

# **The perceived value of music-making for participants in a concert orchestra at an Afrikaans High School for Boys**

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A dissertation submitted in fulfilment of the requirements for the degree MMus (Music Education)

School of the Arts: Music

Faculty of Humanities

University of Pretoria

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Lastly, I thank my Heavenly Father for His grace throughout my life. Soli Deo Gloria!

UNIVERSITY OF PRETORIA

FACULTY OF HUMANITIES

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11 February 2021

Dear Ms R Holland-Muter

<b>Project Title:</b>	The perceived value of music-making for participants in a concert orchestra at an Afrikaans High School for Boys
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<b>Degree:</b>	Masters

I have pleasure in informing you that the above application was **approved** by the Research Ethics Committee on 4 February 2021. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should the actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

We wish you success with the project.

Sincerely,



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## Abstract

There are an abundant number of studies that focus on the importance of active music-making, but an extensive literature search reveals that no such research has been done that specifically focuses on participants in a homogeneous Afrikaans high school. The purpose of this qualitative study was to investigate the perceived value of music-making for the participants in a concert orchestra at an Afrikaans high school for boys. This information can be useful for Afrikaans schools and their conductors, to understand the perceived value that individuals place on active participation in a concert orchestra in these schools. A qualitative research design was used to collect and analyse the data collected. Data collection included semi-structured interviews with 24 members of the concert orchestra, focus group interviews, as well as observations of rehearsals. The findings of this study emphasise that the perceived values associated with the active music-making in an Afrikaans high school concert orchestra are multi-faceted. The participants attributed social, personal as well as music values to their participation in the concert orchestra of a homogeneous Afrikaans high school. The expectancy-value theory of Wigfield and Eccles was used as a theoretical basis for this qualitative study. The analysed data of this study revealed that the members of the orchestra placed a lot of emphasis on the attainment (the importance that an individual places on a task) as well as the intrinsic (the enjoyment of the task) value. Furthermore, these participants indicated that the reward (utility value) is worth the cost (long hours) of participating in the orchestra. Results from this study indicate that a homogenous Afrikaans high school concert orchestra establishes a platform for friendships over age and grade boundaries.

## **Keywords**

Expectancy-value theory

Orchestral participation

Homogeneous Afrikaans high school

South African school setting

Concert orchestra

## Notes to the reader

- British English is used in this dissertation.
- The APA referencing style 7<sup>th</sup> edition is used in this dissertation.
- Concert orchestra in this study refers to an orchestra consisting of woodwinds (alto, tenor and baritone saxophones; flutes; clarinets; bassoon), strings (only cello and double bass), brass (trumpets; trombones; French horns), and percussion instruments. The saxophones substitute the violins and violas that are usually found in a symphony orchestra.

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## Chapter 1: Introduction

### 1.1 Background to the study

#### Vignette:

*O power of Affies when will we see your like again?  
Of guts and glory, to be the best we can be.  
And so, against them, proud Edward's army,  
and send them homewards, to think again.* (Pretorius, 2016)

As I make my way through the iconic red brick corridors at the Afrikaanse Hoër Seunskool (Afrikaans High School for Boys), it is difficult not to feel overwhelmed by the numerous school photographs decorating the walls, some dating back to more than a century ago. While I fix my eyes on a particularly faded, black and white picture from 1920, I hear the famous “Power of Affies” being rehearsed in the school quadrant nearby. This chant (based on the “Flower of Scotland”) is one of the many traditions that make this school a proud and memorable institution. Practicing it a few minutes before morning assembly is to commence, is a regular spectacle. While perusing these countless photographic memories, a few young men walk past in their red and green blazers while lifting their school caps to acknowledge and greet me. They are obviously late for assembly as they scurry past. Two of the boys are wearing red cultural ties, a sign that they are members of either the famous school choir or the symphony orchestra. If a learner is wearing a green tie, then he is part of the school's sporting elite. Like a medal of honour, these ties are worn with pride as they have been valiantly earned. I meander through the hallway and out to the quadrant to join my fellow faculty members for the start of assembly. A thousand boys, hands on their hearts, bellow the words with pride as the school symphony orchestra is taking their place in the front of the quad. This is no ordinary assembly. Today marks the school's 100<sup>th</sup> birthday and it is evident that this school is indeed filled with “guts and glory” and that it would take a great deal to see the “likes” of another Affies.

The Afrikaanse Hoërskool (Afrikaans High School) was founded on 28 January 1920 in Pretoria, as a coeducational school, which later formed into two single-sex schools, known today as Afrikaanse Hoër Meisieskool (Afrikaans High School for Girls) and Afrikaanse Hoër Seunskool (Afrikaans High School for Boys), popularly known as “Affies”. Affies is a Christian Afrikaans-medium high school for boys, which aims at raising and educating young men who are respectful and have integrity (Van Eeden, 2020). The black and white photographs that line the red brick corridors are just some of the memorabilia which keep a record of these gentlemen, spanning a history of over a hundred years.

*“Die Afrikaanse Hoër Seunskool, wat in God en in tydlose en universele waardes soos liefde, waarheid en hoop geanker is, streef daarna om sy unieke tradisie van uitnemende opvoedende onderwys te handhaaf en uit te bou tot voordeel van ons land en sy inwoners.”* (Afrikaanse Hoër Seunskool [Affies], n.d.)

The Afrikaans High School for Boys, which is anchored in God, and in timeless, universal values such as love, truth and hope, strives to maintain and develop its unique tradition of excellent education for the benefit of our country and its people.

The music department at Affies is one of the largest in the country, with close to 300 learners taking music as a school subject (Webb-Joubert, 2020). The music department consists of four music theory teachers and fifteen part-time faculty members offering tuition in a variety of instruments. The majority of learners who come to Affies only start in Grade 8 with their practical instruments, and these include (but are not limited to) percussion, woodwinds, brass, strings, organ and piano. The availability of offering boys the opportunity to play in ensembles grew and today the school boasts three official instrumental groups, namely a jazz band, a string orchestra and the flagship concert orchestra (Affies, n.d.). The latter of these three ensembles consists of 50 boys who are chosen through a strict audition process to ensure the highest quality of music-making. Participation in the orchestra is voluntary, and boys need to give up a great deal of free time to rehearse and give performances. As learners in a school where excellence in academic, sport and cultural achievements are awarded, do these boys experience any other value in their commitment and hard work during participation in the concert orchestra?

To date, inadequate research has been conducted on the perceived value of music-making by members of a concert orchestra; especially not at an Afrikaans high school for boys. This study proposes to explore the intrinsic and extrinsic motivations for learners to participate in a concert orchestra at Affies. The individual perspectives of the members, and finding commonalities between them, will be explored in this research. The importance of these findings may provide insight into the importance of music education at secondary level, having implications for music educators who provide instrumental or ensemble tuition.

## **1.2 Problem Statement**

In most school contexts, especially homogenous boys' schools, participation in music ensembles is dwindling. Contrary to this statement, the various music ensembles at Affies are all thriving. The concert orchestra is one of the music ensembles at the school. The gap in research that determine the value that is attributed by participants to active music-making in a concert orchestra at school level prompted this inquiry. For this



reason, this study will investigate various aspects of perceived value which members of the orchestra associate with participation in the orchestra.

### **1.3 Aims/purpose of the study**

The aim of this study is to explore the perceived value of music-making as experienced by members in a concert orchestra at an Afrikaans high school for boys. The study also aims to understand the subjective (intrinsic and extrinsic) reasons for members of the Affie orchestra wanting to participate in this time-consuming music activity.

### **1.4 Research question(s)**

The main research question guiding this dissertation is:

What is the perceived value attributed by participants to music-making in a concert orchestra at an Afrikaans high school for boys?

The sub-question related to this main research question is:

What are the subjective (intrinsic and extrinsic) motivations attributed by participants to music-making in a concert orchestra at an Afrikaans high school for boys?

### **1.5 Research methodology**

This study used a qualitative approach to investigate and probe the questions pertaining to the value of music-making in an all-boys high school concert orchestra. Creswell (2016) states that qualitative inquiry commences with “philosophical assumptions” (p. 44). A case study is employed when the questions are “how” and “why” and when the researcher is unable to manipulate the behaviours of the subjects involved in the phenomenon (Baxter & Jack, 2010: p. 544; Yin, 2011). The concert orchestra at Affies is the “case” in this study and using a qualitative approach assisted in determining the value of participation within the research case. The exploration of this study required the use of qualitative data collection strategies. These include semi-structured interviews, focus group interviews, as well as observations at rehearsals and performances. Data analysis in qualitative research is a process of methodically searching and sorting data uncovered in interview transcripts, observation notes and other information, in order to understand the questioned phenomenon (Wong, 2008).

The full detail of this case study, data gathering techniques, as well as the data analysis methods used, are fully described and discussed in Chapter 3.

## **1.6 Trustworthiness of the study**

The trustworthiness of the data, which includes the interpretations and conclusions made by the researcher, has been achieved through triangulation and member checking procedures (Kennedy, 2009; Yin, 2014). The use of validation strategies such as triangulation and the reviewing of the findings by a selected group of participants in a study (Yin, 2014) assisted in reporting data that is trustworthy. The validity of the data collected was enhanced through member checking, allowing participants the opportunity to reflect on the information they provided, to ensure accuracy of the documentation of their thoughts (Stake, 1995).

To address the bias threat, the following criteria and strategies were applied (Poggenpoel & Myburgh 2003): truth-value through credibility, which entails the accurate keeping of field notes, making recordings while conducting the semi-structured interviews and focus group interviews; and applicability through transferability by giving dense and rich descriptions of the results.

## **1.7 Ethical considerations**

Data collection, which includes individual interviews, focus groups, observations and obtaining school archival materials, was undertaken only once permission was received from the participants (Appendix D), parents and or legal guardians (Appendix E), the principal of the school (Appendix F), and the Gauteng Department of Basic Education (Appendix G) through written consent. These letters explained the purpose and need for the study and all the methods that were utilised to obtain the necessary data. The privacy and confidentiality of each participant was protected, and this was outlined in the consent form. Learners were informed that pseudonyms would be used to protect their identity in the final draft of the dissertation. As a consequence, participants were able to speak freely while being interviewed. No participant in this study was compensated and participation was entirely voluntarily. Participants had the right to withdraw from the study at any time without the fear of being prejudiced in any way. As required by the University of Pretoria, data will be saved in a password protected folder in electronic format and stored at the School of Arts for a period of no less than 15 years.

## **1.8 Delimitations of the study**

Delimitations outline what a researcher is unable or unwilling to do during the research process of a specific study (Leedy & Ormrod, 2016). The data for the current study was collected at a homogenous Afrikaans high school for boys in Pretoria, South Africa. The case in this research is specific as it only includes boys at one high school, all of whom are part of the white Afrikaans-speaking culture. Although the data was collected from an explicit group, the assumption is that the results of this study can be applied to a wider demographic and lay a foundation to similar and extended research in the future.

## **1.9 Value of the study**

By investigating and determining the perceived value of music-making for the participants of the concert orchestra at Affies, this research aims to enhance the understanding and values of adolescent boys as perceived by the orchestra's members. Furthermore, this research will hopefully encourage further investigation into the multifaceted reasons attributed to group music-making, especially in regard to orchestras. The importance of music in the lives of participants, especially adolescent boys, could lead to a better understanding of why participants engage in such extracurricular activities.

## **1.10 Chapter headings**

There are six chapters in this study. Chapter 1 serves as the introduction to the study, explaining the need and potential significance of this research. The background to this study, the various aims, and the problem statement are all clearly defined. Chapter 1 further outlines limitations to the study, provides ethical considerations, and mentions strategies to achieve trustworthiness of the data collected.

Chapter 2 provides a review of existing literature pertaining to the topic of this research. This includes investigations into the perceived benefits of participating in a collective music experience, be it in a choir or orchestra, and the value attributed through participation. Chapter 2 also highlights a gap in existing literature, substantiating the need for this study to be conducted.

The research approach, design and data collection strategies are outlined and thoroughly presented in Chapter 3. Methods utilised to analyse and ensure reliability of the data are discussed at length.

Chapter 4 presents the raw data as collected through semi-structured interviews, focus group discussions and observations. Data are analysed and described in detail and the resulting themes (and sub-themes) that emerge are presented.

In the penultimate chapter (Chapter 5), a discussion of the findings is presented, and comparisons are made to existing literature.

The final chapter (Chapter 6) answers the research questions to this study, makes recommendations for further research, admits and outlines limitations to the study, and provides concluding remarks pertaining to the research topic.

## **Chapter 2: Literature review**

Although there is scant information pertaining to the value of participation in an orchestra in a South African school setting, there is a wealth of research linked to the benefits of music involvement, whether in choirs, orchestras or taking music as a subject, as experienced by the participants in a global context. This chapter will discuss the expectancy value theory that is used as motivational construct for this study, specifically focusing on attainment value, intrinsic value, utility value, and cost. The literature further addresses the perceived benefits and values of being a participant in group music-making activities, such as mental and physical health, spiritual wellbeing, academic achievement, and social activity. The value of music participation in a choir, instrumental ensemble, and music participation in a South African context will be discussed.

### **2.1 Expectancy value theory of achievement motivation**

For many decades, achievement motivation theorists have discussed and debated several issues, such as the reasons why people participate in certain achievement activities; why people remained involved in these activities; the amount of effort aimed at these tasks; and the actual performance outcomes of participation in these activities (Chiang, et al., 2011; Wigfield & Eccles, 2000). The expectancy value theory developed by Eccles, Wigfield, and their colleagues, assumes “the nature of the expectancy and value constructs, how they develop, and how they relate to children’s and adolescents’ performance and choice” (Wigfield & Eccles, 2000, p.68-69). The theory is rooted in motivational research that focuses on ideologies such as individuals’ principles and the valuing of tasks that they are involved in (McCormick & McPherson, 2007). The expectancy value theory can be summarised by posing a simple question: “Do I want to do this activity, and why?” (Wigfield & Eccles, 2002, p.89).

The expectancy value theory is multifaceted, and includes the development of competence beliefs, expectancies for success and achievement values from childhood through adolescence (Wigfield & Eccles, 2000). Motivation is constructed by the subjective values that individuals connect to an activity in which they are engaged (Vanslambrouck et al., 2018). Task values influence a person’s choice and can be divided into four components: attainment value (importance), intrinsic value, utility value, and cost (Chiang, et al. 2011; Wigfield & Eccles, 2000).

### **2.1.1 Attainment value**

Attainment value refers to the importance an individual places on doing well at the task in question (Wigfield & Eccles, 2000). Wigfield and Gladstone (2019) explain that when children develop and maintain positive expectancies and values for an activity, they are more likely to succeed and continue with that activity even when it becomes more difficult and challenging. “Students’ subjective task values directly predict both intentions and actual decisions regarding persisting during different activities” (Wigfield & Gladstone, 2019, p. 19). A study conducted with 56 music students in Mexico affirms that female students who placed a higher value on the graduate programme persisted in their studies, in comparison to a higher percentage of males who dropped out (González-Moreno, 2012). Attainment value can also relate to individuals who express their humanity through participation in aesthetic activities, adding a high value to, for example, learning a musical instrument (McCormick & McPherson, 2007).

### **2.1.2 Intrinsic value**

Intrinsic value is simply the enjoyment that an individual derives from participation in a specific task (Wigfield & Eccles, 2000). Deci and Ryan (1985) outlined the positive psychological consequences of individuals intrinsically linked to an activity. The results of a study conducted by Venter (2019) in South African schools (which includes Affies) determined that the motivations for learners to choose music as an elective subject are on insights offered by the expectancy value theory. These motivations include the interest in learning more about music as well as feelings of being adequate in the subject. This study also found that learners discontinued their participation if they did not value music as important to their futures. Furthermore, the study highlights the importance of students wanting to learn music without the unnecessary pressure of achieving grades or marks. McCormick and McPherson (2007) explain that a learner who chooses to learn a music instrument “for its own sake” (p.39) will attach a higher intrinsic value to the activity. This contrasts with those that participate for extrinsic incentives, such as pleasing one’s parents.

### **2.1.3 Utility value**

Utility value, also described as usefulness, refers to how a specific task or activity fits into the individual’s short- and long-term plans. An example of this would be to take a mathematics course in order to fulfil a requirement to be able to study a degree in science at a higher education institution (Wigfield & Eccles, 2000). A specific subject or activity

would have a high utility value for an individual if it was needed to meet requirements or seen as useful for his or her future occupation (Jones, 2009). A learner who practices to eventually perform well on an instrument will add utility value to the goal of being a professional musician (McCormick & McPherson, 2007). The utility value can be classified as an extrinsic reason for taking part in a certain activity, because it is done to reach a certain goal (Deci & Ryan, 1985; Wigfield & Eccles, 2000).

#### **2.1.4 Cost**

Cost refers to how certain decisions might limit or impact activities, the amount of effort needed as well as emotional expenditure that may be a result of that activity (Wigfield & Eccles, 2000). Learners may decide that the cost of practicing their music instrument every day and attending orchestra rehearsals is not worth the effort, because it does not leave sufficient time for other extra-mural activities such as sport (LeBeau, 2020). The perceived cost of an activity is that which is negatively experienced or given up by the individual to be able to partake in that activity (McCormick & McPherson, 2007). Chiang et al. (2011) stated that although there is an abundance of research pertaining to the expectancy value theory, the component of cost has largely been omitted.

Cost as a component of subjective task value has captured the attention of scholars to better understand the motivations of learners (Chiang et al., 2011). According to Jiang et al. (2018), cost is an important factor in predicting adolescent learners' avoidance goals, negative classroom behaviours, unstable academic outcomes as well as low mathematics marks in elementary and high school. Researchers argue that the perceived cost negatively predicts adolescents' as well as college students' achievements and motivation to take certain courses and to further graduate (Kirkpatrick et al., 2013; Perez et al., 2014). The overall perception of cost and the detriments associated with some activities are positively influenced by environmental conditions such as initial academic orientation and ongoing support (González-Moreno, 2012).

Rolandson (2020) states that participation in music ensembles can be ensured by focusing on the expectancy value theory. This is substantiated by Gonida and Lemos (2019), who found that learners' motivation may influence their capacity to cope with both change and uncertainty. Wigfield and Gladstone (2019) argue that "When children have positive expectancies and values, they are able to cope better with change and deal more effectively with uncertainties" (p. 27). Future participation in music activities could be predicted by using the expectancy value theory to place value on tasks (Harvey, et al., 2016; Kingsford-Smith & Evans 2019; LeBeau, 2020; Yoo, 2020).

## **2.2 Perceived value of music participation**

The perceived benefits and values attributed to group music participation for an individual is not a new concept. There is a plethora of research already conducted, including the perceived value of participation in a music group linked to mental and physical health, spiritual wellbeing, academic achievement, and positive social activity.

### **2.2.1 The perceived value of music participation on mental and physical health**

The benefits on mental (Baker et al., 2020; Freer & Evans, 2018; Hedemann & Frazier, 2017) and physical health (Hallam et al., 2012; Jutras, 2011; Williamson & Bonshor, 2019) has a consequence of participating in a group music activity has been extensively researched.

Lehmberg and Fung (2010) illustrate the value of music participation for senior citizens on their physical, psychological, and social wellbeing. They reported that physical and mental wellbeing in senior citizens, which included a reduced medicinal intake, as well as the overall improvement of quality of life, can be ascribed to participation in a music activity. Similar results have been documented by Barbeau and Mantie (2019) regarding the perceived benefits of music participation among older adults. 35 members (aged 65 and older) from a New Horizons summer camp in the United States and from two New Horizons bands in Ontario, Canada, participated in this study. The data collected through semi-structured interviews and questionnaire booklets were used in qualitative as well as quantitative analysis. The researchers conceded that the sample size of 35 participants was too small, and that future research should replicate this study with a larger sample size.

#### **2.2.2.1 The perceived value of music participation on mental health**

The perceived value of music participation on mental health regarding psychological needs satisfaction (Freer & Evans, 2018), sense of achievement (Baker et al., 2020) and mental health promotion (Hedemann & Frazier, 2017), has been documented.

Using a theoretical lens of self-determination theory, Freer and Evans (2018) aimed at ascertaining the motivations for male high school learners in Australia choosing to study music at school. Using surveys as the main method of obtaining data, the study reports that students who exhibit a higher psychological needs satisfaction and value for music, have a stronger motivation and intention to continue to participate in music activities (Freer & Evans, 2018). They further advocate that educators need to explore more



effective teaching strategies, while bearing in mind specific students' instrumental experience as well as their intention to continue with participating in the specific music activity. The same sense of achievement was also reported by Baker et al. (2020). Participation in one of the seven ensembles that form part of the Tasmanian Youth Orchestra (TYO) has been a strong embodied emotional experience for the players. The participants, aged 12 to 26, reported different positive emotions such as happiness, excitement, enjoyment, and pride, as well as a sense of achievement when rehearsing and performing with the various ensembles (Baker et al., 2020). A study conducted in Miami with participants (aged 5 to 18) identified from economically vulnerable communities, stated that those found to be more vulnerable and predisposed to developing anxiety and symptoms of depression, benefited from an after-school music education programme (Hedemann & Frazier, 2017). The Miami Music Project (MMP) offers mental health promoting skills to help build resilience and minimise symptoms of anxiety and depression.

Numerous other studies have been linked to the value of music participation and mental health wellbeing (Hallam & MacDonald, 2008; Shipman, 2016; Wesseldijk et al., 2019).

#### **2.2.1.2 The perceived value of music participation on physical health**

Participation in a music activity has been linked to improved physical health, which includes improved cardiovascular conditions (Williamson & Bonshor, 2019), better respiratory control (Jutras, 2011), benefits to the oxygenation of blood (Hallam et al., 2012), and better co-ordination (Jutras, 2011).

Due to the lack of literature pertaining to the benefits of music-making by non-choral institutions, Williamson and Bonshor (2019) designed and distributed a survey to obtain qualitative and quantitative data regarding the positive and negative impacts of music making on wellbeing, specifically aimed at instrumentalists. The survey was distributed via Brass Bands England, and it found that 346 adult brass players perceived their involvement in music making to be beneficial on their physical, psychological, social, emotional, and spiritual wellbeing. Williamson and Bonshor admit that this study was limited to only brass band players and advocate for future research to include a wider branch of instrumentalists.

In a study by Jutras (2011), 1823 New Horizons band members from across the United States and Canada completed questionnaires identifying and self-reporting the benefits of band participation. This qualitative study distributed the questionnaires via email to the

selected members whose ages ranged from 17 to 93 years and organised the benefits into four categories, namely health, personal, skill, and social/cultural. Most of the respondents who play a woodwind (929 participants) or brass (644 participants) instrument reported improved breath control attributed to the participation in the ensemble. Jutras (2011) concludes that this investigation added to the literature advocating the potential benefits of adult music participation, and that music educators should focus on the value that participants place on the personal and social benefits, as well as musical content.

Further research by Hallam et al. (2012) found that singing is perceived to have a direct physical benefit through better oxygenation of the blood and lungs through vocal warm-ups, especially in regard to breath-control exercises. 500 participants were sampled in this multi-method research utilising both qualitative and quantitative means of inquiry. Data were collected from three case studies from different music community programmes, all of which fall under the auspices of the Music for Life Project. The study found that a wide range of cognitive, social, emotional and physical benefits were reported. The programmes were run by The Sage, Gateshead, the Connect Programme of the Guildhall School of Music and Drama, and the Westminster Adult Education Service.

Contrasting literature explains that physical injuries that are ascribed to music participation are also ubiquitous (Barnes et al., 2011; Kok et al., 2016; Paarup et al., 2011). 342 musicians from six Danish symphony orchestras reported that musculoskeletal injuries, as a result from playing an instrument, are a common occurrence (Paarup et al., 2011). The injuries occur in the neck, upper and lower back, shoulders, elbows, hands, and wrists. Similar results were reported by Kok et al. (2016) in a systematic review of 21 relevant articles. Nearly 85 percent of the members of the Bloemfontein-based Free State Symphony Orchestra in South Africa listed various reasons that contributed to specific injuries as a consequence of being an instrumentalist. These included inadequate resting periods during playing/rehearsal sessions, continuation of practicing and playing when injured, and consistently performing the same physical movements (Barnes et al., 2011).

Numerous other studies have shown the positive (Byrgen et al., 1996; Cohen et al., 2006) and negative (Castleman, 2002; Fourie, 2006) impact that music participation can have on participants.

### **2.2.2 The perceived value of music participation on spiritual wellbeing**

Music has always been a way of communicating with the spiritual realm, thereby making it crucial to alleviating human distress (Botstein, 2020). Various studies have illustrated the spiritual and religious connections that singers experience in choirs (Barrett, 2017; Clift et al., 2010; Freeman, 2002; Strayhorn, 2011).

The spiritual benefits of singing in a choir are well documented in an extensive study conducted by Barrett (2017). Using an ethnographic research design, data collected by means of semi-structured and focus group interviews from members of the University of Pretoria Camerata, were utilised to ascertain the perceived value of participation in a university choir. Spiritual benefit was perceived to be a common factor among the interviewees, as a consequence of singing in the choir. Some of the participants believe that singing in the choir is part of fulfilling a higher purpose, including having a deeper connection to God. The spiritual wellbeing of the participants is also ascribed to the relationships formed within the choir.

Similar results were discovered by Clift et al. (2010) and Freeman (2002), who found that the majority of participating choral singers in their studies claimed that singing in a choir was a religious/spiritual experience. Using an exploratory investigation framework, Strayhorn (2011) established that the connection with a “higher power” (p. 144) is a motivation for undergraduate African Americans to participate in a gospel college choir (*Black Voices*) in the southeastern region of the United States. Furthermore, Strayhorn’s research highlights the lack of inquiry focusing specifically on the perceived benefits attributed to singing in a choir as experienced by African Americans at tertiary level.

### **2.2.3 The perceived value of music participation on academic achievement**

There are several studies illustrating the correlation between music participation and improved academic outcomes (Lane, 2020; Miksza, 2010; Guhn et al., 2020). Lane (2020) found that students at a private liberal arts institution in the southeast United States, who participated in music ensembles, scored higher than the norm on College Student Experiences Questionnaire (CSEQ). The CSEQ scores students on a holistic development scale, considering five factors that support holistic development, including personal and social development, science and technology, vocational preparation, general education, and intellectual skills.

A study by Miksza (2010) ascertained that students in high school music ensembles are more likely to have higher mathematics scores than learners not participating in a group

music activity. The researcher used data collected from the Educational Longitudinal Study compiled in 2002 with 12 160 participants from 603 rural, suburban, and urban schools across the United States of America. This study highlights that learners are more committed to school attendance, including their prompt arrival for the start of the day, if they actively engage in music ensembles.

Similarly, Guhn et al. (2020) affirm that music participation can be linked to improved academic achievement. In their research, instrumentalists across four public schools in British Columbia (Canada) were found to score higher grades than vocalists in subjects such as English, science and mathematics. Bronfenbrenner's bio-ecological model was used to guide the analysis of the correlation between music participation and academic achievement. Data from 112 916 participants from different school districts were used in this study. Furthermore, music majors performed academically stronger when compared to students that did not participate in a music activity. Future studies may benefit from knowledge of participants' level of music participation both within and outside of school to gain a better understanding of the correlation between music participation, music engagement and academic performance (Guhn et al., 2020).

Academic improvement and achievement as a result of music involvement is well supported in the literature (Baker et al., 2020; Boyd, 2013; Cox & Stephens, 2006; Fruchter, 1989; Hallam, 2010; Helmrich, 2010; Holmes & Hallam, 2017; Holochwost et al., 2017; Schneider & Klotz, 2000). Furthermore, participation in a music activity has been linked to better school attendance (Davalos et al., 1999; Eccles & Barber, 1999; Hood, 1973; Taetle, 1999), and a positive attitude towards education (Davalos et al., 1999; Eccles & Barber, 1999).

#### **2.2.4 The perceived value of music participation on social activity**

Active music-making has been linked to positively influencing social activity such as improved social status (Bennetts, 2013), a decrease in the feelings of bullying-victimisation (Rawlings, 2015), the sharing of a common goal, resulting in the formation of new friendships (Baker et al., 2020), and achieving a sense of brotherhood (Melichárek, 2020).

Bennetts (2013) reports that taking music as a subject (concerning western music skills and knowledge) has been linked to "a measure of social status" (p. 225). He outlines factors which encourage boys to participate in music activities, challenging stereotypical

gender behaviours. Bennetts (2013) affirms that social status is instrumental in promoting music as a subject, due to the intrinsic and extrinsic value associated to it. If music involvement is deemed to be a valuable inclusive endeavour, participation will be sought by the boys at a particular school. Congruently, Rawlings (2015) found that the participation in middle school music ensembles, in two schools in central Illinois, positively impacted the relationship between the perceived feelings of school connectedness as well as less negative experiences of peer victimisation and bullying behaviours. The researcher made use of self-reported questionnaires from 470 participants. The feeling of connection to a school could be encouraged by the complexities between the traditions, beliefs, and values of a school-based music ensemble.

Participants of the Tasmanian Youth Orchestra reported various social benefits that are linked to participation in ensembles affiliated to the orchestra (Baker et al., 2020). The participants (aged 12 to 26) attributed new friendships being formed as a consequence of making music collectively, while simultaneously working towards a common goal. A further benefit which emanated from the data was an increase in the commitment by participants. This study is part of a broader qualitative pilot project which investigated the perceived benefits of active participation in the Tasmanian Youth Orchestra, making use of 11 open-ended questions, answered by 26 participants. Baker et al. (2020) conceded the unexpectedness of their finding that the importance of friendship and expanding social networks – attributed to the participation in a youth orchestra – is a motivation to commitment to the organisation, considering the initial motivation for the research. Correspondingly, commitment to an organisation is also an ongoing theme which emerged in a study conducted by Shanksy (2010) with the Bergen Philharmonic Orchestra in New Jersey.

Melichárek (2020) focused on the implementation of a 'Brotherhood' and unity ideology into Yugoslav popular music in the 1970s and 1980s. Various songs were analysed using a model outlined by sociologist and music critic S.R. Denisoff, where six primary goals emerged: solicits outside support, reinforces the value structure of the participants, promotes cohesion and solidarity, aims to recruit individuals, invokes solutions, and highlights a social problem. One of the most famous songs attributed to the brotherhood-ideology is *Računajte na nas* (You can count on us), which focuses on encouraging a high morale.

Studies have been conducted to investigate the importance of music participation and the correlation to positively influencing community ethics, including building friendships (Miksza, 2010; Williamson & Bonshor, 2019), and “*RMXing the curriculum*” (p. 221), relating specifically to subject music taken by boys (McGregor & Mills, 2006; Smith, 2004). Various studies (Bartolome, 2013; Barrett & Vermeulen, 2019; Chua, 2005; Culp, 2016; Kokotsaki & Hallam, 2007) have also illustrated that active engagement in ensemble music-making develops a strong sense of belonging among participants, enhances social skills, and assists in building better self-esteem.

### **2.2.5 The perceived value of group music ensemble participation**

The motivation behind participation in a music ensemble is multifaceted, including (but not limited to) the enjoyment of public performances (Hewitt & Allan, 2012), competence and relatedness (Douglas, 2011) and an enrichment of culture (Tian et al., 2020). The participants in a study by Hewitt and Allan (2012) explained some of the reasons for participation in a music ensemble as their enjoyment of public performances, their sense of musical satisfaction, as well as the opportunity to meet new people. The researchers suggest that by using the dimensions (music, social and personal) that had been highlighted by previous research, an understanding can be developed of why young people choose to engage in advanced youth music ensembles.

Douglas (2011) found that psychological needs such as autonomy, competence, and relatedness of 230 participants from various New Horizons International Music Association ensembles were being satisfied because of their participation in music. An important purpose of the paper was to determine the value of using the self-determination theory (understanding and describing how one’s psychological needs are satisfied and therefore motivate participation in an activity) as a theoretical framework for further examining participants’ motivations to participate in group music activities. Furthermore, the researcher states that the findings of this study seem to support the idea that acquiring data about informal music learning at home has implications for advancing music educators’ understanding of motivation, learning, and development.

In a study by Tian et al. (2020) the students of the Jinzhou Medical University in China, who took part in a folk music club, reported an enrichment in their own cultural accomplishments as well as an enhancement in medical practice ability and the achievement of comprehensive educational development. The folk music club, which was established in 2013, was used as the case study. The researchers believe that the

medical students' specialty in playing instruments at this club will benefit their future medical careers.

Further studies that investigate the value of group music-making include Anguiano (2006), Arasi (2006), Coffman (2006), Kruse (2007), Rohwer (2010) and Tsugawa (2009).

#### **2.2.5.1 Participation in a choir**

Numerous studies have linked participation in a choir with the improvement of social skills (Bartolome, 2018; Barrett & Vermeulen, 2019; Dingle et al., 2013; Freer, 2009), musical improvement (Bartolome, 2013) and health benefits (Dingle et al., 2013; Iooss, 2020; Iyer et al., 2009; Vickhoff et al., 2013).

Bartolome's (2013) study into the perceived benefits of participation in the Seattle Girls' Choir (SGC) clearly illustrates the social, music, and personal values attributed to singing in a choir. Data were collected through observation of rehearsals, musicianship classes, camps, performances, and meetings, as well as conducting semi-structured and focus group interviews with the participants, parents and organisers of SGC. The researcher states that music participation is a complex, multifaceted and highly valued component of the human experience. Themes which arose from the data included music, personal, social as well as external benefits.

Comparable results were recorded by Barrett and Vermeulen (2019) in a study done regarding the perceptions and experiences of choristers pertaining to the value of participating in a multicultural choir. Participation in a choral activity was found to be an ideal place for social cohesion, a place where understanding across cultural boundaries was fostered. Collective singing activities are associated with various social and mental health benefits for disadvantaged adults (Dingle et al., 2013). As with instrumentalists, mental health benefits include giving people who experience chronic mental health problems an opportunity of feeling that they belong while participating in a choir. Dingle et al. (2013) interviewed 21 members of the Reclink Transformers Choir in Australia, an organisation that provides support to disadvantaged adults. Through qualitative analysis of semi-structured interviews, the study aimed to investigate the effects of participating in a choir for adults with mental illness or adults who are socially disadvantaged. Themes (and sub-themes) which emerged from the research include personal (positive emotions, emotional regulation, spiritual, self-perception), social (connectedness) and functional (health benefits, routine).



Freer (2009) found that a choir at an all-boys school, with the focus on the individual as a person, has the potential of helping the adolescent to deal with the physical, social, academic and music demands that are encountered during secondary school. The stories of three boys were used as case studies to demonstrate the framework that can be adopted by music educators to retain adolescent male singers. Chua (2005) similarly explains that boys participate in choral singing to develop their self-esteem, to help define who they are, and to earn acceptance. Furthermore, a wealth of mutual trust, respect, team spirit, and discipline among the members are heightened in a positive and fun environment (Chua, 2005).

Further studies highlighting the benefits associated with choral singing have been linked to health (Dingle et al., 2013; Iyer et al., 2009; looss, 2020) and a sense of belonging (Barrett, 2017; Barrett & Vermeulen, 2019; Bartolome, 2013; Chua, 2005).

#### **2.2.5.2 Participation in an instrumental ensemble**

Similarly, to the benefits associated with involvement in choral activities, there is an abundance of research that supports the value and motivations behind participation in an instrumental ensemble (Adderly et al., 2003; Byo, 2017; Chong & Kim, 2016; Gillespie & Hedgecoth, 2017; Hanrahan et al., 2018; Hopkins et al., 2016; Korn, 2000; Phillips, 2012; Schneider & Klotz, 2000; Siebenaler, 2006). Playing in a music ensemble has been linked to improved musicianship (Adderly et al., 2003; Byo, 2017; Gillespie & Hedgecoth, 2017; Korn, 2000; Siebenaler, 2006), which includes an improved ability to read music (Byo, 2017; Hopkins et al., 2016), having a better knowledge of “intelligent practice” (Byo, 2017, p. 263), and an overall improvement of academic scores as a consequence (Chong & Kim, 2016; Schneider & Klotz, 2000).

Phillips (2012) explains that when a child has a role to play in a music ensemble, theatre or dance production, they begin to understand that their contribution is necessary for the success of the group. Through these experiences children gain confidence and start to learn that their contributions have value, even if they don't have the most significant part in the production, or regardless of whether they are a soloist in an ensemble. The feeling of being part of a community is considered another value that has been attributed to the participation in an orchestra or instrumental ensemble (Byo, 2017; Hanrahan et al., 2018; Hopkins et al., 2016). The decision to participate in music ensembles may be more influenced by social values than the needs of oneself (Warnock, 2016). Family influences, social benefits, as well as musical growth are also explanations of why



learners want to participate in music ensembles (Adderly et al., 2003 & Siebenaler, 2006).

The multifaceted nature of orchestra participation has various benefits for the participants. Improved orchestral/ensemble playing skills, improved sight-reading, repertoire development as well as an improved knowledge of music history and music theory are some of the benefits reported by the participants of the Tasmanian Youth Orchestra (Baker et al., 2020). Further to only improving one's music ability, Hallam's (2010) review of the empirical data supports the notion that the intellectual, social, and personal development of children can be attributed to music participation. Her findings show an improvement in language, literacy, numeracy, self-confidence, concentration and more, as a direct result of a child's involvement in a music endeavour.

From a health perspective, participation in youth orchestras has been used to train young musicians how to manage stress and handle different crises in their personal lives (Collett, 2007). Regarding the safety of learners in secondary schools, a study conducted in Texas (USA) reported lower use of substances, such as alcohol, tobacco, and drugs among pupils who participated in band or orchestra (Texas Commission on Alcohol and Drug Abuse, 2003). Finally, research supports the notion that music assists with solving creative problems, and the relationship between participation in ensembles at school level and goal orientation later in life, has been well established (Devroop, 2009).

### **2.3 The value of music participation in a South African setting**

There is a wealth of research that has investigated music education and community music in the context of South Africa (Brown, 2016; Devroop, 2009; Duclos, 2013; Lewis, 2014; Roué, 2017).

Brown (2016), Devroop (2009), Lewis (2014) and Roué (2017) have all studied the effects of music education and community music projects on previously disadvantaged individuals or communities. The contributions of organisations such as the South African Society of Music Teachers (SASMT) encourage transformation with regard to music in a South African setting and unite music teachers by means of various activities and projects (Brown, 2016). The participation of historically disadvantaged learners in instrumental music lessons had a positive effect with helping them make informed decisions about their future (Devroop, 2009).

Learners in rural secondary schools in the Western Cape prefer ensemble performances above "polished" (p. 67) solo performances, due to the social benefits of making music

in a group (Lewis, 2014). Similar results were found by Roué (2017), noting that historically disadvantaged learners in Mamelodi who were given the opportunity to learn a musical instrument developed their social capital and increased their personal value and life skills as a consequence. In 2013, the African Artists for Development created a partnership with Musiquelaine to develop the Township Orchestra Project at the Steenberg High School. The objective of the project is to reintegrate youth into the curriculum to fight the high dropout rate among scholars in the Cape Flats communities. After only two months of taking music lessons, Duclos (2013) reported that learners demonstrated high levels of motivation and cohesion.

The benefits of taking music as an elective subject have been well-documented in research (Freer & Evans, 2018; Freer & Evans, 2019; Jacobs, 2010; McEwan, 2013; Venter, 2019; Winsler et al., 2020). There have, however, been few studies conducted in a South African school setting. Few high school learners choose music as an elective subject from Grade 10 to Grade 12 (Venter 2019). Few high schools in South Africa offer the opportunity to choose music as a subject from Grade 10 to Grade 12. Music as a subject has also been regarded as an elitist subject, only reserved for a “few talented performers with a view to a career in music” (Jacobs 2010, p. 70). According to the Report on the 2019 National Senior Certificate Examination published by the Department of Basic Education, only 1 887 of the 787 717 Grade 12’s (0.24%) that enrolled for the NSC-examinations were enrolled for Music. The curriculum has little appeal to the average teenager, since its focus is mainly on early European music and because of the inclusion a preponderance of serious styles (Jacobs, 2010). “Even with the abundance of well-chosen listening examples, the curriculum would only sustain the interest of the most dedicated students” (Jacobs, 2010, p. 87).

Venter (2019) investigated the reasons why learners choose music as an elective subject from Grade 8 to Grade 10. The learners that were more motivated to choose music as a subject held higher value perceptions and competence beliefs for all but one other subject than learners that chose not to continue with music as a subject. Interestingly, the male learners that participated in Venter’s study (2019) (learners from Afrikaanse Hoër Seunskool as well as Pretoria High School for Boys) reported higher value perceptions and competence beliefs as well as lower task difficulty perceptions than the female learners that participated in the study. Venter found that the learners who chose to continue with music as a subject practiced more and read books more frequently. Parents and educators were also shown to be a strong influencer in learner motivation.

Following an extensive search, literature pertaining to the value of an orchestra at an Afrikaans high school for boys has not been found. To my knowledge, there is yet to be a study conducted on the perceived benefits of participation in an all-boys high school orchestra in a South African context. This study aims to add to the already existing contributions of literature pertaining to the value of music-making in an orchestra.

## **Chapter 3: Research methodology**

Research methodology is the specific actions or techniques used to identify, select, process and analyse information about a given topic (Wilkinson, 2000). This section outlines the research approach, design, data collection and sampling strategies, and the methods utilised to analyse and interpret the data. Methods of triangulation and ethical considerations are also included.

### **3.1 Research approach**

In this study, a qualitative approach was employed. The value of participation as perceived by some of the members of an all-boys high school concert orchestra are explored. Creswell (2016) states that qualitative inquiry commences with “philosophical assumptions” (p. 44). As an Affies faculty member, I have certain philosophical assumptions regarding the value of the boys’ voluntary participation in the school orchestra, which prompted my interest in this research. Baxter and Jack (2010) describe that a qualitative case study is an approach that “facilitates exploration of a phenomenon within its context using a variety of data sources” (p. 544). A case study should be employed when the question is “how” and “why” and where the researcher is unable to manipulate the behaviours of the subjects involved in the phenomenon (Baxter & Jack, 2010: p. 544; Yin, 2011). The concert orchestra at Affies is the “case” in this study and using a qualitative approach assisted in determining the value of participation within the research paradigm.

### **3.2 Research design**

The study follows a case study research approach. A case study describes and analyses a bounded system in depth (Merriam & Tisdell, 2016). The identified case in this study is the Affie concert orchestra. Nieuwenhuis (2013a) states that in a case study, the data collected should aim towards a comprehensive understanding of how the participants relate and interact with each other in a given situation. Yin describes a case study as “an empirical inquiry that investigates a contemporary phenomenon (the case) within its real-life context, especially when the boundaries between phenomenon and context may not be clearly evident” (2014: p. 16). Therefore, this case study is an empirical inquiry within the real-life context of music-making in a school orchestra in an Afrikaans high school for boys. The case will contribute to the understanding of what the perceived value of music-making is, as attributed by the participants in the concert orchestra at Affies.

### 3.3 Sampling strategy

Qualitative research requires the selection of participants to be purposeful because only those selected can offer insight into the phenomenon being researched (Creswell, 2016). The aims of a specific study will determine the size and diversity of the sampling group (Mack et al., 2005).

This study made use of a purposeful sampling strategy, which requires participants to be selected according to certain predetermined criteria (Mack et al., 2005). Purposeful sampling is used in qualitative research for the identification and selection of information-rich cases for the most effective use of participants related to the studied phenomenon (Palinkas et al., 2015; Patton, 2002). The current orchestra consists of 50 members from different age groups, musical abilities, and experience of playing in various orchestras. This study required a sample size that allowed the researcher the opportunity to explore the lived experiences of participants in depth. Since the orchestra is the specific case for this study, all the members of the orchestra were invited to take part on a voluntary basis. In order to gather enough data to represent a broad perspective, purposeful sampling was used to select seven participants (Table 1) to participate in the individual semi-structured interviews. These individuals were selected based on their varying age groups, levels of music experience, as well as the number of years that they have held membership in the orchestra. Grade 8 learners were not included in the individual interviews because they only joined the orchestra at the beginning of the year and thus have not attended any concerts, performances or socials. The remaining members of the orchestra who volunteered to participate were asked to partake in focus group discussions (Table 2). The focus groups consisted of three to six members and were grouped according to number of years in the orchestra as well as the instrumental sections. This allowed participants to be interviewed within a group of their peers, where they would be more at ease to converse, thereby hopefully resulting in rich data (Leedy & Ormrod, 2016). The choice of focus group settings was recommended by the conductor of the Affie orchestra.

**Table 1**
*Participants of the Semi-Structured Interviews*

	<b>Participant (Pseudonym)</b>	<b>Years in the orchestra</b>	<b>Instrument</b>	<b>Current grade in school</b>	<b>Age</b>
1	Adriaan	4	Flute	12	17
2	Chris	4	Cello	12	18
3	Danie	4	Trumpet	12	18
2	Bennie	3	Flute	12	17
5	Johan	2	Clarinet	10	16
6	Kobus	2	French Horn	10	15
7	Martin	1	Clarinet	9	14

**Table 2**
*Participants of the Focus-Group Interviews*

	<b>Group</b>	<b>Participants (Pseudonym)</b>	<b>Years in the orchestra</b>	<b>Instrument</b>	<b>Current grade in school</b>	<b>Age</b>
1	Seniors: Percussion	Oliver Pieter Quintin	3 4 3	Percussion Percussion Percussion	11 11 11	16 16 16
2	Juniors: Woodwinds and Percussion	Riaan Stefan Tiaan Ulrich Willem	1 1 1 1 1	Flute Percussion Clarinet Saxophone Saxophone	9 8 9 9 9	14 13 14 14 15
3	Juniors: Brass	Albert Bertus Charles	1 1 1	French Horn Trombone Trumpet	9 9 9	15 15 14
4	Seniors: Woodwinds and Brass	Diaan Evert Fanie Gideon Herman Ian	4 4 4 2 2 2	Clarinet Clarinet Clarinet Clarinet Trombone Saxophone	12 12 12 10 10 10	17 18 17 15 15 16

### **3.4 Ethical considerations**

Being a teacher in the music department at the Afrikaans Hoër Seunskool placed me in the role of observer as participant, as I have close ties with the case in question (Saunders et al., 2007). I am not involved in the orchestra at the school in any capacity. All members who chose to participate were made aware of the aims and intentions of this study and understand the role that I played as both a researcher and an educator at the school. The benefit of wearing this lens assisted in providing trust between me and the participants to elicit a rich source of data. The orchestra members are well-known to me as I offer Grade 8 and 9 music theory at the school, as well as practical tuition for flute, sax and piano learners. Some of my learners are members in the orchestra and this is my only connection to the ensemble, as I am not directly involved in the organisation, coaching, or in any other capacity at the orchestra.

### **3.5 Data collection methods**

The exploration of this study required the use of qualitative data collection strategies. These included semi-structured individual interviews, focus group interviews, as well as observations at rehearsals. Approval from the school principal (Appendix F) as well as the Gauteng Department of Education (Appendix G) were required before the commencement of any data collection. After the volunteers and parents received the Information and Consent form, which explained the aims of the research clearly (Appendix D), written consent from the parents of the learners (Appendix E), as well as from the learners themselves (Appendix D) was required before the data collection process could start.

#### **3.5.1 Semi-structured interviews**

Semi-structured interviews are also referred to as in-depth interviews. These interviews, which include active participation, aim to engage the participant in conversation to prompt certain understandings and interpretations (Liamputtong & Ezzy, 2005; Reeves et al., 2013). Participants for this study were asked to volunteer to be interviewed. As researcher and data collector, I used interview guides (Appendices A and B) to lead the questions. Current literature, as discussed in Chapter 2, was used to guide the semi-structured interview questions. The purpose of both person-to-person and group interviews is to obtain participants' perspectives (Merriam & Tisdell, 2016). In order to collect data rich in detail (Leedy & Ormrod, 2016), focus group interviews (Appendix B) were also utilised in this study. Focus group interviews assume that group interactions

will be productive in widening the range of responses, triggering details that may have been forgotten and releasing self-consciousness that may otherwise discourage participants from disclosing information (Nieuwenhuis, 2013a). In focus group interviews, participants can build on the ideas given or comments made by other participants and provide an in-depth view, which is not always possible from individual interviews (Krueger, 2002; Nieuwenhuis, 2013a).

The following steps were followed to conduct both the individual and focus-group interviews:

- All the interviews were conducted in a professional manner and all the participants were treated with respect.
- Elaboration and clarification probes were used in the interviews to gather a better understanding of answers provided by the participants (Nieuwenhuis, 2013).
- All the interviews took place in a classroom at the school.
- The interviews were recorded using a cell phone voice recorder as well as a voice recorder on a laptop as backup.
- The participants used their real names during the interviews, but their names were not included in the research, and pseudonyms were allocated to each member.
- During the focus-group interviews, each participant had to say their name before answering a question to ensure that the transcription could be done correctly.
- Due to the worldwide pandemic, the interviews were initially postponed due to the South African government placing the country in a nationwide lockdown.
- All the interviews were rescheduled and conducted successfully after the ban was lifted.
- All the interviews were conducted in Afrikaans because all the participants are Afrikaans-speaking. The interviews were initially transcribed in Afrikaans and then translated into English by the researcher.
- The participants had the opportunity to change, omit or even add information so that the transcripts reflected a true version of their thoughts.

#### **3.5.1.1 Selecting an appropriate venue for the interviews**

The interviews took place in a music classroom at the school where the participants felt comfortable. The classroom was quiet and private, and the seats were arranged in an informal manner, allowing for maximum comfort. All interviewees were required to follow



strict Covid-19 protocols as outlined by the South African government. All participants were sanitised before entering the interview room and had to wear a face mask for the duration of the interview. Distance between the interviewer and the participants was two meters. All seats were sanitised before and after each interview to prevent the spread of the virus. The classroom also had adequate ventilation and windows remained open for the duration of all interviews. All the participants were assured of the confidentiality of the interviews and were asked if they were comfortable or had any questions before commencement.

### **3.5.1.2 Transcriptions and member checking of the semi-structured interviews**

All of the semi-structured interviews were transcribed verbatim in Afrikaans by the researcher and then translated into English. As I am fluent in both Afrikaans and English, and had conducted the interviews myself, it was possible to translate the interviews without errors. The participants used their real names during the interviews. Their names are not included in the research, because pseudonyms were allocated to each member. During the first focus group interview, participants were asked to use pseudonyms assigned to them during the interviews. This caused great confusion among the participants, and subsequent focus groups required interviewees using their own names. Pseudonyms were then added to the transcripts during the transcription phase of this research.

The transcripts were given to each participant in both Afrikaans and English for member checking and approval. The participants had the opportunity to change, omit or even add information, so that the transcripts reflected a true version of their thoughts. Once the member checking was completed the participants were asked to sign both transcripts.

### **3.6.1 Observations**

Observation is effective when the researcher is interested in interactions involving many people (Mason, 2002), in this case the members of the Affies orchestra. According to Creswell (2016), observation is one of the main tools for data collection in qualitative research. Observations were conducted during orchestral rehearsals to gain a deeper understanding of the social interactions between participants. One observation protocol (Appendix C) was utilised, allowing the researcher to make both descriptive and reflective field notes. Aspects pertaining to the research questions was given special attention during the observations, allowing the researcher to reflect personally, while providing insights and obtaining initial interpretations related to this research. To avoid

forgetting any data (Merriam & Tisdell, 2016; Nieuwenhuis, 2013a), detailed notes were taken during the observations and full notes were written directly after each observation. These notes are both descriptive and reflective, allowing the observer's initial interpretations and assumptions to be captured correctly (Nieuwenhuis 2013a).

### **3.6.1.1 Observations during rehearsals**

The observations took place between 23 February 2021 and 19 March 2021. The following rehearsals were observed:

- Sectional rehearsals took place on the following dates and times with the specific groups within the orchestra:
  - 23 February 2021 from 16:00 – 18:00 a rehearsal with the clarinet section (1<sup>st</sup> clarinets, 2<sup>nd</sup> clarinets and the 3<sup>rd</sup> clarinets), consisting of 14 players, took place in the Ben Schoeman Auditorium on the school grounds.
  - 2 March 2021 from 19:00 – 21:00 a rehearsal with the woodwind section (flutes, alto saxophones as well as the tenor saxophone), consisting of nine players, took place in the Ben Schoeman Auditorium on the school grounds.
  - 9 March 2021 from 19:00 – 21:00 a rehearsal with the brass section (1<sup>st</sup> trumpets, 2<sup>nd</sup> and 3<sup>rd</sup> trumpets as well as the French horns), consisting of eight players, took place in the Ben Schoeman Auditorium on the school grounds.
  - 16 March 2021 from 19:00 – 21:00 a rehearsal with the brass and bass section (trombones, cello, bassoon, tuba, bass and baritone saxophone), consisting of 12 players, took place in the Ben Schoeman Auditorium on the school grounds.
- A one-day camp from 09:00 – 15:00 was observed with the full orchestra. This took place in the school hall and, despite some absentees, 43 boys were in attendance. One day camp on 13 March 2021 was observed.
- No concerts were observed due to restrictions implemented by the Department of Education, to prevent the spread of Covid-19.
- A total of 16 hours of rehearsals was observed and reflected upon over a period of four weeks.

### **3.6.1.2 Procedure for observations**

The procedure for rehearsal observations included the following:

- The researcher arrived 15 minutes before each orchestral activity and made sure that interactions between members of the orchestra were observed before, during and after rehearsals.
- The observation protocol guided the thoughts of the researcher and meticulous field notes were conducted and reflected upon.
- Furthermore, the researcher left the auditorium after the last member of the concert orchestra had left to ensure that all interactions could be observed.
- The researcher took particular care not to attract too much attention to ensure the members of the orchestra could be observed in their natural setting.
- During the day camp, further observation opportunities presented themselves during the various breaks/lunch.

Directly after the rehearsals, the researcher reviewed all the field notes and wrote reflective notes.

### **3.7 Analysis of data**

Data analysis in qualitative research is a process of methodically searching and sorting data uncovered in interview transcripts, observation notes and other information in order to understand the questioned phenomenon (Wong, 2008).

Thematic analysis was used to organise the data into coherent categories that summarise and bring meaning to the data. Different themes, patterns, ideas, concepts, behaviours, interactions, terminology and phrases were used as themes to facilitate understanding of the data (Nieuwenhuis, 2013b). Through a process of reading and re-reading, recurring codes started to emerge from the extensive data collected and these were sorted into broader sub-themes and themes. Coding is not just labelling the data, but also discovering emerging links to different ideas (Charmaz, 2006; Mason, 2002; Smith & Davies, 2010; Theron, 2015). All transcribed interviews were organised in a logical way and then cross-referenced with data collected from observations, so as to ensure reliability.

This process was only able to be successful after the transcripts were read through numerous times, a process which took place over several weeks. The process of identifying codes was as follows:

- Each interview (semi-structured as well as focus group) was thoroughly read through several times. Emerging codes were identified and written on the interview schedule next to the relevant question. The numerous codes from the

semi-structured and focus group interviews, as well as data collected through observations, were entered into three different tables on a Microsoft Word document, to observe the prevalence of each code.

**Figure 1**

*Codes Per Participant*



- After each interview was coded, the codes were written on sticky notes and arranged per participant on three Styrofoam boards (1.15m x 0.83m). Each participant was assigned a specific colour, as indicated in Figure 1.
- After all the semi-structured and focus group interviews, as well as after observation data were coded, different colour star-stickers were used to highlight pertinent codes, as indicated in Figure 2:
  - Pink: Discipline
  - Green: Helping others or being helped
  - Red: Social or friendship
  - Silver: Technique or musical knowledge or musical experience
  - Orange: Support or safety net or team
  - Blue: Tradition or red-tie

### Codes Labelled with Coloured Star-Stickers



- Codes were sorted together to understand what the significance of each code was, as indicated in Figure 3:

### Codes Sorted Together



- These various codes were then organised into broad themes, as indicated in Figure 4:

### Themes Identified



- The codes were organised into themes and sub-themes, and only when there was agreement between all three parties was a theme and sub-theme added to the research. This strengthened the validity of the findings substantially.

In the current study, the data were collected, systematically analysed, and organised into various codes. Different themes emerged and findings were interpreted to reach certain conclusions relating to the research questions. The analysed data will be presented in Chapter 4 and discussed in Chapter 5.

### **3.8 Trustworthiness of the research**

The trustworthiness and interpretations of the data were ensured through triangulation and member checking procedures. Triangulation is the validation of acquired data from more than one source and is about deepening and widening the understanding of the results (Kennedy, 2009; Yin, 2014). The importance of triangulation in studies is well documented in literature (Adami & Kiger, 2005; Carter et al., 2014). Trustworthiness of the data was achieved through the use of these as promoted by Yin (2014). The validity of the data collected was enhanced through member checking, allowing participants to reflect on the information they have provided to ensure accuracy of the documentation of their thoughts (Stake, 1995). This process of checking may lead to new evidence or even rediscovered and overlooked evidence contributing to a wealth of reliable information (Yin, 2011).

Poggenpoel and Myburgh (2003) propose the employment of several strategies to address and form of bias on the part of the researcher: truth-value through credibility, which entails the accurate keeping of field notes; using recordings while conducting the semi-structured interviews and focus group interviews; and applicability through transferability by giving dense and rich descriptions of the results. Although every effort was made to remove bias, the researcher acknowledges that this is not always possible.

### **3.9 Summary**

This chapter outlines the approach, design, and procedures of the study in detail. Methods used to collect, analyse and interpret data have been presented and systems to ensure trustworthiness have been discussed. Findings of the study will be presented and discussed in the chapters that follow.

## Chapter 4: Findings

### 4.1 Introduction

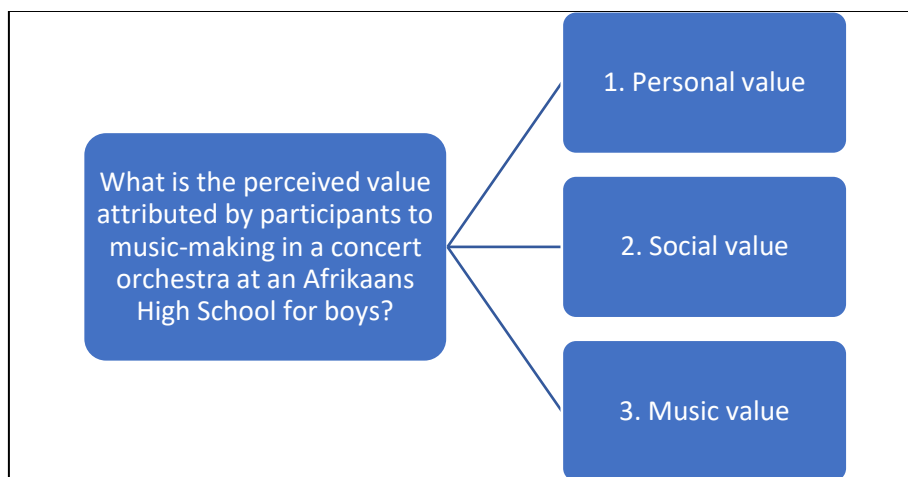
The findings of this study are presented in this chapter, based on the analysis of the data derived from the transcribed interviews and recorded observations. The opinions of the participants were collected by means of in-depth individual interviews and focus group discussions, substantiated through observations made of the interactions between learners during rehearsals. Raw data pertaining to the perceived value of participating in a high school orchestra, as expressed by the participants, were thoroughly scrutinised by reading and re-reading all transcripts and observation notes. Thereafter, data were divided into broad categories in a process called “open coding” (Creswell, 2016: 86).

Three main themes emerged (Figure 5):

1. Personal value
2. Social value
3. Music value

**Figure 5**

*Main Themes*



These interrelated themes highlight the main research question:

**What is the perceived value attributed by participants to music-making in a concert orchestra at an Afrikaans High School for Boys?**

These main themes have been further divided and grouped into sub-themes, as shown in Table 3 below.

**Table 3**

*Themes and Sub-Themes Attributed to Participation in a High School Orchestra*

<b>Theme 1 Personal value</b>	<b>Theme 2 Social value</b>	<b>Theme 3 Music value</b>
<ul style="list-style-type: none"> <li>• Personal traits</li> <li>• Intrinsic value</li> </ul>	<ul style="list-style-type: none"> <li>• Friendship</li> <li>• Support system</li> <li>• Belonging to a team</li> </ul>	<ul style="list-style-type: none"> <li>• Collective music-making</li> <li>• Improved music skills</li> </ul>

## 4.2 Theme 1: Personal value

The findings highlight that there is a strong sense of personal value that is attributed to participation in the concert orchestra, which can be divided into several sub-themes as illustrated in Table 4.

**Table 4**

*Personal Value and its Sub-Themes*

<b>Theme 1: Personal value</b>	
<b>Personal traits</b>	<b>Intrinsic value</b>
<ul style="list-style-type: none"> <li>• Self-discipline</li> <li>• Responsibility</li> <li>• Independence</li> <li>• Compassion</li> </ul>	<ul style="list-style-type: none"> <li>• Tradition</li> <li>• Feelings of achievement and success</li> <li>• Academic improvement</li> <li>• New challenge</li> </ul>

Data pertaining to personal value from the semi-structured interviews, focus groups and observation schedules have been organised into codes and are represented below in three separate tables (Table 5, 6 and 7), showing the prevalence of each recurring sub-theme.



**Table 5**

*Prevalence of Personal-Codes in the Semi-Structured Interviews*

<b>Prevalence of codes (Personal value) – Semi-structured interviews</b>							
	Adriaan	Bennie	Chris	Danie	Johan	Kobus	Martin
Discipline	x	x	x			x	
Responsibility		x	x			x	x
Independence		x					x
Compassion		x	x	x		x	x
Tradition (red-tie)	x	x	x			x	
New challenge							x
Feelings of Achievement and Success			x		x		x
Academic improvement							

**Table 6**

*Prevalence of Personal-Codes in the Focus-Group Interviews*

	Group 1			Group 2					Group 3			Group 4					
	Oliver	Pieter	Quintin	Riaan	Stefan	Tiaan	Ulrich	Willem	Albert	Bertus	Charles	Diaan	Evert	Fanie	Gideon	Herman	Ian
Discipline		x										x					
Responsibility		x	x			x			x	x		x	x				
Independence		x															
Compassion				x	x			x	x	x							x
Tradition (red-tie)							x						x				

Feelings of Achievement and Success																	
Academic improvement		x	x	x	x	x	x		x				x	x		x	
New challenge			x					x			x						

The prevalence of the codes as per the observation schedule is illustrated in Table 7.

**Table 7**

*Prevalence of Personal-Codes in the Observation Schedules*

Prevalence of codes (Personal value) – Observations					
	23/2	2/3	9/3	13/3	19/3
Discipline	x	x	x	x	x
Responsibility		x	x	x	x
Independence		x	x	x	x
Compassion / empathy	x	x	x	x	x
Tradition (red-tie)	n/a	n/a	n/a	n/a	n/a
New challenge	x		x		x
Feelings of achievement and success	x			x	x
Academic improvement	n/a	n/a	n/a	n/a	n/a

The prevalence of codes pertaining to personal value is clearly illustrated in the three tables above. The next section will discuss the findings of the data as attributed to each sub-theme.

#### **4.2.1 Personal traits**

Personal traits such as self-discipline, responsibility, independence, and compassion gave orchestra members an opportunity to contribute personal value to their own lives and to the success of the music-making process.

##### **4.2.1.1 Self-discipline**

Some of the participants alluded to the notion that self-discipline is cultivated through participation in the concert orchestra:

For everything to be done correctly, you must have self-discipline. Under pressure or not. It is through orchestral activities that students are able to develop self-discipline. Working hard and giving your best is essential. Throughout your life, you'll find it useful. (Kobus)

It is very important for orchestra members to have self-discipline. It is imperative that you practice, and during rehearsals you should be quiet. I believe that the self-discipline of the orchestra members contributes to our ability to perform so well. (Chris)

It is my duty to remember everything the conductor told me previously. I cannot expect him to repeat instructions because I didn't listen. Due to my role as section leader, I must be disciplined in helping the rest of my group as well. (Adriaan)

Observation data revealed that the level of self-discipline at rehearsals was dependant on many factors. Although rehearsals always started timeously with all members of the orchestra ready and focused, discipline would generally regress over the course of a session. This was especially true during the day camp, with the extended rehearsal time leading to a lack of concentration from participants. This led to incessant talking from members and with it, productivity was hampered. This lack of discipline also occurred when the conductor was working with a specific group on a particularly challenging part of the music, leaving the majority of players to their own devices. For the most part, however, rehearsals were productive, and the majority of orchestral members showed great self-discipline throughout.

##### **4.2.1.2 Responsibility**

Many participants suggested that being part of the orchestra taught them a great deal about taking personal responsibility and being accountable for their actions:

You have to take responsibility; you cannot not come to orchestra rehearsals unprepared. (Tiaan)

Whether you make a mistake or play perfectly, you are responsible for your own playing. (Albert)

Throughout my years as a member of the orchestra, one of the most important values I learned was responsibility. Self-responsibility is expected of you. (Evert)

Bertus, Pieter and Diaan further substantiated this finding by adding that this personal trait would stand them in good stead throughout their lives. Furthermore, responsibility was directly linked to an innate sense of pride towards the school:

I have the responsibility to be a good influence on others. I must not say or do anything bad that could harm the image of an orchestra leader or the orchestra itself. (Chris)

During the observation period, it became evident that the orchestra members take more responsibility for their own learning and are expected to come to the rehearsals prepared. There is very little time to study notes and the students take great pride in knowing their individual parts to the music. Before the rehearsals the senior members (Grade 11's and Grade 12's) have the responsibility to ensure the auditorium is set up correctly before the conductor arrives. Each member is obliged to set up their own instrument, and to be warmed up and tuned before entering the auditorium for the rehearsal to commence. After each rehearsal the researcher observed that certain members of the orchestra are entrusted with different responsibilities, such as putting the stands and chairs away. During the day camp rehearsals, the conductor placed a lot of responsibility on the leaders of each instrumental section during the various sectional rehearsals.

#### **4.2.1.3 Independence**

Becoming independent as a by-product of participating in the concert orchestra was mentioned several times during the interviews:

My first time in an orchestra was in grade 8 when I learned how to work independently. I wasn't asked to rehearse or if I was doing my part as I did with my solo pieces. (Pieter)

The concert orchestra taught me that you must work hard on your own for a goal. (Bennie)

It was clear that there was an expectation from both the conductor and the more senior members of the orchestra that all members needed to come to rehearsals prepared, having studied their parts independently. Although mistakes are bound to happen, when it was evident that this was due to a lack of preparation from a group or individual, necessary steps were taken to reprimand the guilty.

#### **4.2.1.4 Compassion**

Some participants commented that being part of the orchestra taught them to have compassion for others. Many juniors in the orchestra mentioned that their senior peers were always accessible, especially when they needed advice on playing technique or learning difficult passages in the music. Riaan and Ian observed that the senior flautists in their section were always willing and available to help where needed. This notion is further substantiated by several participants:

If I need help finding my place in the music, people always help me. As an orchestra member, my older brother is willing to help me without my even asking him to do so. (Stefan)

While we play different notes and rhythms, the first trumpet helps the other trumpets. It's easier to learn that way. Learning new techniques and notes is easy with the senior's help. (Bertus)

There will be mistakes, so you should learn from others when you don't know what your mistake was. Rather than not playing, I think it is better to make mistakes, as the seniors can help you. (Albert)

Two Grade 12 learners (Danie and Chris) found it beneficial to assist others in the orchestra in learning their music, as it simultaneously contributed to them learning their own parts. In contrast, Martin negatively reflected on this, reporting that he did not receive support from his peers, but was rather ridiculed and teased for making mistakes during rehearsals. Despite this, observation data provided further evidence of this supportive structure in the orchestra. Senior members assisted the junior and newer members to set up and tune their instruments before rehearsals. One particular occurrence worth mentioning involved a new member in the orchestra completely turned away from the conductor to focus on his Grade 11 senior who was helping him throughout a rehearsal.

Data revealed that the participants largely believe that they have better self-discipline, are more responsible and independent and experience compassion from their peers, all as a by-product of their membership in the Affie concert orchestra.

#### **4.2.2 Intrinsic value**

The sub-theme of intrinsic value is further fleshed out into four relevant categories, namely tradition, a personal sense of achievement, academic improvement and a new challenge.

##### **4.2.2.1 Tradition**

Two newly elected committee members in Grade 12 discussed the importance of tradition as an intrinsic value in their personal lives:

The school has a tradition of assigning different ties for different activities. The red tie is the cultural tie. Before an eisteddfod, a competition, or a concert, people look forward to wearing the red tie. It is something that every new member looks forward to. (Chris)

Now that I have been elected to the orchestra committee, I must help the younger boys and make them understand that they are part of a greater whole – a heritage that they must respect and preserve. (Adriaan)

Several other participants also indicated the importance of tradition in luring them to participate in the orchestra, and that being part of a legacy (such as the orchestra) was a fundamental aspect of being an Affie.

##### **4.2.2.2 Feelings of achievement and success**

Members commented that being part of the orchestra gave them a sense of achievement and success. Johan said that he felt happy when he was able to play a difficult passage. Likewise, Chris, concurred and said that he cannot describe in words the sense of achievement and elation he feels after having participated in the concert orchestra over the past four years. Adriaan, a committee member, felt that he achieved something in his high school career by being part of this group.

It was evident during the observation period that there are members who experienced a sense of achievement when successfully mastering a difficult section in the music. A vivid reflection from the observation data shows an enthusiastic member of the orchestra

punching the air in sheer delight after playing a difficult passage of music correctly for the first time.

#### **4.2.2.3 Academic improvement**

It is believed by some members that better academic results are a direct consequence of the attributes gained through their active participation in the orchestra. Riaan mentioned that his positive attitude accredited to playing with friends in the orchestra filtered over into his academic work, having an encouraging impact on his school grades. Tiaan believed that orchestral members display great cognitive skills as they are required to process information at great speed, and this in turn is beneficial to all aspects of their personal lives, especially their schoolwork. Albert has noticed a visible improvement in both his mathematics and sciences classes, adamantly stating that this is due to him constantly finding solutions to problems in his orchestral music. Similarly, Herman was recorded as mentioning that his mathematics and science marks improved as a consequence of being taught to identify patterns in music, which he believes is connected to these subjects. On a more personal note, Quintin sees the benefit of being calm for a test and as a member in the orchestra, it has taught him a great deal in handling and coping with stressful situations.

In contrast to these findings, several members were opposed to the idea that orchestral participation leads to improved academic achievement. Ulrich, Fanie and Pieter felt that orchestra rehearsals consume the time they could have spent on doing their academic work, with the latter quick to add that the “fun” of being in the orchestra outweighed the few negative aspects thereof.

#### **4.2.2.4 New challenge**

The opportunity to play and participate in a new challenge is also seen as important. Willem and Charles both mentioned that they joined the concert orchestra to be able to do something new and “push” themselves. Martin’s opinion coincided with this statement:

I joined the orchestra because I thought it will be a new challenge.

### **4.3 Theme 2: Social value**

Music participation in a group setting, such as an orchestra, leads to numerous social benefits for the instrumentalists and this is evident in the data collected. Sub-themes

relating to social value include friendship, a support system, and the feeling of belonging to a team as illustrated in Table 8.

**Table 8**

*Social Value and its Sub-Themes*

Theme 2: Social value		
Friendship	Support system	Belonging to a team
<ul style="list-style-type: none"> <li>• Meeting new people</li> <li>• Music-making with friends</li> </ul>	<ul style="list-style-type: none"> <li>• Safety net</li> <li>• Brotherhood (“broers”)</li> </ul>	<ul style="list-style-type: none"> <li>• Playing together</li> <li>• Communication</li> <li>• Elite experience</li> </ul>

Data pertaining to social value from the semi-structured interviews, focus groups and observation schedules have been organised into codes and is represented below in three separate tables (Table 9, 10 and 11), showing the prevalence of each recurring sub-theme.

**Table 9**

*Prevalence of Social-Codes in Semi-Structured Interviews*

Prevalence of codes (Social value) – Semi-structured interviews							
	Adriaan	Bennie	Chris	Danie	Johan	Kobus	Martin
Meet new people	x	x		x	x	x	
Music-making	x	x	x		x	x	x
Support	x	x	x			x	
Brotherhood							
Team	x	x	x	x		x	
Communication		x	x	x		x	



**Table 10**

*Prevalence of Social-Codes in Focus-Group Interviews*

	Group 1			Group 2					Group 3			Group 4					
	Oliver	Pieter	Quintin	Riaan	Stefan	Tiaan	Ulrich	Willem	Albert	Bertus	Charles	Diaan	Evert	Fanie	Gideon	Herman	Ian
Meet new people	x	x	x		x	x	x		x	x			x		x		
Music-making	x					x			x	x			x		x		
Support		x										x					x
Brotherhood		x	x	x			x						x				
Team	x	x	x				x		x	x					x		x
Communication		x								x							

**Table 11**

*Prevalence of Social-Codes in the Observation Schedules*

Prevalence of codes (Personal value) – Observations					
	23/2	2/3	9/3	13/3	19/3
Friendship	x	x	x	x	x
Meet new people	x	x	x	x	x
Music-making	n/a	n/a	n/a	n/a	n/a
Support					x
Brotherhood	x	x	x	x	x
Team	n/a	n/a	n/a	n/a	n/a
Communication	x	x	x	x	x

The prevalence of codes pertaining to social value is clearly illustrated in the three tables above. The next section will discuss the findings of the data as attributed to each sub-theme.

### **4.3.1 Friendship**

The data revealed the importance of friendship between the participants as a by-product of their membership in the school orchestra. This sub-theme has further been grouped into two categories namely meeting new people and music-making with friends.

#### **4.3.1.1 Meeting new people**

A few participants commented that being part of the orchestra gave them the opportunity to meet new people:

I made more friends, like the trombone and tuba players who sat behind me in the orchestra. I would have been too shy to talk to them if they had not been sitting behind me in the orchestra. (Johan)

I never thought that I would be able to make so many friends in the orchestra. I still have friends that I made in my first year in the orchestra. (Gideon)

Albert initially joined the orchestra hoping to make new friends, whereas Bertus believes that friendships are formed when working together so closely. During observations the researcher noticed that new members introduced themselves to current members before the first rehearsal and day camp.

Friendships across various age groups was specifically mentioned by two participants:

You see the possibility of friendship, even if the other is not in the same grade as you. You notice him in the orchestra; then you can become friends because you are in the orchestra. (Evert)

It was fun to make friends with older learners like the Grade 12's. I made friends with several people I never would have met. (Oliver)

#### **4.3.1.2 Music-making with friends**

The opportunity to play and participate in an activity with friends is also seen as important and several members of the orchestra alluded to this statement in their interviews:

I knew some of the older boys in the orchestra, and we were already friends. I was looking forward to doing something with them. (Kobus)

I find it very enjoyable to play with my friends. (Evert)

I felt like an outsider because I did not join the orchestra until the 10<sup>th</sup> grade, while most of the other new boys were in the 9<sup>th</sup> grade. Now that I was part of the group; it did not matter that I was a new flautist. (Bennie)

Various participants commented on memories made with their friends while being part of the concert orchestra. There was specific reference to the day camp that was held almost a year after lockdown was announced in March 2020:

That first day at camp on Saturday I talked to a lot more boys than I did at school. It's a big school and I made 7 new friends that day alone. (Tiaan)

I was excited to see my friends again. (Johan)

Adriaan, a Grade 12 learner, reflects on being part of fun activities during the yearly orchestra camp:

All my friends are part of the orchestra, and that's what makes camps so fun, because it's a whole weekend among friends. We challenge each other to get better and maybe even see who can stay up the longest or not get caught exploring at night.

During observations it became evident to the researcher that members of the concert orchestra find pleasure in making music with their friends. Rehearsals were jovial and the interactions between members showed true camaraderie. Members would specifically arrive early to rehearsals to enjoy the company of their friends, and many would sit around at the end of rehearsals for the same reasons.

#### **4.3.2 A support system**

The data provides evidence of social support within the orchestra which benefits the group as a whole. This sub-theme has further been grouped into two categories namely a safety net, and brotherhood ("broers").

##### **4.3.2.1 Safety net**

Participants emphasised that being part of the concert orchestra resulted in a "safety net" being provided by the members. Part of this learning environment is to make mistakes and many of the less experienced members frequently received support from the older

and more skilled members. Riaan and Ian both agreed that when they struggle with difficult sections in the music, they could rely on their seniors to help them, a notion which was further substantiated by participants:

The orchestra has taught me that you need to support each other – even if you make mistakes. (Diaan)

If someone makes a mistake at a concert or a competition, I go to that person and ask him how he feels about it, maybe make a joke to make him feel better. But I will always try to motivate him and not make fun of him. That can happen to any of us. (Kobus)

All the members of the orchestra are very supportive of each other. We always try to support each other by making a lot of jokes.

Bennie (a matric learner) commented that when he sees another orchestra member feeling discouraged or deflated, he will always try to positively support them.

#### **4.3.2.2 Brotherhood (“broers”)**

Many participants referred to the orchestra as a family and equated their peers to being their brothers, or “broers” in Afrikaans. This brotherhood plays a pivotal part in being a member of the orchestra:

Sitting here outside the auditorium waiting for rehearsals to begin gave me the opportunity to make friends with the Gr12’s when I was in 9<sup>th</sup> grade. In this way, the brotherhood began to form and strengthen. (Pieter)

My sister played the flute in her school orchestra, and when I got the opportunity to play in that orchestra as well, I was thrilled because I knew she enjoyed it. But I think this is even more exciting because I get to play with my Affie brothers. (Riaan)

We are part of Affies – we are part of the “broederbond” (brotherhood). This helps to protect us; it is our safety net. This brotherhood and its protections are also part of the orchestra. I think the brotherhood is more intense in the orchestra because we get to know each other on a more personal level. (Evert)

Three other participants also stated that they found that this brotherhood is an essential part of their orchestral experience.

### **4.3.3 Belonging to a team**

Being part of a team is an integral finding with several interviewees mentioning the importance thereof. This sub-theme has further been grouped into three categories namely playing together, communication, and an elite experience.

#### **4.3.3.1 Playing together**

Participants equated their membership in the concert orchestra to being part of a sports team:

As a member of the orchestra, this is my first time on one of the school's "big" teams. I play rugby on the F rugby team, so this is really my chance to be part of something big. I will be staying up late rehearsing and practicing so I can play my part. (Gideon)

We are the same as a sports team – this shows that Affies is not just a rugby school. We have the same team experience as sports teams. (Kobus)

Ian, a senior member in the orchestra, described the shared experience as special. Other participants emphasised the importance of playing together:

The orchestra has given me the opportunity to play with others. It's really different from playing alone. (Bertus)

The orchestra is a place to see how others develop, both musically and on a personal level. For most members, it is more than just an extracurricular activity. (Chris)

Ulrich and Kobus stated that being part of the concert orchestra is the first opportunity that they had to be part of a team at the school. Bennie joined the orchestra only in Grade 10 and, in the beginning, he felt like an outsider. As a new orchestra member, the group immediately included him in this "team". He is now a committee member and feels "accountable to myself and others".

#### **4.3.3.2 Communication**

Some participants highlighted the fact that effective communication is key to successful relationships within the orchestra:

Orchestra taught me how to talk to others in a proper manner. (Adriaan)

I am the type of person who likes to laugh at myself and joke with others. I had to learn what the limitations of the other guys in the orchestra were. Not everyone is like me, and I have to respect their boundaries. (Kobus)

I have learned how to explain things to other boys so that they understand what to do. (Danie)

The researcher observed the respectful manner in which the members of the concert orchestra spoke to one another. When explanations were needed pertaining to the music, this was done in a calm and professional manner. Worth noting was the absence of profanities during the entire observation period – something quite remarkable in an all-boys high school.

#### **4.3.3.3 Elite experience**

Further statements made by two senior members of the orchestra illustrates the belief that being in the orchestra is an elite opportunity:

I think it is an “elite” experience to be able to play in the concert orchestra because not many other boys in school get that opportunity. (Oliver)

I can forever say that I belonged to a small elite group of the school. Not many people will also be able to say they were part of the concert orchestra of Affies. (Adriaan)

### **4.4 Theme 3: Music value**

Active music participation in a group, such as an orchestra, leads to several music benefits for the members of the orchestra. Sub-themes related to the value of music include making music collectively and the challenge of improving one’s skill as a musician (Table 12).

**Table 12***Music Value and its Sub-Themes*

Theme 3: Music value	
Collective music-making	Improved music skills
<ul style="list-style-type: none"> <li>• Listening to others</li> <li>• Motivation to practice</li> <li>• Orchestral experience</li> </ul>	<ul style="list-style-type: none"> <li>• Technique</li> <li>• Sight-reading</li> </ul>

Data pertaining to the value of music as expressed by the participants through the semi-structured interviews, focus groups and observation schedules has been organised into codes and is represented below in three separate tables (Table 13, 14 and 15), showing the prevalence of each recurring sub-theme.

**Table 13***Prevalence of Music-Codes in Semi-Structured Interviews*

Prevalence of codes (Music value) – Semi-structured interviews							
	Adriaan	Bennie	Chris	Danie	Johan	Kobus	Martin
Listening			x	x	x		
Practice	x			x	x	x	x
Experience	x		x	x	x		
Technique	x	x			x	x	
Sight-reading	x				x		

**Table 14**

*Prevalence of Music-Codes in Focus-Group Interviews*

	Group 1			Group 2					Group 3			Group 4					
	Oliver	Pieter	Quintin	Riaan	Stefan	Tiaan	Ulrich	Willem	Albert	Bertus	Charles	Diaan	Evert	Fanie	Gideon	Herman	Ian
Listening		x			x					x	x						
Practice													x				
Experience	x		x		x								x				
Technique				x			x										
Rhythms																	
Sight-reading	x													x			

**Table 15**

*Prevalence of Music-Codes in Observation Schedules*

Prevalence of codes (Music value) – Observations					
	23/2	2/3	9/3	13/3	19/3
Listening	x		x	x	x
Practice		x	x	x	x
Experience	n/a	n/a	n/a	n/a	n/a
Technique	x	x	x	x	x
Rhythms	x	x	x	x	x
Sight-reading	x	x	x	x	x
New notes	x	x	x	x	x
Genres	x	x	x	x	x



#### **4.4.1 Collective music-making**

The data provides evidence that orchestra members value making music collectively. This sub-theme has further been grouped into three categories namely learning to listen to others, motivation to practice, as well as orchestral experience.

##### **4.4.1.1 Listening to others**

Data revealed the beliefs of participants with regard to the importance of listening skills.

In the orchestra you learn to listen not only to yourself, but to others. I am a pianist, but I play cello in the orchestra. I do not have the opportunity to learn how to listen in an ensemble the way I can with the cello in an orchestra. (Chris)

I think the orchestra has taught me that I need to listen to the conductor as well as the other members of the group. (Danie)

I play with other instruments now, and I have to make sure it sounds good. You cannot just play like you are playing a solo piece. You have to pay attention to when and how you get louder and softer. I have to focus on the sound of all the instruments around me and pay attention to when it's my turn. (Bertus)

Both Charles and Stefan stated that they really enjoy the music when the orchestra plays together, with the former adding that it was still pleasurable if there were mistakes being made. Pieter mentioned the importance of acutely listening to other parts, especially when it came to achieving rhythmical excellence.

##### **4.4.1.2 Motivation to practice**

Participants believe that the concert orchestra motivated them to practice more on their own:

When I do not practice for a rehearsal, I feel like I have let the others down. I feel motivated to practice more because I do not want to look like a disappointment. (Danie)

The orchestral pieces are not the easiest pieces to play. You have four or five pieces a year, and each piece is four or five pages long. I have to practice at least an hour a day to be able to play through the pieces at a rehearsal. (Adriaan)

The orchestra has taught me to practice more. If I do not practice enough for a rehearsal and make mistakes at a concert or competition, I am the one who causes the orchestra to fail. You do not want to do anything that might drag the others down. (Evert)

#### **4.4.1.3 Orchestral experience**

Johan and Danie outlined that playing in the orchestra taught them a great deal about other instruments. As a result, their understanding of music history, pertaining to orchestral instruments, has expanded. Evert expanded on this idea and felt grateful that he had a better idea of how professional orchestras operate. This notion was well supported in the data:

Performing in the orchestra gives me a glimpse into how other bigger orchestras work. I can experience what instrumentalists in international orchestras experience without having to develop any musical knowledge or develop my career. (Oliver)

I have never had the opportunity to play with all these instruments – trumpets, clarinets, flutes – I usually only play with the strings in these ensembles. (Stefan)

It wasn't difficult for me to start with another provincial orchestra (GSSO), as I know how it works. The only thing I have to focus on now is that there are girls in there, but at least I don't have to worry about how the orchestra functions. It gives me something in common with girls in other orchestras, and I enjoy discussing it with them. (Quintin)

#### **4.4.2 Improved music skills**

Many of the participants commented that playing in an orchestra enhanced their technical abilities. This sub-theme has further been grouped into two categories namely technique and sight-reading.

##### **4.4.2.1 Technique**

Kobus commented that he initially joined the concert orchestra because his parents told him that his technical abilities will improve as a direct result of his participation in the group. More orchestra members shared their experiences:

I am playing bass clarinet in the orchestra this year and have already learned some interesting new techniques like “riffs”. (Johan)

I didn't think that the orchestra pieces would be so difficult. They're a lot more challenging than my solo-pieces, so I believe my solos are better because I'm capable of playing the orchestra pieces. (Bennie)

Riaan also mentioned that in every rehearsal he learns new notes and new playing techniques, which he uses to enable him to become a better soloist.

Field notes collected during observations indicate that the conductor and the senior members of the concert orchestra utilised creative ways to remember difficult rhythms and patterns in the music and many players benefitted from the experience of others when it came to proper fingering techniques for optimal playing.

#### **4.4.2.2 Sight-reading**

Several participants stated that the active participation in the concert orchestra can be directly linked to improved sight-reading. Oliver, Fanie, and Adriaan all mentioned that their ability to sight-read music has improved as a direct result of their membership in the orchestra.

Since joining the orchestra, my sight-reading has improved because, in addition to giving you new parts, you also have to play them. You should at least try.  
(Johan)

The researcher noted during the observation period that the orchestra members are expected to sight-read new pieces during rehearsals.

### **4.5 Summary**

This chapter presented the findings that derived from the analysis of the transcribed data collected by means of semi-structured interviews, focus-group interviews as well as observations. A discussion of the findings will follow in the next chapter.

## Chapter 5: Discussion

### 5.1 Introduction

The findings presented in Chapter 4 illustrate the perceived value of music-making as experienced by members of the concert orchestra at an Afrikaans high school for boys. Although numerous studies (Baker et al., 2012; Hallam et al., 2012; Lane, 2020; Melichárek, 2020; Tian et al., 2020) have emphasised the perceived value of music participation, only a handful of research (Byo, 2017; Chong & Kim, 2016; Collett, 2007) explains the perceived value that members of an orchestra attribute to group music ensemble participation. An extensive search revealed that no research has been conducted that specifically focuses on this topic within an Afrikaans high school for boys. The aim of this study was to investigate the perceived values of music-making in a concert orchestra at a homogeneous Afrikaans high school for boys.

Chapter 5 describes the research experience and combines the literature study, the analysed data and the emergent themes that unfolded in Chapter 4. The relationship of these themes served the common goal of answering the main research question:

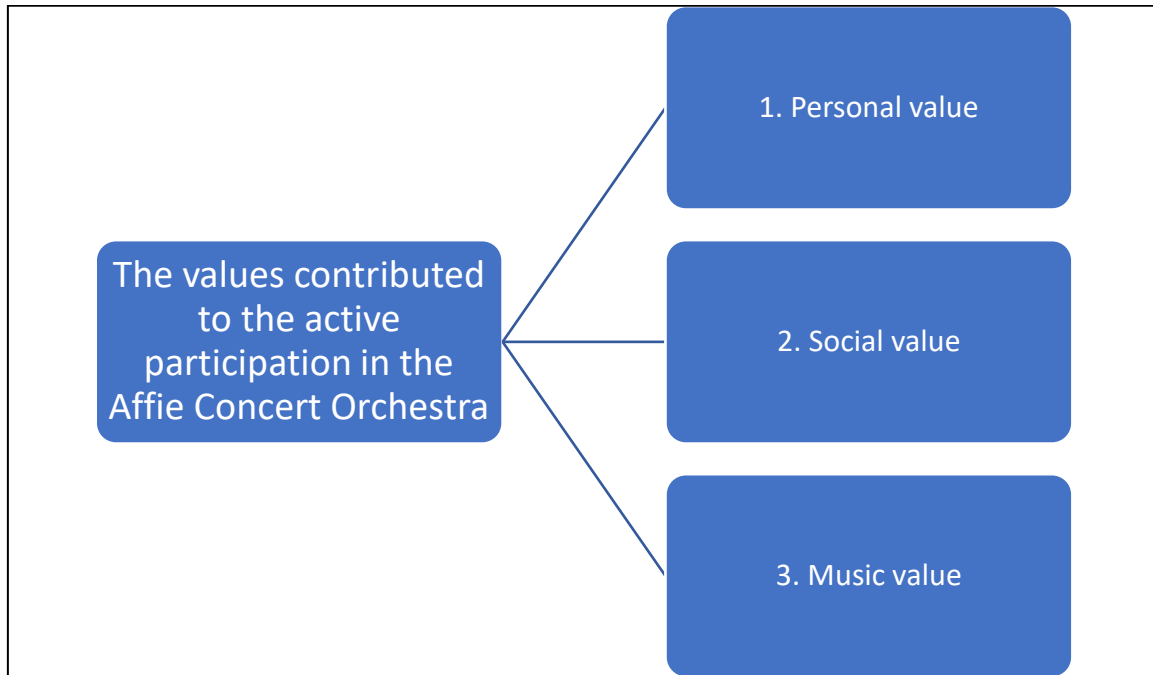
**What is the perceived value attributed by participants to music-making in a concert orchestra at an Afrikaans High School for Boys?**

### 5.2 Thematic discussion

Three main themes emerged from the data analysis namely: personal value, social value, and music value (see also Figure 6), which is similar to the findings of Barrett (2017) for choir participation. These themes are in correlation with existing literature, which includes the findings by both Hewitt and Allan (2012) and Bartolome (2013). This chapter will discuss the findings that emerged from data collected through semi-structured interviews, focus-group interviews and observations.

**Figure 6**

*Three Main Themes*



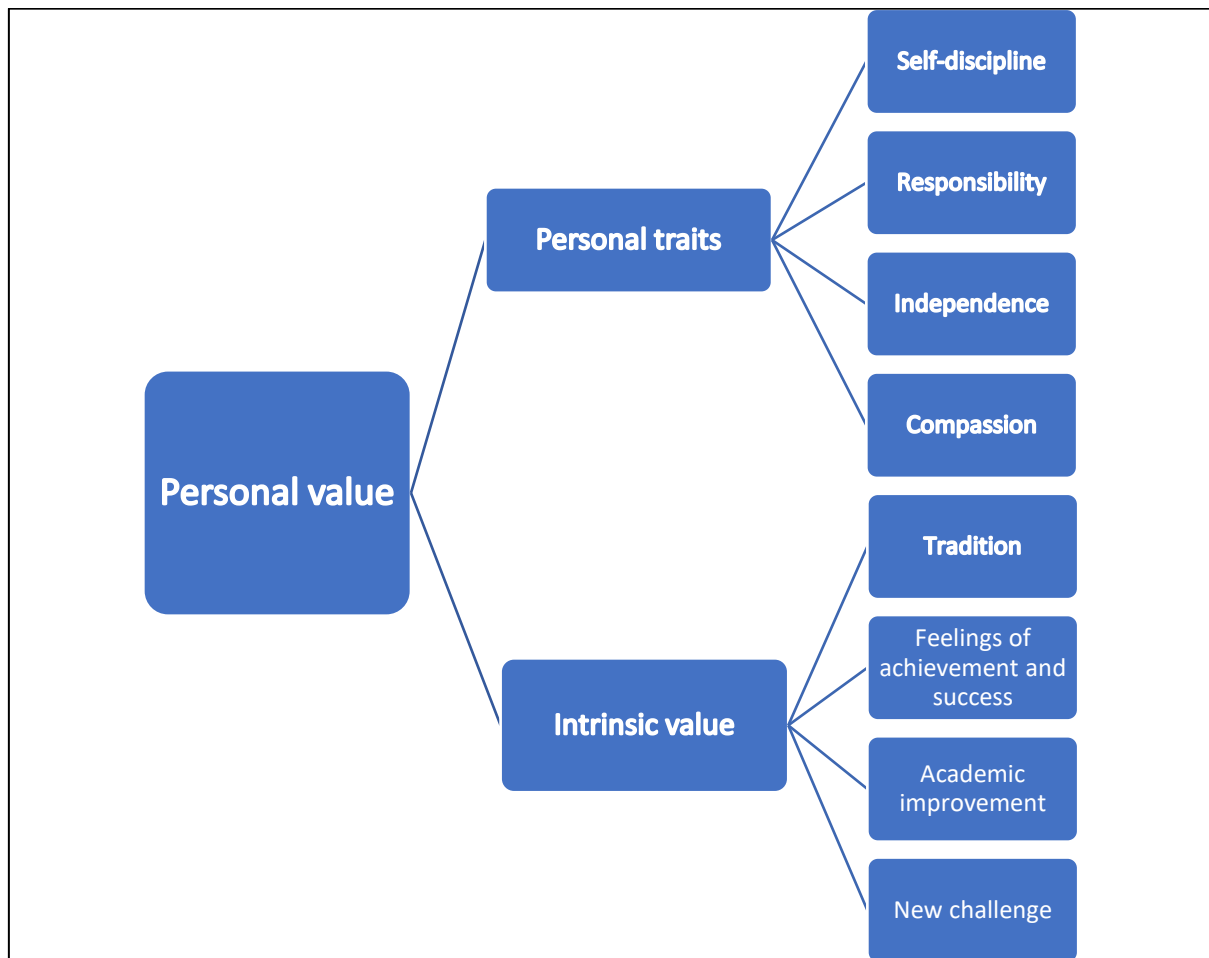
For the purpose of this study the expectancy value theory was ideal to answer the question as to “why” the participants choose to participate in a time-consuming activity with no compensation at school level needs to be answered. This theory is multifaceted, which includes the development of competence beliefs, expectancies for success and achievement values from childhood through adolescence (Wigfield & Eccles, 2002). Various studies (Chiang, et al., 2011; Venter, 2019; Wigfield & Eccles, 2000) employ the expectancy value theory to explain the reasons why individuals participate in certain activities. Affie concert orchestra members who participated in this study valued their hard work (attainment value – see 2.1.1). The participants of this study indicated that the active participation in the concert orchestra results in personal enjoyment (intrinsic value – see 2.1.2). Learning and applying self-discipline adds utility value (see 2.1.3) to their personality and prepares them for their future. Some students perceived that the amount of effort that their participation in the orchestra requires does not weigh more than the intrinsic and the utility value (cost – see 2.1.4).

## 5.2.1 Personal value

Personal value as a theme can be explained through the sub-themes personal traits and intrinsic value (Figure 7). It is evident from the collected data that the members of the concert orchestra are convinced that personal traits such as self-discipline, responsibility, independence, and compassion gave them an opportunity to contribute personal value to their own lives and to the success of the music-making process.

**Figure 7**

*Personal Value Theme, its Sub-Themes and codes*



### 5.2.1.1 Personal traits

In the Affie concert orchestra self-discipline seems to be a pivotal part of active music-making. The participants placed a lot of emphasis on the need for self-discipline in order for the orchestra to be successful. This is in correlation with the results of a study done by Barrett (2017) in a multi-cultural South African university choir. Chua (2005) also found that when discipline is present in an ensemble, it creates a better learning

environment. Some of the Affie concert orchestra members are placing a lot of value on working hard and being disciplined. According to participants, self-discipline can be used throughout life. The various committee members that were part of this study stated that it is imperative for them to be more disciplined because they are in a leadership position. In contrast, there are times when the members were ill-disciplined mainly due to a lack of focus caused by lengthy rehearsals. Similarly, discipline would not be optimal when sections in the music were rehearsed that particularly challenged the members.

In her study investigating the motivations of participation in the Seattle Girls' Choir, Bartolome (2013) found that members were empowered as musicians and leaders when held accountable to study their music independently. The analysed data from this study confirmed that the participants believe that they have a sense of responsibility, which has been cultivated through their participation in the orchestra, which will have value and impact on their lives. During rehearsal observations, it was noted that the conductor expects the members of the orchestra to take responsibility for themselves and be accountable to know their music and be prepared before all rehearsals.

This study illustrates that adolescents gain a sense of independence when the above-mentioned responsibilities are expected from them. Various participants mentioned that the concert orchestra taught them how to work on their own and towards a specific goal. For learners to understand the goal of the experience, is stressed by Clift et al. (2010), Kokotsaki and Hallam (2011) and Moraczewski (2014). While a sense of independence was observable among the senior members, it was not prevalent among the junior members. The senior members and the conductor placed a lot of emphasis on working independently, a skill and attribute which is gained through experience.

A study done by Hedemann and Frazier (2017) with high-risk urban youth, found that active music participation improved and strengthened the feelings of compassion towards others. Serviceability, a quality of compassion, is a value that Affies places a lot of emphasis on, as the boys are constantly reminded of this common duty towards the community. During rehearsal observations, it was very clear that the senior members want to help the junior members to succeed. It can be said that it is part of the legacy that is strived for. Only one participant stated that he does not feel that he receives help from the seniors in the orchestra, as he is often mocked when making mistakes.

#### **5.2.1.2 Intrinsic value**

According to the expectancy value theory, intrinsic value is defined as the simple enjoyment an individual derives from the participation in a specific task (Wigfield &

Eccles, 2000). A great deal of significance is attributed to the positive psychological consequences of individuals linked to a specific activity (Deci & Ryan, 1985). Bennetts (2013) and Venter (2019) confirm the notion that intrinsic motivation is an important indicator of music participation.

The collected data confirm that Affie orchestra members see the traditions attached to their participation in the concert orchestra as an intrinsic motivation to be part of the group. It is not an exaggeration to say that at Affies, tradition is sacrosanct among the boys and members of the faculty. The psychological benefit of wearing the 'red-tie' associated with the orchestra, attributes self-value to what others think of them and to why participants want to take part in this school activity.

The participants of the Affie concert orchestra advocate that the feeling of facing a new challenge is an important aspect of actively participating in the music making of the orchestra. Several participants believe that they like to push themselves to achieve something new.

In addition to exploring tradition and facing a new challenge as intrinsic motivations, the current study revealed that a sense of achievement and success is also an intrinsic value that is reported by members of the Affie concert orchestra. Existing literature already highlighted that a student's intention to continue participating in a certain music activity is enhanced by a heightened sense of achievement (Freer & Evans, 2018; Baker et al., 2020). Junior as well as senior members of the concert orchestra reported a high level of feelings of achievement and success as a result of their membership in the school orchestra.

The analysed data provides evidence that active music participation in an ensemble has a direct correlation with improved academic performance, as experienced by the participants. It is worth noting that an interviewee mentioned that in his opinion, learners who partake in the orchestra display better cognitive thinking than non-orchestra members. This notion is substantiated in a study by Lane (2020). Davalos et al. (1999) and Eccles and Barber (1999) stated that a more positive overall attitude towards school and academic activities are directly attributed to the active music participation in an ensemble. This finding is also supported by a participant in this study.

According to Jiang et al. (2018) the expectancy value theory states that the cost of an activity is an important factor in predicting ongoing participation in an activity. The overall perception of cost and the detriments associated with some activities are positively influenced by environmental conditions such as initial academic orientation (González-



Moreno, 2012). Various members who participated in the orchestra specifically said that the “fun” part of making music outweighs the long rehearsal hours that require sacrifice on the part of their school subjects.

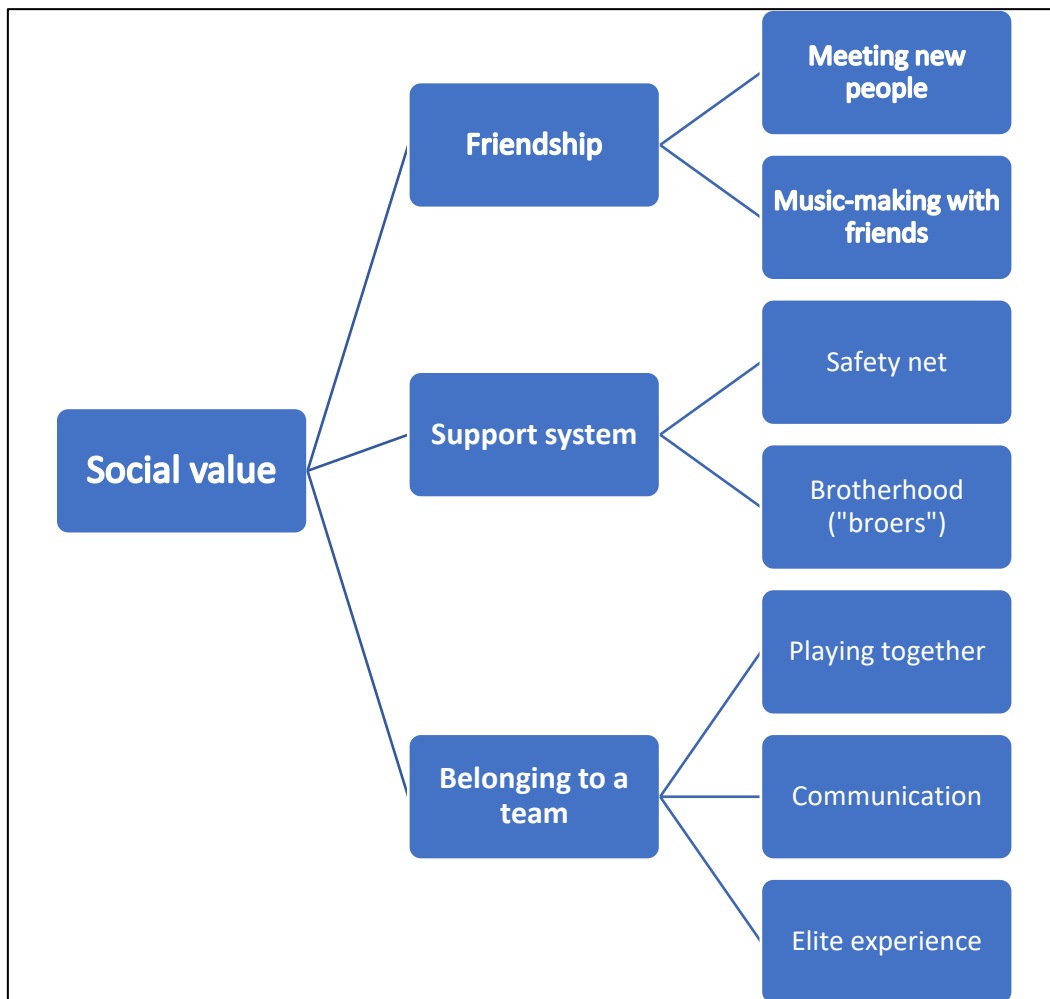
The results of this study are confirmed by existing literature that also highlighted the relationship between active music participation and improved academic performance (Baker et al., 2020; Boyd, 2013; Cox & Stephens, 2006; Dingle et al., 2013; Fruchter, 1989; Hallam, 2010; Helmrich, 2010; Holmes & Hallam, 2017; Holochworst et al., 2017; Miksza, 2010; Guhn et al., 2020; Schneider & Klotz, 2000).

### **5.2.2 Social value**

The decision to participate in music ensembles may be more influenced by social values than the needs of oneself (Warnock, 2016). Active music-making has been linked to improved social status between peers, as stated by Bennett (2013) in a study done at a boys’ school in Australia. Three main sub-themes emerged during the data analysis described in the findings of Chapter 4 namely friendship, support system, and belonging to a team which is illustrated in Figure 8. Each of these themes were further delineated into sub-themes, which were derived from the analysed data collected by means of semi-structured and focus group interviews, as well as through observations.

**Figure 8**

*Social Value Theme and its Sub-Themes and codes*



### 5.2.2.1 Friendship

Friendship is a theme that emerged from the onset of the data analysis due to the social nature of participation in an orchestra. The members stated that the participation in the concert orchestra gave them the opportunity to meet new people. This corresponds with existing literature attributing the participation in music ensembles (choirs as well as orchestras) to forging new friendships (Baker et al, 2020; Hewitt & Allan, 2012; Miksza, 2010; Williamson & Bonshor, 2019). In a boys' school, where hierarchy is very important, participants found that friendships were built across various grades and ages. It was evident during the observations before, during and after rehearsals that the participants place a lot of emphasis on the value of making music together.

### **5.2.2.2 Support system**

Rawlings (2015) found that the participation in middle school ensembles, positively impacted the feelings of support for an adolescent. This directly influences the negative feelings of victimisation and bullying. The current study revealed that the participants felt that the orchestra creates an emotional safety net and support system. During the observation period, it was observed that the members of the orchestra often aimed at creating an atmosphere that was jovial through friendly banter and joke telling. It was also noted through observations that senior members would reach out to others who might be sitting alone before or after rehearsals, providing comfort through pleasant conversations. The atmosphere and the mood observed became more cheerful and inviting, the more senior members made an effort to enhance everyone's mood. This is corroborated by the data collected during the semi-structured interviews and the focus group interviews.

At the beginning of a Gr8 year at Affies, a lot of emphasis is placed on brotherhood. The boys will refer to their fellow learners as "broers" (brothers). This is supported by Duncan and Schmidt (2009) that stated that, "as we develop brotherhood ... we promote the idea of community support in and out of the classroom" (p.25). This is a pivotal part of the orchestral experience as expressed by the participants. This brotherhood enhances the family-feeling of the orchestra. This value directly links to the group being a safety net for the individual members of the orchestra. As in any typical family, members of the orchestra fulfil dual roles, acting as both the disciplinarians and jokesters.

### **5.2.2.3 Belonging to a team**

The feeling of belonging is an important aspect that is identified as a by-product of the active participation in the school concert orchestra. Various participants indicated that being part of the concert orchestra is on the same level as being part of another sports team at the school. This is a very powerful statement which is confirmed by Chua (2005). In a school with approximately 1 400 boys, feeling that you belong in a group is very important for the emotional wellbeing of an adolescent. Although there is already a wealth of literature available on this theme (Barrett, 2017; Barrett & Vermeulen, 2019; Bartolome, 2013; Chua, 2005), this study is specifically related to an all-boys high school, making the context vastly different. Furthermore, this study provides evidence from a unique language and culturally environment, with the potential to add value to the already existing literature.

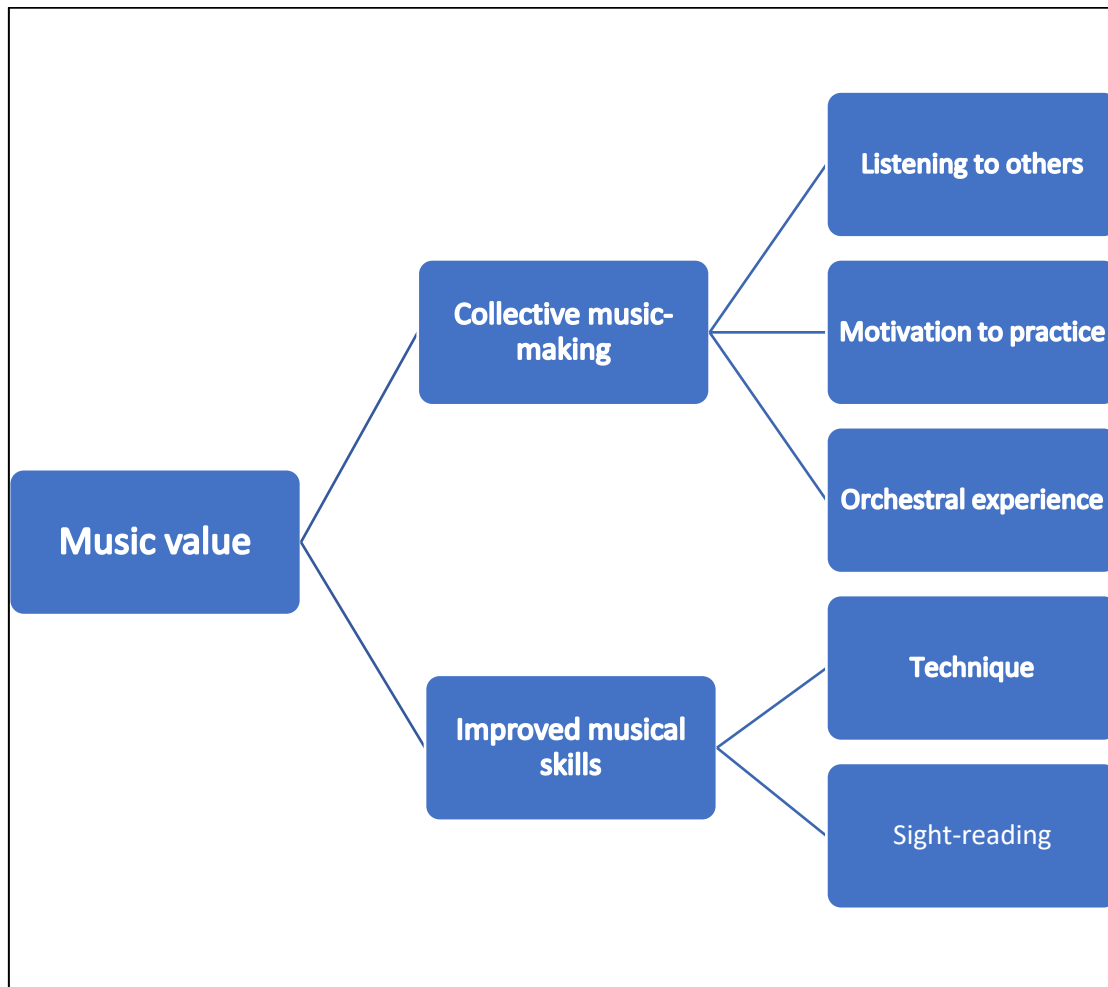
Participants of this study revealed that effective communication is a crucial aspect of relationships in the concert orchestra at Affies. Both junior and senior members mentioned the importance of effective and proper communication among one another. An aspect that was revealed during both the semi-structured and focus group interviews, is that various participants outlined the importance of knowing the boundaries of communication within the group, highlighting the importance of civil and respectful conversation.

### **5.2.3 Music value**

Under the theme of music value, two main themes emerged during the data analysis namely collective music-making and improved music skills. Each of these themes contains sub-themes which are clearly marked in Figure 9 below:

**Figure 9**

*Music Value Theme and its Sub-Themes and codes*



#### 5.2.3.1 Collective music-making

For the individual participants, making music collectively in the school concert orchestra is an important aspect, one which is well-documented in literature (Dingle et al., 2013; Hewitt & Allan, 2012; Lewis, 2014; Venter, 2019). During the data analysis, three sub-themes were identified namely, listening to others, motivation to practice, and orchestral experience.

For some participants, collective music-making has more music value and social benefits compared to a solo performance. The same was found by Lewis (2014) in a study done in a South African setting at rural schools in the Western Cape. Some of the participants in this study stated that their listening skills improved as a consequence of playing in the Affie concert orchestra, forcing them to listen acutely to the instrumentalists around them. The interviews provided further evidence of the importance of listening when playing

within an orchestra, as without it, the result would not be favourable. The feedback by some of the participants regarding their motivations was to practice more on their own to be able to play the music in rehearsals.

Venter (2019) also found that music pupils at four different South African high schools (including Affies) were motivated to practice more than those not enrolled for the subject. In addition to improved listening skills and the motivation to practice, the participants also mentioned that they were gaining valuable experience as a by-product of their involvement in the orchestra. Further positive consequences of membership in the group included learning more about other instruments. The concert orchestra further provides boys the opportunity to gain experience and confidence to be able to join provincial orchestras. Phillips (2012) also highlighted the importance of a child taking part in an ensemble to gain valuable orchestral experience.

#### **5.2.3.2 Improved musical skills**

In addition to exploring the emphasis that the participants place on collective music making, data further outlined the belief that playing in the orchestra improved the overall music skill of the members. Improved musicianship, as a result of active music making in various music ensembles (choir and orchestras), has been well-documented in literature (Adderly et al., 2003; Byo, 2017; Gillespie & Hedgecoth, 2017; Korn, 2000; Siebenaler, 2006). The participants focused on the improvement of technique, learning new rhythmical patterns, improved sight-reading, and being exposed to new music genres. During the data analysis it became clear that the participants attributed a better playing technique to their participation in the concert orchestra. Playing in the orchestra exposes the members to new techniques, styles of playing and challenging repertoire – all aspects which lead them to becoming better musicians. Studies by Byo (2017) and Hopkins et al. (2016) have found that ensemble playing improves sight-reading, a notion that is supported in this study.

### **5.3 Conclusion**

This chapter discussed the results of this study in the context of existing literature related to the topic. Many of the findings are in correlation with previous studies, nonetheless new information has been gathered. The data collected resulted in three main themes, namely personal, social, and music value. The expectancy value theory was used as theoretical framework to distinguish between the various values attributed to the participation in the concert orchestra at Affies, and connections were made to literature

to corroborate the data. The data gathered from the members of the Affie concert orchestra therefore provides an abundant amount of information on the values that adolescent boys in a homogeneous Afrikaans high school attribute to the process of active music-making in an orchestra.

## Chapter 6: Recommendations and conclusion

### 6.1 Introduction

The study set out to explore the perceived value of music-making as experienced by members of the concert orchestra at an Afrikaans high school for boys. The research further aimed to understand the subjective (intrinsic and extrinsic) reasons for members of the Affie-orchestra to participate in this time-consuming musical activity. Therefore, the methodological approaches chosen were carefully considered.

This chapter consists of a summary of the results and a final conclusion to the study, providing an answer to both the main and secondary research questions. Furthermore, the limitations to this study are detailed and recommendations for future research outlined.

### 6.2 Answering the research questions

The primary research question put forward in this study asks:

**What is the perceived value attributed by participants to music-making in a concert orchestra at an Afrikaans High School for Boys?**

The data collected during the research process highlighted numerous values that are attributed to the participation in a concert orchestra. The current research discovered that there are three main values attributed by the participants to the active music-making in a concert orchestra at an Afrikaans high school for boys, namely, personal, social, and music values. This data contributes to a better understanding of why there are so many boys that want to participate in the Affie concert orchestra. The values that were reported by the participants are illustrated in Table 16:



**Table 16**

*Values Attributed to the active participation in the Affies Concert Orchestra*

<b>Values</b>		
<b>Personal value</b>	<b>Social value</b>	<b>Music value</b>
<b>Personal traits</b> <ul style="list-style-type: none"> <li>• Self-discipline</li> <li>• Responsibility</li> <li>• Independence</li> <li>• Compassion</li> </ul>	<b>Friendship</b> <ul style="list-style-type: none"> <li>• Meeting new people</li> <li>• Music-making with friends</li> </ul>	<b>Collective music-making</b> <ul style="list-style-type: none"> <li>• Listening to others</li> <li>• Motivation to practice</li> <li>• Orchestral experience</li> </ul>
<b>Intrinsic value</b> <ul style="list-style-type: none"> <li>• Tradition</li> <li>• Feelings of achievement and success</li> <li>• Academic improvement</li> <li>• New challenge</li> </ul>	<b>Support system</b> <ul style="list-style-type: none"> <li>• Safety net</li> <li>• Brotherhood (“broers”)</li> </ul>	<b>Improved musical skills</b> <ul style="list-style-type: none"> <li>• Technique</li> <li>• Sight-reading</li> </ul>
	<b>Belonging to a team</b> <ul style="list-style-type: none"> <li>• Playing together</li> <li>• Communication</li> <li>• Elite experience</li> </ul>	

The results are in accordance with Wigfield and Eccles’ (2002) expectancy value theory, advocating that an activity (such as participation in an orchestra) will be continued by an individual only if their participation adds meaning and value to their lives. The participants in this study provided evidence of the impact of playing in the Affie orchestra as a value in their lives, regardless of the sacrifices and ‘cost’ associated to their involvement.

The findings in existing literature with regard to the value attributed to active music participation are discussed and related to the data of the current study (Bartolome, 2018; Barrett & Vermeulen, 2019; Dingle et al., 2013; Freer, 2009; Hewitt & Allan, 2012; Tian et al., 2020). It is apparent that actively participating in the music-making in a concert orchestra is both complex and multifaceted.

Throughout the data-collection process and analysis thereof, various subjective (intrinsic and extrinsic) motivations for the participation in a concert orchestra at an Afrikaans high school for boys emerged.

In Table 17 the intrinsic and the extrinsic motivations that the participants reported are listed:

**Table 17**

*The Subjective Motivations Attributed to the Active Participation in the Affies Concert Orchestra*

<b>Subjective motivations</b>	
<b>Intrinsic motivations</b>	<b>Extrinsic motivations</b>
Self-discipline	Meeting new people
Responsibility	Music-making with friends
Independence	Emotional support
Compassion	Being part of a team
Tradition	Learning communication
New challenge	Brotherhood
Learning to listen to others in an orchestra environment	Orchestral experience
Motivation to practice	
Improved musical technique and sight-reading	
Getting exposed to new music genres	

## 6.4 Limitations of the study

Throughout the research process, a number of limitations emerged. Firstly, the data collection was delayed due to Covid regulations, prohibiting any form of gathering, including orchestra rehearsals. This resulted in a much shorter time frame in which data could be gathered. Furthermore, although my role as participant observer is beneficial to

understanding the phenomenon at play, it also causes concern for bias on my part. Although all necessary steps were taken to remove bias, especially through ensuring that participants understood that their comments were confidential and that they could speak openly and truthfully, it must be noted that my dual role as researcher and educator could have negatively influenced the data. This, however, would have been minimal. From the onset all participants and their parents were informed that participation was voluntary and could be stopped at any time during the process. Finally, the study focused on a homogenous privileged Afrikaans-medium boys' school, and thus data collected from participants from a different demographic could present different findings.

## **6.5 Recommendations for future research**

The researcher would make the following recommendations for further inquiry to improve and develop a better understanding of the phenomenon pertaining to the value of music making in a collective setting. This current study was conducted at a high school for boys and future research could include high schools for girls and co-ed institutions.

- The school at which the research was conducted is classified as a privileged school, so that different schools from different socio-economic communities could result in different data. By South African standards, the boys' school where this current research was conducted is affluent, and investigations into the value of participation in a music ensemble in schools with different socio-economic means could potentially yield different results.
- Conducting a similar study in a multicultural school could arguably provide a more accurate reflection of the value of participation in an orchestra in a country as unique as South Africa.

## **6.6 Possible contributions of the study**

This study, to my knowledge, is the first of its kind in a South African school setting and will contribute to the ongoing phenomenon of the value of music ensembles worldwide. This study hopes to provide music educators with a resource that could be used to promote and advocate for music education, especially with regard to orchestras. This motivation need not only be aimed at music teachers and conductors, but also at administrators who make important decisions pertaining to the educational path of students at their institutions.

## 6.7 Conclusion

Although there is an abundance of research pertaining to the perceived value and benefits of active music participation (Baker et al., 2020; Bartolome, 2013; Bennett, 2013; Douglas, 2011; Williamson & Bonshor, 2019) this study adds to the body of research by exploring this phenomenon in a unique context. The study has highlighted the motivations for adolescent boys in the Affies concert orchestra to participate in a time-consuming musical activity. Not only did they share values for personal and social development and add value to the enhancement of their music skills, but they also credit their participation to the sheer joy of doing so.

We play new music that I've never heard. It's not a type you hear at home, it's not something you hear on the streets. It's more classical, like Mozart – it's like I'm in a time machine. (Ulrich)

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## **APPENDIX A: Semi-structured interview schedule**

This interview schedule will be used for face-to-face interviews with individual members of the concert orchestra of Afrikaanse Hoër Seunskool Pretoria.

1. Tell me about your orchestral experiences.
2. Have you played in any other orchestras except for the concert orchestra at AHS?
3. What were your expectations of the concert orchestra before you joined?
4. Tell me about your reasons for wanting to play in the concert orchestra.
5. What has been your experience of being a concert orchestra member?
6. Tell me about what you have learnt from being a member in this concert orchestra.
7. How would you describe your feelings before a rehearsal?
8. How would you describe your feelings during a rehearsal?
9. How would you describe your feelings after a rehearsal?
10. How would you describe your feelings before, during and after a performance?
11. How would you describe the value your experience as a member of the concert orchestra brings to your life?
12. The orchestra has a social after a rehearsal. How long do you stay? What are the factors that determine how long you stay and your enjoyment during the event?
13. Are there any non-musical factors which are shared between orchestra members? Please elaborate.
14. Do you experience a difference between making music as an individual and making music in the orchestra as a group? Please elaborate.

## **APPENDIX B: Focus group interview schedule**

This interview schedule will be used for face-to-face interviews with members of the concert orchestra of Afrikaanse Hoër Seunskool Pretoria.

1. What value does playing in the concert orchestra offer you?
2. In what way – if any – do you think the concert orchestra encourages and fosters friendships?
3. Orchestral playing has been linked to improved academic performance. What are your views on this statement?
4. In your opinion: why do orchestra members offer up so much of their time to participate in the concert orchestra?
5. Orchestral playing has been linked to improved social skills. What are your views on this statement?
6. If you are struggling with the music, who would you ask to help you?
7. The orchestra has a social after a rehearsal. Would you go? What would be the factors that determine whether you go and how long you would stay?
8. What is your view regarding shared social values between the orchestra members? Please elaborate.
9. Are there any non-musical factors which are shared between orchestra members? Please elaborate.
10. How would you describe your feelings now, when the orchestra started to rehearse again after the pandemic stopped rehearsals for almost a year?



## APPENDIX C: Observation schedule

Observation Schedule: Afrikaanse Hoër Seunskool Concert Orchestra rehearsal		
Date, time and place:		
Observation Protocol	Descriptive Notes	Reflective Notes
Describe the venue/setting. How does this compare to previous rehearsals? (mention the weather, is it noisy at school today, are there disruptions, etc)		
Describe the behaviour and movements of students prior to the rehearsal. What is the mood and atmosphere of these interactions?		
What announcements are being made (if any) – are there students missing or late?		
Does the orchestra/sectional tune before the rehearsal – responsiveness of the players?		
Mood expressed by the members of the orchestra at the beginning of the rehearsal.		
Interactions of orchestra members at the beginning of the rehearsal.		
Mood expressed by the members of the orchestra during the rehearsal.		
Interactions of orchestra members during the rehearsal.		

Mood expressed by the members of the orchestra at the end of the rehearsal – how does this compare to the mood at the beginning?		
Interactions of orchestra members at the end of the rehearsal.		
Discipline		
Music rehearsed: difficulty, level of success, mood as result		
Atmosphere in the group (lively, lazy etc.)		
Further observations		

## **APPENDIX D: Information and consent form for parents or caregivers**



School of the Arts: Music  
Faculty of Humanities  
Date:

Dear parent/guardian of a member of the concert orchestra of Afrikaanse Hoër Seunskool

Your son is invited to participate in this research project which is in partial fulfilment of the requirements for the degree Master in Music (Music Education) through the University of Pretoria. This research is being conducted by myself (Roelien Holland-Müter) and is under the supervision of Drs MJ Barrett and S Cruywagen.

Please read the following information regarding the participation of your son in the above-mentioned study. The participation in this study is completely voluntary and even if he agrees to participate, he may withdraw from the study at any time. Your son's decision to not participate will not affect his relationship with Afrikaanse Hoër Seunskool, the Conductor, the Orchestra Committee, or the Department of Music any way.

### **Aim of the study**

The aim of this study is to explore the perceived value of music-making as experienced by members in a concert orchestra at an Afrikaans High School for Boys.

### **Research procedures**

Your son is invited to participate in an interview during which questions will be asked regarding his participation in the concert orchestra. These interviews will be conducted and audio-recorded by the researcher. A transcript of the interview will be provided to your son before the data will be used. Your child will be asked to verify the transcript so

that it is a true reflection of the views which he shared during the interview. The interviews will last between 30-60 minutes and will take place before orchestra rehearsal in the Ben Schoeman Auditorium. (Due to the Covid-19 pandemic, the interviews may take place on Microsoft Teams at a convenient time.) I will also be making observations during orchestra rehearsals and performances during the data collection period and extensive notes will be made on the behaviours and reactions of the members of the orchestra.

### **Confidentiality**

All information will be treated as strictly confidential. Only the researcher and the supervisors will know your identity, but this will not be revealed in any of the research outputs. Pseudonyms will be assigned for the published data. All recorded interviews and transcripts will be held safely at the University of Pretoria for a period of fifteen years, after which they will be destroyed.

### **Risks, stress, or discomfort**

There are no known risks or stress associated with this study. There will be no benefits awarded due to participation in the study, be they financial or other.

### **Participants' rights**

Participation in the study is entirely voluntary and should your son as participant feel uncomfortable with some of the questions or with the knowledge that the interviews are being recorded, or that he is being observed during orchestra rehearsals and performances, he may decline to answer questions or withdraw from the study. Should he choose to do so, it will be without prejudice from the University, the school and the researcher involved in this study. In such an event, the data will be destroyed.

### **Consent**

I hereby acknowledge that this research study has been explained to me. I understand what is required from my son as a member of the concert orchestra and that he may withdraw at any time should they wish to do so with no ill consequences. Concert orchestra members will be interviewed, after which they will receive a transcript of the recorded interview in order for them to check if their views have been accurately documented. I acknowledge that concert orchestra will be observed during rehearsals and performances during this process of data collection. I understand that their identities and details will not be made public at any time and will only be available to the

researchers for the purpose of this study. The data will be kept safely for a period of 15 years and may be reused for further research projects. I understand that there are no benefits awarded to the members of the orchestra for their participating in this study, be they financial or other. Their participation is completely voluntary and out of goodwill.

Please tick the appropriate box:

- ☐ I hereby **give consent** for my underage son to participate in the research project.
- ☐ I hereby **decline** permission given for my underage son to participate in the research project.

_____ Name and Surname	_____ Signature	_____ Date
_____ Name and Surname (Researcher)	_____ Signature	_____ Date

**Contact details of the supervisors:**

Dr MJ Barrett-Berg  
[michael.barrett@up.ac.za](mailto:michael.barrett@up.ac.za)

Dr S Cruywagen  
[sonja.cruywagen@up.ac.za](mailto:sonja.cruywagen@up.ac.za)

**Contact details of the researcher (MMus student):**

Roelien Holland-Müter  
[Roelien.hollandmuter@affies.co.za](mailto:Roelien.hollandmuter@affies.co.za)

## APPENDIX E: Letter of informed assent



School of the Arts: Music  
Faculty of Humanities  
Date:

Dear member of the concert orchestra of Afrikaanse Hoër Seunskool

You are invited to participate in this research project which is in partial fulfilment of the requirements for the degree Master in Music (Music Education) through the University of Pretoria. This research is being conducted by myself (Roelien Holland-Müter) and is under the supervision of Drs MJ Barrett and S Cruywagen.

Please read the following information regarding your participation in the above-mentioned study. The participation in this study is completely voluntary and even if you have agreed to participate, you may withdraw from the study at any time. Your decision to not participate will not affect your relationship with Afrikaanse Hoër Seunskool, the Conductor, the Orchestra Committee, or the Department of Music any way.

### **Aim of the study**

The aim of this study is to explore the value of a concert orchestra at an Afrikaans school for boys.

### **Research procedures**

You are invited to participate in an interview during which questions will be asked regarding your participation in the concert orchestra. These interviews will be conducted and audio-recorded by an independent party. A transcript of your interview will be provided to you before the data will be used. You will be asked to verify the transcript so that it is a true reflection of the views which you shared during the interview. The interviews will last between 30-60 minutes and will take place during orchestra times in the Ben Schoeman Auditorium as to cause the least amount of disruption to your personal schedule. I will also be making observations during orchestra rehearsals and

performances during the data collection period and extensive notes will be made on the behaviours and reactions of the members of the orchestra.

**Confidentiality**

All information will be treated as strictly confidential. Only the researcher, the supervisor and the research assistant will know your identity, but this will not be revealed in any of the research outputs. All recorded interviews and transcripts will be held safely at the University of Pretoria for a period of fifteen years, after which they will be destroyed.

**Risks, stress, or discomfort**

There are no known risks or stress associated with this study. There will be no benefits awarded due to participation in the study, be they financial or other.

**Participants' rights**

Participation in the study is entirely voluntary and should you as participant feel uncomfortable with some of the questions or with the knowledge that the interviews are being recorded, or that you are being observed during choir rehearsals and performances, you may decline to answer questions or withdraw from the study. Should you choose to do so, it will be without prejudice from the University and the researchers involved in this study. In such an event, the data will be destroyed.

I hereby acknowledge that this research study has been explained to me. I understand what is required from me and that I may withdraw at any time should I wish to do so with no ill consequences. I will be interviewed, after which I will receive a transcript of the recorded interview in order for me to check if my views have been accurately documented. I acknowledge that I will be observed during rehearsals and performances during this process of data collection. I understand that my identity and details will not be made public at any time and will only be available to the researchers for the purpose of this study. The data will be kept safely for a period of 15 years. I understand that there are no benefits awarded for participating in this study, be they financial or other. My participation is completely voluntary and out of goodwill.

Please tick the appropriate box:

- ☐ I hereby **give consent** to participate in the research project.
- ☐ I hereby **decline** permission given to participate in the research project.

_____ Name and Surname (optional)	_____ Signature	_____ Date
_____ Name and Surname (Researcher)	_____ Signature	_____ Date

**Contact details of the supervisors:**

Dr MJ Barrett-Berg  
[Michael.barrett@up.ac.za](mailto:Michael.barrett@up.ac.za)

Dr S Cruywagen  
[sonja.cruywagen@up.ac.za](mailto:sonja.cruywagen@up.ac.za)

**Contact details of the researcher (MMus student):**

Roelien Holland-Müter  
[Roelien.hollandmuter@affies.co.za](mailto:Roelien.hollandmuter@affies.co.za)



## APPENDIX F: Principal approval letter



Faculty of Humanities

Department of Music

Date:

### **The value of a concert orchestra at an Afrikaans School for Boys.**

Dear Mr P Joynt

I hereby wish to request your permission to conduct research that involves the participation of members of the concert orchestra of Afrikaanse Hoër Seunskool. This research project is in partial fulfilment of the requirements for the degree Music in Music (Music Education) for which I am currently enrolled.

#### **Aim of the study**

The aim of this study is to explore the value of a concert orchestra at an Afrikaans school for boys.

#### **Research procedures**

The members of the orchestra are invited to participate in an interview during which questions will be asked regarding their participation in the concert orchestra. These interviews will be conducted and audio-recorded by an independent party. A transcript of their interview will be provided to them before the data will be used. Choristers will be asked to verify the transcript so that it is a true reflection of their views which they shared during the interview. The interviews will last between 30-60 minutes and will take place during choir times in the Ben Schoeman Auditorium as to cause the least amount of disruption to their personal schedules. I will also be making observations during concert orchestra rehearsals and performances during the data collection period and extensive notes will be made on the behaviours and reactions of choristers in the choir.

**Confidentiality**

All information will be treated as strictly confidential. Only the researcher, the supervisor and the research assistant will know the identities of the choristers involved, but this will not be revealed in any of the research outputs. All raw data – including recorded interviews and transcripts – will be held safely at the University of Pretoria for a period of fifteen years, after which they it be destroyed. During this period, the information gathered may be re-used for further research.

**Risks, stress, or discomfort**

There are no known risks or stress associated with this study. There will be no benefits awarded due to participation in the study, be they financial or other.

**Participants' rights**

Participation in the study is entirely voluntary and should a chorister feel uncomfortable with some of the questions or with the knowledge that the interviews are being recorded, or that they are being observed during choir rehearsals and performances, they may decline to answer questions or withdraw from the study. Should they choose to do so, it will be without prejudice from the University and the researchers involved in this study. In such an event, the data will be destroyed.

I hereby acknowledge that this research study has been explained to me. I understand what is required from choristers in the concert orchestra and that they may withdraw at any time should they wish to do so with no ill consequences. Concert orchestra members will be interviewed, after which they will receive a transcript of the recorded interview in order for them to check if their views have been accurately documented. I acknowledge that concert orchestra will be observed during rehearsals and performances during this process of data collection. I understand that their identities and details will not be made public at any time and will only be available to the researchers for the purpose of this study. The data will be kept safely for a period of 15 years and may be reused for further research projects. I understand that there are no benefits awarded to choristers for their participating in this study, be they financial or other. Their participation is completely voluntary and out of goodwill.

Please tick the appropriate box:

☒ I hereby **give consent** for the concert orchestra to participate in the research project.

☐ I hereby **decline** permission given for the concert orchestra to participate in the research project.

PEREGRINE JOYNT            7/05/2020  
Name and Surname      Signature      Date

**Contact details of the supervisors:**

Dr MJ Barrett-Berg

[Michael.barrett@up.ac.za](mailto:Michael.barrett@up.ac.za)

Dr S Cruywagen

[sonja.cruywagen@up.ac.za](mailto:sonja.cruywagen@up.ac.za)

**Contact details of the researcher (MMus student):**

Roelien Holland-Müter

[Roelien.hollandmutter@affies.co.za](mailto:Roelien.hollandmutter@affies.co.za)

## APPENDIX G: GDE letter of approval



### GAUTENG PROVINCE

Department: Education  
REPUBLIC OF SOUTH AFRICA

8/4/4/1/2

#### GDE RESEARCH APPROVAL LETTER

Date:	13 October 2020
Validity of Research Approval:	13 February 2021– 30 September 2021 2019/466A
Name of Researcher:	Holland-Muter R
Address of Researcher:	755 20 <sup>th</sup> Avenue Rietfontein Pretoria
Telephone Number:	0824733542
Email address:	Roellien.hollandmuter@affies.co.za
Research Topic:	The value of a concert orchestra at an Afrikaans High School for boys
Type of qualification	M Mus
Number and type of schools:	1 Secondary School
District/s/HQ	Tshwane South

#### **Re: Approval in Respect of Request to Conduct Research**

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

1. Letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.

Making education a societal priority

#### Office of the Director: Education Research and Knowledge Management

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