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Exploring the use of music in Foundation Phase teaching

by

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“Music enhances the education of our children by helping to make connections and broadening the depth with which they think and feel. If we are to hope for a society of culturally literate people, music must be a vital part of our children’s education.”

Yo-Yo Ma

Declaration

I, Esmari Oellermann, declare that this dissertation is my own work written in my own words. I have acknowledged authors where citations are made and used the Harvard method as referencing style.

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Dedication

To GOD Elohim, Creator God.
Thank you, LORD for creating something out of nothing
in all the impossible areas of my life
and transforming the desolate uninhabitable recesses
of my soul into places of fertile growth.

This dissertation is dedicated to my grandmother Bettie Breedt who told me,
“The beautiful thing about learning is that nobody can take it away from you.”

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Language editor

LANGUAGE EDITING STATEMENT

9 September 2020

Exploring music in the Foundation Phase

by

Esmari Oellermann

Herewith I declare that I have edited the abovementioned document regarding:

- Language correctness and spelling
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Sincerely

M E van Loggerenberg

Abstract

As the educational landscape changes and educational practices evolve, generalist teachers need to adapt in order to provide effective MusEd. MusEd in South African primary schools forms part of the subject life skills in the Curriculum Assessment Policy Statements (CAPS) prescribed for primary schools in South Africa. Unfortunately, Few MusEd is still treated as a filler subject and not given priority in most Foundation Phase curricula. schools can afford a music specialist teacher and therefore, MusEd is mostly taught by generalist teachers who lack the required knowledge, skills, and confidence. However, music forms part of how young learners play and engage with music in their daily lives.

Although few schools are privileged to have a dedicated music specialist teacher, this study investigates how music specialists and generalist teachers teach and integrate music into their teaching and learning processes. The study achieved this aim by observing all musical encounters in the Foundation Phase. These include the presentation of formal MusEd lessons, the integration of music into core subjects in the general classrooms, the use of music to embrace multiculturalism, and employing music for other purposes such as religious and cultural celebrations within the school community. The observations were followed by interviews to obtain the unique perspectives of each participant as to how they use music in their classrooms.

The study found that each school has a different need for music, partly based on its belief system. The perceived need determines many decisions about the role and place of music within the curriculum followed at the school. At one of the participating schools, music, as a form of play, is an essential tool for developing learners holistically and forms part of the school's whole-brain development philosophy. At another school, music forms the bridge between an immigrant group of learners and a Western school structure. Some schools value the therapeutic use of music and incorporate background music to create positive and pleasant classroom environments conducive to learning. At yet another school, music is used to teach historical, religious, and cultural concepts to young learners. Recommendations for further study include investigations on how technology can assist generalist teachers to provide effective MusEd in an evolving educational landscape within the multicultural classrooms of South Africa.

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Abbreviations and acronyms

ADHD	Attention deficit hyperactivity disorder
AMTA	American Music Therapy Association
ASD	Autism spectrum disorder
BEd	Bachelor of Education degree
CAPS	Curriculum Assessment Policy Statements (2011)
CoMT	Community music therapy
CPME	Critical pedagogy for music and education
DSM-5	Diagnostic and Statistical Manual of Mental Disorders, 5th Edition
ECD	Early childhood development
FP	Foundation Phase
IBL	Inquiry-based learning
IQ	Intelligence quotient
LCE	Learner-centred education
MI	Multiple intelligences
MT	Music therapy
MusEd	Music education
NCS	National Curriculum Statements Grades R–12
PGCE	Postgraduate Certificate in Education
PTSD	Post-traumatic stress disorder
STEAM	Science, technology, engineering, art and math
UP	University of Pretoria

Chapter 1 Background and orientation

1.1. Introduction

Since children enjoy playing, play is an effective way for young learners to explore the world. Play is "how young children make sense of the world" (Undiyaundeye, 2013:514). When children play, they use their imagination and imitate others. This is the manner in which they develop thinking and problem-solving skills, which is part of their cognitive development (Niland, 2009:18). Van Vreden (2017:2) lists inventiveness, curiosity, and spontaneity as characteristic of young learners' play.

"Music forms an integral part of how children play, often listening and dancing to their favourite songs" (Pogue, 2018:4). Music and dance offer, among other activities, excellent play-based learning opportunities (Undiyaundeye, 2013:515). These musical interactions may involve bouncing, singing, rocking, musical games, dancing, and all sorts of rhythmic movements like clapping of hands and stomping of feet, to name just a few. Hence, it makes sense for educators to integrate musical activities in learning and teaching processes to promote "social, physical, emotional, and cognitive development" (Van Vreden, 2016b:1).

"Play is at the heart of contemporary early childhood pedagogy, and this has led to a strong belief in the importance of a child-centred approach to the curriculum" (Niland, 2009:17). According to the Department of Basic Education (2020b), "Evidence shows that a play-based approach to learning allows children to better understand mathematical and language concepts; and to become creative, solution-oriented learners who are prepared for the opportunities and challenges of the 21st century. The act of play performs a critical role for children to develop the intellectual, emotional, social and creative skills needed to build the foundation for human development and lifelong learning". It is no wonder then that music, as part of life skills, forms part of the Foundation Phase curriculum in South African schools (Dixon, Janks, Botha, Earle, Poo, Oldacre, Pather & Schneider, 2018).

Music teaching and learning, as a form of play, can be a joyful, motivating, and enjoyable experience for young learners in the Foundation Phase classroom, but when "music teaching and learning are exclusively concerned with 'the music', then it is less likely that students' experiences will be as effective, intrinsically joyful and artistically motivating as they could be" (Elliott & Silverman, 2014b:2). Exploring music in the Foundation Phase is about discovering how South African teachers use music (as a play-based approach to learning) in the classroom.

1.2. Rationale

I am a Grade 3 generalist teacher in an inner-city, urban, independent school. We serve an affluent multicultural community of parents and learners from a variety of backgrounds. I am also a trained music specialist teacher and use music in my daily classroom routine because I understand the value of music education (MusEd) and the value of integrating music into teaching and learning processes. I realised that I am the only teacher at the school where I teach to use music in teaching and learning processes. This I learnt after inquiring whether other teachers within my educative community employed music in teaching. To my astonishment, I found that most generalist teachers I talked to focused primarily on literacy and numeracy development and gave very little prominence to life skills in general, let alone music. A few of the generalist teachers I consulted initially included background music during art lessons to create a fun-filled atmosphere and played music at times to calm learners down. However, they admitted that they did not actually know what type of music would be suitable for these purposes.

After 11 years of training students at a higher education institution, I decided to return to teaching; not as a specialist music teacher, but as a generalist teacher in the Foundation Phase. In my personal capacity I became interested in the holistic development of young learners, because of the experience with my own children and being an older and more mature educator. Upon returning to basic education, two issues came to the fore immediately. Firstly, I found a level of anxiety among learners, which I did not notice earlier in my career, and secondly, as a result of political and social changes in South Africa over the past two decades, classes are much more diverse than what I was used to.

In my professional capacity as a Foundation Phase teacher, I have to deal with multiple anxiety symptoms in young learners daily in my own classroom and I want to know how best to support these learners. I often see symptoms such as stomach aches, sobbing, avoidance behaviour, nausea, abdominal pain, dizziness, difficulty in concentration, and headaches. Some of the diagnosed disorders in my class are selective mutism, obsessive compulsive disorder, attention deficit disorder, and autism spectrum disorder. I understand from reports submitted by these learners' psychologists that anxiety often presents as a co-existing disorder. What motivated me professionally to undertake this study was that although I am not a qualified psychologist or a medical practitioner, but a trained music teacher, I integrate music in my daily classroom routine when teaching numeracy and literacy. Furthermore, I found that music reduces stress (Kemper & Danhauer, 2005), and that it is beneficial as a mood regulator, although I realise

that “music can be both helpful and harmful to emotion regulation” (Marik & Stegemann, 2016:56). I found many sources on the therapeutic value of music in medical situations, but fewer studies done in educational settings. However, I discovered that whether music therapy (MT) is actively done by a music therapist or passively by a person other than a therapist, both have value, as indicated in a study by Klassen, Liang, Tjosvold, Klassen and Hartling (2008:127), stating that “results show that passive MT is as effective as active MT”.

I teach learners from a variety of ethnic groups and found that integrating music leads to an “increase in group-cohesion and pro-social behaviour” (Maury & Rickard, 2016:2). The multicultural nature of the class stimulated my curiosity as to how music can be used to embrace diversity. I realised that “if students are to learn from a multicultural perspective, teachers must develop an educational philosophy that recognises the many cultural contributions made by different peoples” (Anderson & Campbell, 2010:1). Since Foundation Phase teachers teach increasingly multicultural and diverse groups of learners in South Africa, they are more aware “of the need to present a broad spectrum of music” to their learners (Anderson & Campbell, 2010:3). Also, the Department of Basic Education’s (2020d) policy on inclusivity is that “inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all teachers have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity.” Academically, I am curious as to how present-day Foundation Phase teachers accommodate the diverse music treasures embedded in the cultural diversity within their classes.

Finally, as a scholar, this study aims to add to the scientific literature in MusEd by investigating how Foundation Phase teachers in South Africa integrate music into their teaching and learning processes. All aspects of teaching numeracy, literacy and life skills are looked at in order to describe how teachers can best create a multicultural holistic learning environment for young South African learners.

1.3. Problem statement

While reviewing literature, I realised that there are various factors that have an influence on the quality of MusEd in the Foundation Phase. The most prominent challenge that stood out for me was the lack of teacher confidence, knowledge and skills, due to various reasons. I became curious as to how Foundation Phase generalist teachers teach music or integrate music into their daily routines.

Early childhood teachers prefer singing when teaching music, but are often not confident when facilitating other musical encounters with learners (Van Vreden, 2017:1). Likewise, few generalist teachers use music in their teaching and learning processes because of a lack of sufficient musical training, self-confidence, skills and knowledge (Van Vreden, 2016b:2; van Vuuren & Van Niekerk, 2015:1), and "attitude and competence" (Lerumo & University of Pretoria. Department of, 2018:24).

Van Vuuren and van Niekerk (2015:4) state that "specific training for life skills (LS) as encompassed in the school curriculum is rare in South African generalist educators' training courses. This is especially true for music education concerning pre-service educator preparation". Time allocated specifically for MusEd is insufficient. Jansen van Vuuren (2018:87) points out that most current Foundation Phase courses offer only one semester for art preparation, which includes dance, drama, music and visual arts, as opposed to the course offered before 1994, which included a three-year specialised music preparation. Furthermore, the playing of an instrument is not a requirement.

Since life skills "has become the curriculum container for all subjects (other than mathematics and language) found in the preceding curricula" (Dixon *et al.*, 2018:11), this subject is packed with many subjects for which teachers do not have specialised training. The life skills curriculum emphasises what learners need to know, without indicating the specialised knowledge and skills teachers need to have in order to teach these subjects. The overwhelming content combined with a lack of specialised knowledge on some of the subjects has led to "surface knowledge teaching instead of deep knowledge transfer" (Dixon *et al.*, 2018:12).

Even though this situation is unfortunate, Knox and MacDonald (2015:2) postulate that listening to music is a popular everyday activity for many people, including teachers. Although most generalist teachers shy away from teaching musical concepts and employing a wide variety of musical activities (Van Vuuren & Van Niekerk, 2015), music integration seems to be a viable teaching strategy to pursue. There is an indication in the literature reviewed that some teachers integrate musical activities into core subjects (Aaron, 1994), for example, mathematics lessons (An, Capraro & Tillman, 2013) and literacy (Hugo & Horn, 2013; Paquette & Rieg, 2008).

Teachers also integrate music for other purposes, including the following:

- Character development (Lee, 2016)
- As part of an interdisciplinary/transdisciplinary approach (Liao, 2016)

- As part of a play-based child-centred curriculum (Niland, 2009)
- To assist with learning difficulties (Ockelford, 2000a)
- To enhance cognitive development (Pogue, 2018)
- For holistic child development (De Villiers & Universität Innsbruck: Innsbruck university press, 2019:34).

Niland (2009:18) states that "during early childhood, music is not just about nurturing talent; it is about a holistic approach to exploring the world in musical ways".

Therefore, if generalist teachers are not confident in teaching music, but music integration is a possible strategy, I wondered if and how music integration was applied in five independent South African primary schools.

1.4. Research question

How do Foundation Phase teachers integrate music in the teaching and learning processes?

1.5. Concept clarification

1.5.1. Music education

MusEd can be defined as "the process of teaching and learning music by integrating music knowledge with practical competencies" (De Villiers, 2018:9). Beer (2015:5) suggests that "music education development happens in relation to what social, religious and economic contexts are at that specific time". MusEd refers to the development of a skill, whether it be in schools, universities, or private lessons (MacDonald, 2013:3).

1.5.2. Musical concepts

Musical concepts refer to melody, harmony, tempo, timbre, texture, harmony, rhythm, and form. These are the fundamentals of music that need to be understood to develop practical skills in music making (De Villiers, 2018:111,112).

1.5.3. Musical activities

"Performing, reading, creating, describing, and listening to music are all musical activities" (Ely & Rashkin, 2005:10). Musical activities refer to:

- warming up the voice;
- singing songs;
- reading and writing staff notation;

- music listening and music appreciation;
- movement;
- dance;
- musical games;
- keeping the beat;
- body percussion;
- playing rhythmic patterns on non-melodic instruments;
- playing of melodic instruments; and
- composing and improvising songs (De Villiers, 2018; Lerumo, 2018).

1.5.4. Early childhood development

Vermeulen (2009:xi) defines early childhood development (ECD) as follows: "This is the education of young learners from the ages 0 to 5 before they enter the formal schooling system of primary schools. This phase also indicates Grade R, which is the reception stage of formal schooling in South Africa."

1.5.5. Foundation Phase

The Foundation Phase in South African primary schools consists of learners between Grades R and 3, ages five to nine (De Villiers, 2018:8), and is positioned between the preschool years and the intermediate and senior phases, or Intersen Phase. The Grade R year serves as a bridge between informal and formal education.

1.5.6. Inquiry-based learning

According to this approach to learning, students are not told what to learn but encouraged to discover for themselves a basic concept or new knowledge after being asked a question or being presented with a problem (Gormally, Brickman, Hallar & Armstrong, 2009:2). "Inquiry-based learning (IBL) is characterised by student-centred learning, which is an active-learning strategy" (Gormally *et al.*, 2009:1). An active-learning strategy allows students to ask questions, explore situations, and develop solutions with guidance from the teacher (Maaß & Artigue, 2013:780). Within this approach, Foundation Phase teachers become "facilitators of learning" (Maaß & Artigue, 2013:779).

1.5.7. CAPS

The Curriculum Assessment Policy Statements (CAPS) "refers to documents for each subject taught in South African schools. These documents specify the content that teachers must teach and assess for each subject from Grade R–12" (De Villiers, 2018:7). "A National Curriculum

and Assessment Policy Statement is a single, comprehensive, and concise policy document, which has replaced the Subject and Learning Area Statements, Learning Programme Guidelines and Subject Assessment Guidelines for all the subjects listed in the National Curriculum Statement Grades R to 12" (Department of Basic Education, 2020a).

Malan (2015:8) points out that the CAPS document is not the content of the curriculum but it is "an outline of the content of a specific subject, to be presented on a termly basis over a year". CAPS in the Foundation Phase comprises three subjects, namely numeracy, literacy, and life skills (Department of Higher Education, 2011).

1.5.8. Life skills

Life skills has four focus areas: beginning knowledge, personal and social well-being, creative arts, and physical education (Dixon *et al.*, 2018:11,12). MusEd is positioned within the subject of life skills. Any reference to well-being concerning music, in this study, is within the context of the life skills curriculum.

The four focus areas of the subject life skills are:

- "Beginning knowledge" comprises subjects such as history and geography, natural science, and technology. Examples of concepts around which inquiry cycles can be built are, for example, cause and effect as taken from the subject of history, and life and living as taken from the subject natural sciences (Dixon *et al.*, 2018:12).
- The fields of psychology, natural sciences, and geography are incorporated into the second focus area called "personal and social well-being". Examples of concepts in the content relate to nutrition, safety, and cultural and societal values (Dixon *et al.*, 2018:12).
- Visual and performing arts are two parallel lanes within the third focus area of the subject life skills and are labelled "creative arts". Dance, drama, and music are grouped as part of the performing arts (Dixon *et al.*, 2018:12).
- "Physical education" is a life skills category that functions on its own.

The rationale behind the life skills curriculum is to prepare learners to navigate an ever-changing life. Learners are "equipped with the skills to improve their health and safety," and they need to understand "social relationships, technological processes, and elementary science" (Beer, 2015:31,32).

1.5.9. Holistic education

Holistic education is about the complete development of a person through engagement in real-life experiences beyond the classroom. Holistic education aims to help the learner to reach his full potential and lead a productive life. This is a personal journey that includes lifelong learning (Hare, 2010:3). Holistic education may be defined as education that goes beyond the classroom to develop the "intellectual, emotional, social, physical, creative or intuitive, aesthetic and spiritual potentials" (Hare, 2010:3). De Villiers states that "the functional value for MusEd in the Foundation Phase (FP) is found in its being an integral part of the holistic teaching and learning methods designed to enrich the lives of young learners" (De Villiers & Universität Innsbruck: Innsbruck university press, 2019:34).

1.5.10. Learning styles

A learning style "refers to the uniqueness of how each learner receives and processes new information through their senses" (Giles, Pitre & Womack, 2003:7). Learners distinguish themselves into three types according to their learning preference, namely auditory, visual, and kinaesthetic learners. The auditory learner favours listening because he remembers best when he hears new information and will respond well to "direct instruction, peer tutoring, musical activities, group discussions, brainstorming, oral directions/instructions, verbalising to themselves, and cooperative learning activities" (Nel, Nel & Hugo, 2016:47). The visual learner needs to see the learning material. Mind maps, picture books and puzzles work well for them. Finally, "kinaesthetic learners need to move, touch, smell and taste …, they learn by doing" (Nel *et al.*, 2016:47).

1.5.11. Teaching strategies

"Teaching strategies are plans or techniques that are used to ensure that a certain concept or lesson is passed from the teacher to the learners by several means" (Wahl, 2017:5). Wahl points out, concerning inclusive education, that teaching strategies comprise a variety of methods that teachers use to create a positive environment conducive to learning. This includes the selection of inspiring teaching styles, choosing appropriate resources, adding an element of fun to classroom management, involving all learners, and ensuring participation (Wahl, 2017:6). Examples of teaching strategies that may be employed by teachers are:

- cooperative learning and teaching strategies (groups are organised in such a way that learners may work together and facilitate each other's learning);

- scaffolding (the teacher provides scaffolding before an assignment through a variety of ways: she can demonstrate, or illustrate, or allow learners to discuss the assignment in their groups before they proceed with the task at hand on their own);
- cubing (at the outset of new content, learners move through six stages of describing, comparing, associating, analysing, applying and arguing the content);
- problem-based learning (learners learn through thinking about and attempting to solve real problems); and
- collaborative co-teaching (two teachers teach a diverse group of learners in the same class) (Landsberg, Krüger & Swart, 2019:103-107).

1.5.12. Kagan structures

A practical example of how a cooperative teaching strategy may be employed is through the incorporation of Kagan structures. They can be defined as content-free instructional strategies "designed to increase student engagement and cooperation" (Kagan, 2008:1). For example, instead of asking one learner a question, teachers engage all learners by asking them to turn to a partner and do a RallyRobin. Kagan (2008:1) explains the RallyRobin as follows: "During a RallyRobin, students repeatedly take turns, giving one answer each turn to create an oral list. Each student in the class gives several answers." More than 200 instructional strategies have been developed since 1968. Some are designed to engage learners, others to develop specific types of thinking, others to develop different intelligences and social skills. All are useful for classroom management. The RallyRobin, Timed Pair Share, RoundRobin, RallyCoach, and Stand Up, Hand Up Pair Up are listed as the "essential five" Kagan strategies (Clowes, 2011:1). These instructional strategies add an element of fun to learning and may be used with learners of all ages (Kagan, 2008:1).

1.5.13. Inclusive pedagogy

Florian and Black-Hawkins (2011:814) define inclusive pedagogy as "responding to diversity among learners without recourse to categorisation." Inclusive pedagogy refers to inclusive practices, for example, how teachers "respect as well as respond to human differences in ways that include, rather than exclude learners" (Florian & Black-Hawkins, 2011:813). FP teachers, whether generalists or music specialist teachers, have a role to play in inclusive pedagogy. Inclusive pedagogy is possible when teachers are thoughtful about their own background, when teachers respect their learners' cultural identities and when teachers facilitate learning in a sensitive manner (Fitzpatrick, 2012:53, 55).

1.5.14. Music therapy

MT within the context of MacDonald's (2013:2) study – defined as musical interventions between a qualified music therapist and a patient – focuses on the psychological and physiological benefits for the patient. Bunt (2003:182) defines MT as "the use of sounds and music within an evolving relationship between client/patient and therapist to support and develop physical, mental, social-emotional and spiritual well-being". In this study, references to the therapeutic value of music are within the context of MusEd within the FP.

1.5.15. Quintile scale for schools in South Africa

Quintile 1 refers to the schools in each province that cater for the poorest 20% of learners, Quintile 2 schools cater for the next 20%, and so on (Department of Higher Education, 2004).

1.6. Literature review

1.6.1. The value and benefit of music

Listening to music is a popular and enjoyable activity and forms part of most people's lives. The popularity of listening to music by a large part of the general public might be because of the accessibility to music due to technology and the "positive effect of music listening on the individual" (Knox & MacDonald, 2015:2). Most people have at least one device with which they can do this. It may be a smartphone, a radio, a laptop, a tablet, or a desktop computer. Music also connects individuals; some people listen to music, make playlists, and share these with other people. Smart technology will make recommendations based on the listener's previous choices (Knox & MacDonald, 2015:1). The perceived positive physiological and psychological benefits of listening to music might be another reason for its popularity. Papinczak, Dingle, Stoyanov, Hides, and Zelenko mention that music is second only to exercise when it comes to mood regulation techniques used by young listeners. Knox and MacDonald (2015:1) list the reduction of stress and anxiety, enhanced feelings of well-being, and positive effects on pain release as possible benefits. These outcomes are confirmed in clinical studies by various authors (Kain, Caldwell-Andrews, Krivutza, Weinberg, Gaal, Wang & Mayes, 2004; Kemper & Danhauer, 2005; Klassen *et al.*, 2008; Wright, Stewart, Finley & Buffett-Jerrott, 2007). Teachers themselves listen to music and learners are exposed to music in their homes and communities. Bringing music into the classroom is more or less to be expected.

Only a tiny part of the population derives no pleasure from music (Maury & Rickard, 2016:4). Musical anhedonia, the inability to derive pleasure from music,can be divided into two sub-categories. The first is a lifelong condition called "congenital anhedonia", and the other refers

to people who develop a displeasure in music after brain injury, a condition called "acquired musical anhedonia" (Belfi et al 2017:29).

1.6.2. Music and community

Not only do most individuals turn to music as a popular activity, but the "field of community music is an exponentially growing area of interest for music researchers" (MacDonald, 2013:2). Elliot (1960:10) remarks that "music is a refining and elevating influence in the community" because choirs, bands and orchestras all contribute something constructive to the community as a whole. Elliot and Silverman (2014b:3-6) provide three examples of community music projects that were transformational for the individuals and their communities. The first example is of a choir in Ireland that provides an opportunity for immigrant women to help them out of isolation and bridge the social, political, ethnic, and emotional challenges they have to overcome together. The second example relates to a community initiative that focuses on at-risk youth in New York city. The goal of the project called "Hip-Hop Project" is to help these teenagers experience healing through the arts. In the third example, people of Uganda use music to create and perform songs about HIV/AIDS. They express their concerns, grief and loss of loved ones living and dying from HIV/AIDS. The goal is to transform a tragic situation to a positive one that gives hope to the community and celebrates the contributions of traditional healers and doctors within the community.

Community music therapy (CoMT) occurs in mainstream schools. The emphasis is on building community rather than developing musical skills. CoMT is embedded in the philosophy of inclusion because schools are increasingly diverse and multicultural (McFerran & Wölfl, 2015:77). Anderson and Campbell (2010:1) reason that "Multicultural music education reflects the cultural diversity of the world in general" and list various benefits of multicultural MusEd. When learners hear the different musical sounds from all over the world, they begin to appreciate and understand that there is more than one way to make music and no specific way is superior to another; they also appreciate the music they are familiar with more. Learners in the FP are in a developing phase and multicultural MusEd will result in "greater musical flexibility, termed by some as poly-musicality" (Anderson & Campbell, 2010:5). The following instructional approaches may be undertaken by teachers following a multicultural approach:

- Bring music to the classroom that learners enjoy at home, as well as artists and musicians reflecting the learners' cultural identities (Fitzpatrick, 2012:54,55).

- Sing songs and listen to music from different cultures, identifying and comparing cultures, musical elements and genres (Anderson & Campbell, 2010:4).
- Create a musical concept chart and indicate the distinct differences for each multicultural musical piece concerning melody, harmony, rhythm, timbre, texture, and dynamics (Anderson & Campbell, 2010:6).
- Have meaningful dialogues with learners while viewing and discussing relevant music videos, and their influence on communities (Fitzpatrick, 2012:58).
- Incorporate rhythms of different cultures as part of intercultural MusEd (Odena, 2009:14).

South African schools are more diverse than in the past (Meier & Hartell, 2009:180). Teachers might do well to heed the advice given by McFerran and Wölf (2015:85): "When staff members are empowered to use their resources to music with students, the strategies they introduce are more easily developed and sustained." Since most people have access to music, and music listening is such a popular activity, utilising music within the classroom may be a strategy available to generalist FP teachers because "music fulfils an important interactive, communicative, emotional and functional need for us all" (Niland, 2017:274). Consequently, it would be of value to integrate music into the lives of young learners. Learners have a need to feel connected and therefore to develop social and emotional skills. Developing social and emotional skills forms part of the life skills curriculum. Maury and Rickard (2016:4) assert that "by understanding music as a positive social-emotional activity, its importance in the classroom is augmented". Social and emotional skills are of paramount importance given the fact that the "majority of South African learners grow up in socially deprived contexts" (Auerbach & Delport, 2014b:5). They propose that music has transformative power, which will also improve social cohesion in the classroom. With this in mind, Elliot and Silverman (2014b:2) warn that music can humanise or dehumanise and teachers should therefore consider their learners' emotional, social and cognitive development, their cultural background, as well as their community setting. Fitzpatrick (2012:55) agrees and adds that teachers should also be thoughtful of how their backgrounds might affect how they interact with their learners, what they expect of their learners, and to look for common ground.

1.6.3. The therapeutic value of music

Music has therapeutic value to assist learners with learning difficulties. This fact is well documented by several authors (Bunt, 2003; Geist & Geist, 2012; Hussey & Layman, 2003; Wigram & Gold, 2006). Gavronsky (2017) conducted a research study in South African

schools, where her study involved working with a classroom in partnership with a music teacher. The aim of the research was "to explore how involvement in Group Creative Music Therapy can promote social skills in six and seven year old children diagnosed with Attention Deficit Hyperactivity Disorder" (Gavronsky, 2017:10). The Diagnostic and Statistical Manual of Mental Disorders (DSM-5) lists three sub-types (Association, 1994). Although these learners display different challenging behaviours, depending on the type of attention deficit hyperactivity disorder (ADHD), they all have social struggles. The study is important because it was done within a South African educational context. This context features unique social and political challenges such as our history of segregation and social separation, but also the positive aspect of our strong culture of music making. Gavronsky (2017:25) suggests that "Group music making requires cooperation, listening skills and awareness of others and can promote teamwork, collaboration, self-confidence and a sense of belonging". Gavronsky (2017) discusses the differences between the work of a music therapist and a music educator, and concludes that "music therapy and music education can complement each other," suggesting that "educators are able to learn skills and use music themselves as a means of benefitting children socially, personally, and cognitively during the whole process". Results in a study conducted by Scott (1970:679) show that "productivity of hyperactive children in an academic setting may be enhanced by the introduction of background music".

Another example to illustrate the therapeutic value of music concerning learners with learning difficulties, pertains to learners with autistic spectrum disorder (ASD). These learners have limitations in communicative abilities and sustained attention. They also demonstrate a need for structure. Music is considered an effective therapy because it facilitates communication, has structure, and demands sustained attention during joint music-making. Wigram and Gold (2006:539) conclude that "conditions involving music were more effective than conditions without music".

Anxiety often coexists with ASD and ADHD, but learners may also have a genetic disposition (Howard, 2015:11). Rockhill, Kodish, DiBattisto, Macias, Varley and Ryan (2010:67) state that "anxiety disorders are among the most common and functionally impairing mental health disorders to occur in childhood". There are many reasons for anxiety among learners within the South African context, for example: exposure to domestic and community violence (Muris, Schmidt, Engelbrecht & Perold, 2007:1360), bullying (Liang, Flisher & Lombard, 2007:165), environmental influences such as diverse languages (Van Vreden, 2017:2), AIDS-orphaned children (Cluver, Gardner & Operario, 2007). Add to this: poverty (Rockhill *et al.*, 2010:69),

logistical problems, overcrowded classes, discipline problems (Gardener, 2016), and stressors within the caregiving environment such as the lack of a father figure (Nolte, Guiney, Fonagy, Mayes & Luyten, 2011:2). Since anxiety disorders in children lead to impaired daily functioning and depression, according to Bittner, Egger, Erkanli, Costello, Foley and Angold (2007:1180), FP teachers must take note of the therapeutic value of MusEd. Listening to some types of music genres may reduce anxiety, depression, stress, and improve mood and it is not even a costly intervention (Kemper & Danhauer, 2005). Although this study does not focus on MT done in clinical settings by a music therapist, it is vital to take note of the therapeutic value of music since it extends to educational settings.

1.6.4. Integrating music into core subjects

Integrating music may enhance learning and assist learners without learning difficulties in a variety of ways. The essence of integrating music into teaching methodology is best described by the following statement: "Music can transform classrooms into pleasant and positive learning environments in which children thrive emotionally, socially, and academically" (Paquette & Rieg, 2008:227). This is important because a positive classroom climate is characterised by emotional support, teacher sensitivity, a structured learning environment and relates to a more positive academic outcome among learners (Hughes & Coplan, 2018a:1). Music activities can be integrated through a variety of ways and into all foundational subjects like mathematics instruction, literacy development, and life skills.

As Carpraro and Tillman (2013:2) point out: "music is the ideal form of art to be integrated into mathematics instruction" because of the links between certain musical and mathematical concepts. Such an integrated approach may have a positive influence on learners' attitude towards mathematics because of the fun element included. This is especially true for learners "whose strength lie in areas other than the logical-mathematical intelligence" (An *et al.*, 2013:2). Rhythm, a musical concept, is even seen by some as a pedagogy that enhances mathematical reasoning: "For example, by learning to beat half time, quarter time, and eighth time through rhythmical sound patterns, students can feel and understand numerical fractions" (Matthews, Ubbes & Freysinger, 2016a:14).

There is also a connection between rhythm and reading success. Learners struggling with rhythm often struggle to read (Matthews *et al.*, 2016a:5). Music may be integrated into literacy in various ways: Aaron (1994:34) lists soundscapes (when learners use sound effects either by using body percussion or instruments) and listening lessons as two possible musical activities

to integrate music into literacy. “Listening is the first language skill that all individuals need to develop” (Hugo & Horn, 2013:67). Examples of musical activities that may be used by FP teachers to enhance listening skills in literacy include but are not limited to songs, rhythmical movement, dance, and body percussion. Many learners in South Africa find themselves in a situation where the medium of study is English, but English is their second or third language (Hugo & Horn, 2013:64). Songs assist in extending vocabulary (Hugo & Horn, 2013:72). Learners with restricted vocabulary in a second or third language may also feel less anxious and be willing to engage when songs and chants are integrated into literacy. The element of playfulness provides a less threatening environment for learners (Strom, 2016:15).

Music may also be integrated into life skills. As an example, character education is part of the Taiwanese curriculum. The integration of musical activities such as musical games and songs were found to influence learners’ behaviour effectively and teach them the prescribed core values of caring, respect, honesty, responsibility, and cooperation (Lee, 2016:344).

To summarise, music has a positive impact on the intellectual, social and personal development of young learners and can be integrated into all the core subjects of the FP to create a positive and nurturing environment that is conducive to learning.

1.6.5. Music and the holistic development of learners

Apart from the fact that “music making enhances cognitive skills” (Tomlinson, 2013:3), music also cultivates a sense of wholeness (Auerbach & Delport, 2014b:5). Bunt (2003:179) is of the opinion that the therapeutic value of music contributes to the holistic development of learners. Drawing on Hare’s (2010:3) definition of holistic education as “education that goes beyond the classroom to develop the intellectual, emotional, social, physical, creative or intuitive, aesthetic and spiritual potentials”, it would be of value to investigate how music can facilitate holistic growth in the FP. According to Auerbach and Delport (2014b:2), music develops mindfulness, which is essential for listening. Learners need to connect with what is happening around them to listen with attention. “This ability develops higher-level learning skills” (Auerbach & Delport, 2014b:3). They argue that a curriculum that focuses only on literacy, numeracy, and computer literacy is off-balance since creativity and sensitivity are essential for problem-solving abilities. In this regard, art plays a vital role. Elliot and Silverman (2014b:9) agree and point out that Plato believed “a balanced curriculum develops the whole child” and should include “play, debate, music, physical activities, and the study of science and philosophy”.

1.6.6. Summary: The benefits of music listening and music making

Whether music is taught as part of the life skills curriculum with the aim to develop musical skills and appreciation for music as an art form, or whether it is integrated into other subjects for non-musical goals, the benefits of listening to and making music, especially concerning the young learner, are well documented by several authors:

- Music can be fun and motivating (Pogue, 2018:4)
- Music enhances mindfulness, wholeness, and a sense of unity and well-being (Auerbach & Delport, 2014b:1)
- Music fosters holistic development (Fung, 2017:400)
- Music may have a calming effect depending on the type of music and the specific learner involved (Hallam, Price & Katsarou, 2002:111)
- Music develops cognitive functions needed in literacy (Strom, 2016; Tomlinson, 2013), numeracy (An *et al.*, 2013), intellectual development, general attainment and creativity (Hallam, 2010; Ockelford, 2000a)
- Music develops listening skills (Hugo & Horn, 2013)
- Music creates opportunities for social inclusion for learners (Niland, 2017:247)
- Music used in the right context may contribute towards social cohesion (Thram, 2014a:118)
- Music promotes communication in learners with multiple learning difficulties (Ockelford, 2000a).

This list is by no means exhaustive, but merely provides a rationale for why music may be perceived as useful in the teaching and learning strategies of FP teachers.

MusEd solely for the beauty of the art, “improving people's technical musical skills, artistry, creativity, and verbal, musical knowledge” (Elliott & Silverman, 2014b:2) is essential. However, when the factors as mentioned earlier are taken into consideration, there may be more to MusEd than just teaching *about* music (history, composers, musical concepts) or teaching *in* music (skills to practice the art of music). There is also the option of teaching *through* music, utilising music in the classroom to reach a non-musical goal. These non-musical goals may relate to social cohesion, adding fun to classroom routines and enhancing cognitive

skills like listening, learning, concentration, and memory (Van Vreden, 2016b:6,7). This view is also the philosophical stance taken by Elliot and Silverman (2014b:1): "music does not have one value; music has numerous values, depending on how it is conceived, used, and taught by people who engage in specific musical styles". Exactly how FP teachers engage in specific musical styles, activities, and genres, and how they employ music in their daily classroom routine, forms part of the investigation of the researcher.

1.6.7. Challenges in the music education classroom

Cloete and Delport (2015:2) remark that music is taught in the majority of South African primary schools by generalist teachers with no or very little specialist music training. However, there are challenges that generalist teachers and specialist music teachers alike experience in the MusEd classroom, which relate to time and resources. Van Vreden (2016b:2) postulates from her own experience that half an hour per week assigned to music as per the life skills curriculum is not sufficient. Add to that "large classes, limited space, … discipline problems (especially when handling musical instruments), insufficient musical instruments, CDs and props (such as scarves and ribbons for movement), lack of availability of relevant music for movement activities, difficulty in locating musical resources (for example sheet music and recordings), and a shortage of songs suitable for pre-schoolers". Jansen van Vuuren and van Niekerk (2015:1) add the fact that "the subject has low status and is frequently used as a filler subject for teachers". Russel-Bowie (2004:5) mentions that in South Africa, MusEd is "often featured on the timetable, but not in practice". The reason for this may be related to the skill levels of generalist teachers. If MusEd lessons do happen, what musical activities are the learners participating in?

1.6.8. Teacher preparation and confidence

In a recent research study, Lerumo (2018:39) found that interactive participation does not always take place in the MusEd classroom. He states: "The data from document analysis confirmed that all respondents did not involve learners in music lessons. The lesson plans that I found in the respondents' files did not contain any activity that shows that learners have been actively involved in music lessons. I also verified this during lesson observations where learners were only made to sing in the beginning and the end of lessons." Van Vreden (2017:1) observed that early childhood caregivers prefer singing when teaching music, but are often not confident in facilitating other musical encounters with learners. Additionally, even though the South African landscape is multicultural, De Villiers (2019:163) notes that "empirical data

revealed that the majority of current FP MusEd teacher educators have only specialised Western classical backgrounds".

There may be a variety of reasons for the fact that teachers do not allow for active participation, or revert to singing as the only musical activity, and it might be related to the teacher's skill and competency to teach music. Inadequate teacher preparation is a cause for concern.

This challenge of student/teacher preparation begins long before the student enters a higher education institution. Jansen van Vuuren (2018) delineates that few schools can afford to provide music lessons and musical instruments to learners because of the high poverty rate in South Africa. Hence, most students applying for FP courses at higher education institutions do not have music skills. In contrast to students being trained as music specialist teachers, generalist FP student-teachers have "little confidence in their musical ability and their ability to teach children music" (Russel-Bowie, 2004:3). Add to this that very limited time is offered for MusEd preparation at most higher education institutions. For example, the time allocated to the MusEd module in the BEd degree at the University of Pretoria consists of only two periods of 50 minutes in a one-semester only course, and only in the first year of the four-year degree (De Villiers, 2018:118).

Jansen van Vuuren (2018) suggests that to combat the insufficient time for proper teacher preparation, student-teachers should learn to play the guitar instead of the piano, recorder, or Orff-instruments, which used to be options in most FP courses. She argues firstly that the guitar is a modern instrument, and it is relatively easy to learn. Secondly, the guitar can be used to accompany learners during singing and to support other musical activities, and thirdly, being able to play the guitar properly will boost teacher confidence in pursuing MusEd once employed as in-service teachers.

As a result of inadequate teacher preparation, generalist teachers lack the necessary skills, knowledge, and confidence. Russel-Bowie (2004:18) and De Villiers (2019:162) call for increased time for the preparation of generalist FP student-teachers to ensure that they "accumulate theoretical knowledge and develop their practical skills" (De Villiers & Universität Innsbruck innsbruck university press, 2019:162).

Cloete and Delport (2015:1) argue that, with a few interventions, it is possible for generalist teachers to "tap into their musical competences" and "under-qualified in-service teachers can be enabled to improve their practice". The majority of people, including teachers, already listen to and enjoy the benefits of music; it may be possible that generalist FP teachers bring their

music world into their classrooms. Even though they may not fully understand all the musical concepts, they might employ music to reach other non-musical goals. These goals may be diverse, and the researcher is interested to know if and how FP teachers integrate music into their teaching and learning processes. Van Vreden (2016b) developed a conceptual framework for music integration in Grade R, saying that "Most learners and teachers with little or no musical training are enabled to experience music in a limited time frame during the daily program through music integration" (Van Vreden, 2016b:9).

1.7. The theoretical framework

Theory is defined as "ideas, assumptions, and concepts that inform us about the world, people or aspects of reality and offers a framework to understand and interpret experiences with suggestions for courses of action" (Wahl, 2017:49). The importance of examining multiple theories is imperative since there is no single theory that is complete. The theoretical frameworks serve as the foundation for the collected data in this study and consists of the meaning/value of MusEd embedded in the theory of Elliot, the critical theory of Paulo Freire and Gardner's multiple intelligences (MI) theory.

Elliot builds a comprehensive concept of music as a basis for MusEd, explaining what music is and why it matters. He remarks that "music is a human activity" (Elliott, 1995:39), and "music is a diverse human practice" (Elliott, 1995:43). He posits that the needs of humanity are three-fold: people are spiritual, physical, and mental beings. We use music in living, social enrichment, self-expression, knowing and learning, and religious and self-expression, and that is why music matters. The principle is, "To understand the nature of MusEd, you first have to understand the nature of music" (Elliott, 1995:12). He explains the nature of music with regard to musical education in four underlying meanings. According to him, the four aspects of MusEd that he calls the four "senses", are as follows: teaching *in* music, teaching *about* music, teaching *for* music and teaching by means of or *through* music (Elliott, 1995:12). This explanation can be tabulated as follows:

Table 1.1. The meanings of music (Elliott, 1995:12,13).

Education *in* music	The teaching of music making and music listening.
Education *about* music	The teaching of formal knowledge about music making through music listening, music history, and music theory.
Education *for* music	Teaching music as preparation to become a teacher or a performer.

Education *through* music	The use of music to improve one's health, mind, or soul.

These four underlying meanings are elaborated on by Van Vreden (2016b:7) in a conceptual framework for music integration in Grade R. Teaching *in* music may involve listening to music, singing, playing instruments, body percussion, improvising dances and creating music. Teaching *in* music increases musical knowledge. Teaching *on* music is closely related to teaching in music, but here activities are directly linked to musical concepts. Examples include learners having to perform on the beat of the music to understand rhythm or learning about pitch by making high and low movements with their bodies. Teaching *about* music uses musical concepts to refine learners' world views. In this instance, learners experience music as an art form and are taught about composers. Teaching *about, in,* and *on* music is mostly integrated, and learners are motivated to become actively involved. The fourth aspect, teaching *through* music, has a non-musical goal and incorporates activities such as using song recordings to create a relaxed atmosphere, motivate learners, enhance concentration, or prevent discipline-related problems (Van Vreden, 2016a:7). Because of the multicultural nature of music, teaching *through* music is a "primary way by which students can achieve self-identity, self-respect, and a sense of tolerance for themselves and others". In addition, perhaps most importantly, assisting students in achieving life goals, and experiencing happiness, health, enjoyment, and fellowship is just as important as academic outcomes (Elliott, 1995:308,309).

Abrahams (2005b:62) applies the critical pedagogy theory of Paulo Freire to MusEd. Critical pedagogy is a learner-centred approach to education and acknowledges that learners have knowledge and skills that they bring to the classroom. When teachers embrace the multicultural musical heritage in their classes and enter into a collaborative relationship with the learners, they teach one another, and MusEd becomes transformational. This is one of the key principles of the Critical Pedagogy for Music Teaching and Education (CPME). Embracing this pedagogy also implies that teachers and learners jointly discuss real-life problems to find solutions. Learners subsequently feel empowered because they can act on their new knowledge and insight. This theory for MusEd implies that it "breaks down barriers that exist between what students enjoy listening to outside the classroom and the music their teachers want them to learn" (Abrahams, 2005b:62).

Furthermore, teaching *through* music creates a safe space and a place of belonging for learners and results in "eudaimonia", defined as "human flourishing" (Elliott & Silverman, 2014a:3). Habron (2014:98), in his article "Through music and into music, through music and into well-being: Dalcroze eurhythmics as music therapy" agrees that the "idea that music education and the therapeutic use of music share common ground is widely acknowledged today". When learners feel safe, productive learning can take place.

Teachers are responsible for creating a safe space for learners wherein effective learning can take place. Du Toit (2004:151) says, "effective learning takes place when the whole brain is involved in learning". This occurs when external learning, (learning from sources such as books, videos, notes), internal learning, (which refers to the learner gaining insight and understanding), and interactive learning (learning that takes place when the learner takes action, for example discussions, try and fail, or when engaging in some kind of activity) takes place (Du Toit, 2004:151). Subsequently, Du Toit (2004:160) states that "teachers ought to consider that learners have their preferred learning style". The implication is two-fold. Teachers accommodate learners' preferred learning style to some extent, and learners can develop and extend how they learn best (Du Toit, 2004:160). Awareness of the multiple intelligences (MI) theory of Gardner equips teachers to accommodate individual learning preferences/styles. It brings an understanding of how musical activities can develop these intelligences to help teachers create an environment conducive to learning.

Hence, this study is also framed within the theory of multiple intelligences (MI). "MI theory propounds that human beings can possess a complex set of abilities that extends the parameters of what is measured and what is known as an IQ (intelligence quotient)" (Smith, 2018b:2). Gardner initially identified eight types of intelligence:

- verbal/linguistic;
- logical/mathematical;
- visual/spatial;
- bodily-kinaesthetic;
- naturalistic;
- interpersonal;
- intrapersonal; and
- musical intelligence (Giles *et al.*, 2003:3).

Macnamara (2016:4) added ten more intelligences, identified by a variety of authors, namely, general, emotional, collective, creative, cultural, social, analytic, practical, competitive, and digital intelligence. Although he mentions that some of these types lack empirical evidence, he still recognises their value. At the moment, nine intelligences are recognised with the addition of existential intelligence. Gardner's MI is essential as a framework for this study because it relates to relevant MusEd theories. De Villiers (2019:11) states that "the development of multiple intelligences interlinked with the most important MusEd theories lead to holistic education, wherein the comprehensive and all-inclusive education of the young learner as a complete person is prioritised".

Musical intelligence is often the first intelligence children display (Gardner, 1983:102). De Villiers (2018:36) suggests that "educators can, therefore, use music as a vehicle to prompt young learners to understand and develop their characters while having fun during participation in various MusEd activities". De Villiers (2018:36) cites various authors who agree that music intelligence functions, therefore, as an entry point to other intelligences. Not all learners are music-smart, but all learners benefit when musical activities such as singing, dancing, creating and composing soundscapes and songs, conducting, and the playing of non-melodic and melodic instruments are employed to develop MI. The following list, adapted from De Villiers (2018:38-42), serves as an example of how music activities can develop the other intelligences:

- Similar to language, music has a notation system using different symbols. When learners comprehend and use these symbols in MusEd, linguistic intelligence is stimulated.
- Logical-mathematical skills are developed through the writing of theoretical musical concepts such as note values, harmonic structures, and rhythmic patterns.
- When learners navigate through music compositions, and watch, analyse, and discuss music movies, spatial intelligence is developed.
- Bodily-kinaesthetic intelligence is stimulated through dance, movement, playing musical instruments, and musical games.
- Interpersonal intelligence is enhanced when learners take part in group music-making activities that develop social skills.

- Intrapersonal intelligence develops while learners reflect on composers' intentions regarding the music they composed or reflecting what picture the sound in a specific composition creates.
- Listening, appreciating, and discriminating between sounds from nature and space stimulate naturalistic intelligence.
- Existential intelligence is developed when learners understand the big overall picture. In music, this means understanding how the synthesis of musical concepts like tone, style, rhythm, dynamics, harmony, melody, pitch, and texture work towards the composition of a musical piece.

To consolidate this discussion, the critical theory of the learner-centred approach of Paulo Freire, the four meanings/values of music in MusEd from Elliot, and the multiple intelligences of Gardner have various connection points concerning MusEd. They form a foundation from which to navigate this study: How do FP teachers integrate music in the teaching and learning processes?

1.8. Research methodology

1.8.1. Research design

Bertram and Christiansen (2014:48), Creswell and Poth (2018:49), and Maree (2016b:72) all agree that the research design is the plan for the study. Yin (2016:83) equates research design to a "sound platform for your study" linking "the research questions, the data to be collected, and the strategies for analysing the data so that the study's findings will address the intended research questions". For Henning (2004:142), a research design pertains to an emergent management plan. The research design in this study consists of a qualitative approach comprising multiple case studies embedded in an interpretive paradigm. The research method consists of the role of the researcher, the participants, and research sites as well as the data-collection plan.

1.8.2. Research approach

This study uses the qualitative approach. Creswell (2018:41) and Denzin and Lincoln (2000:4) use the metaphoric illustration of a quiltmaker to describe qualitative research design as a creative approach that comprises many methodological practices but with common characteristics. Qualitative research has distinct features:

- The participants are studied in real-life situations.
- Their views, insights, and perspectives in words are reported on.
- Multiple sources of evidence are recognised.
- The researcher is the main instrument of the research and develops his/her own line of inquiry and does not rely on questionnaires developed by other researchers.
- The researcher employs different methods to collect data.
- The researcher may use inductive or deductive reasoning skills.
- The methodology evolves throughout the research process (Creswell & Poth, 2018::42; Leedy & Ormrod, 2005:142).

The qualitative approach was well suited to this study because the researcher is exploring exactly how FP teachers in their real-life working context integrate music in their teaching and learning processes. I made use of multiple methods, observations, semi-structured interviews, and document analysis to collect data. I developed my own line of inquiry to report on the views, perspectives, and insights of the participants. Inductive reasoning suited my inquiry better because I collaborated with the participants to establish themes and I did not check pre-established themes against data, which is a deductive reasoning process (Bertram & Christiansen, 2014:6; Ritchie, Lewis, Nicholls & Ormston, 2013:6; Yin, 2016). Because of the nature of the phenomenon under study and the choice of the research method, this study follows an interpretive paradigm.

1.8.3. The research paradigm

Researchers draw on a set of beliefs called paradigms to make sense of research information and to transform it into data. Yin (2016:15) delineates that "a belief system embraces a world view about the desired goals of research and how it should be done". A world view is the researcher's position on what knowledge is and how they come to their findings. Researchers distinguish between various research paradigms, also called interpretive frameworks, namely post-positivism, transformative frameworks, postmodern perspectives, pragmatism, feminist theories, critical theory, queer theory, disability theory, and social constructivism (Creswell & Poth, 2018:34). The interpretative framework that best suited this study is social constructivism. Creswell and Poth (2018:24) explain that in social constructivism "individuals seek understanding of the world in which they live and work". People make sense of their lived experiences and have varied, subjective and complex views thereof. In this interpretive paradigm, the researcher is a participant-observer who attempts to understand a specific topic

while being sensitive to the context that the participants work in. The four philosophical beliefs embedded in social constructivism are:

- ontological, which relates to what reality is (social constructivism acknowledges multiple realities);
- epistemological, which relates to the basis of our knowledge (according to social constructivism reality is a co-construct between the researcher and the participants);
- axiological, which recognises the fact that individual values are negotiated between individuals; and
- methodological, which describes how knowledge is gathered (Creswell & Poth, 2018:35).

The practical implication for this study embedded in social constructivism, is that the researcher reports on the multiple realities as experienced, described and explained by the participants. Furthermore, I am aware that my own values will be reflected in my interpretation. Also, social constructivism calls for a literary writing style and demands data-collection methods such as interviews, observations and document analysis.

1.8.4. Multiple case studies

A case study is one of 12 specialised variants of qualitative research (Yin, 2016:68). Whereas Denzin and Lincoln (2000:435) view a case study as "a choice of what is to be studied", Creswell and Poth (2018:96) view case study research as a "methodology" or a "type of design in qualitative research" and define it as "a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) over time, through detailed, in-depth data collection involving multiple sources of information (e.g. observations, interviews, audio-visual material, and documents and reports), and report a case description and case themes".

Case study research has distinct characteristics. For example, cases are bounded by space and time, and more than one data-collection method is employed. I selected five cases to be analysed and described. The five cases I chose were located at five independent primary schools. The research was done in a specific time frame. I visited the schools to observe the participants in their respective classes and conducted semi-structured interviews with these participants at a time and place that were convenient to them after school hours.

1.8.5. The role of the researcher

Qualitative researchers seek to gain understanding and insight (Barrett, 2007) of the topic (within its context) and are the main instruments of data collection (Denzin & Lincoln, 2011). Though I am not a robot, but a person with my own background and values (Yin, 2016:18), I had to take a reflective stance (Kelly, Dowling & Millar, 2018:9), which was complex since I am an insider researcher. "Insider researchers choose to study the group to which they belong" (Unluer, 2012:2). Although it may be disadvantageous with regard to a loss of objectivity, there are also advantages to being an insider researcher (Unluer, 2012:2). As a trained music specialist and an FP teacher, I have a greater understanding of the learning and teaching processes within the FP, the value of MusEd to the young learner, the place and role of music within the curriculum, and the general context that FP educators teach in. Part of my role as a researcher was to explain the research topic, including the selection methods to the participants (Maree, 2016b:36).

1.8.6. The participants and research sites

The researcher has to select the participants through a process called sampling. Sampling aims to obtain information-rich resources (Yin, 2016:94). Maree (2016b:85) states that "qualitative research, in general, makes use of purposive sampling". Purposive sampling may be explained as selecting participants and sites that will be "yielding the most information about the topic" (Leedy & Ormrod, 2005:154). I chose five FP teachers located at five independent primary schools, where two of the teachers are music specialist teachers and three are generalist teachers. The selection criteria I used for the participants were as follows:

- They had to be FP teachers.
- They had to teach multicultural classes.
- They had to teach in a language that I understood.
- The classes had to be representative of different socio-economic groups.
- Classes had to include learners with diverse abilities.
- The participants had to indicate that they integrate music into their teaching in some manner.

Participants could be located at different sites, but these sites had to be accessible and feasible (Maree, 2016b:154). The five schools that I had selected varied in size, population, socio-

economic conditions, culture, and management, and yielded information-rich data. Four of the five schools were inner-city independent schools consisting mostly of parents who were self-employed or had professional careers. These schools were at Level 3 or 4 on the quintile scale. The other school was at Level 1 on the quintile scale and served a immigrant community where the school mostly depended on donations. After the selection of participants and research sites, the method of obtaining the data was planned.

1.8.7. The data-collection plan

Obtaining data from participants necessitates a clear plan, which according to Creswell and Poth (2018:147) goes beyond the choosing of data-collection methods and involves considering a wide variety of factors such as a strategy, anticipating and responding to ethical issues, and the means to collect and store data.

Yin (2016:138) lists four data-collection methods: interviewing, observing, collecting examining, and feeling, whereas Creswell and Poth (2018:160) group forms of data into four basic types: interviews, observations, documents, and audio-visual materials. I chose observations and interviews as the main methods to collect data, supported by document analysis. During the observation, I noticed how teachers integrated music into their teaching methods and learning processes. I used an observation schedule on which I recorded descriptive and reflective notes, as suggested by Creswell and Poth (2018:169). I made running records of specific actions and situations, as suggested by Maree (2016b:91). I recorded specific actions in the classroom, such as musical concepts being taught through musical activities. I also extended my observations concerning the integration of music beyond the classrooms of the five teachers. This action generated valuable data on how music was integrated into other FP group activities. In terms of document analysis, I requested planning documents, sheet music, and other learning material used as resources from the participants.

Observations at schools were followed up by semi-structured interviews with the participants at a specific time and place convenient to them. The goal of these interviews was to obtain answers for the many questions that arose during the observations and to get perspectives from the participants' viewpoints. I developed open-ended questions based on the research question as a line of inquiry in advance but did not stick to them rigidly during the interviews as recommended by Henning, Van Rensburg and Smit (2004:62). As suggested by Leedy and Ormrod (2005:156), I recorded the interviews as voice memos on my phone and transcribed

them verbatim. These transcriptions were emailed to the participants in order for them to verify the content and its intended meaning.

Because documents may provide supplementary data (De Villiers, 2018:153), I requested sheet music, lesson plans, and curriculum specifics, if teachers had them readily available.

1.8.8. The data analysis

The data I collected through observations, interviews, and documents had to be analysed. Yin (2016:185) proposes a five-phased process of compiling, disassembling, reassembling, interpreting, and conclusion. The process of data analysis is a disciplined, non-linear process consisting of collecting, reflecting, and summarising data (Maree, 2016b:110); in other words, it is interwoven with data collection (McMillan & Schumacher, 2014a:395).

I followed Creswell and Poth's (2018:183) three steps:

- organising the data;
- coding the data; and
- presenting the data through a detailed report.

Organising data involved the filing and secure storage of the observation notes, the interview transcriptions, and documents provided as files on my computer, ready to be uploaded into a data analysis software program. I had to read and reread the collected data several times to familiarise myself with it (Creswell & Poth, 2018:187). Following this step was coding. I used data analysis software called Atlas.ti to assist me with data coding. All the transcribed interviews and observational notes were uploaded into the Atlas.ti program. Names of people and schools were changed to pseudonyms. I made use of open coding by selecting relevant pieces of text and allocating a code to each piece. I did not use broad codes because I was interested in the finer detail. I later merged codes with similar content. All the codes were available in the Code Manager. I defined every code in terms of how the code relates to the research question and the literature reviewed. The development of themes was a result of categorising the codes. Themes are called code groups in Atlas.ti. Themes and codes can be graphically represented in a network, which helps the researcher to understand the complex interactions. Atlas.ti also created a research report which I studied in relation to the network before I interpreted the data. All the above actions enabled me to interpret the reviewed literature and to add my perspective (Creswell & Poth, 2018:189).

1.9. Trustworthiness

Specific strategies may be employed to ensure valid and accurate research. Creswell and Poth (2018:256) propose that for research to be valid and accurate, the following questions have to be answered:

- Were all voices heard?
- Was the research process appraised?
- Was the researcher self-critical?

The strategies applied to qualitative research differ from the strategies applied to quantitative research because qualitative research is mostly "idiographic and emic (focussing on one or very few individuals, finding categories of meaning from the individual studies) as opposed to nomothetic and etic (focussing on standardised methods of obtaining knowledge from large samples of individuals, using categories taken from existing theory and operationalised by the researcher)" (Morrow, 2005:252).

As suggested by Maree (2016b:123), I adhered to credibility, transferability, dependability, and confirmability as strategies to ensure trustworthiness. Credibility refers to how believable research is (Dey, 1993; Maree, 2016b:123); transferability refers to the extent to which the reader can generalise the findings of the study (Morrow, 2005:252); dependability relates to a consistent, explicit process that may be repeatable (Morrow, 2005:252); and confirmability refers to the accuracy of findings and the degree of neutrality (Maree, 2016b:125).

I followed certain recommended strategies to ensure credibility. These included a well-researched method (Maree, 2016b:123), namely:

- multiple case studies;
- purposive sampling (Morrow, 2005);
- a detailed data-collection plan (Maree, 2016b:123);
- member checking (data results were returned to the participants to be checked for accuracy) (Creswell & Poth, 2018:260); and
- regular debriefing sessions with my supervisor to increase precision (Morrow, 2005:252).

Regarding transferability, as recommended by Maree (2016b:19), I gave a thorough account of the context in which the research was done and I selected participants who I knew would best represent the population group I studied.

Dependability was ensured by a consistent, explicit, and repeatable research process (Morrow, 2005:252), with detailed notes kept and an audit trail (Cohen, Manion & Morrison, 2018:182).

Strategies used to promote confirmability included peer debriefing and member checking (Cohen *et al.*, 2018:183); I also stated the limitations of the study and admitted my disposition towards this specific research project (Maree, 2016b:125).

1.10. Ethical considerations

Moral principles such as personal integrity, respect for others' rights, and honesty are called ethics. No participant was in any way in danger of physical or emotional harm. Participation was voluntary, and participants gave informed consent. Participants were in no way deceived, nor was their privacy violated at any stage (De Vos, 2011:115–119).

Ethical issues may arise during several phases of a research project. I had to address those issues accordingly (Creswell & Poth, 2018:22). Before commencing with this research project, I obtained permission from the Research Ethics Committee at the University of Pretoria. At the start of the study, I obtained consent from the participants and the principals of the participating schools. The participants were informed that their participation was voluntary and that they could withdraw at any time if they wanted to. Should that have happened, the related data would have been destroyed. During the data-collection phase, I was careful not to disturb regular school routine and provided no rewards for teachers participating in the study. While busy with data analysis, I respected the privacy of the participants by using pseudonyms. I did not disclose the identity of any participant or participants' schools. Participants had access to only their data sets, and no data was provided to third parties.

1.11. Chapter outline

The outline of this study takes the following format:

- Chapter 1 introduces the study with an overview, including the background to the study. The researcher explains the research problem and provides a rationale, purpose, and focus of the study. It also serves as an introduction to the research design, research method, and the key terminology used in the study.

- Chapter 2 presents a literature review regarding the value and benefit of music in general and to the FP learner in particular. Some of the challenges pertaining to MusEd in the FP in South Africa are discussed in order to create a context for this study. Ways in which music are already being integrated into the teaching and learning process are described. The chapter concludes with positioning this study in a conceptual framework based on the meaning of MusEd according to Elliot, the critical pedagogy of Paulo Freire, and Gardner's research concerning multiple intelligences.
- Chapter 3 outlines the research design and the research method. Details regarding the role of the researcher, the participants, and research sites are provided. The researcher describes the interviews, observations, and document analysis as instruments to gather data, followed by a comprehensive description of the data analysis procedure. The chapter concludes with a description of the strategies undertaken to ensure trustworthiness and the ethical considerations adhered to.
- Chapter 4 is the final chapter; it presents the research findings, discusses the implications of the research, acknowledges the limitations of the research project, and provides recommendations for further study.

Chapter 2 Exploring music in the Foundation Phase

2.1. Introduction

The FP learner in South Africa is generally between the ages of five and nine and between Grade R and Grade 3. During this part of these young learners' development, voluntary and spontaneous play is what they enjoy and how they explore their world. Young boys and girls imitate what they see and hear in their families and communities. This is especially true with regard to music. Music is therefore part of how this age group play and these activities offer unique educational opportunities to develop learners (Undiyaundeye, 2013:514).

In this chapter follows a brief literature review of the benefits and value of music to the FP learner in particular, the role and place of music as part of life skills in the curriculum, and why generalist teachers shy away from teaching or integrating music into their teaching and learning processes. The overlap between the everyday use of music, MusEd, MT and community music will be illustrated in order to create an understanding of the conceptual framework that supports this study.

2.2. Why explore music?

The following aspects will be addressed in order to provide a rationale for this question. Firstly, music forms part of life skills in the current FP curriculum in South Africa. Secondly, music has universal beneficial effects on all people, including children, which will briefly be reviewed. Thirdly, as a result, music listening is a popular activity enjoyed by many people. Finally, young learners are exposed to the music they hear in their communities and by nature incorporate music into their play. But, can play be part of a child-centred curriculum?

Plato followed Aristotle in believing that learners should have a balanced curriculum that develops them holistically to ensure their well-being. The curriculum should include play, debate, music, physical activities, science, and philosophy, and then continue in lifelong learning, reflection, and civic engagement. Play is a medium through which young learners discover the world (Niland, 2009:17) and it contributes to brain development (Niland, 2017:275). Music and dance (among other activities such as arts and crafts, outdoor play, building blocks, and dramatic play) are good activities through which play is experienced because music provides for:

- learning rhythms and songs;
- experiencing different sounds;
- talking about feelings; and

- creating new ideas (Undiyaundeye, 2013:515).

The music that learners engage in during play is music they are exposed to in their homes or communities. Music listening is a popular everyday activity for many people (Knox & MacDonald, 2015:2) for a variety of reasons. Knox and MacDonald (2015:2) point out that some of the reasons are that music reduces stress, strengthens the immune system and enhances feel-good emotions.

Aristotle and other philosophers take eudaimonia into consideration, which can be described as human well-being or flourishing. Human flourishing refers to a "good life of significant, enjoyable, and meaningful work and leisure; personal or community health and well-being; virtue and fellowship, self-worth and happiness for the benefit of oneself and others" (Elliott & Silverman, 2014a:3). This Greek concept of flourishing is still discussed to this present day (Elliott & Silverman, 2014a:9). Music is "widely used to enhance well-being" (Kemper & Danhauer, 2005:282), reduces stress (Knox & MacDonald, 2015:1), reduces anxiety (Knox & MacDonald, 2015:8), and supports relaxation (Marik & Stegemann, 2016:63). Apart from music listening by the general public, Kemper and Danhauer (2005:283) emphasise the fact that "even in the absence of a professional music therapist, many patients and clinicians listen to or play music to manage stress, anxiety, and pain in clinical settings". Furthermore, a review of music listening in clinical pain studies show evidence that music listening can reduce pain intensity levels (Kain *et al.*, 2004:1260; Klassen *et al.*, 2008:117; Wright *et al.*, 2007:68).

Whether it's the general public, patients or clinicians, emotion regulation is one of the primary goals of music listening in everyday life (Marik & Stegemann, 2016:53; Thram, 2014a:209). This is because music can change and evoke emotions. People use a variety of tactics and strategies to regulate emotions of which listening to music is but one example (Marik & Stegemann, 2016:63). Although different kinds of people listen to different types of music in different cultural settings (Thram, 2014a:209), research indicates that specific genres produce consistent physiological effects, for example, certain classical music reduces tension, while "listening to grunge rock music increases hostility, tension, and sadness" (Kemper & Danhauer, 2005:284). Another example of how music is used to regulate emotions was reported in a study by Marik (2016:55) in which people focus on beating a drum to overcome overwhelming emotions. Examples of the effect of sound is explained at a very basic level by Ockelford (2000a:202) who states that loud sounds tend to be stimulating, while quiet ones have a calming effect; high tones create tension and low tones are more tranquil; fast music is associated with

energetic feelings and slow music tends to be more restful. “The fact remains that music has a positive influence on emotions and general feelings of well-being and is identified as an inexpensive and accessible type of self-medicated therapy” according to Knox and MacDonald (2015:1) and MacDonald (2015:4).

Music listening can be tailored around everyday activities and has no adverse effects compared to prescription medicine (Kemper & Danhauer, 2005:282; Knox & MacDonald, 2015:2). Furthermore, apart from being inexpensive and readily available, listening to music is user-friendly since most people have access to radios, laptops, mobile devices, phones, desktop computers, and tablets, using media player software, streaming, or browsing. Suggestions offered to individuals, through tracking their listening habits to match their music needs, enrich the music listening experience (Knox & MacDonald, 2015:2).

In addition to reducing stress and improving mood, music also has a beneficial effect on cognition. Music engages cognitive skills such as concentration and memory (Ockelford, 2000a:204). Creative cognition, which is defined as “the ability to come up with creative ideas, problem solutions and products” (Ritter & Ferguson, 2017:1) is higher in people who listen to uplifting music. In a study done by Ritter and Ferguson (2017:1), happy music is defined as classical music composed to arouse and to create a positive mood. Other beneficial effects of musical encounters, supported by research, are listed in an article by Auerbach and Delport (2014a:4) and include improved self-esteem, gains in visual-spatial intelligence, increased reading ability, improved mathematical ability and verbal memory, and improved social skills.

It may be entirely possible that young learners are exposed to music encounters that go beyond listening to music. Parents across most cultural groups sing to their children. Songs therefore have an important place in most early childhood educational settings (Niland, 2017:277). Young children often sing songs that they have listened to and have become familiar with. Hallam (2010:21) agrees and adds: “There may be particular health benefits for singing concerning the immune system, breathing, adopting good posture, improved mood, and stress reduction.” Although this particular research has been carried out with adults, Hallam states that these benefits could equally apply to children (Hallam, 2010:21). Singing, which is a particular musical activity, is part of how children play, and playing is an important process through which children learn (Undiyaundeye, 2013:514), because it is a motivating factor (Hansen, Bernstorf & Stuber, 2014:29). Music is not just about teaching children a skill or developing talent but about “exploring the world in musical ways” (Niland, 2009:18).

To summarise, people in most cultures listen to music for a variety of reasons and in doing so expose young learners to music. Music has many beneficial effects experienced by people in general, including children, and plays "a role in the emotional, social and cognitive development of children" (Niland, 2017:275). Children's cognitive abilities improve when they listen to music that they perceive as enjoyable (Koolidge & Holmes, 2018:389). Music should therefore be considered an integrated part of the life of young learners and should be included in the curriculum (Niland, 2009:18).

2.3. Music in the Foundation Phase

2.3.1. The value of music in early childhood

Niland (2017:247) outlines community music programmes in Sydney, Australia, where the focus is on exploring the natural interest that children have in music. She argues that music is intrinsic to human life and fulfils essential communicative and emotional needs of all people in the following ways: firstly, music making by its nature fosters connectedness between people. Secondly, the sensory aesthetic experience of rhythm, harmony, and melody is life-enhancing, and thirdly, music plays a vital role in creating a sense of belonging. She points out that infants demonstrate a keen interest in music. Parents sing to children and children sing in educational settings, across many cultures. It enables children to think beyond language when they play and explore using their senses.

This keen interest in music follows the following pattern: children can hear before they are born. New-born children are sensitive to sound. As they grow up, they produce sounds, play instruments, sing songs, improvise and later develop an appreciation for more complex rhythmic and melodic patterns (Odena, 2009:10). Odena (2009:13) states that "the challenge for the early years music teacher, is to celebrate the child's developing musical competencies and to provide a nurturing framework for musical activity, especially creative musical activity, that enables the child to draw on, share and extend their existing musical knowledge". The value of MusEd is that it provides a framework in which young learners develop holistically. Holistic education is a popular contemporary topic in education and refers to education that goes beyond the classroom to develop the "intellectual, emotional, social, physical, creative or intuitive, aesthetic and spiritual potentials" (Hare, 2010:3).

Both the fields of MusEd and MT are in agreement that music plays an important role in a young learner's development. The American Music Therapy Association (AMTA) proposes that music be used to promote learning for the following reasons:

- Music reaches children at different levels and it can promote a range of skills such as social and communicative interactions, motor skills and self-expression
- Music can be included in many activities
- Music can make play more joyful (Hansen *et al.*, 2014:35)

As a vehicle for developing learners holistically in early childhood, the value of music lies in providing young learners with the opportunity to communicate beyond using words. It fosters connectedness between learners and educators, it is a means of play, and creates a nurturing environment while developing a range of skills.

2.3.2. The Foundation Phase curriculum

Since music plays such a significant part in the holistic development of children in early childhood (Cloete & Delport, 2015:1; Russell-Bowie, 2009:2), it is not surprising that music forms part of the FP curriculum. The various learning areas in the FP curriculum consist of numeracy, literacy, and life skills. Life skills aims at developing knowledge and skills to help learners thrive in the real world, while preparing and guiding them for meaningful and successful living in a world and society subject to rapid change (Koen & Ebrahim, 2013:2).

The subject life skills, in the FP, has become a container for all the previous subjects excluding numeracy and literacy. These subjects consist of history, geography, biology, physical science, art, drama and music, physical education, health education as well as personal and social development. They are now organised into four study areas: beginning knowledge, personal and social well-being, creative arts, and physical education (Dixon *et al.*, 2018:11).

Beginning knowledge consists of history and geography taken from the social sciences and aims to help learners understand concepts such as conservation, diversity, change, and cause and effect, among others. Personal and social well-being includes topics like nutrition, safety, abuse, and violence and overlaps with fields like natural science, psychology and sociology. Physical education stands on its own with the following concepts at the core: the development of perceptual and locomotor skills including rhythm, balance and laterality. Creative arts is divided between visual arts and performing arts. Performing arts has three streams: music, drama and dance (Dixon *et al.*, 2018:12). According to the CAPS requirements, music activities should be designed to encourage learners to do daily breathing exercises, play rhythmical games, sing songs of different cultures, develop dance movements, invent simple improvisations and focus on different musical concepts like rhythm, pitch, timbre, melody, and harmony (Department of Higher Education, 2012).

Lerumo (2018:17) indicates that musical content is to be integrated into themes. The musical content for the FP is clearly outlined by the Department of Education (2011) and includes the following activities:

- Keeping beat, clapping out rhythms, playing rhythm games in $\frac{2}{4}$ time, $\frac{3}{4}$ time, and $\frac{4}{4}$ time, as well as the playing of percussion instruments.
- The warming up of the voice.
- Singing songs in tune, singing rounds, singing in call and response style and the singing of indigenous songs. Learners should be aware of contrast such as soft and loud, fast and slow, high and low when singing.
- Listening to music to understand mood, to differentiate between the beginning, the middle and the end of songs as well as being able to discern concepts like pitch, timbre, dynamics and tempo. Listening to a variety of instruments from Western and African musical instruments.
- Composing soundscapes and rhythm patterns (Lerumo & University of Pretoria. Department of, 2018:17).

Some musical activities are integrated into the Department of Basic Education's workbooks. These books are developed specifically for the curriculum, and are entitled *The Rainbow Workbooks* (Malan, 2015:4). Examples of musical activities noted in the Grade 1 book, Terms 1 and 2, 2020 include two songs listed to be sung, "Heads and shoulders knees and toes" and "Five little monkeys". Learners are requested to listen to music the teacher plays and then move their bodies according to the beat. They are also required to pretend to play a drum or a guitar (Department of Basic Education, 2020c).

De Villiers (2018:107) outlines the integration of MusEd activities with some of the CAPS curriculum themes as an example. When learners warm up as per Topic 1, singing, moving, playing games and playing instruments may be incorporated. Topic 2 refers to improvisation or creating and may involve movement, singing, playing instruments and writing notation as musical activities. Topic 3 relates to performance and here teachers may employ musical activities such as singing new songs, or reading and writing notation. The last topic, to reflect on one's own and other's artistic contributions, demands exposure to a variety of musical sounds and concepts from learners' own and other cultures.

2.3.3. Challenges in MusEd in South Africa

If the value of music in childhood development described in 2.3.1. is acknowledged and music forms part of the FP curriculum, what then are the challenges?

Dixon (2018:12) argues that the density of the life skills curriculum results in ineffective teaching due to teachers not having specialised disciplinary knowledge needed to teach the content. Furthermore, no outline or guideline is provided for all the core concepts and skills required in each of the subjects. Few generalist teachers feel confident about teaching life skills due to the fact that training for life skills is scant and integrating arts is even more of a challenge (van Vuuren & Van Niekerk, 2015:4).

In the majority of primary schools, especially under-resourced schools, music is taught by teachers who are generalists (Malan, 2015:3) and have little or no specialised or formal music training (Koutsoupidou, 2010:106). In contrast, music is often outsourced in affluent schools to a qualified music teacher (Auerbach & Delport, 2014a:6). Lack of confidence to integrate or teach music due to inadequate personal musical experience and preparation is highlighted by several authors as a challenge for generalist teachers in the FP (Auerbach & Delport, 2014b:16; Lerumo, 2018:24; Russel-Bowie, 2004:16; Van Vreden, 2016b:2).

Jansen van Vuuren (2018:1) agrees, stating that students begin their studies in FP teaching often with no formal music preparation. As a result, these teachers then have little confidence to teach music, due to a lacking of a solid music foundation. Student-teachers need to understand musical concepts such as melody, tempo, timbre, texture, harmony, pitch, dynamics, mood, rhythm and form. In addition, they need to develop musical skills because these skills enable the students to understand the concepts. This requires a balance between theoretical learning and active involvement in listening, appreciating and music making (De Villiers, 2018,112).

Insufficient time to teach all four art forms to students is another challenge (Van Vreden, 2016a:1). For this reason Jansen van Vuuren (2018) suggests that students learn to strum, in order to use the guitar as accompaniment. She asserts that the student-teachers feel that it is useless to learn to play an instrument because of time constraints and would instead learn how to integrate the arts into the prescribed curriculum (Jansen van Vuuren, 2018:86-88).

The integration of arts is not a new concept because creativity is considered to be a very important competency in the 21st century. This awareness resulted in an approach named STEAM education, an acronym for the integration of science, technology, engineering, art, and

math (Liao, 2016:44). The STEAM approach advocates the integration of arts to not merely enhance the teaching and learning process, but to be treated as equally important (Liao, 2016).

The fact that music is not given equal importance to other subjects is already seen in student-teacher preparation practices. Although music is compulsory for all FP student-teachers, regardless of their level of prior exposure to MusEd, time allocated to the MusEd module in the BEd degree at the University of Pretoria consists of only two periods of 50 minutes in a one-semester-only course, and only in the first year of the four-year degree. The groups vary between 260 and 280 students. (De Villiers, 2018:118). It is understandable therefore that class music in the FP of South African schools often translates to the mere singing of songs and the saying of rhymes, and that class music often "features only on timetables but not in practice" (Russell-Bowie, 2009).

The time constraint is not the only problem. In addition to this, there is a variety of musical backgrounds. According to van Vuuren and van Niekerk (2015:17) four universities offer life skills courses that students with no musical background may attend. At some other universities a background in the arts is compulsory, while at others students may choose one or two art forms as an elective. This differentiation in musical backgrounds is a challenge in the education of students in a MusEd programme (De Villiers, 2018).

Apart from the fact that generalist teachers in South Africa shy away from teaching music in the FP for the reasons listed above, there are other challenges facing generalist and specialist music teachers in the FP regarding the teaching of music. These are:

- a lack of resources, for example musical instruments, CD players and sheet music (Van Vreden, 2016b:2; van Vuuren & Van Niekerk, 2015:15);
- not prioritising music in the elementary school (Russel-Bowie, 2004:18); and
- not allocating adequate time to MusEd (Van Vreden, 2016a:1).

There is a move away from specialised music preparation to arts integration, which presently is the priority of the Department of Education. The focus has moved away from overemphasising written musical literacy to the integration of music, visual arts, dance and drama as part of the African National Congress (ANC) agenda to correct the neglect of indigenous music in the past. This policy is not necessarily followed by the higher educational institutions. However, the National Curriculum for the FP has not prescribed the integration of the art forms with the other subjects, namely numeracy and literacy (De Villiers, 2018:89-92).

2.3.4. Music integration in the Foundation Phase

Arts-integrated teaching may transform learning environments by connecting school learning to the real world (An *et al.*, 2013:1&2). Koen and Ebrahim (2013:2) point out that this is exactly what the life skills module is supposed to provide learners with: "to develop both knowledge and skills, which are transferable to real-life situations".

Angela Lee (2016:341) illustrates this principle through a study of how musical activities that focus on values such as caring, respect, courage, honesty, responsibility, and cooperation are used for character development in preschool children in Taiwan. For example:

- When teaching the value of caring, the teacher integrates a song from The Ugly Duckling.
- With regard to the value of cooperation, a variety of traditional Taiwanese folk songs, well known within the farming community, are being sung during the lesson.
- To teach the value of respect, children are taught how to take care of Orff – and percussion instruments.
- The value of honesty are taught by engaging them in musical play (Lee, 2016:344).

IBL is a learning and teaching process that connects learners with the real world by placing importance on real-life questions as sources of inquiry (Maaß & Artigue, 2013:779). This is a learner-centred approach to teaching. The teacher guides the learners' discovery of real-life questions and phenomena while supporting collaborative work (Maaß & Artigue, 2013:82). Music can effectively be integrated into IBL because learners are not just watching or listening during music making; they are actively engaged in exploring sound and music, guided by the teacher, and collaborating with one another.

An instructional strategy that emphasises collaboration is the Kagan structures, which have been developed by Dr Spencer Kagan since 1968. The Kagan structures can be defined as instructional strategies "designed to increase student engagement and cooperation" (Kagan, 2008:1). The aim of these structures/instructional strategies is cooperative learning; instead of calling one learner for a response, the teacher has everyone engaged at the same time. Examples of the top five Kagan strategies are:

- Rally Robin;
- Timed Pair Share;
- Round Robin;

- Rally Coach;
- Stand Up; and
- Hand Up Pair UP (Clowes, 2011:1).

Since these instructional strategies are content-free, music can easily be integrated. Kagan strategies are designed for learners of all ages, including FP learners. While learners experience these instructional strategies as play, they develop, among other things, social skills and different intelligences. These instructional strategies also create a pleasant classroom environment and decrease discipline problems (Clowes, 2011:2; Kagan, 2008:1). Integrating music into these instructional strategies is a win-win for teacher and learner because both music and the Kagan structures have an element of fun, which enhances learning. But how can MusEd activities be integrated in the FP classroom?

Integration can be described in many different terms as listed by Van Vreden (2016a:4): cross-disciplinary, holistic, and multidisciplinary, to name but a few. Van Vreden (2016a:6) proposes a conceptual framework to explain how MusEd activities such as singing, moving, improvising, playing on instruments, musical play, listening, creating, and dramatising can be integrated into the Grade R classroom in South Africa. She states that MusEd activities build on experiences that children have in everyday life. Examples of these experiences are found in how children express themselves in play and socialising (Van Vreden, 2016a:4). In African country traditions cultural practices are integrated with music, for example singing while working, full moon dances, religious ceremonies (Tracey, 1949:35), call and response singing, and story songs used to communicate societal values to the children (Thram, 2014a:216).

Van Vreden (2016a) developed a conceptual framework to illustrate how the following six aspects of music may be integrated into teaching and learning processes:

- Teaching *about* music;
- Teaching *from* music;
- Teaching *on* music;
- Teaching *with* music;
- Teaching *in* music; and
- Teaching *through* music.

Learning *about* music entails broadening the learners' musical knowledge without experiencing music as an art form, for example teaching learners about a composer. Closely

related is teaching *in* and teaching *on* music, which refers to the learners' experience of the musical concepts by actively performing an activity such as clapping out a rhythm, singing a song or creating a new melody. Van Vreden (2016a:7) asserts that "the learning objective of learning *through* music is to use music for non-musical learning". Examples of non-musical learning will be utilising music in creating a relaxed atmosphere or clapping a rhythm to gain the learners' attention. Other possible examples are integrating music into instructional activities like singing the "Barney Clean-up" song when tidying up, or singing the "ABC" song to teach the alphabet (Koolidge & Holmes, 2018:389). The use of background music is an example of teaching and learning *with* music. Teaching and learning *from* music can be described as when music inspires another activity. This is often observed in unstructured play, for example when a learner would go out and build himself an instrument from material he can gather from the environment after he had been exposed to specific music he enjoyed (Van Vreden, 2016a:8).

From the above examples, it is apparent that generalist teachers connect school learning to the real world through music integration. Teachers employ songs and music from learners' daily lives. This music is obtained from children's CDs, television programmes, YouTube videos, children's movies and community gatherings such as birthday parties, religious ceremonies and other community events. The integration of music occurs in different ways and for a variety of reasons. The incorporation of music is relatively easy since we are all involved in everyday music listening, but to broaden the learners' musical knowledge and to teach the musical concepts are onerous and require specialised musical knowledge.

2.4. Exploring the benefits of music integration within education

2.4.1. Academic achievement and learning in general

Learning may be understood "as a complex interaction of cognitive, social and emotional factors" (Portowitz, Lichtenstein, Egorova & Brand, 2009:109).

Music assists in learning:

- It improves auditory perception and language skills
- It helps with short-term memory
- It decreases distractibility
- It enhances information processing (Jackson, 2003:305)

Geist (2012:141) agrees, saying music can improve learners' academic achievement since neuroscience shows that rhythm enhances cognitive processes. He suggests the use of rhythm as a pedagogical strategy in the classroom since steady beat has been found to improve focused attention and increases learners' engagement. Matthews, Ubbes and Freysinger (2016b:3&4) concur, saying that rhythm supports child development in that it enhances balance, timing, coordination, and well-being, and facilitates learning across sociocultural contexts. Rhythm, according to them, is a very important neuroscience component in information processing and learning, especially with regard to the elementary learner (Matthews *et al.*, 2016b:13). FP learners have a short concentration span. It then makes sense that music, and especially the rhythmic aspect of it, may assist in learning by keeping the learners more engaged across sociocultural contexts. The music skills of keeping beat and playing simple rhythmic patterns in $\frac{2}{4}$ time, $\frac{3}{4}$ time, and $\frac{4}{4}$ time is prescribed in the curriculum, as discussed in Section 2.3.2.

2.4.2. Cognition with regard to literacy and numeracy

Music enhances cognitive processes (Portowitz *et al.*, 2009:1; Tomlinson, 2013:13) such as:

- phonemic awareness, rhyming, letter sounds, and language acquisition (Pogue, 2018:4);
- spatial reasoning (Hallam, 2010:2);
- visuospatial ability as found in geometry (Ribeiro & Santos, 2017:27); and
- numerical cognition; which is defined as number processing and calculation (Ribeiro & Santos, 2017:26).

The eyes, ears, the voice (sometimes), and the muscles connect with the brain during music making. This information needs to be organised through conceptual thinking (Cloete & Delport, 2015:17). Music also engages cognitive skills such as concentration and memory (Ockelford, 2000a:204). Consequently, listening to music cultivates mindful awareness, whereas a deficient listening ability hampers the development of higher-level thinking skills (Auerbach & Delport, 2014a:1). Ribeiro and Santos (2017:27) indicate that there "is evidence to suggest that music can increase higher-brain functions required for mathematics, chess, science and engineering" as well as reading and spelling in young learners.

Active engagement with music influences activities such as numeracy and literacy, because music has several shared processing systems. Studies show that playing rhythmic instruments enhances the ability to solve mathematics problems (An *et al.*, 2013:14; Hallam, 2010:2).

Musical concepts such as melody, rhythm, intervals, scales, harmony, tuning and temperaments are related to mathematical concepts of proportions, numerical relations, integers, logarithms, and arithmetical operations (An *et al.*, 2013:14). Research done by An, Capraro and Tillman (2013:2) indicates that the integration of music with mathematics instruction may improve students' attitudes and increase mathematics ability. Furthermore, based on Gardner's intelligence theory they argue that music provides an enjoyable experience to facilitate knowledge transfer, especially to students whose strengths lie in areas other than mathematics. These researchers reported a "statistically significant improvement" measured in learners' "ability to draw pictures, tables and charts to effectively solve mathematical word problems after a five week music-integration-intervention" (An *et al.*, 2013:14).

Nolan (2009:22) provides creative example lessons for music–mathematics integration. One such an example involves the teaching of shape. Learners in Grade 2 need to identify shapes in different environments. She proposes the following:

- Music producing a circular feel can be played, for example "Irish Washerwoman" in $\frac{6}{8}$ time. Learners first tap the beat to get a feel for it and then mimic the teacher as she draws circles in the air.
- This may be followed up by listening to music such as *Eine Kleine Nachtmusik* from Mozart in $\frac{4}{4}$ time while learners draw a square in the air with the beat.
- Finally, learners get a feel for a triangle by listening to music in $\frac{3}{4}$ time. She suggests playing the *Blue Danube* from Strauss while they draw triangles in the air.

She advocates collaboration between music specialists and generalist teachers. She also states that integrating music is not limited to mathematics only. The benefits of music integration are far-reaching and include all subjects; in this case, numeracy (Nolan, 2009:xii).

Literacy is, as discussed in Section 2.3.2., an important component in the FP curriculum. Listening, as an active skill, is a prerequisite for the development of language skills and should be taught by educators (Hugo & Horn, 2013:66,71). They recommend that teachers make use of musical activities to teach listening skills because listening forms part of every musical activity. They argue that when listening skills improve, language skills in a first or second language will improve (Hugo & Horn, 2013).

Strom (2016:16) recommends the use of music as a useful tool to keep students engaged in learning and describes ways that music can be integrated into early literacy education through songs, chants, and rhymes. She proposes that learners "who have a more restricted vocabulary than their peers may feel scared, nervous, or even threatened if they have to speak out in class, so music in a group setting can reduce anxiousness". Utilising songs and chants results in a less threatening way to interact, and it will be less likely that their peers will notice if the learners were to make a mistake" (Strom, 2016:15). Hansen (2014:35) agrees and says that "rhythm and rhyme, as an educational strategy, provides young children with an easily remembered and nicely structured format for literacy learning".

Paquette and Rieg (2008:228) propose that music may be incorporated through the use of popular musical lyrics or song-picture books. They point out that using the technique of song-based literature is possible despite a teacher's low level of musical training. Utilising this technique may:

- enhance comprehension;
- extend vocabulary;
- improve listening skills;
- improve memory;
- improve abstract thinking; and
- improve oral skills (Paquette & Rieg, 2008:227).

Practical examples of literacy skills that can be taught through songs are sentence patterns, vocabulary, pronunciation, rhythm, parts of speech, and rhyme.

Strom (2016:12) provides the following specific example of how literacy and music may be combined through a song to create a pleasant experience: a teacher may teach body parts by means of a song, she may break apart words into smaller phonemes to match the rhythm of a song, or she may extend vocabulary by means of a song.

More examples of integrating songs into literacy are as follows:

- Using the repetitive nature of songs and the rhyming patterns found in songs will develop language skills. This may improve reading fluency (Paquette & Rieg, 2008).
- Choral singing and movement may be used to teach phonics, letter sounds and word reading (Pogue, 2018:8). Hallam (2010:1) explains regarding phonics: "active engagement with music sharpens the brain's early encoding linguistic sound."

- To improve writing skills, learners may write new words for well-known songs or respond to a piece of music in their journal by writing a short piece on "This song makes me feel …" (Paquette & Rieg, 2008:230).

Can all this be done without music? Possibly, but Tomlinson (2013:1) states that "sound significantly shapes the communicational landscape of children". Teachers may choose to integrate appropriate music that learners are exposed to in their everyday lives to:

- develop listening skills;
- engage learners in numeracy and literacy in a way that reduces anxiety levels; and
- stimulate creative thinking.

2.4.3. Creativity

Music and sound are embedded in creativity. Research by several authors within the cognitive domain indicates that music enhances creativity (Hallam, 2010:2; Niland, 2009:18; Pogue, 2018:15; Portowitz *et al.*, 2009:108). Creativity is important in that it is often the "driving force behind scientific, technological and cultural movements" (Ritter & Ferguson, 2017:1). Creative cognition or creative thinking is defined as the generation of original ideas, insights, or solutions to problems (Ritter & Ferguson, 2017:1).

Ritter and Ferguson (2017:14) tested whether music enhances creativity by having people listen to four types of music compared to silence. The study was done in the context of music listening. They found that listening to happy music was beneficial to divergent creativity. Happy music in their study is defined as classical music composed to arouse and to create a positive mood, although they do not specify exactly what classical music they refer to. A distinction is made between divergent and convergent thinking, which are both components of creative thinking. Divergent thinking is the ability to generate new ideas while convergent thinking is the ability to derive the single best or most correct answer to a problem. In this study, people's ability to generate new ideas improved. FP learners think creatively when they compose soundscapes and rhythm patterns. These are prescribed musical activities in the curriculum, as explained in Section 2.3.1.

Play is a creative activity. Niland (2009:18) views singing and sound exploration as part of how young children play. Therefore, music as play is beneficial to the young child's cognitive development and is a holistic approach towards exploring the world. Examples of creative musical play that may be useful to educators in the FP include:

- improvising movement;
- dance;
- dramatising;
- singing;
- exploring sound;
- drawing;
- making things; and
- playing musical games.

All these musical activities can be integrated into a "play-based, child-centred curriculum" (Niland, 2009:19). A specific example of how learners explore creatively is to create new lyrics to old melodies or adding new verses to well-known songs (Niland, 2009:20).

To summarise, play is a creative activity that comes naturally to learners in the FP group. Learners already engage in music, specifically singing and dancing while they play. Teachers may tap into this naturally occurring process by integrating a greater variety of musical activities to stimulate creativity.

2.4.4. A positive and supportive classroom environment

Songs can be used to enhance classroom climate. Hughes and Coplan (2018b:94) show that classroom climate, that can be described as the learning environment in which emotional support is given and instruction is managed, affects learning outcomes, student motivation, and well-being. Learners are more inclined to engage with content in a positive environment that fosters acceptance as opposed to a negative environment characterised by criticism, disruption and teacher indifference (Hughes & Coplan, 2018b:94.95).

Marais and Meier (2010:43) state that disruptive behaviour by students, which has an impact on classroom climate, is the most discussed problem in South African schools. FP learners are in a developmental stage and in the process of learning self-discipline and appropriate behaviour. Marais and Meier discuss general causes of disruptive behaviour in their study and also possible strategies for managing it. They suggest that teachers should remember that FP learners love games. Therefore focused attention is best kept by using appealing, interactive learning resources and games in a joyful environment (Marais & Meier, 2010:54). How can educators create such a joyful environment? Isenberg and Jalongo (2010:152) mention music, dance, and movement as productive activities that are interactive, play-based, creative, and will stimulate a pleasant inclusive environment.

Apart from songs, a musical activity that may enhance classroom climate is music appreciation or listening to music. Auerbach and Delport (2014a:1) argue that "music and sound can be included in everyday classroom activities to facilitate moments of joy, spontaneity, a sense of unity and well-being". Koolidge and Holmes (2018:389) discuss research that concludes that learners' cognition is enhanced when they listen to music that they perceive as enjoyable. Listening is a specific and active skill as opposed to hearing, which is a passive activity. Learners who acquire listening skills are able to connect better with what is happening in class. A study done by Odena (2009:13) reveals that teachers can provide a nurturing environment using musical activities to reduce prejudice and promote inclusion. The essence of integrating music listening into teaching methodology is best summarised by the following statement: "Music can transform classrooms into pleasant and positive learning environments in which children thrive emotionally, socially, and academically" (Paquette & Rieg, 2008:227).

Listening to background music may also create a positive and pleasant environment. Hallam, Price and Katsarou (2002:111) study the effects of background music on primary school learners' task performance. They explain that the effect of music on the learning environment lies on a continuum from highly stimulating and invigorating to soothing and calming. Music is often played in the background in different public settings and the fact that people respond differently to music necessitates research about the effect of music on mood. Although we do not know to what extent young children are exposed to music, we do know that music forms an integral part of teenagers' lives and they often study with music playing. Hallam (2002:112) refers to research that reports the following regarding background music:

- A calming effect on hyperactive children
- Evidence of improved performance in mathematics
- Improved behaviour in learners with emotional and behavioural difficulties
- Improved comprehension during reading.

Background music also assists in afternoon sessions when children are tired, and they need to settle down. Koolidge and Holmes (2018:389) investigated the effect that different types of music have on learners' ability to complete a puzzle, which is a spatial-cognitive task. They found that background music without lyrics increased performance. Another study indicates that music with an upbeat tempo increases task performance (Juslin, Barradas, Ovsiannikow, Limmo & Thompson, 2016).

However, not all research indicates positive effects. A study by Anderson and Fuller (2010) indicates that background music adversely affects reading tests; other studies indicate distraction during tasks that involve memory (Bloor, 2009). One study explains this phenomenon in terms of the Yerkes-Dodson law that states that an individual's performance will increase with stimulating music that increases arousal up to a point when over-arousal will decrease task performance (Hallam *et al.*, 2002:113). Mood and personality may also play a role (Hallam *et al.*, 2002:117). Another study yielded inconclusive results. Bloor (2009) found that background music played in primary schools enhanced reading but was distracting with regard to mathematics. Anderson and Fuller (2010) found comprehension attempted in silence yielded better results as opposed to comprehension done while listening to music. They acknowledged that the music used during the test was not instrumental and the lyrics could have affected the score. Marik and Stegman (2016:64) warn that music linked to traumatic situations may produce unpleasant overwhelming emotions and should not be used as a one-size-fits-all remedy. The context and the individual should always be considered. Another aspect that should be taken into consideration is that music has been used to promote violence and hate, and to stir up aggressive feelings (McFerran & Wölfl, 2015:4). Finally, there is also the possibility of musical anhedonia (Maury & Rickard, 2016:4). This is a condition ascribed to individuals who don't enjoy music due to either a lifelong pattern of not experiencing pleasure from music, or due to focal brain damage (Belfi *et al.*, 2017:29; Satoh, Nakase, Nagata & Tomimoto, 2011).

Music may be integrated into teaching and learning processes in order to create a nurturing environment where learners feel safe. The use of background music may contribute to an environment conducive to learning, but teachers should take note that the use of background music does not have the same therapeutic effect on all learners. The question arising from playing background music is: What then would the therapeutic value of music be in the FP?

2.4.5. The therapeutic effect of music

Although MT falls outside the scope of this study, it is essential to take note of the therapeutic value of music. Therefore the therapeutic value of music in general, the therapeutic value of music in ECD and the therapeutic value of MusEd (as part of the subject life skills within the FP curriculum), will be discussed. By doing so, we can establish clear boundaries but also take note of where and how MT, MusEd, and integrating music in day-to-day classroom activities overlap. MT is defined as an interactive relationship between the therapist and patient that is based on communication through music (Kain *et al.*, 2004:1260). Bunt (2003:26) refers to the

definition preferred by the Association for Professional Music Therapists: "Music therapy provides a framework in which a mutual relationship is set up between client and therapist. The growing relationship enables changes, both in the condition of the client and in the form of therapy."

Music therapy can be *active*, defined as done by a therapist, or *passive*, defined as listening to music without the involvement of a therapist (Klassen *et al.*, 2008:283). Some studies demonstrate that the effect of MT may be dependent on an individual and a specific music therapist's skill, but other studies show evidence that passive MT is just as effective as active MT (Klassen *et al.*, 2008:283).

Music therapists use their talent and skill in a therapeutic manner. Hussey and Layman (2003:1) reflect on the fact that "music therapy was identified as an intervention to treat impairments in affective functioning, including reducing levels of anxiety". By using music creatively in a clinical setting (a private practice, for example), the therapist seeks to establish interaction through a shared musical experience in pursuit of therapeutic goals. These goals are determined by the therapist's understanding of the client's pathology and personal needs. Examples of such goals may be, but are not limited to:

- reducing sleeping problems (Harmat, Takács & Bódizs, 2008:327);
- reducing anxiety (Kain *et al.*, 2004:1260);
- improving mood (Kemper & Danhauer, 2005:282);
- treating learners with hyperactivity disorders (Jackson, 2003:308); and
- assisting with communication and learning difficulties in learners on the autistic spectrum (Bunt, 2003:187).

Music therapy is used as an effective strategy in dealing with ADHD as certain music has been shown to reduce hyperactivity and other unwanted behaviours (Kemper & Danhauer, 2005:285). According to Wigram and Gold (2006:535), music has expressive qualities that offer an alternative form of communication to interact and build relationships. Thram (2014b:210) suggests that "music's efficacy for teaching and learning also lies in how music is therapeutic". The implication for FP teachers is that the use of music in an educational setting may also have therapeutic value. Bunt (2003:188) therefore proposes a closer collaboration between MT and MusEd.

Listening to certain music decreases tension, improves mood, and assists in reducing anxiety, depression, and stress (Kemper & Danhauer, 2005:283), as discussed in Section 2.2. Personal preference regarding the music genre may also play a role in the effect that music has on the individual (Knox & MacDonald, 2015:2). The value of music in stress reduction cannot be overlooked because many children are anxious (Craske, 1997:4) and psychologists are paying more attention to the early symptoms and signs of anxiety in order to prevent the development of anxiety disorders (Muris et al, 2002:1365). Rockhill et al (2010:67) state that "anxiety disorders are among the most common and functionally impairing mental health disorders to occur in childhood". Early symptoms of anxiety in children are negative feelings that result in bodily discomfort such as: nervousness and uneasiness (Howard, 2015:10), inappropriate fear, difficulty in breathing, trembling, sweating, chest pain, dizziness, stomach aches, headaches and clingy behaviou, avoidance of activities, aggressiveness, excessive napping, and tantrums (Rockhill *et al.*, 2010:70).

Apart from a genetic disposition to anxiety, there may be other contributing factors. South Africa is a country with high rates of community and domestic violence, which children are inevitably exposed to. The high rate of traumatisation in South Africa results in post-traumatic stress disorder (PTSD) with comorbid anxiety (it coexists with the disorder). Such trauma is often the result of stressful events like child abuse or neglect and violent crimes taking place (Suliman, Mkabile, Fincham, Ahmed, Stein & Seedat, 2009:121).

Culture, conflict, economic status, gender, and age are other factors that could lead to high rates of anxiety. Rockhill (2010:69) adds poverty. Gardener (2016:16) lists logistical problems, overcrowded classes, and undisciplined learners as other potential stressors. Nolte, Guiney, Fonagy, Mayes and Luyten (2011:2) highlight early adversity; attachment-related trauma; comorbidity with other psychiatric disorders; autism spectrum disorder; obsessive-compulsive disorder; behavioural inhibition as a personality trait; stressors within the caregiving environment; parenting styles like over-control, a lack of warmth or parents who use sibling-control; and the lack of a father figure (which is all too common in South Africa) as factors leading to increased anxiety amongst young learners. Since anxiety disorders in children lead to impaired daily functioning and depression, Bittner, Egger, Erkalini, Costello, Foley and Angold (2007:1180) say that FP teachers must take note of the therapeutic value of MusEd.

In summary, to differentiate between MT and MusEd: MT focuses more strongly on well-being, whereas MusEd engages more in the development of skills, knowledge, and

understanding, as well as the holistic development of the whole person, which "includes but are not limited to, conscious self-awareness, self-identity, spirituality, and our powers of attention, perception, cognition, emotion, and memory" (Elliott & Silverman, 2014a:7). Therapy has more client-centred, internally determined goals, whereas effective MusEd would be based on a combination of internally and externally determined goals (Ockelford, 2000b:214), as explained in the previous paragraph.

Since the therapeutic value of music is undisputed as effective and efficient (Bunt, 2003:182; Geist & Geist, 2012:141; Hussey & Layman, 2003:141; Jones, Baker & Day, 2004:1; Kain *et al.*, 2004:1260; Kemper & Danhauer, 2005:282; Klassen *et al.*, 2008:127; Knox & MacDonald, 2015:2; Marik & Stegemann, 2016), it will be valuable to investigate whether FP teachers use music in their classrooms, why they do so, and how these teachers integrate music into their teaching and learning processes.

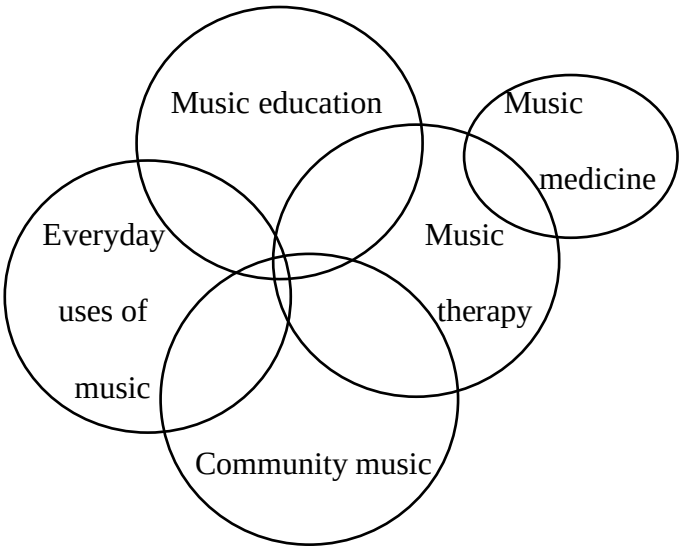
2.5. A conceptual framework for music

The integration of music is an almost organic process, firstly because music plays an important part in most cultures (Maury & Rickard, 2016:8) and secondly because music is present in our everyday lives. Therefore, parents, teachers and learners are exposed to music. It then comes as no surprise that most parents instinctively sing to their children (Maury & Rickard, 2016:5) or engage them in musical encounters when they attend concerts, family gatherings and religious or cultural celebrations. Teachers capitalise on this natural process by integrating music in the preschool and the FP. MacDonald (2013:2) describes the everyday use of music and illustrates how it overlaps with community music, MusEd and MT (MacDonald, 2013:2).

Everyday music listening refers to people of all ages and all cultures listening to music in an informal way on a variety of devices for enjoyment or to regulate mood (MacDonald, 2013). *MusEd* refers to the development of a skill whether it be in schools, universities or private lessons (MacDonald, 2013:3). *MT* within the context of MacDonald's (2013:2) study is defined as musical interventions – between a qualified music therapist and a patient – that focus on the psychological and physiological benefits for the patient. *Music medicine* is within the field of MT, which relates to music health and well-being that takes place in clinical settings. Here, the "approach is applied in surgery, anaesthesia, dental care, pain medicine, palliative care, intensive care, obstetrics, paediatrics, geriatrics, ophthalmology and neurology" where a therapeutic outcome is the main objective (MacDonald, 2013:5). *Community music* is defined as music making by the community when choirs, ensembles, and a variety of different types of

music bands come together to enjoy music making and express themselves creatively in an informal or formal manner (MacDonald, 2013:2). “Social bonding is reported as one of the primary benefits of choir membership” (Maury & Rickard, 2016). CoMT took root in some schools, as schools became increasingly diverse and multicultural (McFerran & Rickson, 2014:78). There is an overlap between all these fields, as illustrated in the figure below. Understanding the overlap between everyday music listening, MusEd, community music, and MT contributes to the understanding of the role and place of music within the school community and the FP in particular.

Figure 1. A conceptual framework for music, health, and well-being (MacDonald, 2013:2).



MacDonald (2013:2) agrees with Kemper (2005) and Knox (2015) that everyday music listening may take the form of self-help therapy, outside a clinical context, where listeners experience the beneficial effects on well-being like relaxation, enjoyment, and emotion regulation. Emotion regulation may be described as “the processes by which individuals influence which emotions they have when they have them” (Marik & Stegemann, 2016). People engaged in everyday music listening often make playlists and share these with others, hence music becomes a communication tool and a shared experience by a wider group of people. Listening to music often creates a desire to play a musical instrument, which leads to another element in MacDonald's (2013:3) conceptual framework, namely MusEd. The main goal of MusEd is the development of musical skills through music lessons in order to engage in music making. A debate followed regarding the effects of music listening and music making on the enhancement of cognitive skills, thus illustrating a conjunction between MusEd and MT.

Musical interventions delivered by a qualified music therapist categorised under MT, focus on positive psychological and physiological benefits for the patient. Recent research includes, under MT, new models of community-based music activities. Consequently, MT has a shared goal with community music. Participation in choirs, bands, and percussion classes outside hospitals or private practices results in resolving conflict or developing empathy between groups of people (MacDonald, 2013:2).

The focus of this study is on music education, but MusEd fits within the context of a wider community. In the past few decades, MusEd in schools has not been dominated by Western music alone anymore but includes popular music from other cultural groups forming a conjunction with community music. This overlap is also illustrated in an article by McFerran and Rickson (2014:75). They explore CoMT within mainstream schools in New Zealand and Australia. The emphasis is on how CoMT impacts the flourishing of musical systems within schools, and demonstrates a move away from focusing on the pathology of the individual. Schools are increasingly diverse in terms of abilities, ethnicity, religion and gender. Instead of focusing on the individual's therapeutic needs, community music facilitates an enriched, inclusive environment that has a positive impact on the wider school system (McFerran & Wölfl, 2015:78). They note that many schools nowadays require the therapist to be dual-qualified as a teacher and a therapist, again, actively illustrating the conjunction between MusEd, MT and community music (McFerran & Rickson, 2014:76).

Thram (2014b:208-210) points out that group music making is often part of the everyday lives of indigenous cultures that value the positive therapeutic power of group participation, cohesion, and the way music makes people feel. Hugh Tracy (1974:35) shares this view saying that "in Africa, the singing of a song rather than the song itself is the more important". Music in rural settings revolves around community activities such as seed and harvest times, religious ceremonies, full moon dances, and other social occasions that everyone in the community takes part in. Emphasis is not on structure or beauty, but rather, effectiveness and purpose within the community (Tracey, 1974:36). FP teachers are part of communities, listen to everyday music and employ music from their own cultures in the classroom.

Both teacher and learner communities engage with music and may benefit from the therapeutic value of music, whether it be within the field of education, or within their communities, which are becoming increasingly diverse and multicultural.

2.6. The role of music in teaching: towards an inclusive pedagogy

Most FP teachers teach classes that are multicultural and diverse. Culture is the total of the things we do and things that we adopt from our cultural heritage. People in all cultures create music from what they have inherited. They modify, add on and pass it on to future generations, enlarging the music legacy in the cultural heritage (Richards, Brown & Forde, 2007:64).

As teachers provide multicultural MusEd through multicultural experiences, for example guided listening, singing songs from other cultures, and taking part in dance/movement activities. Learners will discover different customs and integrated learning will occur whereby they will gain a better understanding of themselves and other people (Anderson & Campbell, 2010:7). Anderson and Campbell (2010:4) suggest the following as activities:

- Singing from a varied repertoire to engage learners in a variety of styles and genres from different cultures
- Listening to a variety of musical pieces and discussing the use of musical elements
- Comparing different cultures during guided music listening
- Investigating the conditions under which a music piece was composed, while listening to musical sounds from different world regions
- Watching video recordings or listening to music recordings of musicians from other countries
- Drawing pictures of musical instruments of the learner's own and other cultures (Odena, 2009).

Fitzpatrick (2012:53) argues that these activities should be followed up with discussions in order to guide learners to greater cultural awareness and acceptance. The activities listed above facilitate integrated learning within the different subjects in the learning area of life skills.

From these examples the following musical objectives may be reached:

- Learners are exposed to sounds from all over the world
- Learners explore different ways of making music
- Learners become aware of the musical aspects in their own musical traditions, which they may have taken for granted
- Learners develop an understanding and appreciation for foreign music (Anderson & Campbell, 2010).

South Africa has a rich variety of cultures. FP classrooms are much more multicultural and diverse than before. Presently, most South African generalist FP teachers have a rich source of cultures within their classrooms to draw music examples from. The music may include traditional songs sung at family celebrations or birthdays, cultural traditions and feasts, religious gatherings and everyday music that learners are exposed to in their homes.

"Our world contains many musical languages, and we must learn the operative principles of these traditions in order to understand them" (Anderson & Campbell, 2010:3). If music is part of all cultures, we can conclude that music is diverse in itself and an avenue to be used in culturally responsive teaching primarily in the diverse classrooms of South Africa. Richards, Brown and Forde (2007:64) employ culturally responsive teaching (pedagogy) to address diversity in schools and remark that active learning, where learners are engaged in the teaching and learning process, occurs in a culturally supported learner-centred environment. Culturally responsive pedagogy is an inclusive pedagogy and may be defined as follows: "Culturally responsive pedagogy facilitates and supports the achievement of all students" (Richards *et al.*, 2007:64). This approach emphasises inclusivity over exclusivity. They propose that teachers help learners bridge the gap between home and School by addressing the institutional, instructional, and personal components of education. The institutional dimension refers to the values and policies of the school, whereas the instructional dimension includes all teaching material and activities employed in the classroom, and the personal dimension addresses the teacher's mindset regarding inclusive pedagogy (Richards *et al.*, 2007:64). Culturally responsive teaching therefore extends beyond mere listening to music from other cultures or singing songs from other languages.

Gay (2013:49) agrees that teachers ought to make the learning environment more relevant and useful by employing culturally responsive teaching, which she defines as "using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse learners to make learning encounters more relevant to and effective for them". She emphasises that educators should accept cultural diversity in learning and design teaching resources and strategies critically to compensate for inadequacies. This is especially important in South African classrooms. Koen and Ebrahim (2013:3) remark that "South Africa has a history of multicultural intolerance". Culturally responsive teaching is characterised by teachers who understand, acknowledge and respect the culture of their learners. One way of doing this is "utilising images and practices familiar to students" (Richards *et al.*, 2007). These practices may include music. Learners need to first understand themselves, then other learners in their

class, and only then will they better understand other people around them (Anderson & Campbell, 2010:4). Anderson and Campbell (2010:12) argue that multicultural MusEd aims to "provide avenues of exploration so that students gain a better understanding of the world".

Apart from understanding other people around them, the value of respect for your own and other's identity should also be taught. Odena (2009:5) proposes that music activities be used to address inclusion and respect for diversity in young learners. Respect for diversity aims to ensure that learners are exposed to and develop positive attitudes towards diverse social identities. This includes promoting such ideals as prosocial behaviours, open and responsive interactions, social awareness, empathy, perspective taking, negotiation, anger management, conflict management, and conflict resolution. Apart from the fact that music activities can be used to address respect for diversity, it can also be used to inform identity. It is established that music is a defining element in the foundation of young learners' identities (Odena, 2009:5) as well as for communities (Hallam, 2010:5). Consequently, exposure to music from learners' own cultural background as well as to music from other cultural groups will have to be well balanced. FP teachers remain the gatekeepers in the sense that they choose what music their learners engage with. The responsible choice and integration of music is an important factor in the development of positive attitudes towards diverse social identities and prosocial behaviours.

When we reflect on diversity, we should also take into consideration that learners have diverse abilities. Learners do not develop at the same pace; they have different educational needs, and some may require additional support. Florian and Black-Hawkins (2011:813) take note of this and criticise "bell-curve thinking" – the separation of high cognitive, average, and below-average cognitive ability – in her study. By exploring inclusive pedagogy, teachers should reflect on how they make meaning of the concept of inclusion in their teaching practice. Florian and Black-Hawkins (2011:814) define inclusive pedagogy as "responding to diversity among learners without recourse to categorisation". The challenge for teachers is to respect and respond to differences in learners' abilities with a strategy that works for all and not for most or some. Music offers a wide variety of activities that include singing, improvising, dramatising, dance, playing on instruments, musical reading and notation, listening activities, creating, body percussion, and musical play (Van Vreden, 2016a:6). These activities make it possible to include all learners regardless of their development level in some form of musical activity, provided the "teaching and learning in music be child-centred and build upon the learner's own frame of reference" (Van Vreden, 2016a:4). Teachers need to ensure that they

engage learners in appropriate music encounters that allow for multicultural teaching, cater for diverse skill levels and the musical activities chosen to do, not to increase anxiety.

2.7. The link between music, anxiety and diversity

There is a distinct link between music, anxiety, and diversity that needs to be highlighted. The therapeutic value of music in reducing anxiety and stress is acknowledged, as discussed in Section 2.4.5. (Bunt, 2003:182; Geist & Geist, 2012:141; Hussey & Layman, 2003:141; Jones *et al.*, 2004:1; Kain *et al.*, 2004:1260; Kemper & Danhauer, 2005:282; Klassen *et al.*, 2008:127; Knox & MacDonald, 2015:2; Marik & Stegemann, 2016). Integrating music into teaching and learning processes to address diversity in the classroom is well documented (Anderson & Fuller, 2010:7; Hallam, 2010:5; Odena, 2009:5). Diversity may, at times, be a contributing factor towards anxiety, as pointed out by Gay (2013:55), who proposes that anxiety and stress are often a result of "continually crossing cultural borders between home and school, the existential gap between students and teachers due to such factors as race, class, gender, age, education, ethnicity and residence and the absence of ethnic and cultural diversity in school programs". Learners are often exposed to a certain set of values at home, which does not correspond to the value set of the school. This results in uncertainty and subsequent anxiety.

The link between diverse ability and music as a therapy is evident in the work of Odena (2009:14) who outlines two broad categories of MT:

- One area deals with a clinical approach and makes use of certain types of *recorded music* to, for example, reduce stress. Some relaxing music has a calming effect on emotions in traumatised children because it "helps children self-regulate and soothes as it creates a middle ground between over-arousal and numbness and helps the child to experience a state of stability" (Hussey & Layman, 2003). Another example is the use of recorded music for emotion regulation, which is "one of the primary goals of the everyday use of music" (Marik & Stegemann, 2016:53). Knox and MacDonald (2015:1) mention that the number one reason why people engage in music listening in everyday life is because they experience a "positive influence on emotions".
- The other approach makes use of *sound*, for example a soundtrack of rain, to develop social communication skills for children with learning difficulties, like learners on the autistic spectrum. In a study done by Jones (2004), rhythm was used as a bridge between an Australian therapist and young Sudanese refugees who could not respond to the

words of songs they did not understand. They did, however, respond to the syncopated rhythms, which they understood.

It is clear that using music in the FP classroom, as therapy or as a multicultural tool to embrace diversity, has a clear non-musical goal. It means that the main aim of using music in this case is not to teach a musical concept or to learn a musical skill. Whether South African generalist teachers use music with a non-musical goal in mind is uncertain. The concept "non-musical goal" will be explored in the next section describing the theoretical framework for music as a basis for MusEd.

2.8. The conceptual framework

Theory is defined as "ideas, assumptions, and concepts that inform us about the world, people or aspects of reality and offers a framework to understand and interpret experiences with suggestions for courses of action" (Wahl, 2017:49). Examining multiple theories is imperative since there is no single theory that is complete. The theoretical frameworks discussed in this chapter are meant to serve as a foundation for the collected data.

The theoretical frameworks that best describe the value of music pertaining to MusEd, are:

- the concept of MusEd as proposed by Elliot;
- the integration of music within the framework of the multiple intelligences theory of Gardner; and
- how it relates with the first precept found in the critical pedagogy of Paulo Freire, that states that "learners exist in a cultural context" (Abrahams, 2005a:12).

Elliot builds a comprehensive concept of music as a basis for MusEd. He describes what music is and why it matters and remarks that "music is a human activity" (Elliott, 1995:39) and "music is a diverse human practice". He proposes that "to understand the nature of music education, you first have to understand the nature of music" (Elliott, 1995:12). He explains the four underlying meanings of the nature of music and defines MusEd in relation to the value of music and why it matters. According to him the four aspects of MusEd, that he calls the four "senses", are as follows: teaching *in* music, teaching *about* music, teaching *for* music and teaching by means of or *through* music (Elliott, 1995:12). This explanation can be tabulated as follows:

Table 2.1. The meanings of the term MusEd (Elliott, 1995:12,13)

Education *in* music
Education *about* music

Education *for* music
Education *through* music

Elliot (1995:12) explains the four senses or meanings of music as tabulated above. Education *in* music relates to teaching how to make music. When formal music knowledge is taught through music listening, music history and music theory, he refers to it as teaching *about* music. Education *for* music implies music preparation for the music profession and education *through* music may have a non-musical goal, for example improving physical or spiritual well-being.

Van Vreden (2016a) elaborates on these four basic meanings in an article about a conceptual framework for music integration and illustrates how this may be applicable in the FP, specifically in Grade R.

- Teaching *in* music may involve activities such as listening to music, singing, playing instruments, body percussion, improvising dances and creating music. It increases musical knowledge such as:
    - understanding pitch, which governs melody and harmony;
    - rhythm and its associated components tempo;
    - meter and articulation;
    - dynamics; and
    - the sonic qualities of timbre and texture.
- Teaching *on* music is closely related to teaching in music, but here activities are directly linked to musical concepts. Examples include learners having to perform on the beat of the music in order to understand rhythm or learn about pitch by making high and low movements with their bodies.
- Teaching *about* music uses musical concepts to refine learners' world views. In this instance, learners experience music as an art form and are taught about composers, their lives, the musical contribution they made and the unique sound of their compositions.
- Teaching *about, in, and on* music is mostly integrated, and learners are motivated to become actively involved through clapping rhythms, keeping the beat, singing, moving, playing instruments, and listening to music to gain understanding and understand certain musical concepts.

- The fourth aspect, teaching *through* music, has a non-musical goal and incorporates activities such as using song recordings to create a relaxed atmosphere, enhance concentration, and prevent discipline-related problems (Van Vreden, 2016a:7).

Teaching *through* music is applicable in the FP classroom in the following ways. Firstly, a tranquil atmosphere where learners feel safe and motivated while they connect with classmates is important in the FP. Van Vreden (2016a:7) mentions that a relaxed and safe atmosphere is created by singing familiar songs in the class to welcome new friends or by playing relaxing music at the end of the day. According to the teachers this leads to better cooperation from the learners, which results in less disciplinary challenges. Secondly, teaching *through* music creates a safe space and a place of belonging for learners and results in "eudaimonia", defined as "human flourishing" (Elliott & Silverman, 2014a:3). Habron (2014:98) agrees that the "idea that music education and the therapeutic use of music share common ground is widely acknowledged today". In addition and perhaps more importantly, to assist students in achieving life goals, experience happiness, health, enjoyment, and fellowship, are just as important as achieving academic outcomes (Elliott, 1995:308,309). Thirdly, the ability to concentrate is another aspect of importance in the FP classroom and "listening to musical sound facilitates mindfulness" (Auerbach & Delport, 2014a), may be defined as the ability to live in the moment and to connect with what is happening around you. Mindfulness can also be explained as attentive awareness. An example of how learners' attention can be honed, is provided in Van Vreden's study (2016a:7), where teachers required learners to clap out a rhythm before announcements were made. Therefore "a musical activity is the medium or tool for education through music" (Van Vreden, 2016a:8). Another example of how children's attention is developed through music is found among the Shona. Thram (2014a:214) explains the process of *ngano*, which is an art form of story songs. Children are required to listen attentively, learn and perform songs sung by their parents and grandparents. They therefore build self-confidence, learn to understand and respect their own culture and become part of the group.

We use music in living, social enrichment, self-expression, knowing and learning, and religious and self-expression because the needs of humanity are threefold: spiritual, mental and physical. "Music is a refining and an elevating influence in the community" (Elliott, 1995:10), meaning that it improves and transforms community living from what it is to what it can become. The same is true for the school community. Critical pedagogy is about transformation. McLaren (1998:45) summarises critical pedagogy as "a way of thinking about, negotiating and transforming the relationships among classroom teaching, the production of knowledge, the

institutional structures of the school and the social and material relations of the wider community, society, nation, and state". Abrahams (2005a), (2005b) wrote informative articles about the application of Paulo Freire's critical pedagogy to music teaching and learning, which will be the part of the framework for this study "Exploring music in the FP classroom". But who is Paulo Freire and what does his critical pedagogy incorporate?

Critical pedagogy has its roots in Paulo Freire's lived experiences. He developed this theory in Brazil while teaching illiterate adults to read. He saw teaching as "a conversational exchange of information between the teacher and the student" (Abrahams, 2005a:62). His ideas were published in *Pedagogy of the Oppressed* in 1970. Freire proposed that students and teachers are engaged in an activity that jointly and actively constructs meaning (Abrahams, 2005a:12). He rejected class-based societies and opposed what he called the banking concept. In this concept, "education becomes an act of depositing in which the students are the depositories, and the teacher is the depositor". Instead, teachers and students should become "critical co-investigators in dialogue with the teacher" (Freire, 1970:72,81). Freire (1970:80) uses the phrase "teacher-student with student-teachers" to highlight the dialogue that needs to take place between the teacher and the learner. Although Freire wrote about teachers and students, his theory is also applicable to FP teachers and learners in that FP teachers are not mere depositors of musical knowledge, but they engage learners through music into dialogues about real lived experiences.

Paulo Freire's critical pedagogy is a merging of critical theory and the application of two learning theories, namely constructivism and experiential learning. From a constructionist perspective, "learning is a process by which students generate meaning in response to new ideas and experiences" (Abrahams, 2005a:14). Experiential learning, on the other hand, encourages "teachers to plan experiences that immerse children in an environment enabling them to explore, to manipulate, to experiment, and to question" (Abrahams, 2005a:14).

Critical theory is defined by the following five fundamentals:

- Education is a dialogue between learners and educators
- Education broadens the learner's view of the world
- Education empowers learners to take action and bring about change
- Education is transformative; it changes the perceptions of learners and their teachers
- Education transcends constraints and limitations through focusing on the knowledge that learners bring to the classroom (Abrahams, 2005a:4; Abrahams, 2005b:64)

How does this relate to music in the FP? Firstly, in applying this theory, teachers may integrate music to improve, for example, literacy, numeracy and cognition, as discussed in Section 2.4.2. Secondly, teachers utilising this theory are breaking down barriers that exist between learners and teachers by ensuring that the music listened to at school is relatable to the music that learners listen to in their personal lives. In this way, learners feel empowered and teachers gain understanding of the learners' background and culture. This understanding is transformational since it leads to changed perspectives for learners and teachers (Abrahams, 2005b:63). Thirdly, critical pedagogy is transformative. It helps teachers to reflect on their current reality and to grow in understanding of the learners' reality (Abrahams, 2005a:15). Music, as part of culture, can facilitate this process because music provides the "language whereby emotion can be expressed in non-verbal ways". Examples of non-verbal ways include but are not limited to improvised songs, dance movements and creative rhythms used to bring about social change (Abrahams, 2005a:18). Allsup (1997:8) takes this further and states that "a fundamental purpose of performing art forms, engaging with them, and trying to create them is to provoke some personal transformation". The value of critical pedagogy to this study is not to empower learners to become musicians but lies in the transformative power of music to establish a platform through which learners and teachers can embrace multiculturalism.

Critical theory may be applied in education as critical pedagogy. Critical pedagogy is built on three principles. The first principle is the cultural context that learners must understand: Who am I, where am I from, and where do I belong? The second principle relates to certain conditions that must exist before we can claim that learning took place. One such condition is "word to world", meaning that learning must facilitate change in the learners' understanding of reality (Abrahams, 2005a:13). This happens when teachers respect the culture of their learners and provide pedagogical opportunities for the learners to discuss their understanding of their world and create new possibilities (Abrahams, 2005a:12). The third principle is called "conscientisation", which means that learners know and understand social, political and economic contradictions and then realise they can take action to address those contradictions (Abrahams, 2005a:13). These contradictions refer to the learners' reality at home versus the reality they experience at school. If teachers provide listening opportunities of the music learners enjoy at home instead of school music only, then music bridges the divide between home and school.

The value of Freire's critical pedagogy lies in the fact that it breaks down the walls between the teacher's music and the learners' music. This occurs when teachers in the MusEd classroom

are mindful of their learners, know and understand their learners, and balance teaching with growth and care, leading to positive transformation (Elliott & Silverman, 2014a:2). The implication thereof is, firstly, that musical activities should be child-centred (Van Vreden, 2016a:4) and "include listening experiences, as discussed above, that are representative of a wide array of ethnic cultures" (Anderson & Campbell, 2010). Secondly, FP teachers should see "cultural differences as assets" (Gay, 2013:50) and be able to "form meaningful relationships with learners from diverse cultures in the classroom" (Koen & Ebrahim, 2013:7).

Critical pedagogy invites teachers to engage in dialogue with learners and suggests that teachers should recognise the learners' needs and choices. The same concept is found in the work of Gardner. He argues that people interpret and understand life through nine intelligences namely linguistic, logical-mathematical, spatial, musical, bodily-kinaesthetic, interpersonal, intrapersonal, naturalistic, and existential intelligence (McFarlane, 2011:2). Gardner defines intelligence as "the ability to solve problems or to fashion products that are valued in one or more cultural or community settings" (Gardner, 1993:7). But who was Gardner?

Gardner was a professor of Harvard Education at Harvard University. He explained the multiple intelligences theory in his book *Frames Of Mind* (Gardner, 2004). He developed his theory in reaction to the influential theories of Piaget who viewed all human thought as striving to the ideal of scientific thinking and rejecting emotional intelligence. Gardner, together with LL Thurnstone, JP Guilford and others critiqued the IQ test devised by Alfred Binet that focused heavily on linguistic and logical-mathematical intelligence.

The MI theory proposes that intelligence can be described as a complex range of special abilities humans possess, which cannot be measured with the IQ test because it surpasses the parameters used by the traditional IQ test to measure intelligence (Smith, 2018a:2). These human intelligences will be briefly defined and discussed in the next section, specifically how musical activities develop these multiple intelligences further.

Gardner (1993:17) argues that musical skill is a distinct and separate intelligence and defines musical intelligence as the ability to identify and reproduce musical elements, as well as the ability to communicate using musical sound. The music-smart learner learns best through music (Rief & Heimburge, 1996:7), hence the inclusion of Elliot's explanation of the four meanings of music as a foundation for MusEd in the previous section. De Villiers (2018:35) listed musical activities such as singing, moving, creating, conducting, performing and playing musical games as stimulating activities to develop musical intelligence.

How do these intelligences relate to the three learning areas, namely numeracy, literacy and life skills in the FP curriculum? Active engagement with music influences activities such as numeracy and literacy, since music has several shared processing systems. In mathematics, studies show that playing rhythmic instruments enhances someone's ability to solve mathematical problems (An *et al.*, 2013:14; Hallam, 2010:2), as discussed in Section 2.4.2. Logical-mathematical skill is defined as the understanding of patterns and systems to handle long chains of reasoning. It has a non-verbal component and is often expressed as rapid problem-solving where the solution is clear to the individual even before the problem has been articulated (De Villiers, 2018:38; Gardner, 2018:20).

Linguistic learners are word-smart and able to express themselves well in oral and written language. They employ humour, metaphors, and analogies, and play with language using jokes, nouns, and word games (Rief & Heimburge, 1996:6). Music also has a notation system using different symbols similar to language symbols. The writing of theoretical musical concepts such as note values, harmonic structures, and rhythms promotes logical-mathematical intelligence, whereas logical-mathematical intelligence assists learners to understand different components of sound and instruments and sound technology (De Villiers, 2018:38).

In the learning area of life skills, spatial intelligence, bodily-kinaesthetic intelligence, intrapersonal, interpersonal, naturalistic and existential intelligence are evident in the list of subjects discussed in Section 2.3.2. How these intelligences could be developed through integrating music will be discussed next.

Spatial intelligence is required for navigation in the use of the notational systems of mapping; it is the ability to create a mental map (Gardner, 1993:21). Spatial learners are art-smart in that they can easily visualise objects/ideas in their minds and recreate what they have visualised employing drawing, building, painting, imaging, and designing. Such learners learn best through visual presentation (Rief & Heimburge, 1996:17). Spatial intelligence is developed through music when learners navigate their way through manuscripts, watch and analyse and discuss music movies and recordings, or plan, design and integrate different art forms into a performance (De Villiers, 2018:39; McFarlane, 2011).

Bodily-kinaesthetic movement is localised in the motor cortex of the brain; each hemisphere controls the opposite lateral side. The use of one's body to express emotion, produce something, handling objects, or play a game requires a lot of cognitive power (Gardner, 1993:18). These body-smart individuals are good at precise bodily movements and learn best

by doing. Such learners have reported that they find learning more natural when they walk, pace, or act out while learning (Rief & Heimburge, 1996:7). This intelligence in MusEd will be developed when learners play musical games, sing, dance or play instruments (De Villiers, 2018:40).

According to Gardner (1993:23), interpersonal intelligence refers to the ability to notice distinctions or differences in the mood or temperaments of other people and the ability to read the hidden intentions or desires of other people. People-smart learners are, therefore, in tune with others' feelings. They prefer learning through interaction with others in a cooperative learning environment (Rief & Heimburge, 1996:7). Typical MusEd activities that will develop interpersonal intelligence are associated with group music-making activities that develop a learner's social skills (De Villiers, 2018:41), which forms part of life skills in the FP curriculum.

Intrapersonal intelligence relates to the internal feelings and emotions of individuals, implying that they must also have a "viable and effective model of himself or herself" to be able to understand themselves. This kind of intelligence includes the interaction of other intelligences, for example, linguistic skills (Gardner, 1993:25). The self-smart learner draws upon self-knowledge to guide decision-making and learns best when performing individualised projects (Rief & Heimburge, 1996:7). When learners discover what the composer's intention was in creating a piece of music or how he designs a picture with sound, or what he is saying through a composition, intrapersonal intelligence develops (De Villiers, 2018:40).

Naturalistic intelligence refers to using natural materials taken from the environment to produce or manufacture something (Mills, 2000:3). The sensitivity of people with this intelligence and their understanding of nature enables them to solve problems relating to the environment. This type of intelligence is developed through MusEd activities when listening to and discriminating between sounds in nature (De Villiers, 2018:41). Learners may use waste material from their environment that are at their disposal to make non-melodic instruments to be used for percussion. Examples of such instruments include shakers or drums. Learners may also experiment with water in glasses, for example, to improvise a melodic instrument with pitch.

While being aware of nature relates to naturalistic intelligence, recognising the big picture, and having the ability to maintain a broader perspective relates to a person's existential intelligence. These individuals are comfortable to engage in questions about the nature of existence,

including questions such as “the meaning of life, why do we die and how did we get here” (McFarlane, 2011:2). Working from a small to a bigger structure, in musical terms, from elements such as rhythm, pitch, tempo, tone, style, and harmony towards a whole such as a symphony or sonata develops existential intelligence (De Villiers, 2018:42).

It would be ideal if all the intelligences are developed and catered for in the composition of the curriculum. From the above section it is clear that FP teachers may employ music as a powerful teaching and learning process to stimulate the development of all the intelligences through a variety of musical activities. However, mere singing and saying rhymes will not be sufficient. Although music is a distinct intelligence, musical activities develop numeracy and literacy skills and skills such as social and personal development found in life orientation. Even though learners have different interests and abilities, music is diverse enough to be an effective teaching medium.

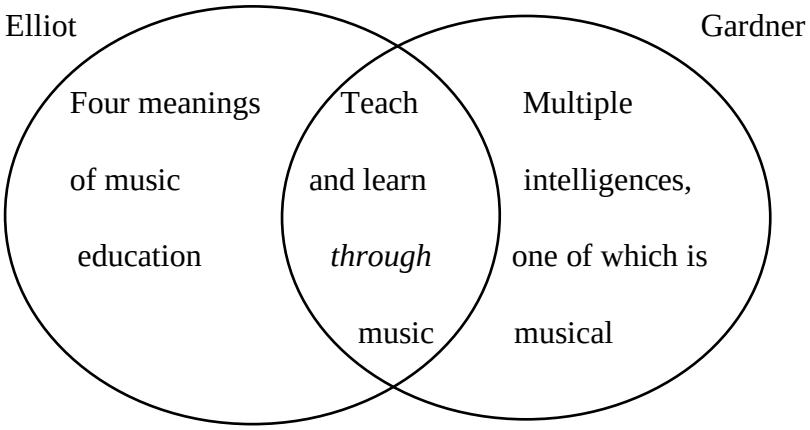
2.9. Conclusion: Conceptualising music within the field of education

People have different interests and abilities, and that is what makes us all unique. It is for this reason that Gardner moved away from the idea of a uniform school to placing children at the centre of education where teachers mobilise the full range of human intelligences (Smith, 2018a:2). Since the curriculum already provides for all intelligences, it is important that musical intelligence is not overlooked because of current challenges among generalist FP teachers. Their lack of musical preparation and skill, as discussed in Section 2.3.3. is but one example. From Gardner’s perspective, the music-smart learner learns best *through* music, which harmonises with the fourth meaning in Elliot’s theoretical foundation for MusEd, namely teaching *through* music. That being said, teaching *through* music (using music to reach non-musical goals) involves all learners, not only music-smart learners. Examples of non-musical goals could be (but are not limited to) reducing anxiety, embracing diversity, engaging learners through musical games, and using music when designing a classroom environment where children can thrive emotionally, socially and academically. Since music influences mood as suggested by Van Vreden (2016a:1), the pedagogical choice of music selected by a teacher may result in more effective learning in that it inspires, motivates and adds an element of fun to learning.

The following figure illustrates how the four different ways that music can be employed, connect with the MI theory of Gardener. Musical encounters may be used to reach a non-

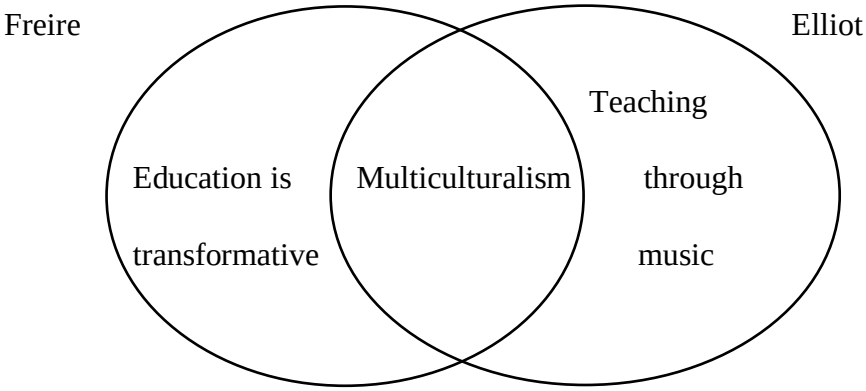
musical goal and musical activities can be used to develop all other intelligences, which is a non-musical goal.

Figure 2. The overlap between Elliot and Gardner



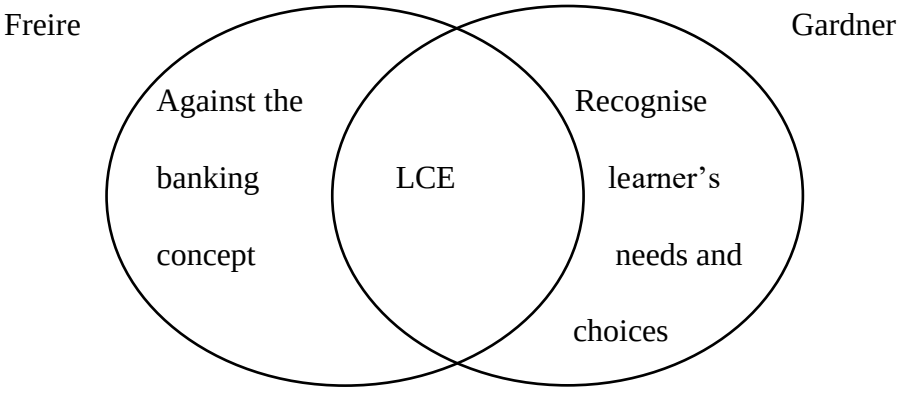
Apart from Elliot and Gardener, there is also a connection between Elliot and Freire. The potential that music has to enrich the lives of learners and teachers through music resonates in the pedagogy of Paulo Freire in that music elevates transformation. Unlike Orff and Kodaly, Freire's pedagogy is flexible in that it places music into the social, political and cultural context, which leads to self-knowledge, and advocates the understanding of others, or intrapersonal intelligence. Abrahams (2005a:12) reflects on Freire's critical pedagogy as it relates to music in a cultural context by saying that, according to Freire, teaching is a conversation between the teacher and the learner, in which the learner builds on what he/she already knows and connects that with new knowledge. In this way, prior knowledge acts as a bridge to new learning, whether it be in an academic, social, or cultural context. Learners feel valued when their music that forms part of their culture, is acknowledged by the teacher. It remains to be seen whether FP teachers in South Africa use music as a vehicle to embrace multiculturism. This experience can be transformative to both learners and teachers (2005a), as it embraces cultural diversity, one of the principles of critical pedagogy. Volk (2004:13) refers to Elliot when stating that "if music consists in a diversity of music cultures then music is inherently multicultural", suggesting that music is found everywhere in the world, so it is a diverse human practice. He argues, therefore, that it is impossible to teach critical thinking in music without a multicultural perspective. The following diagram illustrates the connection between Freire and Elliot regarding music as being multicultural and transformational in teaching and learning processes.

Figure 3. The connection between Freire and Elliot



Finally, there is also a distinct link between Freire and Gardner. Both argue that the learner is at the centre of learning. Smith (2018a:4) argues that learner-centred education (LCE) is embedded in the MI theory. Firstly, teachers opting for LCE use different methods to accommodate learners with a diverse combination of intelligences. Secondly, by favouring cooperative learning (where learners are actively involved in the teaching and learning process) over direct instruction, teachers gain knowledge from the learners instead of just providing all the knowledge (Altay, 2014:140). This concept is similar to Freire's principle of dialogue. He rejected the banking concept using the term "teacher-student with student-teachers", highlighting the dialogue between teacher and learners. (Freire, 1970:70,81). The following figure illustrates this overlap between critical theory (Freire) and multiple intelligences (Gardner).

Figure 4. The link between Freire and Gardner



To conclude, the focus of this study, exploring music in the FP, is therefore embedded in:

- the MI theory as described by Gardner; and
- the cultural context as proposed by Freire in critical pedagogy.

The focus would be on establishing an environment wherein learners can thrive emotionally, socially, and academically. This is an example of a *non-musical* goal in MusEd, as proposed by Elliot.

In her "conceptual framework for music integration in Grade R", Van Vreden (2016a) argues that a non-musical goal – to promote social, physical, emotional and cognitive development – can be enhanced by integrating music into numeracy, literacy and life skills. This study will explore to what extent, and how, FP teachers use teaching *through* music to reach non-musical goals such as enhancing social, physical, emotional, and cognitive development within the multicultural classrooms in South Africa.

Chapter 3 Research methodology

3.1. Introduction

Bertram and Christiansen (2014:6) define research as a controlled, systematic, investigative process to determine how things are, based on the collection of data, of which the results are open to public scrutiny. This chapter explains the research methodology used to investigate how generalist teachers use music in the FP. In addition, this chapter will also cover the research question and research design. The research design consists of the interpretative paradigm within a qualitative approach with the focus on multiple case studies. The research method comprises the following elements:

- The role of the researcher
- Generalist FP teachers as participants
- Research sites
- The data-collection plan

3.2. Research question

All research has a purpose and the reason for qualitative research questions is to "narrow the purpose to several questions that will be addressed in the study" (Creswell & Poth, 2018:137). Maree (2016a:27) states, "The primary research question is a reformulation of the statement of purpose so that it forms a question."

How do FP teachers integrate music in the teaching and learning processes?

3.3. Research design

Following the research question, the researcher drafted the design with a purpose and plan in mind of how to collect and analyse data in order to answer the research question (Bertram & Christiansen, 2014:46). underpinning philosophical assumption". This plan is neither linear nor fixed but flexible and Creswell and Poth (2018:49) state that "research design means the plan for conducting the study". Maree (2016a:72) agrees to say research design is "a plan or a strategy flowing from the closely connected to the research question (Bertram & Christiansen, 2014:48).

3.3.1. Interpretive framework

Interpretative frameworks "may be paradigms, or beliefs that the researcher brings to the process of research or they may be theories or theoretical orientations that guide the practice of research" (Creswell & Poth, 2018). Bertram and Christiansen (2014:24) posit that "a

research paradigm represents a particular world view that informs what is acceptable to research and how it should be done". What the researcher believes about reality, what the researcher counts as knowledge and the role his/her values play in research will influence the process of the research. These are philosophical assumptions that become part of the research and are implied in the interpretive framework (Creswell & Poth, 2018:20). Creswell and Poth (2018:34) listed a variety of interpretive frameworks that have the following characteristics:

- Researchers want to understand a topic or phenomenon
- Researchers have respect for the participants and their environments
- Researchers have understanding for the subjectivity of their own perspective
- Research may be published in different formats that may initiate some kind of action

These characteristics will also be applicable to this research project in the following manner:

Table 3.1. Characteristics of the interpretive frameworks applicable to this study

Characteristic	Applicable to this study
The understanding of specific topics	In my study I endeavoured to understand how FP teachers with no or little musical training integrate music in their teaching and learning processes.
Research procedures that are sensitive to participants and contexts	The research procedures I chose gave voice to the participants' lived experiences, ideas, concerns and frustrations.
An interpretive lens that may call for reform or some action	The interpretive lens is used to describe and analyse the views of the research participants in order to make meaning (Bertram & Christiansen, 2014:31). I described and analysed these views. I also concluded this study with interpreting the research findings in a discussion and I made recommendations. Kelly, Dowling and Millar (2018:7) list interpretation and understanding "as the key influences in the development of an interpretivist paradigm".

Researchers distinguish between a variety of interpretive frameworks, namely:

- post-positivism;
- transformative frameworks;
- postmodern perspectives;
- pragmatism;
- feminist theories;
- critical theory;
- queer theory;
- disability theory; and
- *social constructivism.*

Social constructivism was the interpretative framework that best encapsulated this study for the following three reasons, adapted from Creswell and Poth (2018:34):

1. My goal as a researcher in this study is to understand the world in which I work. I am a FP teacher, teaching Grade 3 learners in multicultural classes. I wanted to understand *why* FP teachers incorporate music, especially if they do not have the necessary skills or musical training. I am a scholar and a teacher and I am aware that the school environment needs to be understood within the political, educational, cultural and social contexts that shape it (Denzin & Lincoln, 2011:241).
2. This framework recognises that my background shapes my interpretation. I am a generalist teacher, trained as a music specialist. "Critical teacher-researchers explore and attempt to interpret the learning processes that take place in their classrooms" (Denzin & Lincoln, 2011:241). This fact stimulated my curiosity to understand *how* FP teachers without prior musical training incorporate music into teaching and learning processes.
3. The framework interprets the participants' constructions of their meaning (Ritchie *et al.*, 2013:12). The aim of this study was to investigate how the participants integrate music, why they do so, what their challenges are, and where they source music from. I asked broad, open-ended questions, listened carefully, and gave attention to the specific social, historical, or cultural contexts in which they were teaching.

Social constructivism is also called interpretive research (Creswell & Poth, 2018:24). There are four philosophical beliefs that underlie interpretive frameworks. Philosophical beliefs are

"stances taken by the researcher that provide direction for the study" (Creswell & Poth, 2018). These beliefs are embedded in social constructivism in the following way, adapted from Creswell and Poth (2018:35):

- The ontological belief of what reality is (Ritchie *et al.*, 2013:4), associated with social constructivism, states that multiple realities exist as a result of our interactions with others (Yin, 2016; Denzin & Lincoln, 2000). I reported on the multiple perspectives as expressed by the research participants.
- The epistemological belief of what the basis of our knowledge is (Ritchie *et al.*, 2013:4), associated with social constructivism, implies that reality is a co-construct between the researcher and the participants and refers to objectivity of knowledge (Maree, 2016a:4). The participants described and explained the phenomenon of integrating music into their FP classes. I asked broad, open-ended questions in a semi-structured interview to gain a better understanding and to clarify concepts.
- The axiological belief associated with social constructivism, implies that individual values are negotiated among individuals (Creswell & Poth, 2018:20). Each participant had unique values, teaching experience, background and training, and they communicated those values to me. As a researcher I am aware that my own values may be reflected in my interpretation.
- Methodological belief describes "how knowledge is gathered or discovered" (Bertram & Christiansen, 2014:25). The practical implication of social constructivism (or the interpretive design), called for a literary style in writing and inductive reasoning. It demanded methods like interviews, observations, and text analysis. For this reason, I chose to observe the participants in their classrooms, conduct a semi-structured interview afterwards with the teacher, and asked for specific texts to analyse, such as planning documents.

Denzin and Lincoln (2000:19) summarise as follows: "The net that contains the researcher's epistemological, ontological and methodological premises may be termed a paradigm, or an interpretive framework."

3.3.2. The qualitative approach

Flowing from the *beliefs* embedded in an interpretive framework is the *approach*, says Creswell and Poth (2018:43). Qualitative research distinguishes itself from other forms of research in the following ways: it studies people in real-life social situations, it describes their

views, insights and perspectives, and finally, qualitative research acknowledges multiple sources of evidence (Yin, 2016:9). I selected the qualitative approach for this research since I endeavoured to understand and explore how FP teachers use music in their respective school and classroom settings. Qualitative studies "can attend to the contextual richness of these settings" (Yin, 2016:3). I observed FP teachers in their respective classrooms. These teachers then described their routines, viewpoints and perspectives on the research topic.

Creswell and Poth (2018:42) as well as Leedy and Ormrod (2005:142) summarise the characteristics of qualitative research, as follows:

- Data is collected from the field where the participants work or live, obtained directly from people within a specific context. I observed the participants in their respective classrooms at five independent private schools. Four schools are on an affluent level, and the other school serves a poor immigrant community, therefore, a Level 1 school on the quintile scale. Quintile 1 is the group of schools in each province that caters for the poorest 20% of learners, Quintile 2 caters for the next 20% and so on (Department of Higher Education, 2004).
- The researcher is the vital instrument and does not rely on questionnaires developed by other researchers. As the investigator, I developed a semi-structured interview to gain more clarity about how and why the participants integrate music. A few specific predetermined questions were asked to all the participants in order to obtain specific information that was needed for rich and complete data and could be compared. For example: What curriculum is followed at the school? Indicate what kind of music training you received. Some questions related to what I observed in the classroom and were asked after the observation. These questions were not predetermined because the purpose was to gain better insight and understanding or to obtain and clarify certain situations that occurred during observation. These questions mostly began with "why", or "please explain to me". Some questions led to more elaboration on some specific issue. For example: What other kinds of musical activities, except from what I observed today, do you engage learners in? Where do you obtain the music that you use, and according to you, is the music age-appropriate?
- Multiple methods to collect different forms of data were used. Firstly, I conducted observations, because I needed to see what the generalist teachers are doing with music in their teaching and learning processes. Secondly, I conducted semi-structured interviews to obtain more data and to clarify questions that arose during the

observations. Finally, I completed a document analysis by looking at the lesson plans and music examples provided by the teachers.

- Inductive or deductive complex reasoning skills are employed. Inductive processes consist of researchers collaborating with participants to establish a set of themes. Deductive processes mean that the themes are checked against the data. I followed an inductive approach, where I collaborated with the participants to establish a set of themes (Bertram & Christiansen, 2014:6; Ritchie *et al.*, 2013:6; Yin, 2016). These themes were obtained by breaking down the data into meaningful components, which were then organised into themes.
- Qualitative researchers understand that the "issue they are studying has many dimensions and layers, and they try to portray it in its multifaceted form" (Leedy & Ormrod, 2005:141). For this reason, I investigated the phenomenon at schools differing on the quintile scale and participants differing in age, background, and training.
- The methodology in qualitative research develops throughout the process (Leedy & Ormrod, 2005:142). As I learnt more about the way teachers integrate music through the observations that I had done, I formulated new and more specific "why" and "how" questions for the semi-structured interviews, and this led me to know why and how I should investigate the document analysis.

3.3.3. Multiple case studies

A case study can be defined as "a qualitative approach in which the investigator explores a real-life, contemporary bounded system, a case, or multiple bounded systems/cases, over time, through detailed, in-depth data collection, involving multiple sources of information, e.g. observations, interviews, audio-visual material, documents and reports, and reports on a case description and case themes" (Creswell & Poth, 2018:96). Case studies in qualitative research aim to learn the diverse concepts that participants have of a particular issue, or to illustrate a principle (Cohen, Manion & Morrison, 2011:289) by studying a case or cases in depth for a specific period (Leedy & Ormrod, 2005:142). I studied and reported multiple perspectives from five participants at five research sites. I therefore chose to use multiple case studies.

A case study is bounded by time and space and plays out in a real-life setting. Case studies have definite characteristics that can be summarised as follows as adapted from Creswell and Poth (2018:98).

- A case study consists of a specific real-life case to be investigated. I studied the lived experiences by FP teachers regarding music integration in their classrooms.
- A case study is bounded by time and space, meaning it is located at a specific place and plays out within a specified time frame. I conducted half-day observations during school hours. Following the observations, I conducted thirty-minute semi-structured interviews after school hours at a time and a place convenient to the research participants.
- The intent is important and can refer to studying a specific problem or a case study because it is unique. I investigated how FP teachers, with little or no music training, integrate music into their teaching and learning processes. I investigated how teachers source music, whether the music is age-appropriate, and how the children participated in the music experience.
- Many sources of data were collected to provide in-depth understanding. I conducted observations and semi-structured interviews and did text analyses of the lesson plans as well as scored music provided by the FP teachers.

I conducted qualitative research within an interpretative framework and investigated five case studies. I investigated how generalist FP teachers integrated music in the teaching and learning processes at five private schools. The methods, research sites, participants, and my role as a researcher will be discussed in the following section.

3.3.4. The role of the researcher

In qualitative studies, the researcher is the main instrument of data collection, implying that the researcher should take his own bias, assumptions, values, and outlooks into consideration when interpreting the data (Denzin & Lincoln, 2011). His/her role is that of an "interpreter reflecting a subjectivist stance" (Kelly *et al.*, 2018:9). It should be noted, however, that the researcher is a person with values and comes from a specific background and is therefore not a "faceless robot" (Yin, 2016:18).

"Qualitative researchers seek to understand the phenomenal world of study through the study of events, actions, talk, interactions and when the context of the study is a music classroom, through sound and gesture as well" (Barrett, 2007:417). In this study I explored the phenomenon of music through studying the musical encounters and interactions in the FP. The researcher is involved in a series of transactions. He/she firstly gathers data in the field through his/her choice of methods, then shapes the data into records, and finally analyses, interprets

and reports on the data findings (Barrett, 2007:418). I sought understanding by following the same process of collecting, storing, analysing and interpreting, and finally reporting the data.

Maree (2016a:44) states that the researcher should be a sensitive observer and be in a collaborative partnership with the participants. As a researcher I endeavoured to be sensitive towards the viewpoints of the participants as they have unique backgrounds and contextual situations in which they teach. I adhered to desirable practices, which Yin (2016:159) summarises as "… being a good listener … being inquisitive … being sensitive in managing others' time … (and) … distinguish between first-hand, second-hand and third-hand evidence".

Researchers can take on a variety of roles from being a stranger to being part of a group of participants being studied. I was an insider researcher, meaning that I belonged to the group being studied, namely, FP teachers, and I also taught at one of the five schools that were the research sites. There are advantages and disadvantages, listed by Unluer (2012:1), to being an insider researcher. Advantages are: I had a good understanding of the culture within the school and, I understood the context of FP teaching, which includes curriculum outcomes and expectations from colleagues, parents, and learners. Finally, I had a great deal of understanding, which an outsider might take a long time to acquire (Unluer, 2012:1).

An insider researcher like myself, however, has the following disadvantages: firstly, the familiarity I have within my own school context may have led to a loss of objectivity. For this reason, I included four other private schools from different geographical areas in the study. Secondly, I might have made the wrong assumption regarding the research process because of my inside knowledge, or I might not have received or seen important information. I might have gained access to sensitive information (Smyth & Holian, 2008; Unluer, 2012:2). To avoid the above disadvantages and minimise biased interpretations, the researcher must discuss collected data with the participants (so-called member checking), in order to establish the truth of their perspectives, and adhere to high standards regarding fieldwork and data analysis (Creswell, 1998:183). I adhered to these standards by emailing the respective transcript of the interview to each individual participant and enquiring whether I accurately recorded and interpreted the data collected. Each participant had access to his or her own data set but not the data sets of the other participants. There was a follow-up discussion by email that was also made available to my supervisor. The process was overseen by and discussed with my supervisor.

Maree (2016a:36) states that researchers should clearly explain their sample selection methods and the social context in which the data is collected. I made use of purposeful sampling as a

sampling strategy. This process implied that I purposefully chose generalist teachers who indicated that they use music in some form or other within their teaching and learning processes. Creswell and Poth (2018:158) delineate that the "inquirer selects individuals and sites for study because they can purposefully inform an understanding of the research problem and phenomenon of the study". These participants will be "yielding the most information about the topic" (Leedy & Ormrod, 2005:154). Snowball sampling resulted as colleagues known to the participants suggested networking with other participants (De Villiers, 2018:146); (McMillan & Schumacher, 2014b:351). I kept this in mind during my initial contact with the participants. They suggested other generalist teachers whom they are in contact with and who also use music in their classrooms.

The research question determines how the sample must be identified (Leedy & Ormrod, 2005:154). The sample size is also an essential factor to consider, and Creswell recommends no more than five case studies in a single study (Creswell & Poth, 2018:158). The purpose and focus of the study, the availability of participants and the primary data-collection strategy are some guidelines, among others, proposed by MacMillan and Schumacher (2014b:352), which I followed to determine the sample size.

The selection criteria I used for the participants were as follows:

- They had to be FP teachers.
- They had to teach multicultural classes.
- They had to teach in a language that I understood.
- The classes had to be representative of different socio-economic groups.
- Classes had to include learners with diverse abilities.
- The participants had to indicate that they integrate music in some manner.

Five FP teachers across Grades R, 1 and 2 took part as research participants. Five independent private primary schools were selected as research sites.

3.3.5. The research sites

According to Maree (2016a:154), participants may be located at one or more sites. The researcher has to select a site or sites to be studied. Proper research is characterised by the reporting of multiple perspectives. For this reason, I chose five research sites, which are the classrooms of five FP teachers at five private schools, to capture their real experiences and perspectives in a natural and authentic manner. Maree (2016a:36) proposes that the research

sites be "suitable and feasible" and that the researcher indicates where, when, how, and with whom collaboration will take place. The five private primary schools I chose differ widely in terms of area, size, population, socio-economic conditions, and management. Therefore, the selected sites provided a wide range of possibilities for the performance of the required research. Schools A, B, C and E are inner-city private schools in Gauteng. Schools A, B and E serve affluent communities consisting of parents who are mostly self-employed or in professional careers. School C is funded by donations and serves a poor community consisting mainly of unemployed immigrants living in an informal settlement. School D is a middle-class private school situated in a suburban area in the Western Cape.

To summarise: nine musical encounters involving nine FP teachers were observed but only five of these teachers, as participants, were interviewed at the five participating schools. After selecting the participants and locating the research sites, the next step was the planning of how to obtain data from the participants.

3.4. Data-collection plan

The purpose of the research was to examine the participants, their programmes and processes (Unluer, 2012:4). To perform this research, a clear data-collection plan was developed. Creswell and Poth (2018:147) state that the data-collection plan goes much further than choosing the methods. It involves "anticipating ethical issues involved in gaining permission, conducting a good qualitative sampling strategy, developing means for recording information, responding to issues as they arise in the field, and storing the data securely". The research methods are central to the data-collection plan.

"Methods are tools that researchers use to collect data" (Maree, 2016a:74). A variety of data-collection methods such as "field notes, journal records, interview transcripts, observations, storytelling, letter writing, autobiographical writing; documents such as class plans and newsletters, and writing such as rules, principles, pictures, metaphors, and personal philosophies" (Maree, 2016a:77) may be used. The research question, my ontological position, and the goal of my study influenced the decision about the methods I chose to gather data from the participants' lived experiences. As mentioned earlier, I made use of semi-structured interviews, observations and document analysis as part of my data collection. (Henning *et al.*, 2004:33).

Essential questions to be considered in the data-collection plan (Jansen & Vithal, 2010:22), are:

Questions	Applicable to this study
Why is the data collected?	I collected data to investigate how FP teachers integrate music in their teaching and learning processes.
What are the research design and strategy?	The research design consisted of the interpretive paradigm, a qualitative approach, and multiple case studies. I included my role as a researcher, the sampling of research participants and research sites, and the data-collection plan in my research method.
Who will be the sources of data?	The participants were nine FP teachers, who were observed at the five schools. I only interviewed one participant at each school, as explained in Section 3.3.5.
Where will the data be collected?	I collected all the data at the five schools in the respective classes taught by the participants.
How many data sources will be assessed?	I contacted seven schools, and six responded positively. One school could not be reached within the time frame of this study due to the COVID-19 lockdown in 2020 in South Africa.
How often will data be collected?	I made arrangements for the collection of the data well in advance. I scheduled a once-off observation according to the participants' school timetable. After the initial observations I scheduled once-off interviews at a time that was convenient for the participants.
How will the data be collected?	I used observations, semi-structured interviews, planning documents and sheet music to collect data.

Justify the plan for data collection.	Observations provided descriptive data of how participants integrate music into their teaching and learning processes, while the semi-structured interviews provided descriptive data about why they do so and where they source the music from. Planning documents enriched the data already collected.

These questions – that were to be considered in the data-collection process – were aligned with the purpose of the study. They were accommodated within the research methods used, which will be discussed next.

3.4.1. Observations

Creswell and Poth (2018:166) state that observation is a particular skill and one of the main tools for collecting data in qualitative research. He describes observation as "noting a phenomenon in the field setting through the five senses of the observer, often with note-taking instruments".

Educational researchers who wish to investigate how certain phenomena play out in a classroom may draw up an observation schedule in which they focus on obtaining data to answer the research question. In this study, I explored how teachers use music in the teaching and learning processes. The main themes resulted from data obtained and broken into smaller meaningful components. This form of standardised observation may not yield the rich data anticipated, but it will guide and organise the researcher's work and highlight small details that may have gone unnoticed (Henning *et al.*, 2004:90). For this reason, I designed an observation schedule and made both descriptive and reflective notes about my experiences while taking notes that were "thick and rich in narrative description" (Creswell & Poth, 2018:169), meaning the notes were meticulous and precise.

After the data has been collected through the observation method, the recording of the data is essential. Both descriptive and reflective data should be recorded. Researchers may use anecdotal records, running records, or structured observation (Maree, 2016a:91). I used running records to describe:

- the action, for example musical encounters, music activities and music concepts taught; and
- the situation and context, for example, the music classroom, the general classroom, the assembly hall or other FP gatherings where music was involved in the teaching and learning processes.

I focused on how music was used in the teaching method and the learning activities to enhance the learning outcome.

Sample of the observational schedule used:

Participant, date:		
	Descriptive notes	Reflective notes
Which approach is followed in your phase: content-based training as in CAPS or inquiry-based teaching as described in Section 2.3.4.? What is the theme about, if content-based, or the cycle, if inquiry-based, and how does the music relate to it?		
Does the teacher make use of direct instruction, groupwork, or collaborative methods such as the Kagan structures as described in Section 2.3.4.?		
In which subject do you integrate music? Numeracy, literacy or life skills? Also explain the aim of integrating music in this specific subject.		
How is music integrated or used? What kind of activity is involved?		
What type of music genres are included and why?		
What type of music elements are highlighted and why?		

Is the teacher teaching in, on, about or through music? See Section 2.8.2. for a theoretical explanation.		
Where does the teacher obtain the music from and is it age-appropriate?		
Does the teacher embrace cultural diversity by using music from the different cultural groups in his/her class?		
Is the use of music helping positively towards discipline, or does it cause disruption?		
What kind of atmosphere is created through the use of music?		

After having completed the specific research participant's classroom observation, I arranged a semi-structured interview with the participant at a place, date and time that was convenient for the participant.

3.4.2. Interviews

Interviews are social interactions or conversations that occur between the interviewer and the interviewee. The interviewer's aim is to understand the world from the interviewee's perspective (Henning *et al.*, 2004:50-52). During the observation process, the research question determines the interview questions being asked. Many questions arose during the observation, which needed clarification, investigation or more elaboration. These questions were integrated into the interviews, which were held after the observations were completed.

There is a variety of interview types: one-on-one, focus groups, and focus groups in different forms on the internet (Creswell & Poth, 2018:164). I interviewed each participant one-on-one at the research site after the observation was done, but at a later date and time convenient to the participant. I conducted semi-structured interviews. Leedy and Omrod (2005:156) state that "interviews in a qualitative study are rarely as structured as interviews in a quantitative study". A semi-structured interview consists of questions based on "a line of inquiry developed by the researcher in advance of the interview" (Leedy & Ormrod, 2005:156; Maree, 2016b:93). In my case it was the completed observation. I was attentive to new lines of inquiry that emerged during the observations and amended the questions during the interviews if necessary. I also

took care not to be side-tracked by issues not related to the specific research question. Other proposed guidelines that I followed were to find locations convenient to the participants, asking their permission in advance, maintaining a relaxed atmosphere between myself and the participants, and recording the interviews verbatim by making use of voice memos (Leedy & Ormrod, 2005:156).

In qualitative research, using a standardised interview, questions should be open-ended (Liang *et al.*, 2007:142), and the interviewer must not ask leading questions (Yin, 2016:144). What is not being said is just as important as what is said. Interviews are meaning-making processes, and researchers who use interviews are co-constructors of the research data. Therefore, deviations from an interview schedule may prove necessary and vital (Henning *et al.*, 2004:62). For that reason, I chose semi-structured interviews with open-ended questions.

While interviewing the participants, I adhered to the following flow as suggested by Henning (2004:75). I set the scene by explaining to the participants the aim and role of the interview, then proceeded with open-ended questions, which according to Yin (2016:142) are the most important questions in the qualitative research. I followed this up by occasionally asking for clarification of the answers. At certain points during the interview, I summarised parts of the conversation to check my understanding of the data provided. I also asked for explanations or elaborations at times and ended the interview by asking the interviewees if there was anything they wanted to add. The data was recorded and later transcribed verbatim (Henning *et al.*, 2004:78).

Yin (2016:147) defines an interview guide as "a small subset of keywords written on a compact piece of paper, tailored to the topics considered to be directly relevant to a given interview". Turner (2010:755) suggests an interview guide in order to ensure that the same general data be collected from the participants. For questions to be effective, care should be taken that the questions are neutral, open-ended, clearly stated, and asked one at a time (Turner III, 2010:758).

An example of the interview guide I used:

Semi-structured interview

Classroom

1. What curriculum is followed at your school?
2. Why do you follow this curriculum?

3. Why do you use music?
4. What are the typical emotional, social, and academic challenges you experience in your class?
5. How do you use music for non-musical goals such as greetings, during settling-down times, to calm children down or create excitement?

Music

1. From where do you source the music that you use in class?
2. What musical sources do you have at your disposal?
3. How do you integrate music into the learning and teaching processes?
4. How do you embrace cultural diversity in your class concerning music?
5. What kind of musical genres do you expose learners to?
6. Why those?
7. What other kinds of musical activities, except from what I have observed today, do you engage children in?
8. How do you involve your school community to engage with music?
9. How do you interact with a specialist music teacher regarding the use of music in your classroom?

Training

1. Please indicate what kind of music training, if any, you have received?
2. Have you attended any workshops that assisted you in integrating music? If so, why?
3. How do specific resources assist you in music integration?
4. Do you ever make use of melodic or rhythmic instruments when integrating music and if so, please explain how?

The questions centred around three themes. Firstly, I needed more information about the role of music within the context of the curriculum and the broader school community. Secondly, I required understanding about the individual participants' background in music, skill set and viewpoint about using music. Finally, the role and place of music in the classroom specifically called for deeper insight.

3.4.3. Document analysis

Document analysis may provide supplementary data. Documents can be categorised as follows: official, personal and popular documents (Creswell & Poth, 2018:162). Official documents in educational research include documents such as registers, curricula, meetings, timetables,

lesson plans, notes, and assessment records (Maree, 2016a:88). Document analysis can be a valuable source of data, which however, is often neglected in qualitative research (Henning *et al.*, 2004:90).

I studied lesson plans, playlists, sheet music, and videos provided by the participants. The purpose of document analysis was to examine what the participants envisioned compared to how it materialised in their lessons. Also, I wanted to find out what genres of music the participants used and where they sourced their playlists from. This resulted in how and why they used the specific music they chose for classroom activities. The data generated from these documents, semi-structured interviews and classroom observations then needed to be analysed in a process called data analysis.

3.5. Data analysis

Data analysis is the next process that follows after the data has been collected. Researchers should familiarise themselves with the data and ensure accuracy by means of repeated readings and reflections. The purpose is to order, structure, establish meaning, and construct a holistic picture of the research topic (Yin, 2016). Data analysis and data collection are intertwined and influence each other (McMillan & Schumacher, 2014b:395).

Two methods of data analysis, inductive and deductive analysis, are generally used. The inductive approach that is used in this study, organises and categorises themes, whereas the deductive approach examines whether the data correlates with previously established theories (Maree, 2016b:109). Various authors, (Bertram & Christiansen, 2014:133; Ritchie *et al.*, 2013:6; Yin, 2016:24) describe the inductive approach as a bottom-up process, where themes and patterns are derived from observations. The deductive process, however, is a top-down process, where the starting point is the hypothesis, which is tested against what is observed in the world.

The method of data analysis depends on the type of case study and is an ongoing non-linear process of collecting, reflecting, and summarising data in words, themes, or patterns. Data analysis demands a systematic, creative, and disciplined approach (Maree, 2016a:110). The data analysis process comprises three steps:

- The preparation and organisation of the collected data;
- The coding of data (which means breaking down data into meaningful components while categorising the data into themes); and

- The representation of the data through tables, figures and a discussion report (Creswell & Poth, 2018:183).

Since "coding is central to qualitative research" (Creswell, 1998:190), I used the following four steps suggested by McMillan and Schumacher, 2014b:399 to refine data codes:

- I compiled an overall picture at the first reading.
- I then generated initial codes that were followed by checking codes for duplication.
- I reviewed initial coding to see if some codes in the data were overlooked.
- Finally, I continued to refine the coding system and added more codes.

I used the computer-aided data analysis software called Atlas.ti to assist me with the data coding. The primary documents for analysis were uploaded to Atlas.ti. Text segments called quotes were highlighted and then grouped into code families to establish possible links and networks. Codes were sorted according to conceptual density or groundedness. Groundedness is the sorting of codes "according to the series of text passages assigned to the a code" (Henning *et al.,* 2004:136). Explanatory comments were written, which proved helpful when the discussion report was written (Henning *et al.,* 2004:132-136). The main themes were identified and discussed in Chapter 4.

3.6. Trustworthiness

A person's integrity and honesty, as well as the reliability of the research study in each research phase, ensures trustworthiness (De Villiers, 2018:156). Morrow (2005:250) equates trustworthiness with validity. Confirmability, credibility, and validation are essential components to answer the questions of how valid or accurate the research is and by what standards the validity is measured. A thorough auditing process safeguards confirmability. Multiple types of data being subjected to scrutiny and the critical opinion of others ensure credibility. Ongoing dialogue between the researcher and the participants promotes ethical and substantial validation. Ethical validation relates to research that opens up new possibilities that have transformative value. Substantive validation can be described as the understanding of the topic, the sources, and the research process. Validation can be summarised by asking the following questions:

- Are all voices heard?
- Is the interpretation accurate?
- Is the research process critically appraised?
- Is the researcher self-critical (Creswell & Poth, 2018:256)?

The four strategies applied to this study to establish trustworthiness are credibility, transferability, dependability, and confirmability (Maree, 2016a:123).

3.6.1. Credibility

Credibility refers to how believable the research is to the reader (Dey, 1993; Maree, 2016b:123). I adhered to the following strategies:

- I adopted a well-established research method (a multiple case study), which suited my research question (Maree, 2016a:123).
- I adhered to well-defined purposive sampling in terms of the participants to ensure rich data (Morrow, 2005).
- I used member-checking in that my research was checked by my supervisor (Creswell & Poth, 2018:260).
- I disclosed my biases, values, and past experiences in Section 1.2. (Creswell & Poth, 2018:261).
- I developed and adhered to a detailed data-collection plan as set out in Section 3.7. (Maree, 2016a:123).
- I took part in regular debriefing sessions with my supervisor to increase precision (Morrow, 2005:252).
- I asked the participants to check if my interpretation of what I saw and heard accurately reflected their intended meaning (Creswell & Poth, 2018:261).
- I endeavoured to give a full description of the phenomenon studied (Creswell & Poth, 2018:257), as well as the "context in which those experiences occurred (Morrow, 2005:252). As a researcher I understand the value of prolonged engagement with the data sources to not "present data in a superficial manner" (Bertram & Christiansen, 2014:208), but rather to "portray it in its multifaceted form" (Leedy & Ormrod, 2005:141). I therefore took time to engage with not only the participants whom I had interviewed, but I extended the observations to other classes and groups within the FP, accompanied by the participants. This ensured a better understanding of the multifaceted context in which music making happens within the FP in particular.

The above strategies ensured credibility and were overseen by my supervisor.

3.6.2. Transferability

"Transferability refers to the extent to which the reader can generalise the findings of the study" (Morrow, 2005:252), but it does "recognise the uniqueness of the local conditions in an initial

qualitative study" (Yin, 2016:106). Maree (2016a:124) mentions two strategies to enhance transferability; the first is to give a complete account of the context, participants and research design, called a "thick description" and the second is "purposeful sampling" suggesting that participants who best represent the population being studied are selected. In terms of the first strategy, I provided sufficient information about my own biases and background in Section 1.2. (Cohen *et al.*, 2011:183), as well as the research context and process (Morrow, 2005:252) in this chapter. Regarding the second strategy, I selected the participants through purposeful sampling, as discussed in Section 3.3.4. This study is transferable to FP teachers in private schools in South Africa as far as the local conditions and context of this study is concerned.

3.6.3. Dependability

The way research is designed and implemented ensures dependability (Maree, 2016a:252). I, therefore, described the research design, the data-collection process, as well as the evaluation of the research process (Shenton, 2004:72). Dependability also envisages that the research process should be consistent, explicit, and repeatable (Morrow, 2005:252). I kept detailed notes of decisions made and changes embarked on, as well as keeping an audit trail (Cohen *et al.*, 2011:182), of research activities.

3.6.4. Confirmability

Findings should accurately represent what is being researched (Morrow, 2005:252), and there should be a degree of neutrality (Maree, 2016a:125). Strategies that I used to promote confirmability included the following:

- I stated the limitations of the study in order to help me understand how I arrived at my conclusions (Maree, 2016a).
- I admitted my disposition and endeavoured not to become intimately involved with the participants (Maree, 2016a:125).
- I used peer debriefing as it pertains to having a supervisor and two external examiners that will contribute to the accuracy of the process and the interpretation of the findings (Cohen *et al.*, 2011:183).
- I used member checking, which refers to asking participants to check for any inaccuracies in my understanding of their intended meanings by rephrasing information obtained during the interviews (Cohen *et al.*, 2011).
- Participants checked my transcripts for mistakes or inaccuracies (McMillan & Schumacher, 2014b:356).

Assessing the accuracy of findings may be termed validation (Creswell & Poth, 2018:259). They recommend that researchers make use of at least two of the following three validation strategies: the researcher's lens, the participants' lens, the reviewer's lens.

I employed the following two validation strategies:

- The researcher's lens: Different methods, namely, observations, interviews, and document analysis were used to inform the inquiry. Different sources were used: eight of the FP teachers observed were generalist teachers, and one was the deputy head of the school, although she also taught a FP class. Of the five interviews held, three teachers were generalist teachers and two were specialist music teachers. Four of the five schools were affluent schools. One school served immigrant children of mostly unemployed parents and was funded through donations. I reported realistically about what I observed regarding how music was used in the classes. I disclosed my position as a generalist FP teacher at a private primary school in an urban area teaching multicultural classes. I explained how I integrate music in my teaching and learning processes. I disclosed that I was trained as a music specialist. My past and present experiences as a teacher were likely to shape my interpretation and approach to this study (Creswell & Poth, 2018:260).
- The reviewer's lens: I reflected on the raw data I collected from the participants soon after the observation and interviews were done. I provided thick descriptions of each case. External audits were done by my supervisor, who is familiar with MusEd within the South African context (Creswell & Poth, 2018:261).

The concept of trustworthiness, according to Bertram (2014:206), has been widely used in interpretivist research. It sensitised me to be aware of blind spots, to examine data rigorously and to keep a transparent audit trail. To summarise, I have adopted credibility, transferability, dependability and confirmability as strategies to evaluate this research process at all stages and to address challenges in qualitative research. The aim was to ensure trustworthiness.

3.7. Ethical considerations

Ethics refers to moral principles like personal integrity and honesty and respect for the rights of others. Creswell and Poth (2018:54) warn that researchers need to be sensitive and take care not to put participants at risk. De Vos, Strydom, Fouche, and Delport (2011:115) identify a few ethical issues that need to be considered:

- Avoidance of harm (De Vos, 2011:115). The participants were not exposed to danger at any time. No physical or emotional harm was experienced by any participant, nor did they experience any direct harm with regard to their employment or family life situations.
- Voluntary participation (De Vos, 2011:116). No respondent was coerced in any way to participate in the study. Should a participant have wanted to withdraw from the study, all data would have been immediately discarded according to UP ethics policy.
- Informed consent (De Vos, 2011:117). The goal of the study, the procedures, and the duration of the participants' involvement were explained to all participants. Written consent was obtained from the participants and the principals of the schools involved.
- Deception of respondents (De Vos, 2011:118). Participants were not misled in any way through the withholding or misrepresentation of information.
- Violation of privacy (De Vos, 2011:119). Participants' and schools' identities were protected by anonymity in the discussion that followed the data analysis.

Ethical issues arise during several phases of a research project (Creswell & Poth, 2018:54). I addressed these issues as follows, adapted from Creswell and Poth (2018:55):

- First phase: before the study. The issue was to request university approval and gain access permission. I addressed the issue by obtaining ethics approval from the Research Ethics Committee at the University of Pretoria, which involved a rigorous process of ethical scrutiny. I also obtained permission from the principals of the schools before conducting observations and semi-structured interviews with the research participants in the study.
- Second phase: beginning of the study. The issue was the clarification of the purpose of the study and obtaining consent forms. I addressed this issue by contacting the participants and explaining the purpose of the study and that participation was voluntary. Those who indicated that they would like to participate, received a consent form that they had to sign. The research participants were aware that their participation was voluntary and that they could leave the study at any time they chose and have their contributed information withdrawn from the investigative process.
- Third phase: data collection. The issue that needed to be addressed was data collection at the sites and engaging the participants. Observations were made during school hours without disturbing normal routines. The semi-structured interviews were conducted

after school hours at a time that was convenient for the participants in order to minimise disruptions.

No rewards were offered. Data would be securely stored for fifteen years in a password-protected file at the University of Pretoria and would be available in paper and electronic format as per the UP ethics policy.

- Fourth phase: data analysis. The issue that arose during this phase was the disclosing of results while respecting the privacy of the participants. I reported contradictory findings and multiple perspectives. I used fictitious names in the data analysis process and report and did not disclose the identity of the participants or the names or locations of the schools involved in the project. Participants only had access to their own data sets. My supervisor had access to all the data sets. No data was disclosed to third parties.
- The last phase: reporting data. The issue with regard to falsifying and plagiarism had to be addressed. This was done by reporting the data as honestly as I could and citing all references.

Ethical considerations that arise in research need to be addressed because it is very important to ensure that no harm is done to any participant. Respect for the dignity of research participants in this study was a priority at all times.

Chapter 4 Findings and results

4.1. Introduction

Chapter 3 outlined the research methodology used by the researcher and comprised the research question and design. It also included an explanation of the interpretivist paradigm and the qualitative approach employed in this particular study. In this chapter, the findings of the study are presented and discussed based on the data generated during the observations, interviews, and documents viewed. The discussion that concludes this study connects the results with the research question and the literature reviewed and discussed in Chapter 2.

During this research project I have explored how music is used in the classroom in FP. I observed music encounters beyond the FP MusEd classroom. Therefore, I found that music was used in ways that I could not have foreseen and included school communities in ways that came as a surprise. I investigated how both specialist and generalist FP teachers used music. I was attentive to where, when, and for what purpose music was incorporated in the daily classroom routines. I also observed how it was integrated into numeracy, literacy, and life skills. I took note of each participant's background in terms of music training and how it influenced their choice of musical activities employed, the resources used, and the confidence they had in engaging with music.

I carefully observed every musical encounter to determine the primary aim, as discussed comprehensively in Section 2.8.2. I distinguished between music used to obtain non-musical goals and the teaching of music for the sake of music with understanding and appreciation in mind. Examples of music used for non-musical goals were:

- music used for recreation and relaxation;
- music used to create a pleasant class atmosphere;
- music used for religious and cultural ceremonies; and
- music used to enhance concentration and focus.

Teaching music to cultivate understanding, appreciation, and skills includes teaching about composers; exposure to a variety of musical genres; teaching musical concepts like rhythm, pitch, melody, and harmony; and involving learners in musical activities like singing, dancing and the playing of both melodic and non-melodic instruments.

4.2. Data analysis and interpretation

4.2.1. Site description and interview profiles of the participants

♫ School A

School A is an independent inner-city urban school in Gauteng that serves a multicultural group of learners of affluent parents. The school follows an integrated curriculum for holistic learning with a blended learning approach, in other words the school integrates technology into the learning environment. Each grade has an English and an Afrikaans lane. For the majority of the learners, either English or Afrikaans is their home language. Provision is made for a 30-minute MusEd period once a week for all the Grades R to 3 learners taught by a music specialist teacher.

Participant A at School A is a white female teacher in her twenties, appointed as a specialist music teacher. She holds a BEd degree for the Senior Phase. She chose music as a practical subject, which included music methodology. She completed the Unisa practical and theoretical music exams with piano as her preferred instrument. She sings, plays the guitar and the recorder. She is appointed at the school as a specialist music teacher. She teaches class music to Grade RRR to Grade 3 learners. She is not responsible for the junior or the senior choir but facilitates worship for the Foundation and Intersen Phases. She has not attended any additional music workshops.

♫ School B

School B is an inner-city urban school in Gauteng serving a middle-class community. High priority is given to family values and the school specifically arranges opportunities for parents to be involved in the learners' tuition. Classes are multicultural although Afrikaans is the home language for the majority of the learners. The school started as a preschool and grew organically to a fully functioning primary school. The school values whole-brain learning and follows an integrated curriculum for holistic learning. Music forms an integral part of the teaching and learning processes. This school's management team is open to adapt and apply educational practices from other countries such as Finland, and has a no-homework policy for the FP.

Participant B is an older white female generalist teacher, and is appointed as the deputy head of the school. She has more than 30 years of teaching experience in the FP. She is a generalist Grade R teacher. She co-started the school with the headmaster, and they are, as a team, involved in ongoing teacher training, including music. She stated that teachers in her age group at the school had extensive musical training. The older teachers trained all the new FP teachers

employed at the school in all the essential skills they needed for teaching, including how to present a music lesson.

♫ School C

This is a primary school for under-privileged learners in Gauteng. It serves very poor immigrant children from a nearby informal settlement and is funded by donations. There is no parent involvement and unfortunately many of the learners are exposed to violence in their community on a daily basis. The school provides one meal per day to the learners. The school is well equipped with teaching resources and the teachers create a caring and nurturing environment for the learners. The classrooms are spacious. The school is housed in a community church building. MusEd is the responsibility of the generalist teachers and integrated into the weekly theme. Teachers did not specify exactly how much time is allocated to MusEd on a weekly basis.

Participant C is a white female in her thirties, appointed as a generalist Grade R teacher. She is assisted by an older black Tswana woman. Participant C teaches in English although it is not the home language of the majority of the learners. Participant C has some years' experience in the FP. She has been playing piano since her childhood and completed her postgraduate certificate in education (PGCE) over a period of four years. She attended some musical workshops, mostly on Saturdays, but that was a few years ago.

♫ School D

This school is an inner-city school serving a multicultural middle-class community in the Western Cape. The school follows the CAPS curriculum. There is an Afrikaans and English lane and learners can be instructed in either, according to preference. The school is on the premises of a community church and there is a close working relationship between the school and the church community. MusEd is the responsibility of each Grade R generalist teacher but taught by a music specialist teacher once a week for 30 minutes to all Grades 1 to 3 learners.

Participant D is an older white female and has many years of teaching experience. She is the head of a preschool and a generalist Grade R teacher. She has two years of musical training, including piano. She acknowledged that she had to do much preparation to figure out the music lessons, which were provided by a specialist music teacher who was not a staff member at the school. She and another colleague demonstrated the lessons to their colleagues who did not

have sufficient musical knowledge. As a team, they were not involved in any music workshops at the time.

♫ School E

School E is an inner-city independent school in Gauteng serving the Jewish community. The school values unity, community and belonging, and it develops children to become lifelong learners and contributors to the community. Participant E is appointed as a music specialist teacher at the school. He is an African male and not Jewish. He holds a master's degree from the University of Bristol in film music and has been the specialist music teacher at the school for the past 17 years. He is responsible for class music in the FP, the junior choir, and many ceremonies and concerts that involve music. He also offers extramural music lessons at the school.

4.2.2. Description of the observations done at the five schools

♫ School A

I observed one music lesson in a Grade R class at School A. No particular music curriculum was followed, although the school followed the themes/topics in CAPS as a guideline. The school adopted IBL as a method of instruction and therefore enriched the curriculum where they felt the need existed. There were a variety of musical resources available to the music teacher. These resources included percussion instruments, non-melodic instruments, recorders, a speaker, a piano and an electronic piano. Participant A had access to a spacious music room with a carpet. However, I observed a music lesson in the preschool facility and there was no piano.

The lesson started off with a game; learners were clapping hands, touching heads and knees, or rubbing faces and tummies. It seemed like a listen-and-do exercise at the beginning of the lesson. Learners then clapped out rhythmic patterns such as: ta ta tate ta. Breathing exercises followed through stories, for example, drinking milkshake through a straw. This was the only instance where I observed breathing exercises being done at any of the schools. Learners warmed up their voices saying "hammm for hamburger" or "mamamamama" while pretending to eat a carrot.

Learners sang fun songs like "Heads and shoulders knees and toes" with actions and unaccompanied. During the second song "Sticky sticky bubble-gum", learners pretended to

blow bubbles, burst them and then stick the gum in various places on the floor, on chairs, or in one another's hair.

The next activity involved percussion instruments. The teacher introduced the correct playing technique and then proceeded with call-and-response-style playing. She played a variety of rhythmic patterns, which they had to repeat with accuracy. The next exercise consisted of the teacher playing a piece of music and the children keeping the beat.

The lesson concluded with a game, *Musical Statues*. The teacher played dance music and the kids jumped around and had to freeze when the music stopped.

The music chosen was not integrated into any theme. The reason might be that music at this school was taught by the specialist music teacher who visited the preschool weekly. She did not integrate music lessons with the weekly themes of the Grade R groups. The teacher explained that she did not want to follow a specific pre-planned curriculum because she liked to work out her own lessons. No lesson plan was visible. Few musical concepts were taught or explained explicitly. The children enjoyed the musical games.

I also observed a worship session with the whole FP. The head of the FP and the music teacher facilitated this worship period of approximately 75 minutes. The whole group gathered in the assembly hall. Learners sat in their grade groups on the floor. The head of the FP facilitated the worship session and began with a greeting saying, "Hey hey listen up listen up." Learners responded with "I'm wonderfully made, I'm chosen, I'm not a mistake, I have a purpose". Learners were reminded not to be scared because God chose them and gave them a specific task. So-called "house rules" were discussed:

- Learners were reprimanded for being impatient and pushing other learners out of the way when walking in the corridors. They were encouraged to walk briskly but patiently.
- Leaders were to be respected.
- Cleaners were to be greeted because they were like any other person at the school and had an important job to do.

After the house rules had been explained, learners closed their eyes and stood up while the music teacher started playing on the electronic piano. Learners were free to lift their hands and sing along with the piano. They sang the following songs:

- "Bless the Lord oh my soul"
- "There is none like You"

- “Who am I that the Highest King would welcome me?”
- “I am free to run”
- “Through You the blind will see”
- “Waymaker”
- “Bambalela” (Zulu song).

After singing, the learners sat down and the teacher explained that the learners may ask Jesus anything, that He loved them and heard their prayers. Children prayed for people who were sick. One last song was sung: “I shout out your name”. The time of worship ended with a prayer.

I noticed that only choruses and bridges were used. Learners knew the words well and sang accompanied by piano. Only one music video was played, and the learners sang and danced along. Songs were not specifically children’s songs. I was told that the main purpose of the music was to teach Christian principles, and engage the learners in praise and worship, and prayer. The integration of music in this case was related to accepted religious practice in community churches around the school. Learners were taught that prayer and singing praise to God were weapons to use against the enemy, Satan. All the songs centred around God’s character and what Jesus did on the cross.

Music activities observed at this school centred mainly around worship, which included Western contemporary worship songs as well as African gospel songs. I did not observe a wide variety of music activities in the music class other than musical games and the playing of percussion instruments.

♫ School B

I spent two days at this school and did my observations in Grades R, 1, and 2 classes. This school was the only school to offer a creative period, which I also attended. Learners could choose between art, music, woodwork, and drama. Class music was offered as a choice, and learners from Grades R to 3 could attend in one multi-age group. This music class was facilitated by a specialist music teacher who also taught a Grade 3 class. Between 20 and 26 learners attended. The music class was not spacious, but the teacher had access to a variety of musical resources, including recorders, which the learners started to play during the second half of the year. She was also responsible for the choir, the revue that happened yearly, and the Broadway musical theatre production that the school produced every third year. This school

followed the CAPS curriculum as a guideline but adopted the whole-brain approach and adapted the curriculum accordingly to allow for more concrete learning and creative "out of the box" musical activities to stimulate thinking skills.

Regarding the numeracy and literacy lessons: these classes were taught by generalist teachers and the music teacher did not assist in any way. None of the classes I entered had a piano in the class, except for the Grade 3 classroom that doubled as a class music room.

The numeracy lesson in a Grade 1 class was presented by Participant P. She explained to me that learners were required to work less in books and in a more concrete manner. This was based on the Finnish school model that emphasised whole-brain learning and included movement, play and music.

Activity 1: listening exercise with language integration. A music video was played, and the learners danced along. They had to listen intently to the words and followed the instructions such as, if you are a boy/girl/kid, then for example clap your hands, become a snake, be a frog or fly like a spaceship. The exercise was also done to channel energy between more formal learning activities, according to Participant P.

Activity 2: a children's video and song from Jack Hartman: *Just dance*. Crossover movements were done, for example, right hand on left knee, a chorus then followed, and learners sang "cross over."

Activity 3: learners completed mathematical exercises at their tables while the teacher played Baroque music, which the learners identified as brain music.

The literacy lesson in the Grade 2 class was commenced after the school break. The learners sat at their desks and just took deep breaths.

Activity 1: eye exercises to strengthen the eye muscles. Learners had to face the board. Classical music played while they followed a jumping red circle with their eyes.

Activity 2: listening exercise. Music played from the CD *Cosmo kids Zen Den.* Learners sat cross-legged on their tables and followed the instructions. They calmed down and became aware of all their senses. Learners were told to "activate" listening by making long backs and putting their hands on their knees. A game to use your "spiderman" senses followed. Different bell-sounds were played from loud to soft and learners had to move their hands from their

knees to their lap as soon as they could not hear the bell anymore. This exercise developed concentration and focus, according to the teacher.

Activity 3: building sentences. The teacher handed out 10 cards (with a word on each card) to 20 learners. They needed to move while music was being played. In this case, the musical piece *Pink Panther,* composed by Henri Mancini, played on the CD player. As soon as the music stopped, those learners without a card needed to find a learner with a card. The one without the card needed to make a sentence with the word on the card of their partner and then exchanged cards. Social skills were integrated. Learners had to respond with a compliment such as "good sentence", "I like it" or "I love it", and then give a high five. The exercise was repeated several times. The teacher assessed learners in the following way: those with cards at the end of a repetitive cycle had to stand while the others sat down. She listened to all the sentences of the learners standing up and the ones sitting down had to come up with rhyming words for each of the words at the end of the corresponding sentences.

Last activity: cursive writing. Learners went back to their desks to finish cursive writing exercises. They requested classical music, which they referred to as brain music. Learners were allowed to skip rope on the lawn outside the class as soon as they had completed their designated worksheets. I experienced a well-managed dynamic lesson filled with music and observed that the learners were actively involved all the time.

The creative period at the end of the day was unique. This music class was part of the formal school day and free of charge for all learners from Grades R to 3. Participant J explained that her goal with this group was to teach musical concepts during the first six months in order to have these learners play the recorder during the last six months of the year. She was making use of the book and CD *Music Collage* by Riekie van Aswegen at the time. For the recorder lessons, she used *Razz-m-Tazz* and *Recorder by colour*. The music room doubled as a Grade 3 class. She stacked the tables on top of each other to allow space for dancing. The room was well equipped with a smart board, a speaker connected to a laptop and percussion instruments.

The lesson began with reviewing previously taught concepts. Participant J clapped out various rhythms and learners responded by repeating the rhythmic patterns. Participant J then played sounds and learners had to tell her whether they were rhythmic or not. Typical examples of the sounds played were sticks, a heartbeat, noise, brushing teeth, and the wedding march. To test if the sound had rhythm, learners were required to keep the beat with their fingers.

Activity 1: dancing. Learners could differentiate between $\frac{3}{4}$ time and $\frac{4}{4}$ time. They danced to a waltz and a march combined into a musical piece. Learners stood with their hands against one another, walked in a circle counting 1, 2, 3, and then moved forwards and backwards on a march counting 1, 2, 3, 4, clap, clap, clap, rest. The teacher then introduced a new dance.

Activity 2: pitch. Participant J played sounds and musical clips. Learners indicated high and low sounds with their hands. Examples of the sounds were laughter, a bird chirping, a dog barking, followed by a tuba, a bassoon and a glockenspiel playing melodic lines.

Activity 3: melody. Participant J explained that music may be moving in a step-by-step direction or the melody may be taking jumps and leaps. Before the music was played, learners first played a game to experience this in a concrete way. They stood in two rows facing one another. The one row jumped towards the other and then repeated the movement, but the next time they had to take small steps towards the other group. The teacher then played musical clips and the learners indicated the melody line by hand.

Activity 4: dynamics. The teacher used a colouring book to explain the concept of colour in music. She told them that they can speak Italian and she wrote musical symbols on the smart board: pp, p, mp, mf, f and ff. Learners experienced dynamics through saying, “My name is …” on various levels ranging from whispering to shouting. The teacher proceeded and played a Tom and Jerry clip to indicate to the learners that a story can be told without words, using only music (including dynamics) and visuals.

Last activity: musical notation. Particiant J told a story that took place in Musicland. Different characters presented different note values.

Musical activities at this school were varied and comprehensive. Songs were age-appropriate and a range of musical concepts were taught in all the grades. The use of music as part of the whole-brain approach was visible across all grades and embraced by all teachers. Learners were familiar with the routines.

♫ School C

The two Grade R classes were joined together at School C. I spent a morning with both classes. Both teachers were generalists, and they had an assistant teacher each. The learners were taught in English, but the assistant teachers spoke Tswana. Learners from a nearby informal settlement attended the school. These learners were well behaved but much more reserved than what I had

observed at other schools. The school was funded by several organisations and teachers volunteered or taught at the school for a minimum wage. The classroom was decorated with pictures of the weekly theme and it was evident that the music lesson was fully integrated into the theme. They began the morning with the singing of gospel songs and then proceeded to the theme of the week.

The Grade R learners stood in a circle together with the two teachers and the two assistant teachers. Learners sang along with the CD *Soekie and the Radikids* accompanied by movement. The following songs were sung in Tswana and English:

- "Be careful little hands what you do"
- "We are walking in the light of God"
- "Hallelujah" (sung in Tswana)
- "There is power in the blood of the Lamb"

The theme of the week was birds. The learners sat in a circle while the teacher showed and discussed pictures of different birds. The following musical activities were integrated during the lesson on birds.

Activity 1: the learners sang along while the song *Blue Bird* played on the CD player. This was an example of extending vocabulary (such as beak and nest) through singing, since English was not their home language.

Activity 2: listening exercise. Learners listened to a song about a little sparrow and followed the instructions given in the song, for example flap your wings, fly in the sky, eat some seed, build a nest and hop on the grass.

Activity 3: instrumental play. The song *Three Pigeons* played on the CD player. Bells, shakers and sticks were handed out to three groups. Learners listened to the story song while the song was playing, and the teachers demonstrated it. Learners then kept the beat. Each group imitated one of the pigeons. Learners were very well behaved and kept the beat accurately. It was evident that they knew how to do this.

Activity 4: imaginary play. Colourful pieces of material were distributed while Asian music played in the background. No reference was made to the fact that the music was from Asia. Learners listened to a story song about a little robin. They then acted out the story while the CD played. They illustrated how the bird woke up, flew away, came back, and slept again. They had a lot of fun doing this.

Last activity: concept of tempo. Learners first pretended to be birds that flew slowly like eagles, accompanied by slow music, and then hopped on the ground like sparrows, accompanied by fast music. The term "tempo" was never used.

The learners greeted the teacher by responding to her and clapped out certain rhythms, for example ta ta tate ta.

Music activities at this school were well planned and integrated into the weekly theme in the Grade R class. The specialist teacher for MusEd involved the Grades 1 to 3 learners in a variety of musical activities, which they enjoyed thoroughly. This was the only school to play melodic instruments during the music education period. It was clear to me that the learners were used to playing Orff-instruments.

♫ School D

I observed music lessons taught by generalist teachers in two Grade R classes. The learners had spacious classrooms and sat on a carpet. They had ample space for movement and dances. The lessons differed in content but incorporated the theme of the week. Learners were divided according to their home language, Afrikaans or English, in order to facilitate learning in their mother tongue.

The Grade R English-speaking learners began with a greeting song "Alive, alive, alive forevermore". The song "Trees" played on the CD player. The teacher asked learners to find a spot and lie on the carpet, they woke up, sat up slowly and grew up like trees. The trees got no more water and went down again. The learners enjoyed the imaginary game. They swayed and withered according to the music.

The next activity was done to the song "I hear thunder". Learners had percussion instruments in their hands and played the *melodic* pattern, then sang while playing and finally sang without instruments while showing the actions.

Following the previous activity, the song "Peace like a river played". Different groups of instruments played during different sections of the song. Shakers, sticks, and bells were used. Learners kept the beat, which was $\frac{2}{4}$ time. On the next song "Splish-Splash", learners wanted to play the rhythm instead of the $\frac{4}{4}$ beat.

Towards the end of the period, learners were required to lie down and only listen to "The Shark song". The time allocated for the carpet activities lasted for about 30 minutes. All songs were played on a CD player and the music was age-appropriate. Learners had fun. The atmosphere was lively, informal and relaxed.

The teacher was not a specialist music teacher and relied heavily on the CD player. She knew the difference between beat and rhythm and realised that the learners struggled to play the beat versus the rhythmic pattern of the melody. She stated that she was a bit nervous and a bit unsure of whether she was doing the right things musically.

I continued my observation in a Grade R class consisting of Afrikaans-speaking learners. The teacher was a generalist Grade R teacher. Learners were accommodated in an open space on a tile floor and stood in a circle. They began with a greeting song "Goeiemôre maatjies" (good morning friends). They warmed up by singing "Ek skud my kleine vingertjies" (I shake my little fingers) and "Bumble bee". Learners then pretended to be farmers sowing seeds by shaking their fingers and then their hands, waking up all the body parts. The goal with this activity was the development of fine motor skills.

The next activity proceeded with learners playing on drums while walking in a circle. I observed well-controlled movement. The teacher kept the beat with a tambourine while the learners skipped to the beat, slower and faster, then into a gallop, a run and a steady walk. It was evident that learners were used to this type of activity.

Following this, the teacher played a rhythmic pattern, ta-te ta, on the tambourine. Learners sowed imaginary seeds on the words "vat en plant" (take and sow). This was an example of language and rhythm integration.

The next activity involved singing and playing on percussion instruments. Learners sang the song "Saai die waatlemoen", unaccompanied, while the melody line was played on percussion instruments, call-and-response style. The teacher played ta-a- (saai), and the learners responded with -te-ta -te-ta (die waatlemoen). During the second part of the song "my mamma, my pappa en my boetie" (my mother, my father and my brother), learners only kept the beat, which was $\frac{4}{4}$ time. The weekly theme was farming, and the teacher followed with a story about a farmer. Mathematical calculation about absent workers on the farm were included in the story. The teacher then taught learners the Bible story *The Parable of the Sower*, as told in Mathew 13. Music was integrated with religion and character building.

To conclude the lesson, classical music; *Badinerie* BWV 1067 Suite 7 from Bach and *Air on a G string*, Bach Suite no 3 in D major BWV 1068 were played on the CD player. Learners performed a sway dance and discussed fast/slow and loud/soft. While the teacher counted from 1 to 10 learners found a spot to lie on their backs playing a listening game. This was an example where music was used to develop listening skills. Learners then counted backwards from 10 to 1**,** another example of mathematics integration.

This teacher was familiar with MusEd and was confident. It was evident in the choice of music and the balance between popular folk songs, children's songs and classical music. She did not only rely on the CD player but played the rhythms out on a tambourine herself. Learners engaged in a variety of activities namely a listening exercise, musical games, movement, singing of familiar songs and non-melodic instrumental play.

The observation at the preschool was followed by observing weekly class music lessons with Grades 1 and 2, taught by a specialist music teacher. The music class was small, but the teacher had access to a variety of musical resources, which included percussion and melodic instruments, as well as a piano.

The Grade 1 learners walked into the music class singing a Xhosa greeting song, followed by "My grandfather's clock", which they were still in the process of learning. This was an excellent example of multicultural music teaching. The teacher included the Xhosa-speaking learners through the manner in which they entered: they sang songs in Xhosa (which is the language spoken in that part of the country) while walking into the classroom.

The teacher began the lesson with a story about the composer, Strauss. A listening exercise followed. Learners firstly danced to a waltz by Strauss and then had to make movements holding a sheet and imitate the waves made by the Blue Danube. The teacher requested that the learners illustrate the pauses in the music by keeping the sheet still when they hear a pause.

The second listening activity was done while an Afrikaans children's song about popcorn played. Learners lay on the floor and moved their arms and legs according to the intensity of the corn popping; less versus more, and then slow, medium, and fast to illustrate tempo.

The final activity was the singing of a song "Handjies was koekies bak" (washing hands, baking cookies). Learners walked in a circle and performed suitable movements, which they enjoyed.

The Grade 2 teacher introduced the lesson with the musical piece *Ode to Joy* by Beethoven and explained to the learners that it was based on a poem by Schiller. She told the class that it was

because Beethoven was deaf when he composed that work. His struggle with being deaf could be heard in the melody. They conducted $\frac{4}{4}$ time while listening. Learners then proceeded with the singing of a Xhosa song "Molo mamma", which is a greeting song, followed by "My grandfathers' clock". In the next activity learners played the melody of Ode to Joy on a variety of melodic and percussion instruments.

Following the instrumental play was an exercise in notation. Learners had to distinguish between sixteenth, eighth, and quarter notes. The teacher told the story of three goats of different ages passing over the river. The oldest walked according to quarter notes, the younger skipped on eighth notes and the youngest tippy-toed over on sixteenth notes. Learners then built a "kraal" and demonstrated that they understood by illustrating the note values with different sized blocks.

The lesson came to an end with a greeting song in Afrikaans, "Ons sê Tata tot volgende keer" (we say goodbye until next time).

The music activities all included an element of play and the learners enjoyed it. The teacher embraced the multicultural class through incorporating Xhosa, Afrikaans and English songs known to the learners in the area. The music chosen was age-appropriate and Western and African components of music were evident.

♫ School E

At School E, I spent the morning with the specialist music teacher. He began the morning with a choir practice in the music class, followed by early morning prayers, which they call *Tefillah* time. *Tefillah* was attended by the whole FP as well as some of the parents. All songs and chants were sung in Hebrew, unaccompanied. The prayer time was followed first by assembly, and then the Hebrew *Shira* class, during which Jewish history and Jewish cultural concepts were taught through various songs in Hebrew. It was facilitated by one teacher from the Hebrew department and the music specialist teacher. Songs and dances were accompanied on an electronic piano.

The Grade 2 learners stayed behind to practice for the *Matan Siddur* ceremony facilitated by the Grade 2 generalist teachers, assisted and accompanied by the specialist music teacher on the electronic piano. The *Matan Siddur* ceremony is a celebration in the form of a small concert, which the children present to their parents. At the ceremony, each learner receives a Siddur, which is a prayer book. Learners are then blessed by the rabbi, who is the spiritual leader of

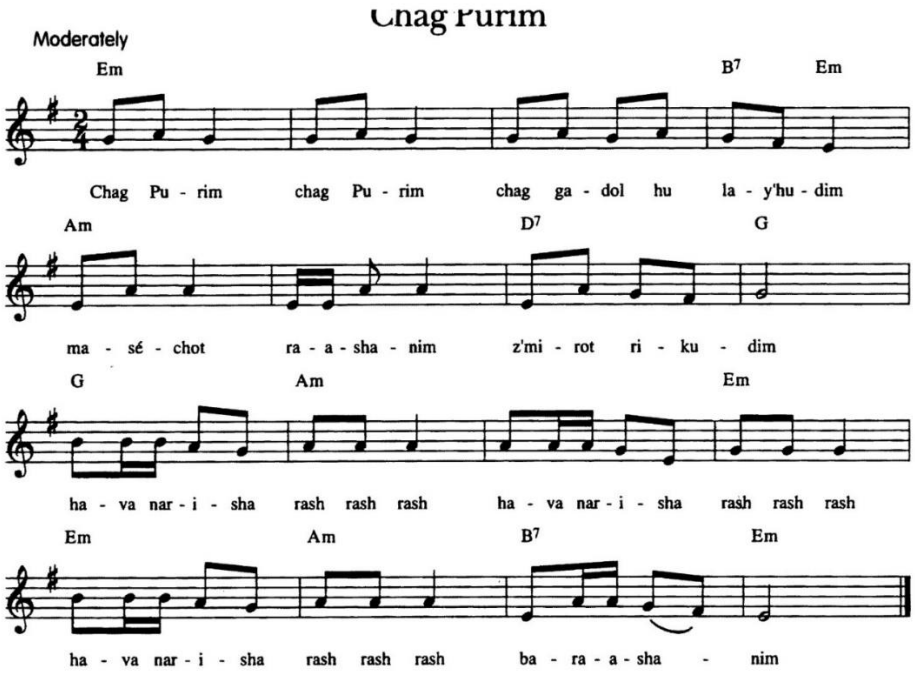
the community. The music teacher has a variety of musical resources to his disposal, including percussion instruments, recorders, a piano, and an electronic piano. I noticed that the music teacher was also responsible for the technical aspects such as a PowerPoint presentation and the lights and sound related to the upcoming *Matan Siddur* concert. It was not clear if the CAPS curriculum was followed at the school, but the music teacher indicated that although he used to teach the children piano, he preferred singing as a musical instrument. He obtained most of the music material and ideas from the community and from the internet.

The music activities centred around Jewish culture and celebrations. Most of the songs I heard were strikingly festive. I did not observe a music lesson and had to rely on information obtained from the teacher during the interview with regard to musical activities and musical concepts taught at the school.

4.2.3. Document analysis

- None of the schools had a planning document in sight during any of the lessons I attended. One of the teachers indicated that she "thinks up" ideas as the year progresses, based on the resources that she has at her disposal.
- Another teacher plans according to the following books: *Music Collage* by Riekie van Aswegen, *Razz-M-Tazz*, and *Recorder by colour.*
- At one of the schools, most of the songs sung were in Hebrew, and the teacher provided examples of songs that he scored out. The generalist teachers sang these songs to him, which he recorded on his phone, scored out, and filed for use as needed. The *Purim* songs were notably upbeat and happy songs because the *Purim* feast is a joyful occasion. *Purim* is a fun holiday celebrated by the Jewish people. It commemorates the day queen Esther saved the Jews from execution by Haman, who was then the advisor to the Persian king. The following is an example of a joyful, celebration *Purim* song. Take note of the two-bar upbeat rhythm (ta tefe tate tate ta). The learners accompanied the song with appropriate actions to show how Haman himself hung on the same gallows he intended for the Jewish people.

Figure 5. “Chag Purim”



I observed that the planning for music education was the prerogative of each individual teacher. Except for two of the five schools, comprehensive and thorough planning was lacking or not visible to me at the time of observation.

4.2.4. Summary of interviews, observations, and document analysis

The following table provides a summary of the interview profiles and observation settings as well as whether any documents were provided by the participant teachers for data analysis.

Table 4.1. Summary of interviews, observations, and document analysis

School	Interview done with a generalist or music specialist teacher	Number of music lessons observed at the school	Religious or cultural activities observed, which included music	Evidence of planning documents or any type of formal music programme used by the teacher
A	Music specialist teacher	1	2	None
B	Generalist teacher	3	0	Yes
C	Generalist teacher	1	1	none

D	Generalist teacher	4	0	yes
E	Music specialist teacher	0	3	yes

♫ Resources

The five schools I visited differ significantly on the quintile scale, as discussed in Section 3.2. One of the schools was a Quintile 1 school and was funded by donations. The other schools were affluent Quintile 3 or 4 schools. However, all the schools were equipped with enough resources to conduct music classes. I observed the following:

- All schools had access to a piano, a projector, a CD player, laptops, the internet, a speaker, and percussion instruments.
- Two of the teachers had access to an electronic piano and one school was equipped with electronic whiteboards.
- All but one school had spacious rooms for movement and carpets for learners to sit on.
- Two of the schools had recorders and taught musical concepts, including notation. The goal at both schools was to teach the learners how to play the recorder during the second half of the year.

♫ How classes and grade groups were structured and organised

In terms of class music, classes were grade-specific except for one class music group that accommodated a multiple-age group ranging between five and ten years. The teacher admitted that it posed certain challenges. She addressed the issue by pairing older learners in Grade 3 with younger Grade R learners on a buddy system. All the class music lessons I observed, except one, were well planned and organised, effectively structured, and thematic in the planning. It included musical concepts and age-appropriate musical activities. When music was used as praise and worship, or integrated into religious or cultural ceremonies, the whole FP attended, and the group was facilitated by the music teacher and one or more generalist teachers. All the teachers had the freedom to work out their music lessons, and only one school outsourced its music lesson planning to a music specialist teacher who wrote a specific music programme for them. This person was not part of the permanent staff.

♫ Teacher training and qualifications

In terms of teacher training, only one teacher specialised in music. All the other teachers were qualified only in education (generalist teachers). Four of the five participants whom I

interviewed play a musical instrument. Although I interviewed only five participants – one at each of the five schools – I observed nine teachers, of which four were specialist music teachers, and five were generalist teachers. Four of the five schools had at least one specialist music teacher. Of the five schools I visited, only one school engaged in ongoing teacher training, which included music.

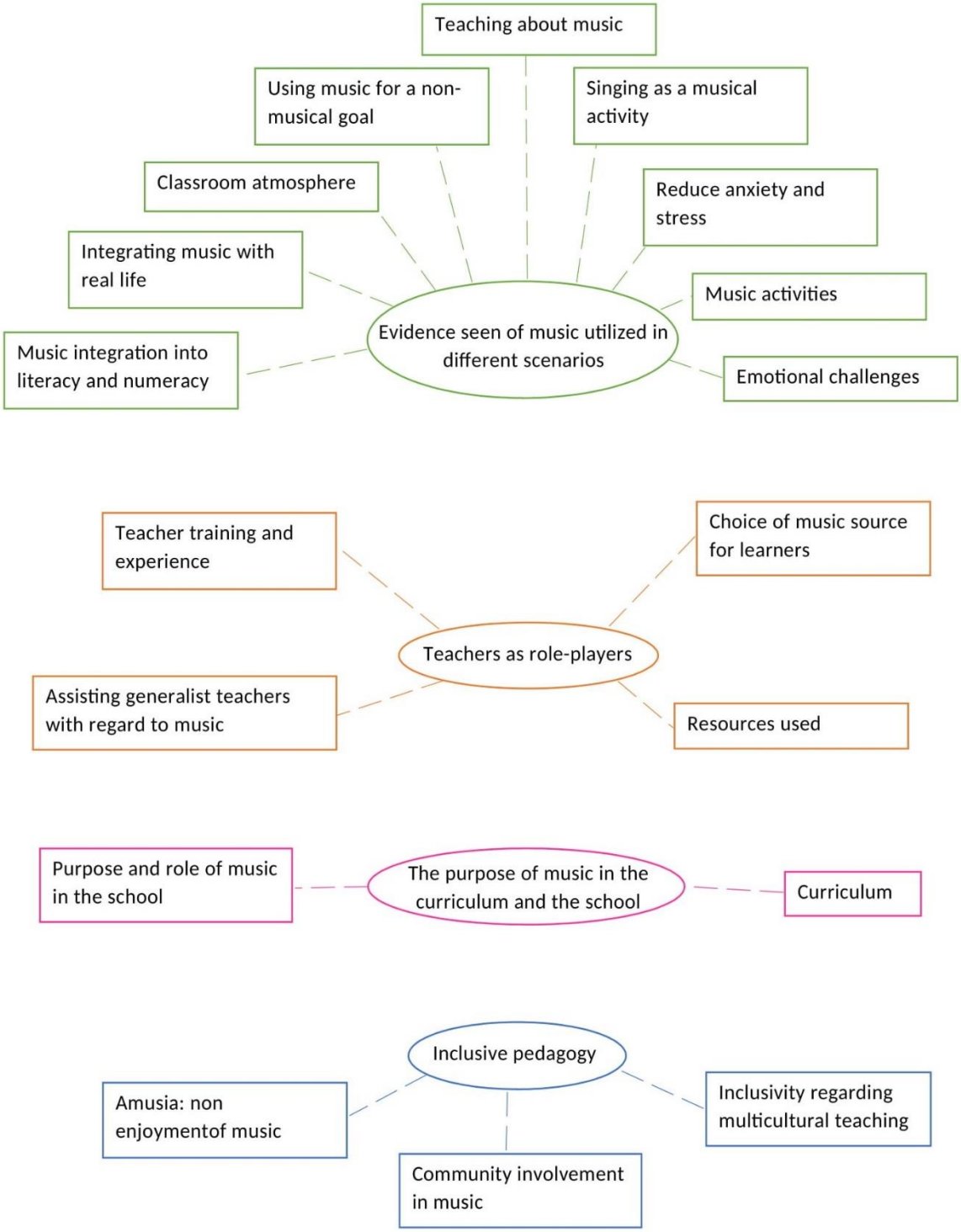
♫ Document analysis

Four of the five schools indicated that they followed the CAPS curriculum. The lack of planning documents concerning MusEd was noticeable. Only two of the five schools provided detailed planning documents concerning MusEd. Three of the five schools integrated music to align with the theme of the week. The other two schools offered class music lessons that were not at all related to any weekly theme.

4.3. Findings: Themes discussion

Making use of the four-step process, as suggested by McMillan and Schumacher (2014a:395), I imported all the data collected through interviews, observations, and documents into Atlas.ti. It is software that helps the researcher to conduct rigorous qualitative data analysis. I prepared the data by creating pseudonyms where applicable and then ascribed and defined codes to selected sections. I took care not to use codes that were too broad. Codes that overlapped with others were combined later during the coding process. I used open coding throughout the data analysis process. I clustered codes that were related to one another, together, to form code groups/themes. The following is a graphic illustration of the generated Atlas.ti report after the data analysis had been completed. It indicates which codes belong to the relevant code groups/themes to be discussed in the following section.

Figure 6. Atlas.ti themes and code illustration



4.3.1. Theme 1: Musical encounters

♫ Music integration

As discussed in Section 2.4. it is evident that integrating music into teaching and learning processes may assist learning in several ways (Jackson, 2003:305). I saw how music was being integrated into numeracy, literacy, and life skills. Participant A stated strongly that music could be integrated into every learning area. Participant J used a *Tom and Jerry* story with no narrative to illustrate how music could tell a story (integration with real-life music and the film industry). Participant J had the learners act out stories that played out in *Musicland*. The aim was to teach them note values. The grandfather walked four beats, and they said, "ou-pa-groot-jie." In this instance integration related to counting (mathematics) and chunking in syllables (literacy).

Language integration was illustrated in the following game accompanied by music: Participant J handed out ten cards to 20 learners with a word on each card. They had to move while music was being played; in this case, the “Pink Panther”. As soon as the music stopped, those learners without a card needed to find a learner with a card. The learner without a card had to make a sentence, and then cards were exchanged. Social skills were also integrated, with learners having to respond with a compliment, e.g. “good sentence” or “I like it/I love it” and give their friend a high five. This concept resonates with the literature discussed in Section 2.3.4. Social skills are transferable to real-life situations and form part of the life skills curriculum (Koen & Ebrahim, 2013).

At one of the schools, farming was the theme for the week, and the Afrikaans-speaking learners sang familiar folk songs, for example, “Saai die waatlemoen”. They performed specific actions while singing. The vocabulary was extended by explaining certain words regarding farming procedures. Following the singing of the song, learners played rhythmic patterns on percussion instruments in a call-and-response pattern, while others just kept the beat of the song.

Group 1 played the rhythm as per the melody	ta a te ta te ta
Group 2 kept the beat	ta ta ta ta

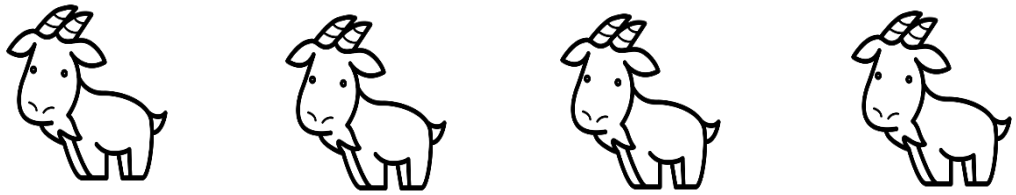
For the call and response exercise, group one spilt into two groups; group 1a and group 1b:

Group1a only played “Saai” (sow)

Group1b answered with the rhythmic pattern of the melody line “die waatlemoen” (the watermelon)

The integration of music and literature became evident in a Grade 2 class where learners were introduced to a quarter note, an eighth note, and a sixteenth note through a story of three goats passing over a bridge. The bigger goat walked over on a quarter beat (ta, ta, ta, ta) followed by the younger one on a ta te, ta te, ta te, ta te beat and finally the smallest of the three on ta fa te fe, ta fa te fe, ta fa te fe, ta fa te fe. Learners then built a "kraal" and demonstrated that they understood the note values taught by packing wooden blocks of different sizes to illustrate the note values. The old goat presented ta (quarter note) values. The younger goat presents ta te (eighth note values). The youngest goat presents ta fe te fe (sixteenth note values).

Figure 7. Quarter note, eighth note and sixteenth note values

4 4	Old goat Ta note	
4 4	Younger goat Ta te note	
4 4	Youngest goat Ta fa te fe Note	

At two of the schools, the Grade R teachers incorporated slide shows, pictures, and stories with songs about birds to extend vocabulary. One of the teachers mentioned that because of the short concentration span of young learners, movements and singing kept the learners focused and engaged, whether the subject is life skills, literacy, or numeracy. I noticed the integration of music in numeracy during the *Shira* period (where Jewish culture and customs were taught). Participant M introduced a numbers song, which the learners sang in Hebrew while counting in Hebrew from 1 to 20 and backwards. These learners sang a song about the alphabet in Hebrew called *Aleph-Bet*. Two other schools also sang about the alphabet, but one school, in particular, did not teach letter names but rather sounds (phonemes) and, for that reason, will

not sing the alphabet song in particular, because it refers to the letter names and not the sounds the letters represent.

Music forms part of life skills and the life skills module is supposed to provide learners with skills that are transferable to real life, as discussed in Section 2.3.4. This principle was illustrated in one of the five schools. Learners made their own percussion instruments during a visual arts period by using baby formula tins to make drums and transformed beer tins into shakers. In this instance, the teacher exclaimed, "*so alles, dit is alles die geïntegreerde benadering*". This is an example of the integrated approach where MusEd and visual arts are integrated in a creative way.

Arts-integrated teaching transforms learning environments by connecting school learning to real-world scenarios, as discussed in Section 2.3.4. In one of the Grade R classes, I observed that learners sang well-known nursery songs, for example "One two buckle my shoe". The theme of the week was "My body". The learners performed suitable actions while singing. The rhyme, movement, and song helped learners to remember the words and the order of the numbers as they learnt to count. Participant B aptly summarised integration as follows: *"Ja (yes) so using music helps the kids to remember concepts"* (8:18). This statement resonates with Ockelford's (2000a:204) opinion that music engages cognitive skills like concentration and memory, in Section 2.2.

One of the schools integrated music into their physical education period. Participant D, a Grade R teacher at a more affluent school, stated that they used music outside their classes. Teachers played the tambourine and learners would walk, skip, or run following the specific rhythmic pattern. The learners would then lie down on the lawn and listen to a CD recording to cool down and calm down before going back to class.

♫ Using music for a non-musical goal

Music as a medium to teach certain cultural or religious concepts

Teachers do not always have music skills or MusEd in mind as the main goal when using music. Music is sometimes used with a non-musical goal in mind, as explained in Section 2.8.2. Elliot (1995:12,13) describes this phenomenon as "education through music", where the aim is to improve one's health, mind, or soul. I observed music being used to obtain the following non-musical goals: firstly, as a medium to teach certain cultural or religious concepts, secondly as

an emotional regulator to reduce anxiety or to enhance focus and attention, and finally, to create a pleasant class atmosphere.

One of the schools had a specific period allocated weekly to introduce the learners to certain cultural customs and traditions (especially with regard to celebrations, feasts, and ceremonies) through stories, teachings, songs, and dances. All the FP learners and teachers attended this period in the assembly hall. The songs I heard were within the range of children's voices, and the tempo was upbeat. All the songs were sung in Hebrew. Care was taken to explain the meaning of the Hebrew words to the learners, and correct pronunciation was of importance. The learners started with a greeting song, *Boker Tov*. Four more songs followed: "Baloni", "Ani Kuk Kum", a fun song about a teapot, "Aleph-Bet", a song about the alphabet, and then a number song, which the music specialist could not provide the exact title for. These were the more typical well-known nursery songs. At the time of my visit, we approached the Jewish month of *Adar*, in which the *Purim* feast (as discussed in Section 4.2.3.) was celebrated. Five songs regarding *Purim* were taught, and care was taken to ensure that learners sang the correct tune, understood the words, and pronounced the words correctly. The music teacher mentioned that there were different versions of these songs with diverse tunes and styles. The Jewish teachers would decide which version they preferred for a specific occasion, and they would then accompany the learners on the electronic piano accordingly.

Immediately after the Hebrew *Shira* class, the Grade 2 learners practiced a "concert", which was to be held the following week. This concert was in the form of a celebration called the *Matan Siddur* ceremony. At this ceremony, learners received their prayer books and were blessed by the rabbi. Another five Hebrew songs called "The *Matan Siddur* Concert Songs" were sung, with accompaniment. The music teacher adapted one of these songs, "Adon Olam", to a 12-bar blues structure in a rock-and-roll style. Most songs were upbeat with matching actions or dances. Well-known popular songs such as "Dance Monkey", a song by the Australian singer Tones and I, were also included. The words were adapted to serve the occasion. Dance moves were newly choreographed to be appropriate for young learners and as befits the occasion. As a side note, the music teacher was not Jewish, and all the customs had to be explained and taught to him. The collaboration between himself as a non-Jew and the Jewish teachers was yet another example of how music spans cultures. He scored out some of the songs that were not available on sheet music at the school.

The music teacher explained that the whole school and not only the FP celebrated a variety of cultural feasts. Music formed an integral part of these feasts, of which the most important was the *Pesach* or Passover. Pesach commemorates the slavery of the Israelites in Egypt and their ultimate exodus to freedom. An elaborate script was written by the language department in collaboration with the Jewish culture department and the music teacher. The learners acted out the story and sang songs. The music teacher was responsible for the music, and the generalist teachers were responsible for teaching the songs to the learners. Again, the collaboration between these three departments was remarkable and music was the connection point.

There is a balance between sound and silence in music. Silence is indicated by a music symbol of a quarter rest 𝄽. The music teacher described a period of silence called the *Sefira* restriction. This time is a mourning period of three to four weeks when *no instrumental music* is supposed to be heard in the community or the school. During the counting period of the *Omer*, the time between Passover and *Shavuot*, the Jewish community remembers the death of the 24 000 disciples of Rabbi Aktiva, who died in a plague. Participant E said that although he, as the music teacher, was not bound by the rule, he respected the tradition. He would only teach *about* music during this time, as explained in Section 2.8.2. He introduced certain composers and taught about their lives and the music composed during that period. This is also an example of an inclusive pedagogy, as described in Section 1.5.1. This music teacher was sensitive to the culture, customs and traditions of his learners.

I observed similar integration of music in religious contexts at two of the other case study schools where music was used to convey a religious message. At School A, 75 minutes were set aside weekly for the whole FP group to participate in a time of praise and worship. The worship time was facilitated by a generalist teacher and assisted by the music specialist teacher. Songs were mainly accompanied with piano, but at times praise and worship videos would be screened. These screenings happened on rare occasions because the goal was for learners to be personally engaged in praise and worship and not to be onlookers. Participant A explained: "*The kids enjoy singing at the school … there is a culture that they just enjoy singing so much; we do worship as well on Mondays during assembly and then on Tuesdays when they have their worship"* (8:12). I noticed that the songs involved were not children's songs but well-known contemporary adult worship songs that are sung in some of the churches in the surrounding communities. She explained the decision as follows, "*…we believe that the lyrics are applicable to children as well … However, we simplify it; a lot of times, we do not use the*

verses; we only use choruses and bridges for the difficult songs, and we also make them fun and upbeat" (8:13). She felt by doing it that way, the songs would be more age-appropriate. She explained that the songs were generally known to the learners, for they heard them in the community. The facilitator took care to explain the meaning of the songs to the learners. Participant A said that the learners were not only taught the meaning of the songs, but by singing those words learners "*are actually proclaiming specific phrases over their own lives".* Examples of songs that I observed were:

- "10 000 Reasons" by Matt Redman. The learners sang the chorus "Bless the Lord oh my soul" with closed eyes, as a prayer song.
- "There is none like you" by Lenny LeBlanc: a slow song about trusting Jesus. Learners were allowed actions like lifting their hands if they felt to do so, but no actions were imposed on them.
- "Bambalela": a lively fun song in Zulu with various dance moves. The school had a wide variety of language groups, and songs in African languages were also included sometimes. This is an example of multicultural MusEd, following an inclusive pedagogy, as explained in Section 1.5.13.
- "LemmeTellya" by Planetboom: a Christian rap song. This is an example of where an actual music video, obtained from the internet, was incorporated. The learners shouted and jumped along while singing about the goodness and greatness of God. This song merged contemporary musical attitudes with biblical truths and spoke to the hearts of the young learners. The incorporation of this modern expression of praise and worship, which younger learners find attractive, corresponds with the critical pedagogy of Paulo Freire as applied to MusEd by Abrahams, as described in Section 1.7.

At two more schools, singing and dancing as part of worship/Bible lessons formed part of the weekly timetable. I observed two Grade R classes coming together in a spacious classroom to start their daily routine with a Bible lesson. Most of the learners came from a nearby informal settlement, and they sang mostly Tswana and English songs about Bible stories. All the songs sung during my visit were children's gospel songs. There was no music specialist teacher appointed at the school, and although one of the generalist teachers mentioned that she played piano, there was no piano or keyboard in the room. The learners sang along with a CD player and a loudspeaker. Actions and dance moves accompanied the songs and were demonstrated to the learners. They were not allowed to do their own creative movements. The assistant

teachers were fluent in Tswana, and they taught the Tswana songs to the generalist teachers – an example of inclusivity, as explained in Section 1.2. The songs observed were from the CD *Soekie and the Radikids.*

Music as an emotional regulator

The second non-musical goal observed was the use of music as an emotional regulator or to reduce stress and anxiety. Unfortunately, as discussed in Section 2.4.5., South Africa is a country with a high rate of community and domestic violence (Suliman *et al.*, 2009:121). School C is vulnerable in this respect. The majority of their learners come from a very violent environment and mostly from broken homes. The teachers attempted to create an atmosphere of warmth and safety in the classrooms. Participant L said, "*I would like to play music to make an environment for them where they feel safe. I like to play music when we do art or work just to give that friendliness, just to cheer them up a little bit, just in the background, so I like to play music while we are learning, throughout the day my radio is on"* (11:2). As discussed in Section 2.3.1., Niland (2017:247) argues that music fills essential communicative and emotional needs for people. Teacher L wanted to communicate warmth and safety to the learners by using music to create a learner-friendly environment. By doing this she was attempting to satisfy the learners' emotional need for connectedness and family. This action correlates with Knox and MacDonald's (2015) opinion that music positively influences emotions and the general feeling of well-being, as discussed in Section 2.7. I observed that this teacher played mostly gospel songs from a CD collection available at the school.

Contrary to this, School B is an affluent school with involved parents. Participant A explained that since their school followed the whole-brain approach, play was central to the curriculum, and music was an essential element of play. Music, she stated, *"is kardinaal"* (1:48, 1:49), meaning it is essential. The viewpoint of this school corresponds firstly to the notion of Cloete and Delport that music plays a significant part in the holistic development of learners. Secondly, it agrees with Plato – following Aristotle – in the belief that learners should have a balanced curriculum. It develops the child holistically to ensure his or her well-being, as discussed in Section 2.2. The curriculum should include play, debate, music, physical activities, science, and philosophy, and then continue in lifelong learning, reflection, and civic engagement. Play is a medium through which young learners discover the world (Niland, 2009:17) and it contributes to brain development, as discussed in Section 2.2. Activities are structured so that learners do not have to focus longer than is appropriate for their age.

According to participant A, studies suggest that a Grade 1 learner cannot focus for longer than seven minutes. Therefore, active learning is alternated with what they call “brain moves”, music, call-and-response singing and movement activities. All the teachers applied this routine throughout the day. That way, she suggested, one would never have to yell to get the learners’ attention. I observed the following two examples:

- Participant A would sing to a grade R learner: “*Ruben Roux is jy hier,"* and he would respond by singing back to her *"Ja juffrou ek is hier*” [meaning she asks whether he is in the class and he responds that he is]; this forms a call and response sing-song game.
- Participant P would use what she calls a “bridging moment” between literacy and numeracy where the learners would stand in front of the screen singing and imitating cross over actions. The video used was *Just dance* by Jack Hartman. The importance of taking learning styles into account as discussed in section 1.7 is part of the whole brain learning philosophy followed at school B. Kinaesthetic learners learn best when they can move around and the actions help to re-focus all the learners.

In a Grade 2 class, I observed learners doing eye exercises before a cursive writing lesson. All the learners sat on their tables, not chairs, facing the screen. Classical music was played while they had to follow a red ball making all sorts of patterns to strengthen eye muscles. Cursive writing followed. The integration of these exercises accompanied by music is also part of the whole-brain approach (discussed in Section 1.7.) followed at School B. Participant N then introduced a listening exercise before continuing with literacy. The learners sat cross-legged on their tables in a zen position, palms up and focused on the screen. They had to calm down and then focus on their different senses. Learners were told to do active listening. They had to make long backs and put their hands on their knees. This idea to teach listening as a skill is supported by Hugo and Horn (2013:66,71) and discussed in Section 2.4.2. They argue that listening, as an active skill, is a prerequisite for the development of language skills and should be taught by educators. They recommend that teachers make use of musical activities to teach listening skills because listening is part of every musical activity. For example, in singing, learners need to listen to sing in tune and pitch accurately. When playing a rhythmic pattern, learners must first listen, then recall and play the rhythm. Learners need to listen to be able to discern between soft and loud, and fast and slow, and whether the melody line moves up or down or makes jumps. I noticed all of these concepts being taught during MusEd lessons, but in this specific literacy class, learners were only made aware of the fact that they need to do active listening. The musical concepts were not taught through musical activities during this

lesson. A game to use your "spiderman" senses followed. Different bells were sounded, and learners had to move their hands from their knees to their laps as soon they could not hear the bell anymore. Music played was from *Cosmo kids Zen Den.* Participant N mentioned that learners who knew how to listen also focused better. The literacy lesson then commenced, and the music was integrated into the literacy lesson, as explained in Section 4.3.1.

Some forms of emotional challenges were observed. As an example, Participant C described a boy with anger issues. The class teacher was ready to give up on this boy and referred the learner to on-site play therapy. When asked whether she knew if the play therapist used music, she had this to say: *"The play therapist definitely uses music. I have heard music in the room when I walk past; she does use music"* (4.3). As explained in Section 2.4.5., Klassen, Liang, Tjosvold, Klassen and Hartling (2008:283) stated that MT could be active, as in being done by a music specialist, or passive, as in listening to music without the involvement of a music specialist. According to them, passive MT is just as effective as active therapy. One of the participant teachers at School B summarised the use of music as follows: "*Musiek is net een van ons kardinale punte … minstens een keer op 'n dag moet jy hardop lag en op jou tafel klim en 'n lawwe dansie doen …*" (1:51), meaning that music is essential not only for the learners, but also for the teachers who need to laugh more, climb on top of their tables and do a silly dance once a day. "*En dan kom die speel terug, en die lewe geniet*," meaning then play would return and the teachers together with the learners will enjoy life more. Fun, music, and laughter were concepts tied closely together at School B in the general classroom, and not only in the music therapist's room.

Music to create a pleasant class atmosphere.

Although there are more examples of music being used for non-musical purposes, as listed in Section 2.9., the third and last example based on empirical findings in this study is the use of music to create a pleasant class atmosphere. Learners are more inclined to engage with academic content in a positive, nurturing environment (Hughes & Coplan, 2018a), as discussed in Section 2.4.4. All the participants of all the participating schools agreed. How music was used to create a pleasant atmosphere differed depending on what type of class atmosphere was required. Participant A and Participant C said that they played instrumental music as soon as the class became restless. Both teachers were not sure exactly what type of music genre they exposed the learners to, except for saying it was music that calmed them down. The learners at School B were familiar with the use of background music. I observed a Grade 1 and 2 class

requesting “brain music” as soon as they started with a mathematics or cursive writing activity at their tables. In this instance, Baroque music was played. I observed a similar use of background music at School C. However, in this instance, gospel music for young children was played. This created a fun atmosphere and not necessarily an atmosphere conducive to learning where attention and focus were required.

I also observed music being used to create lighter/fun moments. Participant A would ask the learners what music they would like to listen to, and she would then proceed to google the request and play the music even if it was, what she called, some of the simple (common) songs the learners love to hear. She said, “*en hulle dans en hulle gaan mal en dis vir hulle lekker*” (1;39), (they dance and go crazy, and they enjoy it).

Only one school catered for learners with music anhedonia. This is a condition ascribed to learners who do not enjoy music (Belfi *et al.*, 2017:29), as described in Section 2.4.4. For some learners music may be distracting. Participant A explained that the school accommodated learners by allowing them to wear earphones. There were different types of earphones suitable for different purposes to cater for learners with different needs. Some learners wore earphones when they did not want to hear music or noise, for example during assembly, or at athletics meetings. She mentioned, “*dit is gewoonlik jou gehoorsensitiewe kinders; só ’n situasie maak hulle mal”* (1:38), meaning that these learners were sensitive to noise and noise like that irritated and frustrated them. There were also other types of earphones allowed for learners who wanted only classical music in their ears while working and yet another type that filtered out background noise, allowing only the teacher’s voice. When prompted to explain why they made so many allowances, she answered that if you wanted learners to excel, the following conditions needed to be met: firstly, you had to take the pressure off learners to achieve; secondly, you had to create a safe nurturing atmosphere where learners could be children, and they were allowed to play. With regard to play, teachers could incorporate music and movement and a learning process that is more concrete and creative. Even though music was central to the school’s philosophy, teachers were attentive to learners with special needs and accommodated learners with a condition such as anhedonia. This is also an example of teachers following an inclusive pedagogy, involving all learners with different abilities.

♫ Teaching about music: music for the sake of music

Van Vreden (2016a) elaborates on the four basic meanings of music as described by Elliot (1995:12) and discussed in Section 2.8.2.

Teaching *in* music may involve activities such as listening to music, singing, playing instruments, body percussion, improvising dances, and creating music. Teaching *in* music increases musical knowledge such as:

- understanding pitch, which governs melody and harmony;
- rhythm and its associated components tempo, meter and articulation;
- dynamics; and
- the sonic qualities of timbre and texture.

Teaching *on* music is closely related to teaching in music, but here activities are directly linked to musical concepts. Examples include learners having to perform on the beat of the music to understand rhythm or learning about pitch by making high and low movements with their bodies.

Teaching *about* music uses musical concepts to refine learners' world views. In this instance, learners experience music as an art form and are taught about composers.

Teaching *about, in and on* music is mostly integrated, and learners are motivated to become actively involved as outlined in Section 2.8.

Singing was by far the most popular musical activity and observed in all the participating schools. Participant A commented, *"The kids really enjoy singing at the school"* (8;12). Niland (2009:18) believes that singing and sound exploration form part of how young children play, and this may be the reason why singing is such a popular activity. Another reason may be the accessibility of the voice as an instrument. Participant E said: "*in a class setting for me … singing is the best instrument … because no one is limited by little fingers … the other one can't play because they don't know the notes and they can't remember what the teacher said*" (6:14). Also, he said, *"I'm doing a little bit more singing with them, it's easier that way*" (6:6).

It was also the musical activity the teachers embraced most. The piano as accompaniment was used mostly during assemblies, praise and worship periods, and concert practice settings. In class music, however, I observed only one school using a piano to accompany singing. During all other singing activities that I observed, singing was either spontaneous and *a cappella*, or the learners sang along with a CD, or they danced and sang along with a video recording mostly from YouTube. Participant B stated that the Grade R learners were able to learn three new songs every week because the songs were age-appropriate and integrated with the weekly theme. At that rate, the learners would know 40 songs by the end of the year.

Learners sang in all the participating schools, but what they sang differed. I observed *greeting* songs in School B, sung in call-and-response style in Afrikaans. The Grade R class in School D sang songs in English and Afrikaans, for example "Goeie môre maatjies". "Molo mamma" was sung in Xhosa by the Grade 1 and 2 classes. In School E, "Boker Tov", a greeting song in Hebrew, was sung by the whole FP.

It was evident that there was a preference for songs that were part of the folklore of each language. I noticed that the Afrikaans-speaking classes sang well-known Afrikaans nursery rhymes or folk songs and the English-speaking classes sang English nursery rhymes in schools B, C and D. I did not see this at School A. However, School E sang songs mostly in Hebrew during the *Shira* class. Participant E commented that the learners enjoyed singing and dancing along with music videos from YouTube. School C incorporated Tswana songs and sang Xhosa songs from Grade 1 onwards. School B sang Sepedi songs and School E incorporated Zulu songs. The Zulu songs were introduced by the Zulu teacher as part of the theme for the year, namely "Africa" and was not usually part of the music curriculum. At School A, I heard mostly gospel songs. One song, "Bambalela", was sung in Zulu. The Grade R learners sang fun-and-game songs, for example, "Heads and shoulders knees and toes". These songs were not integrated with the weekly theme.

During *Tefillah* time, prayer songs or chanting songs were sung unaccompanied, as is the custom. Participant E explained that *"every Psalm or every prayer has a certain tune that goes with it… that comes from tradition and years of singing*" (6:11). In contrast, School B, C, and D sang popular gospel songs along with CDs. These songs were age-appropriate for young learners, whereas School A adapted contemporary adult praise and worship songs by singing a more upbeat version of choruses and bridges.

Well-structured lessons with a variety of musical activities to teach specific musical concepts were observed in schools B, C, and D.

- Rhythm: Participant J played sounds and music snippets, and learners had to decide whether it had a specific rhythmic pattern or not. Learners clapped various rhythmic patterns in call-and-response style. (School B)
- Time signatures: learners distinguished between a waltz and a march by conducting and dancing. (Schools B, C, and D)
- Pitch: learners indicated high and low with their hands and sometimes with a piece of string. (Schools, B, and C)

- Melody: moving step by step or taking leaps and jumps were demonstrated through a creative game (only School B). The melody line of *Ode to Joy* was played on melodic instruments at School C.
- Dynamics: the teacher used a colouring book to explain that music is "coloured in" through the use of certain symbols. She told them that they spoke Italian and wrote the musical symbols on a smartboard ranging from pp to ff. Learners experienced the difference in dynamics through using their voices on various levels, from whispering to shouting. The teacher proceeded to play a *Tom and Jerry* clip to illustrate that a story could be told without words, sometimes only by "colouring in" with music and visuals. (School B).
- Beat: percussion instruments were used to keep the beat while learners sang a well-known song or while a piece of music was played. (School A, B, C, and D). At Schools B and C, teachers explained the different family groups of instruments.
- Tempo: fast and slow was demonstrated through a game at School C, but the term "tempo" was never used or explained. Learners pretended to be birds that fly slowly like eagles, accompanied by slow music, and hop on the ground like sparrows, accompanied by fast music. I heard classical music, *Badinerie BWV 1067 Suite 7* from Bach, and *Air on a G string, Bach suite no 3 in D major BWV 1068* playing on CD at School D. Learners performed a sway dance and discussed fast and slow (tempo) and loud and soft (dynamics). Terminology was explained.
- Musical notation was explained and practised at Schools B and D. At School B, the teacher continued a story the learners were familiar with, *Musicland*, in which certain characters presented specific note values such as the quarter note and the eighth note. They acted out the story. At School D, the teacher used a story about different-sized goats crossing a river to demonstrate a quarter, an eighth, and a sixteenth note. The learners used blocks to build rhythmic patterns to show that they understood the differences. This teacher also incorporated a listening exercise to demonstrate a pause. Learners first danced to a waltz by Strauss and then made movements holding a sheet to imitate the waves made by the *Blue Danube*. The teacher then requested that the learners observe the "pauses" in the music by keeping the sheet still when they heard a pause.

Teaching *about* music was only observed at two schools. Participant E described a period in which no music was allowed at the school. He used this time to teach about composers and their lives as well as a bit of history related to the period the composer lived in. Participant E referred to an African theme at their school and stated that the learners were exposed to Zulu music, composers and traditional Zulu instruments, but no reference was made concerning other African cultures. I observed different lessons in Grades R, 1 and 2 classes (School D) where teachers told the stories of Strauss, Bach, and Beethoven. During my observation at this specific school, no mention was made about any other type of music except Western music. In this instance, learners were exposed to the actual music of these composers. Only snippets of the melody lines were played. I observed a variety of musical instruments being discussed at School A. At Schools C and A, Asian music was played. At School C no explanation was given as to why; the Asian music was not suited to the theme and they did not have Asian learners. However, School A wanted to incorporate the Asian learners in the class as part of their policy concerning inclusivity.

In summary, according to CAPS, music activities should be designed to encourage learners to do daily breathing exercises, play rhythmical games, sing songs of different cultures, develop dance movements, invent simple improvisations and focus on different musical concepts like rhythm, pitch, timbre, melody, and harmony (Department of Higher Education, 2012). I observed some of these activities at varying degrees at all five schools. The only school to incorporate all these activities, and more, was School B.

4.3.2. Theme 2: The role music plays in the participating schools

♫ The purpose of music in the participating schools

Apart from the fact that music is part of the FP curriculum, as discussed in Section 2.3.3., evidence of purposes other than teaching the curriculum was found in the empirical study. Niland (2017:247) outlines community music programmes in Sydney, discussed in Section 2.3.1., where the focus is on exploring the natural interest that children have in music. She argues that because music is part of life, music connects people. This connectedness between different groups was evident in the various ways music featured in school communities. For example:

- Different phases: Foundation and Intersen Phases connected during assemblies and athletics meetings, where songs were sung. At two of the schools, learners were

permitted to perform during assembly and sing, dance, or play an instrument. This activity was organised by the music specialist teacher.

- Learners of different religious groups connected and united in song during praise and worship periods. These periods were not usually part of the FP's curriculum. Learners within a specific community united in song and dance weekly for the teaching of cultural customs and traditional feasts, as I observed in the Hebrew *Shira* class, in the *Tefillah* (prayer) time, and the *Matan Siddur* ceremony (explained in Section 4.3.1.).
- Concerts and revues connected parents, learners, and the school community. I noticed that all participating schools had at least one concert, though it differed in size and intensity, once a year. One participating school introduced a Broadway musical every three years, and even though this took place in the Intersen Phase, some of the FP teachers were also involved. What was also clear about this event was that language and history would be completely integrated into the musical. For example, when *My Fair Lady* was produced, the history of that period was discussed in social studies and the language components taught in the English class, all centralised around *My Fair Lady*.
- Music connected different departments. At School E, the cultural, language and music departments collaborated on a regular basis.

Purposes other than connectiveness observed were as follows:

- Music as an extramural activity. Most schools had a junior and senior choir, and I observed that at four of the five schools, these activities were the responsibility of staff members. Participant E also commented that he taught keyboard at times.
- Music as a form of play. Music was regarded as an essential tool to develop learners holistically at one of the participating schools and formed part of their whole-brain development strategy. This school took into account that music activities develop MI (Gardner, 2018), as discussed in Section 2.8.4.
- Music as creative output. A comment by Participant E that needs to be highlighted, relates to the creative aspect of music. He said, "*You know, more so now when computers are taking over the functions of what the music teachers were supposed…(to do); they cannot take away the creative aspect of it and the expressive things, so that is where we are still relevant, even if the technology is going beyond what we can imagine*" (6:28).

- Music as a form of expression was visible in one participating school where learners were free to lift their hands while they were singing and to express their religious beliefs through praise and worship in a personal manner.
- The role of music to reach the non-musical goals relating to the creation of a nurturing environment for learners has been discussed in more detail in Section 4.3.1.

♫ The place of music in the curriculum

All of the schools except one made it clear that they use CAPS as a guideline but adapted these guidelines according to their own needs. School A called it CAPS-plus. This school believed that specific gaps in CAPS needed to be filled, and therefore they would add on where they perceived insufficiencies. This school adopted IBL, described in Section 1.5.6., and adapted themes to inquiry-based cycles. Instead of, for example, having dinosaurs as a theme, the inquiry cycle would be titled "Extinction", and a "big think" question would be asked to develop critical thinking. Dinosaurs would still be incorporated as part of the cycle. During observations at the school, I did not see evidence that music was integrated into any of the inquiry-based cycles nor any teaching and learning processes. When asked about whether generalist teachers integrate music, the music teacher said, *"I am unsure whether the teachers are doing that. I have only heard a couple of times that teachers say they have used a song, or a YouTube song to learn a certain concept … I would still like to do that … I incorporate maths while doing theory …*" (8:16).

The music teacher at School A does not follow a specific curriculum for music and says, "*I will sit and think about it, and then I get ideas from Google, especially with the games as well, because I try to make it fun*" (8:4). There was no specific evidence that the music classes were structured around a specific theme or an inquiry cycle followed by a particular grade group. Participant A also explained that she based her decisions on the resources she had at her disposal and her musical ability and style.

In contrast to this, I observed at Schools B, C, and D that the music classes were absolutely integrated with the theme of the week, especially the songs being sung, and the music videos being watched. School C explicitly stated: "*we are following the CAPS curriculum … with music, it is integrated with our maths, with our life skills…*" (11:1).

School B was satisfied with CAPS but had a problem with how it was applied. For that reason, they incorporated the whole-brain approach and focused on more concrete learning and less

paperwork, and had a no-homework policy for the FP. Reading became the "new homework", and learners were required to read more during school time and at home. Apart from the fact that music was part of weekly themes and incorporated by the generalist teachers, the school had a creative period in which learners from Grade R to 3 had a choice between music, drama, art, and woodwork. This music specialist teacher had a particular music curriculum planned out, in which she used specific teaching aids and music programmes, as listed in Section 2.4.2.

4.3.3. Theme 3: Music as an inclusive pedagogy

♫ Community involvement: how music acts as a bridge between the school and the community

"Music is a refining and an elevating influence in the community" (Elliott, 1995:10), meaning that it improves and transforms community living from what it is to what it can become. The same is true for the school community. One of the questions posed to the participants related to the extent of community involvement. Almost all the schools testified to positive community involvement. Comparing the five schools, School B described the most exceptional parental involvement relating to the school in general and music in particular. Participant A stated, "*Jy sien dis nog 'n geheim van ons, dis 'n sekere tipe ouer, en dit het niks met sosio-ekonomiese (toestande te make nie)*" (1:43), meaning one of the secrets of their school's success is a specific type of parent being very involved with their children's education, and this was not related to socio-economic levels. On the school's side, there was a willingness to embrace the knowledge and the expertise of the parent community. She gave the following examples:

- Instead of taking learners on excursions, parents who were able came to school and conducted in-house talks. In that way, school life was connected with real life in a cost-effective way.
- Designated parents and grandparents came to school during school hours to assist learners who were struggling to read.
- It is then understandable that this type of commitment would pour over into music. Parents who played instruments came to school for demonstrations and were involved in concert revues and plays. There were parents who played the tuba and the violin, and sang in choirs.

I observed the same kind of involvement from parents at School E. The parents of the FP learners joined in and attended *Tefilla* and assembly. The parent community sat on the sides in the assembly hall, and the learners sat in their grade groups in the middle. The fact that it was

during regular school hours on a Wednesday in the middle of the week was remarkable. Participant E mentioned that the local rabbi was very involved and listed the upcoming *Matan Siddur* ceremony as an example. Participant E said that the rabbi "comes a lot on Fridays, especially when we have *Bat Mitzvahs* or a *Bar Mitzvahs*; when older boys and girls are introduced into adulthood from a certain age". At School A the worship leader of one of the nearby community churches led worship during assemblies on Mondays when the whole school was present.

Only School C mentioned that they had no parent involvement due to the environment the learners came from, which was from broken homes. However, some schools in the area assisted with teaching and learning resources, and individual institutions assisted financially.

Respect for the customs and values of the learners is central to inclusive pedagogy, as explained in Section 1.5.13. Participant E commented that he, as a music teacher, respected the customs of the Jewish learners, for example, to sing unaccompanied during *Tefillah*. He also respected the *Sefira* restriction period by not using sound during this time and instead taught about music by focusing on music history and the lives of composers.

♫ Music as a vehicle for multicultural teaching

All participating schools embraced multicultural teaching and learning to a certain extent and made use of whomever could assist in the school community, especially regarding music. At School E, the Hebrew generalist teachers sang the Hebrew songs to the music teacher. He recorded these songs on his phone and then scored out the music. He provided examples of these songs, as illustrated in Section 4.3.2. The generalist Grade R teachers were taught Tswana songs by the Grade R assistant teachers in School C, as discussed in Section 4.3.1. There was a Xhosa teacher at School D, a Zulu teacher at School E, and a Sepedi teacher at School A. They taught learners songs in those respective languages. This is yet another example of language integration. Participant E mentioned that they even had a big concert with Africa as a theme. They focused on songs from South Africa, especially from the Zulu culture.

When asked whether the generalist teachers incorporated music from the diverse cultures within their classes, no clear positive response was recorded. There were many Asian learners in School A, and their music teacher had the following to say: "*I know the one video that I showed for the preschool last week was a video with Asian people showing the dance moves, just to have that diversity. It is still an English song that the kids listened to, but the people on the video are Asian, and the people on the other videos are diverse cultures to see… we do*

listen to different styles of music or different instruments…, specifically this term, we did different instruments, and then showing what type of music does this instrument play in different cultures" (8:7). Teachers, like Participants E and A in the examples mentioned above, employ inclusive pedagogy with regard to multicultural teaching and are breaking down barriers that exist between learners and teachers by ensuring that the music listened to at school is relatable to what the music learners listen to in their personal lives. In this way, learners feel empowered, and teachers gain an understanding of the learners' background and culture. This understanding is transformational since it leads to changed perspectives for learners and teachers (Abrahams, 2005b:63), as discussed in Section 2.8.

4.3.4. Theme 4: Teachers as role players

♫ How music proficiency influences the manner in which teachers transact with music

As discussed in Section 2.3.3., a lack of confidence to integrate or teach music due to inadequate personal musical experiences and training is highlighted by several authors as a huge challenge for generalist teachers in the FP (Russel-Bowie, 2004:16; Lerumo & University of Pretoria. Department of, 2018:24; Auerbach & Delport, 2014a:16; Van Vreden, 2016a:2). From the data generated through observations and interviews, it became clear that the teachers' confidence to integrate or teach music was greatly influenced by their perception of their abilities and not so much by the resources available to them.

Generalist teachers at School B have many years' experience and they felt that the training they had 30 years ago was adequate and still relevant. Participant B commented, "*Ons het almal geleer om 'n musiekles te doen … jy moet 'n liedjie introduce, jy moet liggaamsperkussie doen, jy moet 'n slag orkessie doen …*" (1:31), meaning they all learnt how to do a music lesson: you had to introduce a song, do body percussion and play on percussion instruments. However, even though these teachers were pleased with their music training and competence, this was the only school where all the teachers were currently involved in ongoing teacher development programmes, including music. The generalist teachers had access to a music specialist teacher, but she was responsible for the revues, concerts, and the choir practices and performances. Therefore, generalist teachers were expected to work out their class music lessons by themselves.

Participant E had a master's degree in film music, and his outlook on music was from a broader musical perspective, not just from an educational point of view. It seemed that he was not so focused on the grade-specific concepts that should be understood by an FP learner. His outlook

was evident in a comment he made, namely: "*How can we catch them?*" As an able and confident musician himself, he stated: "*I am the musician; I should figure it out*" (6:4). He was willing to take any music "*out there*" and apply it within the school context. He composed, transposed, adapted lyrics, and wished to make "*the music the children enjoy*" accessible to be of use within the school curriculum, whether it be class music, concerts, celebrations, or choir work. His main aim was for the learners to fall in love with music.

Participant A was a very young teacher, appointed as a music specialist. She admitted that she relied a lot on searching the internet, especially for music games and YouTube videos, and chose not to use any specific music curriculum. This correlated with research, as discussed in Section 2.2., that the majority of people have access to devices and the notion that music listening is a popular activity for many people. I did not see evidence of specific musical concepts being taught or explained in the one Grade R lesson I observed.

School D employed outside help. At this particular school, the generalist teachers were not as confident although they had many years' experience and received their training years ago. Participant C commented: "*I have the basics if it is walking or waltzing; at least I have that knowledge*" (4:16). They worked as a team, and those with better musical understanding assisted the others. In spite of this, they employed an outsider who was a music specialist to work out lessons that fit into their school culture and around their specific themes. When asking Participant C if she found the music programme teacher-friendly and easy to use, she answered that "*some lessons are easy, but then come something like ta and ta te, and sometimes I do not have a clue… when we prep, we sit together, the four generalist teachers, and we try to figure it out*" (4:15). During the observation, I noticed that the generalist teachers who admitted feeling nervous about their ability, preferred not to use their voice to lead singing and relied mostly on CDs. I observed the same phenomenon at School C, although the teacher stated that she felt confident about her exposure to music.

♫ Is choosing music a teacher's prerogative?

The participant teachers at the schools were very opinionated regarding what should be sung and they chose different types of music styles and genres from a variety of sources. School culture and community influence were also determining factors. I noticed that songs chosen at all the schools, except one, were age-appropriate. One school intentionally decided to use popular contemporary adult gospel songs and adapt these songs to be age-appropriate. This principle correlates with Freire's critical pedagogy; it breaks down the walls between the

teacher's music and the learners' music. This occurs when teachers in the MusEd classroom are mindful of the world their learners live in (Elliott & Silverman, 2014a:2). The implication is that musical activities should be "child-centred" (Van Vreden, 2016a:4) and include listening experiences, as discussed above, that are representative of a wide collection of ethnic cultures (Anderson & Campbell, 2010). There was evidence of a variety of songs in different languages at all the participating schools, as described in Section 4.3.1.

The internet proved to be a valuable and accessible source to obtain songs and videos for sing-and-dance-along music experiences. Schools A, B, and E made use of this source, School C to a lesser extent, and School D even less. Participant B uses Kiddle, a child-friendly form of Google. She found Kiddle an effective and safe source for children's songs.

Participant A mentioned that she used Google to find musical games. Participant E said Google was the way to go in the future. He suggested: "*get a topic, google around that topic, and get musicians, or you can get a singer that sings around this topic, or you get a guitarist that plays on this topic, so get different variety of things to make lessons more interesting*" (6:30). He felt that learners must be exposed to the music they hear at home, the same kind of sound, and the internet proved valuable in this regard, but he warned: "*The only other thing is that kids must move, you cannot sit, and they are watching, because they want to dance, they want to jump, so you let them act out what they are watching, …, but it must be appropriate for their age … and still, give them guidance…*" (6:31). This strategy to have learners actively involved corresponds with cooperative learning, as discussed in Section 2.9.

Contrary to the above, teachers at School C did not think contemporary music and music from children's movies were appropriate because of less desirable lyrics and messages it might convey, which were contradictory to their belief system.

♫ Assisting teachers: requests and recommendations

I asked participants to make recommendations on how generalist teachers could be assisted to help them integrate music into teaching and learning processes. I received the following responses:

- Participants C and A were not sure.
- Participant D requested a playlist for music that would be appropriate as background music when learners are working.

- Participant B felt "*awareness for teachers who are not music teachers on how to use music in a general classroom, especially in preschool and Foundation Phase*" (8:19). Participant B strongly felt that teachers needed to be shown practical skills. According to her, teachers just needed to be reminded how easy it is and be given a few pointers, guidelines, and examples of what can be done, maybe by talking it through in a teacher-friendly discussion or workshop.
- Participant E was convinced that technology was the future, and generalist teachers should be shown how technology and specifically the internet could be employed to make lessons exciting and expose learners to a wide variety of music that would be attractive to them. He emphatically stated: "*You know technology now is the only way to achieve a lot of things we want to achieve*" (6:30).

From the above responses it is clear to me that all the teachers had different needs based on what was expected of them within their school communities. All these teachers had different goals with MusEd and different avenues in mind to reach those goals.

4.4. Reflections

This section serves as the final overview of the study, where the researcher will reflect on the main research question set out in Chapter 1. The research question is:

How do FP teachers integrate music in the teaching and learning processes?

4.4.1. Summary of key findings

The research produced several results that relate to the functional value of music within the school culture, the therapeutic value of music, the role that technology plays increasingly in MusEd, multicultural MusEd, inclusivity, and resources with regard to MusEd within the schools observed.

I found that all the participating schools had their own unique culture with its associated norms and values, beliefs, and principles that inform the schools' structure and organise teaching and learning. Musicians are known to express themselves through song in order to express how they feel about life. Music forms part of all cultures in one way or another. Music is a form of expression, a way to communicate, and a way to celebrate. Therefore, it makes perfect sense to find that music plays a central role at ceremonies, assemblies, and religious gatherings, which I observed at all the schools. Each participating school had its own opinion about which music genres were acceptable and appropriate. This was a result of the collaboration between the management team of the school, the generalist teachers involved, and the music specialist

teacher, if there was one. Once agreed upon, the choice of music became established routine at the school. Examples of this phenomenon were the Hebrew *Shira* class and the praise and worship period that form part of the weekly programme at the respective participating schools. At both schools, I observed that this period was seen as an integral part of teaching and was non-negotiable. In other words, it was not a period that would be sacrificed for academic periods such as numeracy or literacy, should time constraints arise. It was also evident that community influence played an important role and that parents and community leaders were involved to a greater or lesser degree. Anthems and school and national songs were part of the assemblies. The fact that learners were allowed to perform (singing, dancing or playing an instrument) during assemblies at the majority of the schools just proves how much music is part of these gatherings.

Music is intimate. The intimate nature of music allows for connectedness between people. I found that teachers instinctively integrated music to create a pleasant and nurturing atmosphere that translated to warmth, peace, calm, and fun. It was evident that not all the teachers knew what type of music would provide the best results, as none made this a scientific study. At four of the five schools, teachers resorted to whatever music they had on hand, either music found at the school or music from their personal playlists or CD collection according to personal preference. This is a good example of how music forms part of a person's identity; it reflects culture, personal values and beliefs and spill over into the classroom.

Teaching and learning processes in the FP go beyond the classroom and the curriculum and extend towards the holistic development of the whole child. There was consensus among the teachers that music was a tool to enhance focus and concentration. Again, teachers were not quite sure what kind of music would create the best results except for School B, where learners were exposed to what they referred to as brain music. This was the only school where teachers were involved in ongoing teacher training, which included music. I am of the opinion that the therapeutic value of music is underutilised due to a lack of awareness and knowledge. This lack of knowledge causes teachers to choose any kind of music to play in the classroom. Teachers determine through a trial and error process what type of music produces the desired result.

As people and schools evolve, so does music. It was only the older teachers who had a list of songs available, which were within the range of the learners' voices, suited to the weekly themes, and quick and easy to teach. The prevalence of the internet as a source for ideas, songs to sing, movement and dances, sheet music, and music games was noticeable. Moving towards

music that learners are exposed to in everyday life created new opportunities and challenges. The songs from movies and YouTube videos obtained from the internet are not always within the range of children's voices, and the dance moves are not acceptable to all the schools, depending on the culture, values and norms of the school. The teachers acted as guardians and gatekeepers in this regard "*to give guidance*", as Participant E commented. Participant E also felt confident that although technology could be incorporated, the creative nature of music was something that technology could not take away, but he suggested that it would be necessary to find new ways to engage learners in MusEd. This might include using technology as an affordable point of entry. He mentioned that young learners were already on their parents' devices and knew more about music sites and music apps than the majority of the teachers. He recommended that learners needed to be guided in their discovery of music on the music video sites they visited, since some of the sites mentioned to me might not be appropriate for young learners, for example TikTok.

Music is an art form. It is disconcerting to see that music taught for the sake of music was not the norm. Only two schools had an explicit music curriculum, and those learners knew the meaning of pitch, rhythm, melody, harmony, dynamics, and other musical concepts. I also observed that apart from nursery rhymes and songs in Grades R and 1, learners beyond these grades were not exposed to a wide range of musical genres. The choice of music was limited to the personal preference and exposure of the teacher involved. I also found a lack of collaboration between music teachers in the educational community the school was part of. Everyone worked as if on an island. Literacy and numeracy were still the priority subjects and art remained the filler subject at four of the five schools. At School B however, MusEd and music integration were central and non-negotiable. The outstanding differences at this school were as follows:

- There was an awareness and understanding of the value of music using the whole-brain approach to develop learners holistically
- Giving music its rightful place was management's decision and motivation
- Ongoing teacher training was prevalent, including music teachers
- Collaboration happened between the generalist teachers and the music specialist teacher
- There was an understanding of the therapeutic value of music
- Community involvement was encouraged and prioritised

Concerts, revues, and choirs formed part of all the schools' annual programmes if funds were available. School B took parent involvement to the next level, and it was clear that they reaped results financially and otherwise, since they had many parents willing to assist the teachers. Parents who were available came and demonstrated the instruments that they played during the MusEd lessons. Therefore, apart from a choir, this school involved learners in an annual concert/revue and a Broadway play every third year.

The use of music to embrace multiculturalism is still in its infancy. According to my observations, all classes were multicultural. Multicultural MusEd implies both the teaching of music from diverse cultures, and teaching learners from diverse cultural backgrounds. I noticed that School E focused on the music from Africa as an annual theme and intentionally exposed learners to music and sound from the African continent. At School A the learners were exposed to Asian music. However, I did not see evidence of intentional planning (except for School E) to expose learners to music from diverse cultures. It was pleasant to observe how teachers were learning from one another (for example the Tswana ladies teaching songs to the Afrikaans-speaking ladies at School C), and incorporating songs from other staff members. However, I did not see evidence that teachers explicitly incorporated music from learners who came from diverse cultural/language groups within their classes. Participant A mentioned that although learners in School A came from diverse cultures, the majority's home language was English.

MusEd implies resources. The lack of resources is a challenge that came up in the literature reviewed in Section 2.3.2. However, during my observations I learnt that all five schools had adequate resources for MusEd. Not all schools had access to the same type of resources, however. School B had electronic whiteboards but not ample space for movement and dancing. On the other hand, School C had ample space to sing, dance and move but no piano in the music room. The real lack had to do with *human* resources and related to:

- the ability of the teachers to teach musical concepts through musical activities;
- an awareness and understanding of the power of music to develop a learner holistically; and
- a lack of proper planning.

Except for School B, the lack on management's side to allow MusEd its rightful place within the curriculum is noticeable.

4.4.2. Significance of the study

The research was based on the exploration of music in the FP in primary schools in South Africa. Participants were selected based on how they integrate music into their teaching and learning processes. The unique culture of each school and the subsequent way in which schools integrated music was evident in the music I heard and the musical encounters I was privileged to have at the participating schools. It was apparent that each school had a different need for music, which was partly based on their belief system. The perceived need determined many decisions regarding the role and place of music within the curriculum. It became apparent that in order to enhance MusEd at schools, the specific needs of the school community should first be understood. A one-size-fits-all approach will therefore not be a solution. The needs-based platform that was evident at schools called for closer collaboration between generalist teachers in the FP to connect and share with one another. Except for School B, none of the other schools indicated that they ever attended a workshop related to the teaching or integration of music with other disciplines.

4.4.3. Limitations and recommendations

After much reflection on the literature reviewed, the subsequent research process, and the empirical findings, I became well aware of the limitations of this study. Firstly, although the schools differ on the quintile scale, all the participating schools were private/independent schools and government schools were not part of the project, mainly because it would have prolonged the study. All the participating schools were urban schools in the main cities of the country, and no schools from rural areas were included. Urban areas differ from rural areas in terms of size, the density of population, heterogeneity, anonymity, mobility, the formality of relationships, and segmentation. These characteristics influence culture and subsequently will also influence the music culture at the school.

I would recommend that during a follow-up study a more rigidly structured observation schedule be followed, so that the researcher could observe one class in every grade at every school. I also suggest that all the different musical encounters as they surface during the study be explored at all the schools, in order to provide a more comprehensive understanding. For example, I spent a day with the music teacher at School E. This visit only yielded data regarding grade gatherings involving music. I could not observe a music class and had to rely on data derived from the interview with the teacher. The opposite was true for School B: I observed a music class in each grade but never attended a grade gathering like a Bible period or a concert

where music was involved and had to rely on data derived from the interview with the deputy head.

4.4.4. Further research

There is a difference between private/independent schools that have to fund the payment of teachers fully, and government schools that are subsidised by the government. A minority of learners attend private schools where the teacher-learner ratio is much lower than in most government schools. I would suggest a similar study focusing on government schools.

Many independent schools in South Africa incorporate IBL. The role and place of MusEd in IBL, including both South African and international schools, may yield valuable data that will assist 21st century music educators on the South African continent.

4.4.5. Conclusion

The functional value of MusEd extends beyond the classroom and the curriculum. Elliot (1995:308) states the following regarding MusEd: "The primary values of music education are the primary values of music: self-growth, self-knowledge, musical enjoyment, and flow, and the happiness that arises from these – in short, a certain musical way of life." As the educational landscape evolves, so does music, but the value of MusEd remains the same. Music forms part of a balanced, child-centred curriculum, and therapeutically functional in the whole-brain approach to learning. Music integration into the teaching and learning processes within the FP is possible. MusEd embraces diversity in that it includes learners with diverse abilities and learners from multicultural backgrounds. MusEd informs identity and fosters connectedness between people. Music is part of the fibre of society and therefore spills over into the school community. It is uplifting to the community and therapeutic to the individual. As a concluding thought, I agree with Aristotle: "Music has the power of forming character, and should, therefore, be introduced into the education of the young."

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