a special aptitude, a specific hobby, or a special field of interest. These participating music students interpret the world from who they are, as musicians. They gave meanings to relationships and all other issues relating to musical identity because of who they are, as musicians. Their musicianship is their identity.

6.4.2 Identity rooted in resilience and perseverance

The music students who participated in this study exhibited an enormous tenacity in dealing with perceived setbacks on their career path. Their resilience was notable because all of them expressed a determination never to give up. They also showed the ability to accept academic or musical outcomes, even when they realised that higher goals were not attainable at a certain given moment because of lack of time, skill or experience. The reviewed literature under 2.2 described the identity of a person as being defined by his or her orientation towards all aspects of lived experiences,

both negative and positive. It can therefore be said of these participants that their musical identities are rooted in a flexibility to cope with problems, but also in a strong determination to be the best musicians they can be at this given moment.

6.4.3 Identity rooted in work ethics

It can be said that music students are extremely hard working and very concerned with planning practising routines and schedules. They are conscious of the high demands of the discipline which entails near-perfect performances, constant stress and consistent practising. All participants have frequent examinations and most of them receive weekly music lessons. Therefore, they are fully aware by now that one needs to work continuously in a meticulous manner. Walshaw's (2008) views on identity as a developing process but rooted in continuity were discussed under 2.2. This researcher interpreted the high standard of work ethics as a continuous action of the participants. These participating music students showed endurance and consistency with reference to work ethics. Their work ethics can thus be described as a consistent aspect of their identity.

6.4.4 Identity is influenced by a fluctuating self-esteem

The self-esteem of participants depends to a large extent on interaction with other people, most of all the relationship with their practical music teachers. The self-esteem of participants was found to be influenced by feedback from people, as well as what is perceived as feedback from people. Because of interrelated factors, the self-esteem of the participating music students seemed to fluctuate between good and not so good. The sensitivity of these students was interpreted by the researcher as to possibly stem from their striving for unrelenting perfectionism, or the sensitivity may be a result of them still being students and not yet professional musicians.

Because of the strong argument discussed under 6.4.1 as to the participants' intimate connectedness with music, this fluctuating self-esteem can also be interpreted as a quite normal characteristic of musicians. Music students voiced that they 'are' their music. On their musical journeys, self-esteem will fluctuate and change because of daily activities and interrelated aspects of musical identity. It can be reasoned that an fluctuating self-esteem is part of the identity of music students and need not be 'fixed' to become more constant. It might be who musicians are as human beings.

6.4.4.1 Self-esteem is influenced by performing

The participating music students' individual self-esteems seemed furthermore influenced by aspects that they cannot as yet control, like the ability to perform without anxiety.

Participating music students expressed difficulty with solo performances because they felt judged by audiences or examiners. Although music students are formally assessed during examinations, these students had difficulty separating the criticism given at the end of examinations from their own self-concept. The music students acknowledged this obstacle and said that they are trying to address the issue, currently with help from lecturers in the music department. Performance anxiety and a striving to perform to perfection is not a matter unique to South African musicians in Western Art Music. However, it was found that at this stage in their musical careers, participating students struggle to uphold a positive self-esteem, because the influence of negative self-talk with regards to performing is dominant over a more stable self-esteem.

6.4.5 Identity is rooted in friendships with musical colleagues

Some of the participants experienced solo performances as more positive than others, but all music students preferred collaborative performances, because the collective aspect between musicians is valued as being very high. Musical colleagues were experienced as people who really understand. It was also reported that participants accept their musical colleagues' quirks because of the shared bond of music.

Literature discussed in Chapter 2 revealed that people are enacting beings, because they constitute their own identities by interacting with other people. The stories of participating music students were interpreted, and it was found that these students' identities are deeply rooted in friendships with their musical colleagues.

The music department of the tertiary institution where the participants are enrolled as students was also experienced as a safe haven despite negative issues which occasionally arise, like some envy between students.

6.4.6 Emotional issues

The participants sometimes battled with emotional issues and they expressed shortcomings in always having control over personal stress levels. However, these

issues were acknowledged. Their stories demonstrated that although they may be emotionally 'down' for extended periods of time, eventually these students always try again. The participants were aware of their own and each other's stress levels and the impact this has on their musicianship.

6.4.7 Summary

The participating music students at a South African tertiary institution are driven by their love of their art, but also by their respect for their extremely highly valued music teachers. Their musical identities are interwoven in relationships, embedded in the realities of the field of music education, and exist in their deepest inner selves. This research attempted to describe the experiences and lives of the music students with the aim to include their experiences, their viewpoints and opinions, as well as their perceptions and personal thoughts and feelings. Through their stories, meaning was given to their musical identities to themselves, to the researcher as well as to readers of these findings.

6.5 Recommendations

It is recommended that this research is extended in future; there is a need for music students to tell their stories. This narrative approach can be extended to include all music students at this specific tertiary institution, to give them the opportunity to talk about their personal musical journeys. The opportunity to talk about musicianship can also be given to musicians at other institutions where music students are studying.

This research can thus be incorporated and expanded into a programme that can assist music students, as well as students in other disciplines of the humanities e.g. creative arts and drama. Like all human beings, creative people need to talk about their identities. Talking about identity serves interpretation of experiences, and that leads to understanding. Interestingly, recent studies in the field of medicine also indicated a shortcoming in curricula to support undergraduate and postgraduate medical students in development of professional identity (Cruess & Cruess, 2018)[18]. It seems that other fields are already moving in this direction, which emphasises the

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[18] Literature is not normally referred to in the last chapter of research for the first time. It is referred to at this stage because it is relevant towards the recommendations of this study.

need for disciplines of humanities to incorporate such programmes into tertiary curricula.

Life story as narrative genre as was used in this research could also be expanded to include the genre of *Bildungsroman,* with the aim of fostering the personal growth and development of music students. Benton (2014) suggests that small groups could monitor one another's actions in self-talk, with the benefit of personal growth. This might also be beneficial in helping students with performance anxiety, as it was exposed as being a significant issue for all participants. The conversations can be done in personal conversations or in small groups. However, it is suggested that this needs to be done under the guidance of a person who is knowledgeable about narrative processes.

It is also recommended that different faculties liaise to a greater extent with each other than is currently common. Research is suggested to investigate reasons why students within one tertiary institution understand the minimum about each other's fields of study. This researcher believes that talking to each other will lead to better understanding of each other's academic fields.

Frank's (2010) views serve as inspiration for these recommendations. He advocates that the telling of and listening to each other's stories serve as a moral venture which encourages better understanding of others within communities, as well as better understanding and definition of the self.

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ADDENDUM A: Letter of introduction

Faculty of Humanities

Department of Music

August 2018

Study leader: Prof Wessel van Wyk

Wessel.vanWyk@up.ac.za

Researcher: E. A. Kruger

Student number: 84010046

Tel: 082-9010166

Email: Engelette@gmail.com

Dear music student

My name is Engelette Kruger. I am a student at the University of Pretoria and I am currently enrolled for a doctoral degree. The study is entitled:

Identity of Western Art Music students at a South African tertiary institution: a narrative approach

The study aims to explore the identity of students of classical music at a South African tertiary institution by means of a narrative approach. The study will be conducted through personal storytelling done by the participants, because storytelling is viewed as a way for people to express what they know and who they are.

Participation in this research will involve three conversation sessions spread out with two weeks between each conversation. This will be arranged according to a time-slot and venue that is suitable for participant and researcher. The conversations will each take approximately sixty minutes of the participant's time. The conversations will be audio-recorded for research purposes only. The information will be treated with strict confidentiality. The name of the tertiary institution will not be mentioned in the final document and pseudonyms will be used for participants.

The study will only begin after ethical approval by the Research Ethics Committee of the Faculty of Humanities, University of Pretoria, has been obtained.

By participating in the research, the participants might advance towards a new understanding of own musical identity and that might contribute to the positive development of the participant's professional life, although this cannot be guaranteed.

Participation in the study is completely voluntary and participants are free to withdraw at any time. There are no risks to participating in this project. If a participant decides to withdraw there will be no negative consequences and the participant will not need to give any reasons. Participants are encouraged to ask any questions they might have about the study.

The research will be handled by me as principal researcher, and my supervisor. It will be used for academic purposes only. The data will be archived at the Department of Music for a minimum of 15 years. During this time the raw data might be used for further research.

Please feel free to contact me or my supervisor if you require more information about the study.

Kind regards

E.A. Kruger

ADDENDUM B: Benefits of the Life Story Interview

The researcher brought Kim's (2016:168) views with regards to the narrating of a life story to the attention of participants.

On page 168 Kim's heading reads: **"Benefits of the Life Story Interview".**

Speaking about their life stories could benefit music students in one or more of the following ways:

1) "A clearer perspective on personal experiences and feelings is gained, which brings greater meaning to one's life".
2) "Greater self-knowledge, a stronger self-image, and self-esteem are gained".
3) "Cherished experiences and insights are shared with others".
4) "Joy, satisfaction, and inner peace are gained in sharing one's story with others".
5) "Sharing one's story is a way of purging or releasing certain burdens and validating personal experience".
6) "Sharing one's story helps create community and may show that we have more in common with others than we thought".
7) "Life stories can help other people see their lives more clearly or differently and perhaps be an inspiration to help them change something in their life".
8) "Others will get to know and understand us better, in a way that they hadn't before".
9) "A better sense of how we want our story to end, or how we could give it the 'good' ending we want, might be gained".

ADDENDUM C: Letter of informed consent

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Faculty of Humanities

Department of Music

August 2018

LETTER OF INFORMED CONSENT: REPLY SLIP

FULL NAME: _____

RESEARCH TOPIC: Identity of Western Art Music students at a South African tertiary institution: a narrative approach

I hereby give my consent to participate in the aforementioned research project and acknowledge that the data may be used in current and future research. I confirm that I understand what is required of me in the research project. I am aware that I may withdraw from the study at any time, should I wish to do so.

_____   _____

Signature of participant   Date

_____   _____

Signature of researcher   Date

ADDENDUM D: Qualitative ResearchCreswell

When Creswell's (2013:44-48) outlines are applied to this research, it is seen that:

- The chosen interpretive paradigm should be used to address the research problems (hermeneutic interpretivism was chosen for this research)
- The research problem will be the meaning that individuals ascribe to a certain social problem (this research was done to describe the meaning that individuals attribute to their musical identity)
- Qualitative research is done when the uniqueness of individuals needs to be taken into account (this research was designed to tell each participating music student's story as a unique experience)
- Qualitative research is done when exploration is needed (the aim of this research was to explore musical identity)
- Collection of data should be in a natural setting and should be sensitive to participants (during this research the participants indicated the venue and time where data was collected)
- Qualitative research is done when a detailed understanding of an issue is needed, and this can only be established by talking to people (a narrative approach was chosen to try to understand the phenomenon in detail)
- Qualitative research is done when it is necessary to study a group of people (music students comprised the group of selected people)
- Qualitative research is done when individuals need to be empowered to share their own personal story (music students were empowered to voice their own stories and share them with the researcher)
- Qualitative research is done when it is necessary to understand the contexts of the participants (the researcher was previously enrolled for the same qualification as student of WAM at a tertiary institution)
- Qualitative research is done when it is necessary to hear about processes that people experienced (the life stories of participants did include certain processes that were experienced with reference to musical identity)
- Data analysis should be both inductive and deductive and should establish patterns and themes (this research's data was analysed both inductively and deductively, by using the hermeneutic circle)
- The final written report should include the voices of participants (the voices of participants were used to answer the research questions)
- The final written report should include reflexivity of the researcher with reference to the description and interpretation of the research problem (the findings were discussed, and the researcher did reflect upon musical identity in the conclusion of the written report)
  The research should be evaluated for its contribution towards literature (the findings of this research offer a contribution towards literature with reference to musical identity).

ADDENDUM E: Labov's model of interpretation

Chapter 3 describes various methods of analysis that were applied to the data items of this research. These methods are:

- Thematic analysis according to the outlines of Braun and Clarke (2006)
- Applying of common theme to life story as suggested by Gibbs (2018:82, 83)
- Applying of dramaturgical genre as suggested by Gibbs (2018:87)
- Looking for dominant story, additional story and supportive people in each data item as suggested by Wylie (1994:43), Freedman and Combs (2002:18, 19), Carr (2005:269) and Morgan (2000:83)
- Applying of Labov's model of interpretation to suitable data (Labov, 2013:27-32; Gibbs, 2018:89-91)

Labov (2013:27-32) outlines recurring narrative features when people tell their life stories. Labov uses six elements to analyse the structure of narratives. These coded elements are:

- Abstract (A) which is the beginning of a new storyline and describes the event
- Orientation (O) which describes the people involved, or what had happened, or when it happened, or where it happened
- Complicating Action (CA) which elaborates on the story and quite often describes a difficulty or small theme that needs to be solved
- Evaluation (E) which often is an opinion about the happening or commentary about it, or gives meaning to the action
- Resolution (R) which describes the outcome of the event
- Coda (C) which may be a summary of the meaning of the story.

Although this research entails a thematic analysis of data and NOT a structural analysis thereof, the researcher applied Labov's codes to certain data extracts within data items. It was done to enhance the interpretive nature of finding themes, as well as to strengthen triangulation of data analysis. The researcher noted that numerous shorter stories are part of each data item and wanted to explore these data extracts in a way which could shed more light on the meanings that participants gave to their musical identity.

What follows in Addendum E is all the data extracts to which Labov's elements were applied. All elements were note applied in some extracts, because of the specific nature of that part of the conversation that was told.

Because these are more complete extracts of data items, all names of music teachers, institutions, schools and specific instruments were replaced with general referrals, e.g. 'my flute teacher' was replaced with 'my music teacher', or 'the relationship I have with my flute' was replaced with 'the relationship I have with my instrument'. This was done to adhere to the agreement between participants and researcher with reference to participants' confidentiality. Where extracts are in Afrikaans, the English translation is supplied immediately afterwards.

Jean	
A	**Lines 131–139:** Ek het net baie gebid en Bybelstudie en 'n paar mense het vir my net soort van ontspannings tegnieke geleer soos om die agterkant van mens se tong te ontspan totdat dit voel of jy aan die begin van 'n gaap is.
	I prayed a lot and did Bible study and a few people taught me relaxation techniques, for example to relax the back of one's tongue until it feels like the beginning of a yawn.
O	Altyd wanneer ek gespanne raak dan begin ek net uit my maag uit asem te haal net sodat ek kan rustiger raak.
	Always when I tense up I start to do deep breathing to help me to relax.
CA	Ek het ook begin, as ek gespanne raak dan begin ek vir myself te vra hoekom raak ek gespanne, is dit rêrig nodig om gespanne daaroor te wees.
	I also started, when I got tense, to ask myself why I was stressed; was it really necessary to stress about it?
E	En ek lees ook nou op die oomblik 'n boek oor die krag wat mens se denke het en hoe jy, jou denke beheer jou brein, dit is nie jou brein wat jou denke beheer nie en jy kan die chemiese samestelling van jou brein verander deur positief te dink.
	I am currently reading a book about the power of one's thoughts, and how your thoughts rule your brain, it's not your brain that is ruling your thoughts. One can alter the chemical balance of your brain by positive thinking.
R	... en dit het ook 'n goeie uitwerking op jou emosionele gesondheid en op jou liggaamlike gesondheid.
	... and that also has a positive influence on your emotional wellbeing and your physical wellbeing.
C	So ek is nou besig om deur daardie boek te werk.
	So I'm now working through that book.

Jean	
A	**Lines 191–197:** Wel, vantevore was dit net om so gou as moontlik die melodie te leer en dit dan saam met die begeleiding te doen en dit net te perform.
	Previously I tried to learn a melody as fast as possible and add the accompaniment and just perform it.
O	Toe begin ek nou meer te leer van tegniek.
	Then I started to learn more about technique.
CA	So as ek nou iets hoor van my dosent waaraan ek moet gaan werk dan sal ek daaraan werk, ek sal gaan op YouTube soek na video's vir master classes om idees te kry hoe om hierdie probleem te hanteer. Ek sal met my vriende praat en dan sal ek net aanhou om daaraan te werk.

	Now, if my lecturer tells me to work on something, I will do so, I look for YouTube master class videos to get an idea of how to handle that problem. I will also discuss it with friends, and then I just keep on working on it.
E	(Is not applied)
R	Ek voel altyd asof ek soort van een ding per jaar moet werk
	I always feel I sort of need to work on one aspect per year
C	... omdat my instrument se tegniek, seker enige tegniek, daar is soveel aspekte.
	... because my instrument's technique, no doubt all technique, is multi-faceted.

Jean	
A	**Lines 316–331:** Daar is mense wat voel dat die kunste niks bydra nie,
	There are many people who think arts do not contribute anything,
O	... maar ons besef dat die kuns dra baie by maar dit gee vir ander mense verligting om na musiek te luister of om na 'n skildery te kyk, so dit bevredig iets in mense.
	... but we realise that the arts contribute a lot, and it gives people relief to listen to music or look at a painting, so it satisfies something within people.
CA	Ek raak baie geïrriteerd met mense wat sê musiek is nie so belangrik soos ingenieurswese of medisyne, medies nie. Ek dink alles is ewe belangrik. Dit is 'n kwessie van, ek dink net mense verstaan dit nie. Ja en ek sou graag wil sien dat laerskole musiek 'n vak maak want ek weet daar is kuns en kultuur maar hulle beteken nie eintlik vir die kinders enige iets nie. En dit is vir my so hartseer as mens sê nou maar mense hoor van 'n klein kind wat begin klavier speel of prentjies teken of iets en hulle dink nie daaraan dat mense hierdie goed kan leer nie.
	I get most irritated when people say music is not as important as engineering or medicine. I think everything is equally important. Yes, I would like to see music as a subject in primary schools; I know they do arts and culture which doesn't mean a lot to children. It makes me sad when you hear about small children starting to play the piano or do art classes because people think they cannot learn these skills.
E	Dit is net iets vir die lekker en dis goed maar as mens ook mense opvoed dan sal mens ook 'n groter gehoor hê.
	They're only doing it for fun, which is also good, but if one could educate people [in the arts] there would also be bigger audiences.

R	Ek dink dit is moontlik dat klassieke musiek 'n groter plek in die samelewing inneem en ek dink Suid-Afrikaners moet meer en daadwerklik werk daarvoor want hier is baie talent.
	I think it is possible to give classical music a bigger place in society, but South Africans actually need to work more towards that, because we have a lot of talented people.
C	As ons net die dissipline kan aanleer om te werk en vir mense net basiese musiek skills kan leer dink ek kan ons 'n baie sterk infrastruktuur vir musiek en veral opera hê in Suid-Afrika.
	If we could find the discipline to work and teach people basic music skills, we can build a strong infrastructure for music, and especially opera, in South Africa.

Antonio	
A	**Lines 40–62:** I was actually going to study actuarial sciences. I really enjoyed the maths as a subject in high school. But eventually, in about September of my matric year, I was asked the question: is that really what you want to do, or was that something you have conditioned yourself to do because society doesn't see a place or people being able to sustain themselves as musicians?
O	And through that I realised, no, it's society that keeps saying to me scientist, law, engineering, is the only parts to go, and what I have learned, through studying my music, if I had chosen that and it wasn't what I want to do, I would never put in all the effort that I put into music.
CA	Because music, people underestimate what we do. They do not understand hours of rehearsals that you go through, and the amount of dedication we put into our art form, because when we perform, we give of ourselves.
E	They just see the end-product for the day, but not the hours of rehearsals that go in between, and being a music student as well, you have all your other music subjects that you have, because we are not at a conservatory where you just focus on your performance, here we get a full round of musical education from musical history to musical entrepreneurship, learning about jazz and pop, we learn about all types of music, and that is important, because what I have learned as a musician is that if you are naive or if you don't show an interest in all music – all music is just adopted from the same, adopted to suit just a certain kind of people, so jazz and pop isn't a lesser form of music, it's just like more people understand it in a different way.
R	People don't understand that and they just see musicians as hey – you just go on stage and have fun.
C	The only reason we are having fun on stage is because we love what we do.

Antonio	
A	**Lines 97–108:** So, can I talk about my practice routine, the whole thing. So, when I practise, I think one thing that I have learned that any musician that starts, is actually how to practice.

O	I don't think anybody has mastered how to practise …
CA	… or if not, maybe a professional musician, but us music students … I think it is a journey to discover how you are going to practise.
E	Currently now, how I tackle my practice sessions, I have learned that actually planning my practice sessions and having a goal for the end of a session is very important, because in the past I would just go to the practice rooms, practise through the piece once or twice, fix one error or one technique error, but that was just unexciting and you actually don't engage in the music.
R	… and something that you learn as you progress as a musician is to practise in small bits, to not just do the whole piece through, but to plan the practice sessions.
C	Because it is through planning your practice sessions and actually conquering a small bit that I feel that it was actually a very good practice session.

Antonio	
A	**Lines 115–134:** And how I feel during my practice sessions: I have started recording myself so that I can hear what I am doing, because there is no point if I just practise and never give myself feedback.
O	Because then I just rely on the feedback of my lecturer. Which I only see once a week with my lesson, so actually by me hearing what I am actually doing in the actual recordings, I've taught myself to understand what the lecturer is saying when they want another sound, or a more relaxed tone, or to work on other aspects, so I only discover this: I could hear it in my lesson that I have changed it, but through practising and recording myself it is an immediate thing, where I can fix it and at least with my attempts to fix it, if it is incorrect, my lecturer can change that, but the fact that I am noticing is something that I have started to do.
CA	And as a musician I listen to recordings of the greats. In the past, I would have sometimes wanted to compare myself and think that they are the goal, but recently I have discovered that, no, no one person is the same.
E	So, as a musician we can't compare ourselves to the other great artists in our field.

R	It is not discouraging listening to them; you get inspiration from them and through that inspiration you find your own voice. Because nobody likes to hear two of the exact same voices, like, listening to Joan Sutherland and Pavarotti is inspiration, and also my direct inspiration comes from all lecturers that we have in our department.
C	Because they are so dedicated in what they do, and have a love for what they do, and that inspires you and in a way I don't want to perform badly in tests or assessments, because it feels like you let down your lecturers, because they give so much time, so much effort in what they do. That you don't want to let them down.

Antonio	
A	**Lines 138–150:** People think that what we do, or what they think we do, is easy.
O	Or they don't see, for one thing, they don't see an academic value behind music, they don't understand it, people are quick to laugh and underestimate things they don't understand and do.
CA	And because music is just seen, most people see music as a form of relief, a form of entertainment. It's not as serious as doctors who take care of people's health or engineers who build things, but what they don't realise: if they didn't have music, they wouldn't have their form of entertainment.
E	And the one thing that all people have in common is that they might not follow the same ideologies or listen to parents or teachers or not listen at all, but the one thing that we all do listen to is music.
R and C	So, we as musicians have a responsibility, even if we are shunned by some people, we have the responsibility of taking care of society and providing music, which is one thing that everybody can listen to, no matter what genre it is from jazz, to classical, to pop, but everyone still listens to music.

Antonio	
A	**Lines 210–217:** I think one struggle that musicians have, especially at university level, would be, because we place such internal pressure on ourselves …
O	… because we always want to make our audience happy …,

CA	… that's like a curse of performing, like let your audience appreciate you and not disappoint them …,
E	… so, one thing that I have discovered, with not wanting to disappoint a lecturer, is that you place a lot of pressure on yourself and your own personal needs are put last and you always work [so] very hard not to disappoint people that you forget sometimes that you are also human …,
R	… because you are constantly on this track that you are working, working, working, it's from the practice rooms to class to performance …,
C	… so, one thing that we fail to do is to actually identify when we need to rest.

Claude	
A	**Lines 101–106:** Hoekom performance vir my sleg is, ek weet nie, ek dink net, ek is maar 'n baie insecure mens …
	Why I don't enjoy performing, I don't know, I just think I am a very insecure person …
O	… so ek dink net ek hou nie daarvan dat almal my half judge nie, en dit is net vir my baie stresvol.
	… so I don't like it if everyone judges me, it's just very stressful for me.
CA	Soos daai hele ek moet nou alles perfek speel en daar moenie foute wees nie en en, ja ek dink dit was maar net nog altyd vir my 'n stresvolle ervaring.
	The whole thing of 'it must be perfect, no room for mistakes', so I think it has always been a stressful experience.
E	Ek het dit seker ook nie genoeg gedoen dat ek oor die stres daarvan en die performance anxiety kon kom nie.
	Maybe I also did not do enough to overcome the stress and performance anxiety.
R	Maar dit is nie, ek weet nie, daar word net te veel van my verwag …,
	But it is not, I don't know, too much is expected of me …,
C	…. die oomblik is net te groot.
	… the moment is simply too big.

Claude	
A	**Lines 229–232:** Ek dink dis hoekom ek so baie stress ook het oor om te perform …,
	I think that's why I am so stressed about performing …,
O	… want dit is myself wat ek gee …,
	… because I'm giving of myself …,
CA	… so as iemand my dan kritiseer, is dit nie 'n papier wat ek geskryf het wat hulle kritiseer nie, dis my menswees, dis my emosies, dis hoe ek die wêreld sien wat iemand kritiseer.

	… so when I get criticism, it is not a paper that I wrote that is being criticised, it is myself as a human being, my emotions, the way I see the world that is being criticised.
E	(Is not applied)
R	(Is not applied)
C	So ek dink dis ook hoe dit vir my moeilik maak om te speel voor mense.
	So I think that is why it is difficult for me to perform in front of people.

Claude	
A	**Lines 293–301:** Ek dink baie van hulle het nie regtig verstaan, doen nou nog, nie regtig wat dit behels nie.
	I think a lot of my friends do not understand, even now, what it entails to be a music student.
O	Soos, al my vriende het geweet dat dit baie tyd van my af vat en dat ek gaan eksamen speel en ek oefen elke dag en sulke goeters, maar dit het nie regtig, vir hulle was dit 'n cool ding, o ok, kan ek vir jou 'n Adele liedjie gee en dan speel jy dit vir my dan sing ek saam. Dit was meer hoe hulle dit gesien het.
	My friends know it takes up a lot of time, that I have exams and I practise every day, things like that, but for them it is a cool thing, they say "Oh ok, I can give you an Adele song to play for me and I'll sing along." This is more the way they see it.
CA	Ek dink nie hulle het dit gesien vir die dissipline wat dit is en wat dit behels en die musiek wat ek eintlik speel nie. Want natuurlik gaan jy nie nou vir jou vriende speel en sê o, kyk hierdie Bach wat ek geleer het.
	I don't think they see the discipline for what it is and what it involves and the music I actually play, because obviously, you are not going to play for your friends and say "Oh, how about this Bach piece I learnt".
E	So ek dink nie, ja. Ek dink nie hulle het regtig geweet wat dit behels nie.
	So, I don't think, I don't think they realise what it entails.
R	En ek dink ook, hulle dink dit is daai van, o, ek swot BCom Rek, o, jy swot musiek, dis lekker.

	And I also think, they think, I'm doing a BComm Accounting, oh, you're doing music – that's nice.
C	Maar dit pla my nie regtig nie.
	But this doesn't really bother me.

Claude	
A	**Lines 318–329:** Dit is elke dag harde werk, en as jy 'n slegte les gehad het, hoe erg is dit op jou emosioneel.
	It is hard work each day, and when you do have a bad lesson, it is emotionally taxing.
O	… want die band wat jy met jou lektor het.
	… because of the bond between you and your lecturer.
CA	Dan voel jy hulle is nou disappointed in my, ek so slegte mens, en hoe dit jou selfbeeld so erg kan beinvloed, oor net letterlik wat in een les gebeur het, nie noodwendig dat dit jou lektor is wat altyd lelik is met jou nie, soos letterlik een les wat my lektor vir my gesê het jy moet bietjie meer oefen. Dit was nie goed nie, en hoe erg dit my affekteer, want ek sal in die aand in my bed gaan lê en huil en my kamermaat sê: jy het net klas gehad, wat is fout met jou?
	Then you feel that the lecturer is disappointed in you, I am a bad person, and it influences one's self-esteem, literally what happened in only one lesson, not necessarily that the lecturer was unpleasant, for example in one lesson my lecturer told me I should practise more. That was bad, and it really affected me. I went home and cried on my bed and my roommate said: it was only a class, what is wrong with you?
E	So, ja, ek dink min mense vang regtig hoe erg emosioneel dit is, as dit goed gaan is dit great, want dit is 'n self-esteem boost en dit is jy, maar as dit sleg gaan, is dit nog steeds jy. So, dis nog steeds jy wat gekritiseer word.
	So I think people do not understand the emotional side of it. If it goes well, it is great, because it is a boost to your self-esteem, but if it goes badly, it is still you, you are still the one who is criticised.
R	En nie net, o, daar is my musikale ability, dis verskillend van myself nie, mense verstaan nie dis een en dieselfde nie.
	You cannot separate your musical ability and your self, people do not understand that it is one concept.
C	Die kunsmense vang dit nogal. Want hulle het dieselfde, ek gee vir jou werk, en as jy dit kritiseer, kritiseer jy my, want ek het dit gedoen.

	People involved in the visual arts understand that, because they have the same experience: I give you some work, and if you criticise the work, you criticise me because I created it.

Claude	
A	**Lines 525–529:** Musiek gee soveel ruimte vir expressiveness wat baie min rigtings jou eintlik toelaat.
	Music gives so much space for expressiveness, few other fields allow that.
O	(Is not applied)
CA	Jy kan emosies en prentjies teken met klank en daar is soveel wat jy eintlik met musiek kan doen wat geen ander rigtings jou toelaat om te doen nie.
	You draw pictures of emotions with sound, there is so much you can do with music, no other field allows you to do that.
E	Jy kan regtig jouself gee en wat ek voel en wat ek beleef in dit insit en iemand anders dit laat beleef.
	You can give of yourself, what you feel and what you experience. You put that into your music and give other people the opportunity to experience what you have.
R	(Is not applied)
C	So ek dink nie dit is iets wat jy in 'n ander rigting sal kan vind nie.
	So I don't think you will find that in any other field of study.

Jennifer	
A	**Lines 178–184:**
	My parents supported my decision.
O	(Is not applied)
CA	They were at first a bit like, no one has ever studied, my mom was the first person in her family to get a degree, and no one in my dad's family got a degree, so it wasn't like, it was very big, everybody thought I was going to study medicine or …, so, my dad's family were all like, what? what? what happened to medicine [?] and then I was like, no, I want to study music.
E	My parents were supportive, but everyone else was, like, when are you going to study medicine, or when will you get a proper degree?
R	But it doesn't bother me at all.
C	I know a lot of people don't see the importance of music like I do.

Jennifer	
A	**Lines 191–201:**
	If I perform let's say for example at a gig, it's the same as performing in church, just making music for music's sake.
O	You just playing or making music in church for people to help them to praise God.
CA	But when you play for an exam, it's a different story. When you are playing for an audience that's then going to criticise you, I think it's more, and sometimes you create that attitude in an audience, like yesterday I played at a lunch-hour concert, and I got nervous because these people are my professors and they will automatically have a critical attitude to what I am doing, which is kind of …,
E	… for me, Western Art Music is shooting itself in the foot, because we get critical about the wrong things, like, ok, that note was wrong, that rhythm wasn't perfect, and I know, I started listening like that when I came to varsity, which is very bad like for …,
R	… I know if you are giving a class or something it is important, but it's kind of taking away your ability to enjoy the art.
C	Instead of thinking: wow, this is just beautiful, or whatever.

Jennifer	
A	**Lines 207–215:** I think, I don't know, the more comfortable you are with yourself and the more confident you are, the less it is gonna happen that your self-image depends on what you think the audience is thinking.
O	And that takes maturity and it takes time …,
CA	… and I am still quite young as an instrumentalist, like I haven't been playing my instrument for more than ten years, so I am still young, in my career as an instrumentalist, I am still very insecure about what an academic will think about my playing.
E	And I don't know, I just think naturally as humans, we want affirmation from other people and we want other people to say ok, you are spending five hours a day, and you actually sound good, or you would like … it's soul-crushing to have someone say you really play out of tune and you're really not that good at all, that would be like the worst thing.
R	Sometimes we are just afraid that that is what someone is gonna tell us …,
C	… I don't know.

Jennifer	
A	**Lines 267–280:** The teacher did it in a way that was very uplifting and built me up every step of the way, like ok, you got this, you can do that, and at the, my first exam, I remember the teacher saying like I can't believe it's the same musician.
O	Like you actually sound like a completely different person. And the teacher brought me to a concert to play with the second years who are brilliant musicians.
CA	And that was where I thought really, wow, because I wasn't on their level yet, but they let me perform with them which was a very good experience, and helped to build me up as a player, and thanks to the teacher, I have a better self-esteem in my playing, because the teacher built me up in a way that was … the teacher showed me where I was wrong, and where I needed help, and things like the huge gaps in my playing, but then also showed me all the places that I am good and naturally talented at.

E	That I could also build up, like good *rubato*, good intonation, and a good sound, which are things that musicians sometimes work ages for to achieve, the teacher said you just have that naturally, so don't give up, just because you don't have a good technique …,
R	… so the teacher is very naturally able to criticise people in a way that uplifts them, so I am very thankful to God for the teacher just in general.
C	This teacher is just amazing.

Jennifer	
A	**Lines 319–331:** I think everyone should play in an orchestra or sing in a choir or play in a jazz band, or do something with music that involves other people …,
O	… because when you do that, it makes you more aware of how to deal with other people and how to relate to other people.
CA	And it gives you better social skills in general, and better teamwork skills, and better … being able to say, okay, I have to give this, but if I am going to empower everyone else, it is not going to sound good.
E	There is a recording that I heard the other day of very famous musicians, on YouTube, playing together, and I found it terrible, because they were all listening to themselves, and I thought they are all really good musicians, so automatically they should sound good together, but that wasn't the case …,
R	… because they didn't have empathy for one another, to realise this person's part is now more important than mine, or we are all gonna do the ending chord in this same way, we are all gonna listen to each other and have a consensus of unity where, they all had a different style playing the chords so it sounded horrible …,
C	… that was terrible.

Clara	
A	**Lines 74-91:** Toe is my musiekonderwyser oorlede en dit is een van die moeilikste goed wat ek moes deurgaan in my lewe …,
	My music teacher passed away and that was one of the most difficult things I had to deal with in my life …,
O	… Want ek en sy het, soos 'n sy was amper soos my tweede ma gewees. Sy was baie oud, sy was al in haar tagtigs gewees, maar dit was vir my verskriklik moeilik gewees, ek kon nie eintlik oor dit kom nie.
	… because she and I, she was almost like a second mother to me. She was very old, in her 80s, but it was extremely difficult for me, I couldn't get over it.
CA	Ek het nooit besef hoeveel ek vir haar beteken tot sy vir my gesê het 'n dag of twee voor sy oorlede is, sê sy vir my, al my musiekboeke gaan na jou toe. Alles. So ek het al haar boeke gekry. Haar suster het al haar klavierboeke gekry. So, en dis nogal baie. So toe het ek nou al haar boeke en so gekry, en my eie besigheid gestig op haar naam, so dis 'n bietjie van 'n onderwysbesigheid wat nou nog nie eintlik vol funksioneer nie, maar dis maar nog in die ontwikkelingsfase.
	I never realised how much I meant to her. A day or two before she passed away, she told me that I would inherit all her music books. All of them. And that is a lot. Her sister got all the piano books. So, I got all her books and I started a business in her name, kind of a teaching business, which is not fully running at this stage, it is still in the development phase.
E	Maar ja, toe sy oorlede is was dit 'n ding van, ek kon nie myself weer kry om op te tree nie. Dit was vir my verskriklik moeilik, en dan was ek geforseer om op te tree, want ek moet my eksamen slaag, en ek het nie eintlik baie effort ingesit in my instrument nie, so toe het my eerste eksamen verlede jaar baie sleg gegaan. Ek het die oggend opgestaan en opgegooi en uitgepass van die stres, en oor ek nie my werk geken het nie, oor ek nie actually gewerk het nie.
	But yeah, when she passed away, I couldn't get myself to perform again. It was extremely difficult, I was forced to perform, because I had to pass examinations, and I did not put in a lot of effort, and as a result it did not go very well during the first exam of last year. I got up that morning, and vomited and passed out from stress, and, because I did not know my work, because I had not actually worked.

R	En dis eers na daai eksamen, dis eers omtrent hier verlede jaar Augustus/September het ek met 'n berader gaan praat, en hy het my gehelp om my confidence weer terug te kry.
	It was only after that examination, maybe August or September, that I went to a counsellor, and he helped me to get my confidence back.
C	En toe het ek eintlik eers oor dit gekom en toe kon ek eintlik eers weer aanbeweeg.
	Only then I kind of got over it and could move on.

Clara	
A	**Lines 174-180:** So vir my is dit 'n ding van, as ek op 'n verhoog staan, wil ek hê almal moet gelukkig wees met wat uit my uit kom.
	So for me, when I am on stage, I want everyone to be happy with what they hear.
O	En as ek nie gelukkig voel nie, dan weet ek iemand anders gaan nie gelukkig voel nie …,
	When I am not happy, then I know nobody else will be happy …,
CA	… so vir my is dit 'n ding van, ek wil nie iemand anders se ore seermaak nie, of iets soos dit, ek is meer bang wat mense van my gaan dink.
	… so for me the thing is, I don't want to offend other people's ears, or something like that, I am more worried about what people will think of me.
E	Ek hou daarvan om op te tree, dis nie vir my 'n probleem nie, maar ek stress altyd verskriklik baie erg voordat ek op 'n verhoog moet gaan …,
	I like to perform, it is not a problem for me, but I stress so much before I go on stage …,
R	… meer oor wat ander mense gaan dink.
	… more about what other people will think.
C	En as ek op die verhoog kom, dan dink ek dit en dis dan wanneer ek foute maak.
	Those are the thoughts that I have when I am on stage, and it is then that I make mistakes.

Viktor	
A	**Lines 227–245:** And I wanted a new opportunity, like you can't grow if you stay in the same situation for your whole life.
O	So, I decided I was going to apply for BMus and I got an audition, and my teacher at school was like okay then, you don't have to stress, but I was terrified. I don't think I have practised that much since I started my degree.
CA	But that was the most I have ever practised. Because I was like: I have to get in. So I came and I played and I got in, and thought, cool, I am going to do music therapy. So I … it was a really really terrifying experience, because only about four of our school's children came to this university. I came here completely alone, none of my friends came with me, and I had to start all over ten0% by myself. And I think it was really good for me. Because it meant that I could redefine who I was, and the previous friends that I had were all sportsmen, like waterpolo players, rugby players, hockey players, and nobody even knew that I did music, so music was something that I cared about, but it was off to the side, and none of them ever heard me play. My dad wasn't even allowed to come to my concerts, because I didn't want him to come, I think he was the one person I was afraid would think I am not good enough. And he has never given me any reason to think that he wouldn't be happy, like he … I could play every single note out of tune with a terrible technique and my dad would say that was great. But in my mind I couldn't handle it, because it was just too much, [I was] too vulnerable to let him hear me play.
E	So none of my friends or my family heard me play when I was in high school.
R	But coming here meant that I could start out as, I am X, the musician, not X who does other stuff.
C	So it was like a repositioning of my mind-set when I came to university.

Viktor	
A	**Lines 259–274:** I always hated performing.
O	Like I was a dancer as well, and I performed there, but I could always feel that no matter how hard I tried to convey what I was feeling, I never could give what I thought to everybody else.

CA	It's almost like if there is a glass wall between me and everybody who is watching, and I feel that I am doing ten0% what I need to, showing the emotion that I need to while I am playing or dancing, but then when I watch the video you can see that there is nothing. It's like there is no emotion inside me whatsoever. It's like even a problem now, like I have really really bad performance anxiety, and it's like, I think that I am doing dynamics and I think that I am being dramatic with dynamics, and showing the character of the piece, and then anybody who listens to it goes like: oh, you didn't do any dynamics. And I don't know why there is a wall there, I don't know how to get around it, it's just there.
E	And I think, being aware of the fact that I hated performing, it made me feel sick performing, I don't want to be part of an orchestra where they could judge me. Because I had never done it, so I didn't know then that orchestras aren't judgemental places. So if I had given it a chance, it would have been different, I think.
R	(Is not applied)
C	But in the end, I ended up in an orchestra at the right time for me.

Viktor	
A	**Lines 275–286:** So then I joined the orchestra, and my first audition, I sobbed.
O	I went to the audition and I burst into tears in the middle of the second piece and I stopped, and the conductor and orchestra manager were like: what are we supposed to do, why are you crying?
CA	It was just too emotional, like there was a terrifying experience, but I have grown a lot since then. I did two or more auditions since then and I have grown.
E	I think that's good, and at our very first rehearsal I think we sight-read Manfred, the Manfred Ouverture by Schumann, and it was life-changing. Like, being surrounded by the sound that an orchestra makes was something that I have never experienced before. It is one thing watching an orchestra, or like watching a choir, but when you are sitting inside of it, it was the most incredible experience. It felt like I was a part of this massive sound, and I was virtually just sight-reading, like I was amazed from that day I was like, I want to play in this orchestra.
R	I know it was compulsory but I wanted to play in it.
C	It was terrifying, the music, it was so hard, I didn't have a clue how to practise it, but I wanted to be a part of it.

Viktor	
A	**Lines 414–428:** I think when I sit down and practise, I know I have certain things to achieve, like I need to work on this technical item, or whatever I need to improve in a piece, but a large part of it is ok, I need to come and sit down and spend time with myself.
O	And I need to take the time to sit down and play for myself.
CA	So like, as much as I don't see myself as a performer, I know I wouldn't be able to stop music, because I see music as my way of coming back to myself. So like, before the sport field was the place where I found silence, playing music has now become the place where I find silence. Because I know when I get really stressed, my brain kind of shouts at me, like every thought is like shouting at me, I can talk normally, but the thoughts are shouting inside my head, and the only thing that stops that is playing my instrument.
E	It used to be sport. It's my instrument now. When everything in the world gets too loud, I just get out my instrument and then I can cope.
R	But my instrument has become a much more personal thing for me. So like, when I do my practical exams, I don't ever do very well. I can practise as much as I like, and I can play as well as I possibly can, but I never get the marks that I want, and it bothered me a lot, because I'm a perfectionist and I like good marks, but I think I have realised that my relationship with my instrument is more important than what everybody else understands it.
C	So, I had a tough journey with my instrument.

Viktor	
A	**Lines 475–491:** I absolutely adore my music teacher.
O	When I changed teachers when I came to do my degree and I got a new teacher, my old teacher and new teacher have very similar teaching methods. But the new teacher kind of seems to understand my path a lot more than the previous one did.

CA	So like I do my lessons and I go and I play and I learn everything that I need to know, but I think your lessons with your teacher are so much more than just learning an instrument, like it's learning stuff about yourself. Because your instrument is like an expression of who you are. And the teacher gives me the opportunity to talk about all sorts of things that matter to me, even if it isn't actually necessarily playing the instrument. So the teacher is a very very nurturing person, but from an actual technical point, I have improved so much since I have been with this teacher. Like the way that teacher teaches, is so in line with the way that I learn. I love my lessons, that hour a week is like the highlight of my week.
E	When … I hated it when I was in school. And I think if I went back to my old teacher now, it would be a very different experience. Because I have grown. And I understand the role of music in my life so much more than I did then. But obviously, I don't think I would even be here if my life hadn't gone the way that it did. So, I was pretty mean to her.
R	I apologised recently to her when I saw her. She laughed and said "I knew one day when you were doing music and you realised how much you love it that you would understand why I had pushed you".
C	So, I felt bad about that, I really was mean to her. Like I wasn't very fair, but I apologised.

Viktor	
A	**Lines 507–525:** I think my degree is perfectly real. I work very hard, but they see music as a hobby. Not a career path.
O	And I mean if you see us around, we are always pretending like we are having a great time. And everybody knows if you want to have a party, find a music student. They are always the ones that do the best parties. And always having a great time and we are like so much fun to be around.
CA	(Is not applied)

E	And I mean, in general, music students have a very specific personality type. Like not … you have to be very determined, almost like, obsessive personality, like you have to be a perfectionist. You are not going to be committed to sitting down and doing it 500 times until you get it right unless you are a perfectionist. So, I think, a lot of us have this very very intense self-motivation, and we battle with that a lot of the time, like, there is a lot of mental health issues in this department. Like people with depression, and all sorts of … bi-polar, it's really really common, and I think now people are becoming more open about it, which is really good, but the other degree people don't see it.
R	(Is not applied)
C	They see us having a nice time, which we are very good at pretending we have.

Viktor	
A	**Lines 527–536:** … honestly, it is because of the pressure we put on ourselves that makes it so difficult.
O	Like I know a lot of my friends just in my degree, have like a lot of mental health issues. And things that they have and deal with by just playing their instrument.
CA	And that is kind of the thing that is causing it. It is just that intense pressure we put on ourselves. The department expects of us to do things, but all the work that they give me, I could sit down and put in 50% effort and I would get 50% marks and I could have a very nice chilled life.
E	But because of the fact that I don't want 50%, I want 90%, I am the one that puts the pressure on myself. And that's what causes the work to be difficult. Not the actual workload. You could pass with half the effort; you don't need that.
R	But none of us really think that way. I can't think of a single person in this department that thinks 50% is good enough.
C	Nobody is going to put in a 50% effort. They are going to put in a ten0% effort.

Viktor	
A	**Lines 538–542:** I think it comes from each of us individually. Obviously we are encouraged to do well, but it is a matter of, I want to do well.
O	So I am going to work hard, so that I can do well. To do well for myself.
CA	It's not that I need to win, I just want to feel it was the best that I could do.
E	It is not competitiveness. I have a fear of disappointing people, but more a fear of disappointing myself.
R	(Is not applied)
C	I don't want to think: you could have done better.

Johannes	
A	**Lines 98–102:**
	Ek is oor die algemeen 'n people's pleaser.
	In general I am a people pleaser.
O	As die mense om my gelukkig is, is ek gelukkig.
	If people around me are happy, I am happy.
CA	Ek weet nie hoekom dit so is nie, ek dink dis maar hoe my ma my grootgemaak het. Ek dink dis omdat, kyk maar vir die mense om jou en kyk maar waar kan jy help.
	I don't know why it is like that, I was raised like that by my mother. I think it is, because, just look where you can provide help to other people.
E	En as jy kan help doen jy dit.
	If you can help, you do it.
R	Dit is hoe my ma my grootgemaak het om ander mense te help waar ek kan.
	My mother brought me up to help other people.
C	As hulle gelukkig is, dan is ek gelukkig.
	When they are happy, I am happy.

Johannes	
A	**Lines 120–126:** Want as ek eisteddfod gaan speel …
	Because, if I perform at eisteddfods …
O	Ek het die laaste ruk, my lektor verplig ons vriendelik om dit te speel.
	I did so recently, my lecturer strongly suggested that we played it.
CA	Wat ek verstaan, want die lektor sê as jy al klaar jou repertoire gespeel het, dan het jy klaar 'n gevoel van hoe jy gaan speel, en dan weet jy waaraan jy moet werk vir jou eksamen, wat ek verstaan en ek is meer as bereid om dit te doen.
	I do understand that. The lecturer explained that when you perform your repertoire once, then you already have a feeling for the way you are going to perform it, and you get an idea of what still needs work and I am more than happy to do it this way.

E	Want dit het my nog elke jaar gehelp, maar eisteddfod is ek nie so senuweeagtig as wat ek by 'n eksamen is nie.
	Because it helped me every year in the past. With eisteddfods I am not as nervous as I am in an examination.
R	Ek dink dit het te doen met die hele mentaliteit, amper jou hele degree hang nou van hierdie eksamen af, of as jy nie die een deurkom nie is daar nie nou nog een nie.
	I think it has to do with mentality, because more or less your whole degree depends on this examination, you don't get a second chance.
C	So ek dink dit is wat meeste mense laat stres.
	So I think that is the reason why most people stress.

Giuseppe	
A	**Lines 23–29:** Then, when I had to apply for university …,
O	… my father made me apply for law first choice, and engineering second choice, and then music third. And I got in for everything here and at other universities, because my marks were really good in matric.
CA	So everyone was expecting me to go into medicine or law or something like that, but I said no, I am going to do music.
E	And my first year of studying music, I didn't really enjoy it that much, because I think possibly I wasn't doing what I wanted to do, which was more specific aspects within the field of music.
R	But then from second year it's just been wonderful.
C	And I know I have made the right choice.

Giuseppe	
A	**Lines 43–47:** Well, if you think about it, music teachers aren't appreciated; I hear it all the time during music education as well.
O	We work on the CAPS document, and like, music isn't being focused on in schools.
CA	The school can decide, it can have dance, music or art. But it's never a solid thing, that the children must do it, it is never as big as maths, or a science …
E	… and I think it is really wrong,
R	because music engages all sides of your brain and it teaches children not only to read notes and sing songs …,
C	… it helps with brain development.

Giuseppe	
A	**Lines 67–72:** It was just a moment. I remember when I knew I was going to do music.

O	It was grade ten, our last concert on our international tour …,
CA	… and there was like nobody in the audience, like two people in the audience, and we sang our whole programme, and one of the pieces is just so absolutely beautiful, I started to cry.
E	And I realised, I want to do this for the rest of my life.
R	Because, if I become a lawyer, it's great, but I am going to live once, I must do something that I feel passionate about …,
C	… and if you are passionate about something, you are going to reach the lives of so many other people.

Giuseppe	
A	**Lines 140–144:** I used to be very stressed before playing alone …,
O	… but since second year it's become a lot easier.
CA	The more you prepare, the less you have to stress about it.
E	Result-wise I was very surprised with the marks I got for this year's first semester.
R	I got 85%, and I thought: not bad. And that motivates me to show them I can even do better.
C	That is like a confirmation you are doing well; practice is paying off.

Robert	
A	**Lines 58–68:**
	So, en toe in graad elf speel ek vir die eerste keer in 'n streeksorkes…,
	Then in grade eleven, I joined a district orchestra for the first time …,
O	… en toe haat ek dit. Ek het niks daarvan gehou nie.
	… and I hated it, I didn't like it at all.
CA	Die dirigent was aaklig. Hy was 'n aaklike man en hy het in my gesig vir my gesê: jy gaan nooit goed wees nie, want jy is nie goed nie. Hy het letterlik vir my gesê: ek weet nie eers hoekom gee ek vir jou die musiek nie, want jy kan dit in elk geval nie speel nie. Toe ek gaan oudisie het. Toe dink ek: wel dis nice van jou. I will show you.
	The conductor was awful. He said to my face: you will never be good, because you are not good. He literally said to me: I don't even know why I am giving this music to you, because you will not be able to perform it. It happened during my audition. I thought: that is nice of you, I will show you.
E	Dit was vir my aaklig, maar toe, ek is 'n bietjie halstarrig. So toe sê ek vir hom: ek sal vir jou wys. Ek het dit nou nie so vir hom gesê nie, maar dis net so paar maande lank wat mens hierdie orkes doen.
	It was very bad, but I am stubborn. So I said to him: I will show you. Well I didn't actually say it to him, because you only do orchestra for a few months.
R	Aan die einde van dit toe kom hy na my toe en sê hy is jammer, want aan die begin het hy vir my gesê ek kan dit nie speel nie.
	In the end he came to me and apologised, because at the beginning he had said I would not be able to do it.
C	En ek het dit perfek gespeel by die laaste konsert. Toe is ek soos van: ja, dit sal jou wys.
	I played perfectly at the last concert. I thought: that will show you.

Robert	
A	**Lines 205–212:**
	So performing is scary, maar dis ook nie iets, ek is nie totaal en al teen dit nie.
	Performing is scary, but also not something … I am not totally against it.
O	Hoe meer ek dit doen, hoe meer raak ek gewoond daaraan.
	The more I do it, the more I get used to it.
CA	Hoe meer is dit ok vir my, so dit is ok om te stres. Ek hou nie daarvan om te stress as ek op 'n stage gaan nie.
	The more ok it is, the more it is also ok to stress. I don't like stressing when I go on stage.

E	Ek dink die vorige eksamen het ek regtig lekker gespeel, want dit was dieselfde mense wat ek nou al vir drie jaar voor speel, en ek was baie gemaklik, ek het my werk goed geken, en ek dink dit het gewys in my punte, want ek het goed gedoen.
	I think I enjoyed playing in the previous exam, because it was the same people who had examined me the previous three years and I was very relaxed. I knew my work well, and I think it showed in my results, because I did well.
R	Maar, as ek nie goed gedoen het nie, vra ek gewoonlik wat ek verkeerd gedoen het. En ek neem my eksamens op …
	But if I do not get good results, I ask what went wrong, and I record my exams …
C	… so ek kan na die tyd gaan luister wat ek gedoen het. Dan luister ek wat het hulle gehoor.
	… so I can listen afterwards to what I did. I listen to what they heard.

Robert	
A	**Lines 382–387:** Nie een van ons kinders doen gewone goed nie, soos het gesê ons gaan rek swot en dan gaan ons 'n CA wees, so dis maar net hoe ons ouers ons grootgemaak het …,
	Not one of us children does something conventional, like accounting or wanting to be a CA, that is how our parents brought us up …,
O	… hulle het ons nie grootgemaak om, soos, jy hoef nie, be extraordinary, jy hoef nie in te pas nie, en dis ok.
	… they didn't raise us, like, you don't have to … be extraordinary, you need not fit in, it's ok.
CA	Wie jy is, is ok, en gaan doen waarvoor jy lief is …
	Who you are is ok, go and do what you love …
E	(Is not applied)
R	… en moenie laat enige iemand vir jou iets anders sê nie …,
	… and don't let anybody tell you different …,
C	… en as jy die dag wat jy ophou lief is vir wat jy doen, verander dan wat jy doen, want dan gaan jy dit nie meer geniet nie.
	… and if one day you find that you do not love what you do any more, change what you are doing, because you are not going to enjoy it any more.

Hector		
A	**Lines 99–109:** Mense is baie belangrik, want ek meen, as jy net gaan om die musiek te speel en dan huis toe te gaan is dit nie iets om na uit te sien nie. Veral as dit vervelige musiek is.	
	People are important, I mean, if you go only to perform the music, there is nothing to look forward to. Especially if it is boring music.	
O	Soos bv. by die een orkes, altyd na 'n kamp of 'n toer dan voel jy baie of jy gebond het met die mense. So jy onthou ook die sosiale gedeeltes meer.	
	For example, the one orchestra, always after a camp or tour you felt a greater bond with the people. So, you also remember the social parts more.	
CA	Ek het vir orkes een oefening bygewoon by 'n spesifieke orkes, die mense daar is vir my weird. Die mense is vreemd. Ek was net een oefening daar, toe besluit ek nee ek voel nie 'n bond met hulle nie.	
	I attended one rehearsal with a specific orchestra. I think those people are weird. They're strange. I only went to one rehearsal, then I decided I did not feel a bond with them.	
E	Hulle was vriendelik, maar die kwaliteit van die spelers kon ek dadelik agterkom is nou nie die beste nie. Soos die ander orkes kon ek dadelik agterkom, al die spelers was beter.	
	They were friendly, but I could see at once that the quality of players was not the best. In the other orchestra, I immediately knew the players were better.	
R	So ek verkies ook om by 'n hoër tipe musikaliteit te bly …	
	So I prefer to stick to a higher quality of musicality …	
C	… en as ek daai orkes gejoin het, sou ek elke dag orkes gehad het, so dit sou bietjie erg gewees het.	
	… and if I had joined that orchestra, I would have to do orchestra every day, which would have been too much for me.	

Hector		
A	**Lines 360–369:** Soos ek verstaan as jy musiek studeer jy kry 'n wyer kennis van musiekstyle en so aan, maar vir my is dit nie regtig belangrik nie. Ek wil net in 'n orkes speel wat musiek speel waarvan ek hou.	
	I do understand that when one studies music one gets a broader knowledge of musical styles and so on, but for me that is not really important. I just want to play in an orchestra that plays music that I like.	
O	Nie noodwendig hou nie, ek moet net asseblief musiek speel, daar moenie net soos vyf note wees nie. Selfs al speel ek nie, dan sal ek net sit en luister. Dis vir my lekker, maak my rustig.	

	Not necessarily music that I like, but I must play in the music, not music with like only five notes in the score. Even when I'm not playing, I just sit and listen. It is nice, it calms me.
CA	Navorser: Toe jy nou hier was in jou 1e jaar en jy agterkom dit wat jy in jou prentjie gehad het gaan nie realiseer nie, hoe het jy dit ervaar? Of hoekom het jy toe aangehou met BMus? (Navorser het vraag gevra omdat sy wou gehad het die deelnemer moet uitbrei op die spesifieke aspek wat voorheen aangeraak is).
	Researcher: When you were in your first year and realised that your specific picture of music studies was not going to materialise, what did you experience? Or, why did you continue with your music studies? (The researcher asked a question, because she wanted the participant to elaborate on what was said earlier)
E	Want daar is in my agterkop nog steeds niks anders wat ek wil doen nie.
	Because there is nothing else that I want to do.
R	Ek het besef hierdie gaan nie eindig soos ek dit wou gehad het nie …,
	I realised this was not going to end the way I wanted it to …,
C	… maar daar is nog steeds niks anders wat ek wil doen nie.
	… but there still is nothing else that I want to do.

Hector	
A	**Lines 388–397:** Ek panic nie nou daaroor nie.
	I do not panic about it now.
O	Ek het eers aan die einde van die tweede week in eksamen gespeel, so ek het toe meer tyd gehad want daar was nie ander goed nie.
	I only played during the second week of the exams, so I had more time because there were no other things [to distract me].
CA	So in die eksamen het ek begin oefen, maar dit was obviously te laat gewees, so, vir my, ek was net soos, ek het nie genoeg geoefen hierdie kwartaal nie, maar ek sal nou in die eksamentyd oefen en wat dan gebeur in die eksamen, gebeur.
	So, during exam time I started to practise, but it was obviously too late. I told myself I did not practise enough this quarter, but I will during the next examination session, and what happens in the examination happens.
E	Navorser: En beïnvloed dit jou musikale selfbeeld, of nie? Hector: So bietjie, want daar is nog steeds eksaminators wat daar sit en jou begeleier.
	Researcher: Does it influence your musical self-esteem? Hector: A bit, because there are still examiners sitting there as well as the accompanist.

R	En as iemand vir jou vra hoe was jou eksamen, dan moet jy soos van, dit was oraait, dit laat my voel, dit herinner my kind of net dat ek nie goed genoeg is om in 'n professionele orkes te speel nie.
	And when somebody asks how the exam went, then you just say it was okay, but it reminds me, kind of, it makes me feel that I am not good enough to be in a professional orchestra.
C	Ek is goed, en ek vorder en ek kan meeste goed doen, maar ek is nou nie, exceptionally goed nie.
	I am good, I make progress and can do most things, but I am not exceptionally good.