

CHAPTER 4: FINDINGS

In this chapter, the five themes that emerged from the data are discussed. The five themes are:

1. Feeling the music in my body;
2. Supporting development as a jazz musician;
3. Building character;
4. Building relationships; and
5. Stimulating and motivating learning.

The five themes are closely related to one another and are dependent on each other. Due to the nature of the activities and the sessions, the fundamental theme that emerged from the data is the first one, **feeling the music in my body**. The participants experienced that, because they could feel the music in their bodies, it **supports their development as a jazz musician** and owing to their development as jazz musicians they experienced that it **builds character**. Similarly, attributable to the character building, the participants experienced that it allowed them to **build relationships** between each other. Consequently their experiences of feeling the music in the body, which supported their development as jazz musicians and led to character and relationship building, resulted in a **stimulating and motivational learning** environment.

The following figure illustrates how the five themes build on each other; thereafter the five themes are discussed in the order mentioned above and illustrated in the figure. At the beginning of each theme there is a visual representation in the form of a network view illustrating how the various categories of each theme correlate with one another and also to the theme. Each theme is discussed according to the structure and links presented in these network views.

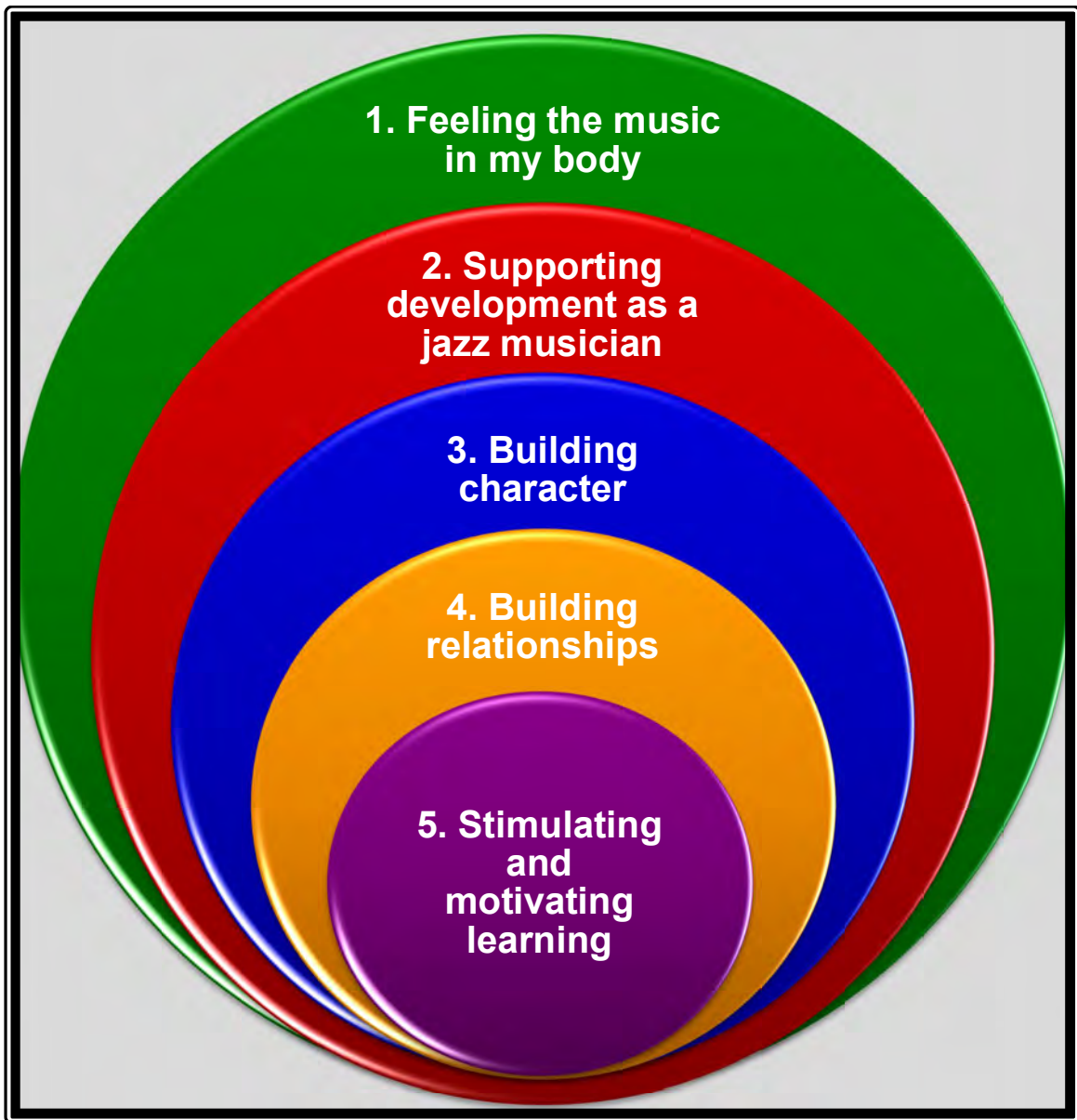


Figure 10: Emerging themes

4.1 Feeling the music in my body

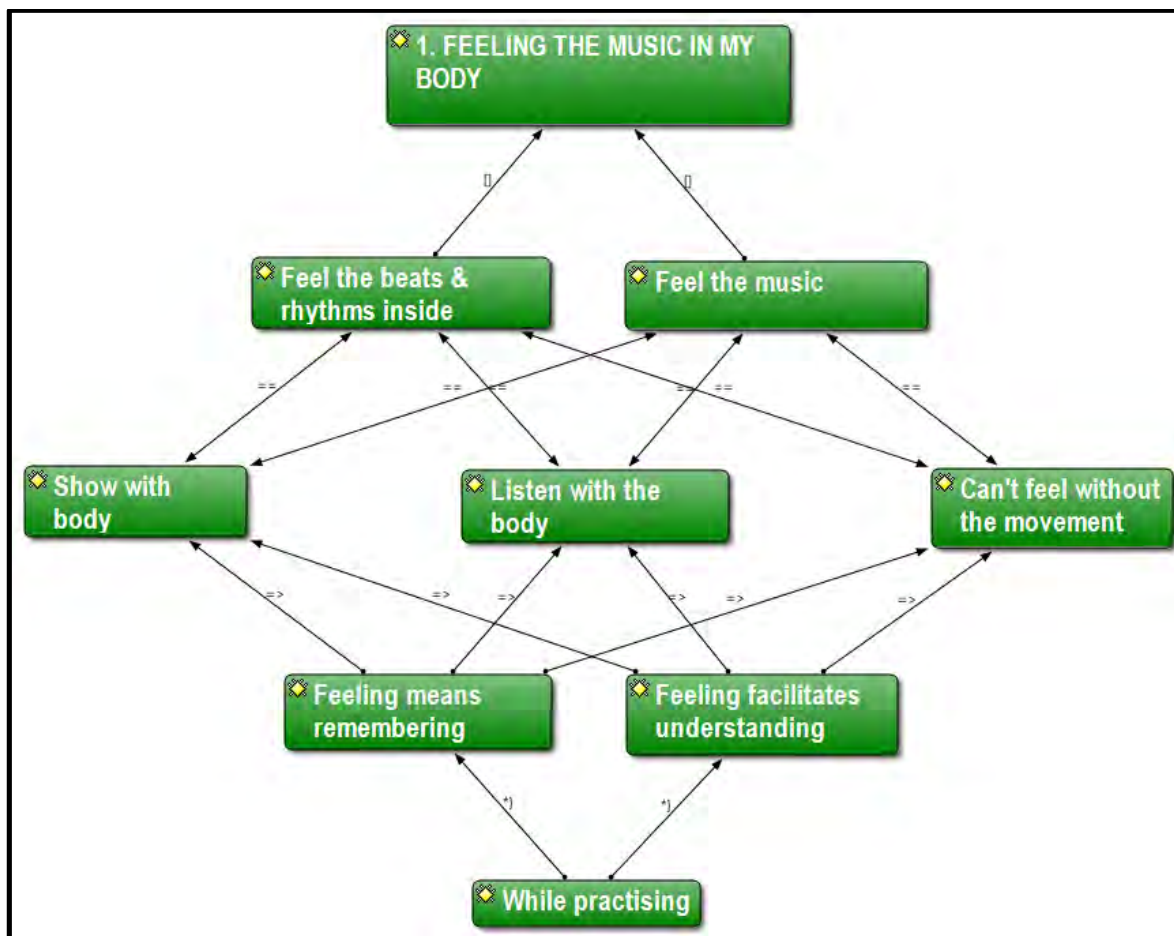


Figure 11: Feeling the music in my body⁴

The participants commented on how they **felt the beats and the rhythms inside** their bodies, saying, “I managed to feel the rhythms inside”, (6:30)⁵ to a point where “the rhythm gets physically installed” (8:16). They learned “how different rhythms feel combined” (13:3) and also “interpreting rhythms and embodying them” (13:2). Winton⁶ described his experience of internalising the rhythms as “feeling the beat inside and trying to do everything without counting” (6:61), similarly Bokamoso uttered “we have a feel and way to play around with different rhythm combinations” (6:41). It is evident that

⁴ Key to the relations: [] is part of; == is associated with; => is cause of; *} is property of.

⁵ Number references are used for short quotes. The first number refers to the document and the second number refers to the quote location in the document.

⁶ Name references will be used instead of number references for longer quotes. These names are fictional and were chosen by the participants.

the Dalcroze-inspired activities provided the students with an embodied experience of the rhythms and beats.

Apart from the beats and the rhythms, the participants also experienced **feeling the music** inside of their bodies. Mavis said that the “body movement lets you feel stuff, feel different kind of vibes...” (2:16) as well as “...it let me listen to the music... and feel it” (2:44). Rodger mentioned that the activities enabled him “to get a feel where the chords structures ‘sit’, a type of vocal ‘feel’”, (7:34) and similarly Jason could feel “how harmonies move with the 12-bar blues” (13:3). Winton insists that he wants to feel the music, and that he cannot feel it if he does not move, “If you give us like notes, just writing there, you can’t feel it. I feel that we must feel it... if you feel it, you must move” (1:16, 1:41). From these quotes it is noticeable how the participants experienced the music through their bodies.

The feeling of the music and the beats and the rhythms provided the students with opportunities to **show the music with their bodies**. By incorporating body movements in the music, the participants learned how to “recognize the changes through the body”, (Winton) and to “use the body to show the chord changes” (Uzzi). Making the music visible through the bodies allowed other students to see the music, “I learnt to see [the music] with a different view”, (Ndlovu) and “when I look around [I] see ‘ok, this is how it works’” (Maestro). Because the students experienced that they could show the music with their bodies and also see the music in the bodies of the other students, they also learnt to “**listen with the body**” (7:42). Listening with the body taught Ndlovu to “widen [his] listening, Jason to “listen more critically”, and Sugar to “listen carefully” (9:43). The participants subsequently had a more holistic experience of the music.

As a result of this more holistic experience of the music, the participants articulated that **feeling means remembering**. They spoke about an improvement in memory and understanding as a result of feeling the music, rhythms and beats and because they could show the music with their bodies, listen to the music with their bodies and see the music being represented with their bodies. They credited the Dalcroze-activities for their improved memory as Sphusha explains, “it helps with memorizing chord structures”. Stranger expressed the sense that it was a “good way to learn progressions and remember them” and Sugar mentioned that the movements “helped me to memorise better” (13:11) because “the moment you feel it is the moment you remember” (Ndlovu).

The ability to see and hear the music with the body aided the students in remembering what they learnt in class.

The participants also revealed that feeling the music, with an improved memory, also **facilitated musical understanding**. Through the Dalcroze-inspired activities, the participants learnt to “differentiate between keys and different chords”, (7:19) and to “recognize the changes through the body” (7:30). Fazil said the movement “helped in understanding the concept of the structure that was given”, (13:22) and Maestro mentioned that it “helps me to understand rhythms” (13:27). Because the “learning through movement” (7:12) experience facilitates understanding and contributes to their memory, the participants commented on its use in their private practice.

The participants experienced that they could use activities learned in class **while practising** their music from other modules. Jason mentioned that “I found that the session helped me to understand how different rhythms work together. It gave me a way to practice various rhythms”, (10:5) and he also revealed that through movement “I can practice the rhythms as I have some complex rhythms in some of my pieces. I can incorporate this [the Dalcroze-inspired activities]” (10:7). Maestro observed that “involving movement in my music every time I practice or perform helps me make it easier to familiarise myself with the different chords”, (7:7) and on another reflection he stated that “I can use my body to practice my music” (6:9). The participants of the study expressed that due to their experience of embodied knowing of the music, they have an improved understanding that leads to their development as a jazz musician and as an improviser. The following theme is devoted to the participants’ experiences of ‘developing as a jazz musician’ and is illustrated in the following figure.

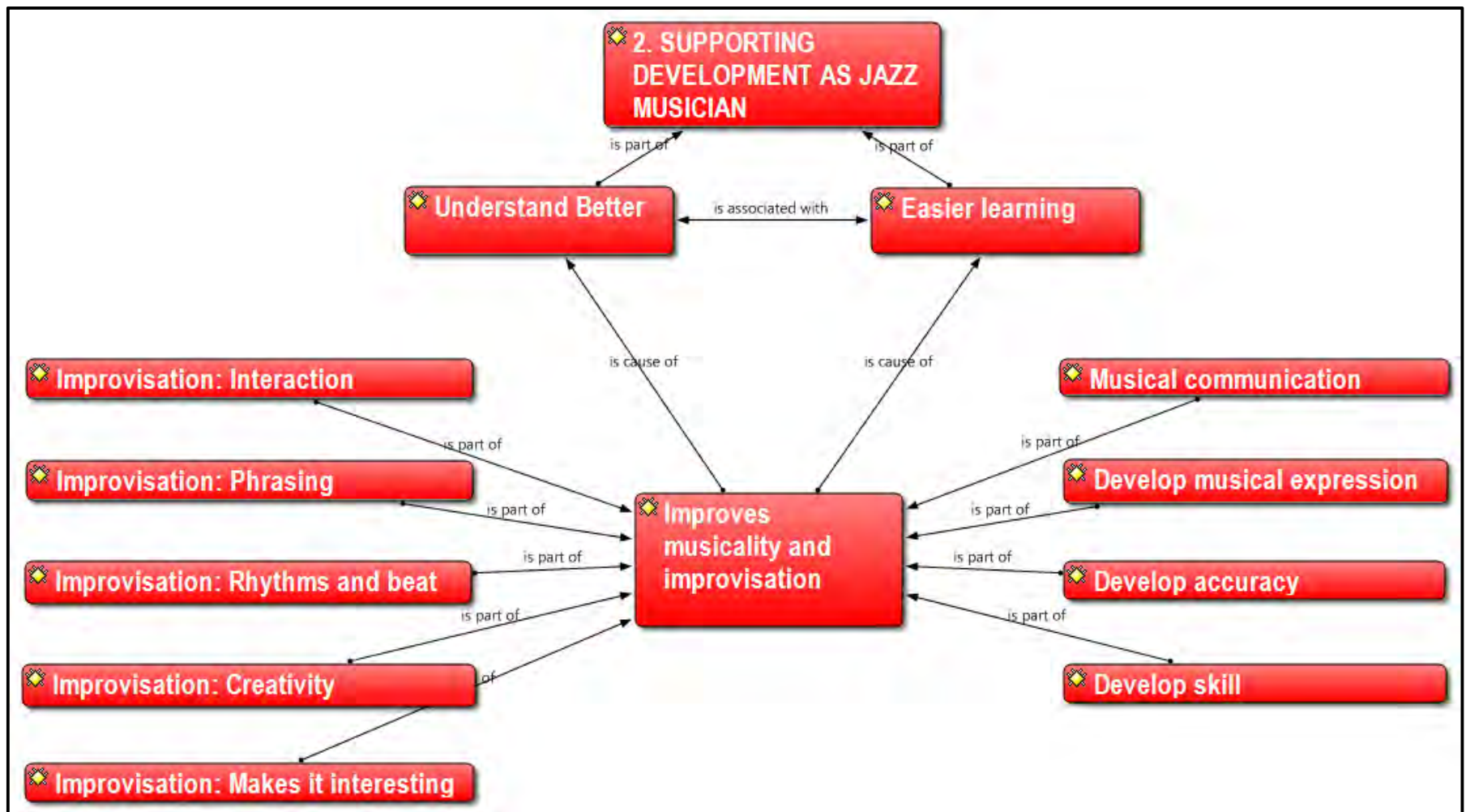


Figure 12: Supporting development as jazz musician

4.2 Supporting development as jazz musician

When it comes to their development as a jazz musician, the participants experienced that the Dalcroze-inspired activities helped them to **understand better**. When we discussed how they experienced the activities and what it meant to them, Winton exclaimed that “they are able to build you”, (1:37) and Mavis echoed this by saying that “it makes musical sense” (2:12). Muza explained his better understanding, “at first I was just improvising, playing random notes ... now I understand, when you improvise you are telling a story” (3:4). Maestro also emphasised his enriched understanding. He stated that the activities “guide you in the right direction, to be able to understand”. Ndlovu expressed his understanding in a similar manner, “as time goes, I’m gonna [sic] learn ok now ‘this is what happens’” (5:20).

Other participants commented how they experienced the Dalcroze-inspired activities to improve their understanding. Winton said “it made the blues to be much clear [sic], especially on improvising”, and Uzzi revealed that “it helps in terms of knowing different time signatures and identifying different rhythms”. As a result of the Dalcroze-inspired activities they now have a “better understanding” (9:19) of chords, rhythms, structures and scales.

A better understanding can be associated with **easier learning**, and the participants experienced that through the Dalcroze-inspired activities everything becomes easier and they understand more easily. They commented that “it [the music] becomes much easier”, (1:15) it makes it “easy for me to actually identify [different intervals]”, (5:6) and “I experienced it was easy to understand” (3:1). Similarly Maestro shared his experience as “the movement themselves, they made everything so much easier ... makes it so much easier to understand” (4:10). It is clear that the participants experienced that through the Dalcroze-inspired activities they gained an effortless understanding of the elements vital to improvisation.

As a result of their better understanding and easier learning, the participants experienced that the Dalcroze-inspired activities **improved their musicality and improvisation**. Mavis expressed this improvement as “your feel is gonna [sic] be more musical”, (2:18) Sphusha felt “it will be beneficial on helping me to improvise” (6:44) and Fazil mentioned that “I personally think it’s going to help me improve and get better when I improvise”, (7:45) and to Sarah the experience means it will “help with the

musicality of improvisation” (10:14). Within musicality and musical skills, the students experienced a development in communication, expression, accuracy and skill. The communication between the participants was bodily communication, musical communication, rhythmic communication, and communication during improvisation. Ndlovu put into words his experience of **musical communication**, “it was now much more easier for us to communicate without even talking”. He further explained it as follows:

Well there was a point where you'd give us a task and you wouldn't even say a thing. Ok, he'll play whatever he thinks is right, he will play what he thinks is right and then we mix it then we talk after, 'do we want it to be this way?'

Through this bodily musical communication, the students were visually and aurally aware of what was happening around them. Sarah mentioned that she experienced that she could “keep an open ear and eyes on the music and people”. Bokamoso said he experienced “communicating with one another rhythmically”, and similarly Rodger experienced the musical communication as “interacting, not only through speaking, but also a sense of instrumental interaction”. The students learned how to communicate with one another musically using their instruments, body and their music.

As a result of the musical communication the participants also experienced that they **developed musical expression**. They learned how to express themselves musically through the activities because “through movement, one can connect emotions with what is being connected in the move” (Bokamoso). Fazil commented that the activities provided him with a “way of expressing your feelings using the given chord structure”, Sarah said it is “helpful with the jazz feeling of mood and improvisation”, (8:14) and Muza articulated that it also helps to “express yourself and telling a story” (3:11). Through these activities the students experienced an increased ability to express themselves.

In combination with the musical expression the participants experienced that the activities **developed accuracy**. The Dalcroze-inspired activities improved their accuracy when playing and improvising. They expressed that the use of movement “improve[s] rhythm structure”, (8:6) assisted them with placing “the beat more carefully” (10:29) and placing “the accents on the right note” (8:5). They also mentioned that it helped them to be “accurate on scales and improvisation”, (9:25) and “to play accurately

within the improvisation” (10:13). The improved musical expression and accuracy contributed to their experiences of **developed skill**. Uzzi expressed this experience as “it improve[s] my jazz play[ing] skills”, “because every time I play, I hear improvement on my solos” (Mxhosa). The improved skill aided their musical accurateness which in turn influenced their ability to express themselves musically and to communicate with one another, promoting their ability to improvise.

The participants experienced a great improvement in their improvisational ability in the following aspects: interaction, phrasing, rhythm and beat, creativity and the ability to make it interesting. For **interaction** the students learnt “to interact with others through improvisation” (Sphusha) and for **phrasing** Mavis argued that it helped him to improvise with “musical sense... not just playing running notes and stuff”. Similarly Muza learned to “improvise a phrase that makes musical sense”, and Winton argued that the activities helped him “in terms of phrasing and making comprehensive solos”. The participants experienced that the activities also contributed to their sense of **rhythm and beat during an improvisation**. “It helped me, like when improvising, you must keep the beat” (Muza) and “we use different rhythms when improvising” (Sphusha) - therefore they “learnt how to make use of syncopated rhythms in music and how to apply them in improvising” (Winton). Evidently the participants experienced an improved improvisational ability regarding the use of rhythms and beats to create meaningful interactive phrases.

Through this heightened sense of musical interaction, phrasing, rhythm and beat, the participants felt that their **creativity** had been enhanced. “It was interesting and helpful at the same time in terms of recognizing division and trying to be creative and improvising using them” (Uzzi). Mavis expressed that he experienced “thinking out of the box” while Maestro got “more ideas” and Fazil “learned to be creative in a short period of time”. Uzzi learned to be “creative in terms of improvising not only with a lot of notes, but only one note using different sub-divisions”. The activities also provided Bokamoso with creative ways to “play around with different rhythm combinations” and these different rhythm combinations and sub-divisions helped Sugar “find more creative ways of expressing the melodies”. Due to the enhanced creativity the students experienced they could now create more **interesting** improvisations with ease and relaxation. The activities helped Jason and Uzzi “in terms of being creative and use certain notes to make my improvising interesting”.

As a result of their development discussed in this theme, the participants experienced an increase in confidence, which resulted in various other personal experiences. All these experiences are illustrated in the figure below, and they all form part of the third theme: builds character.

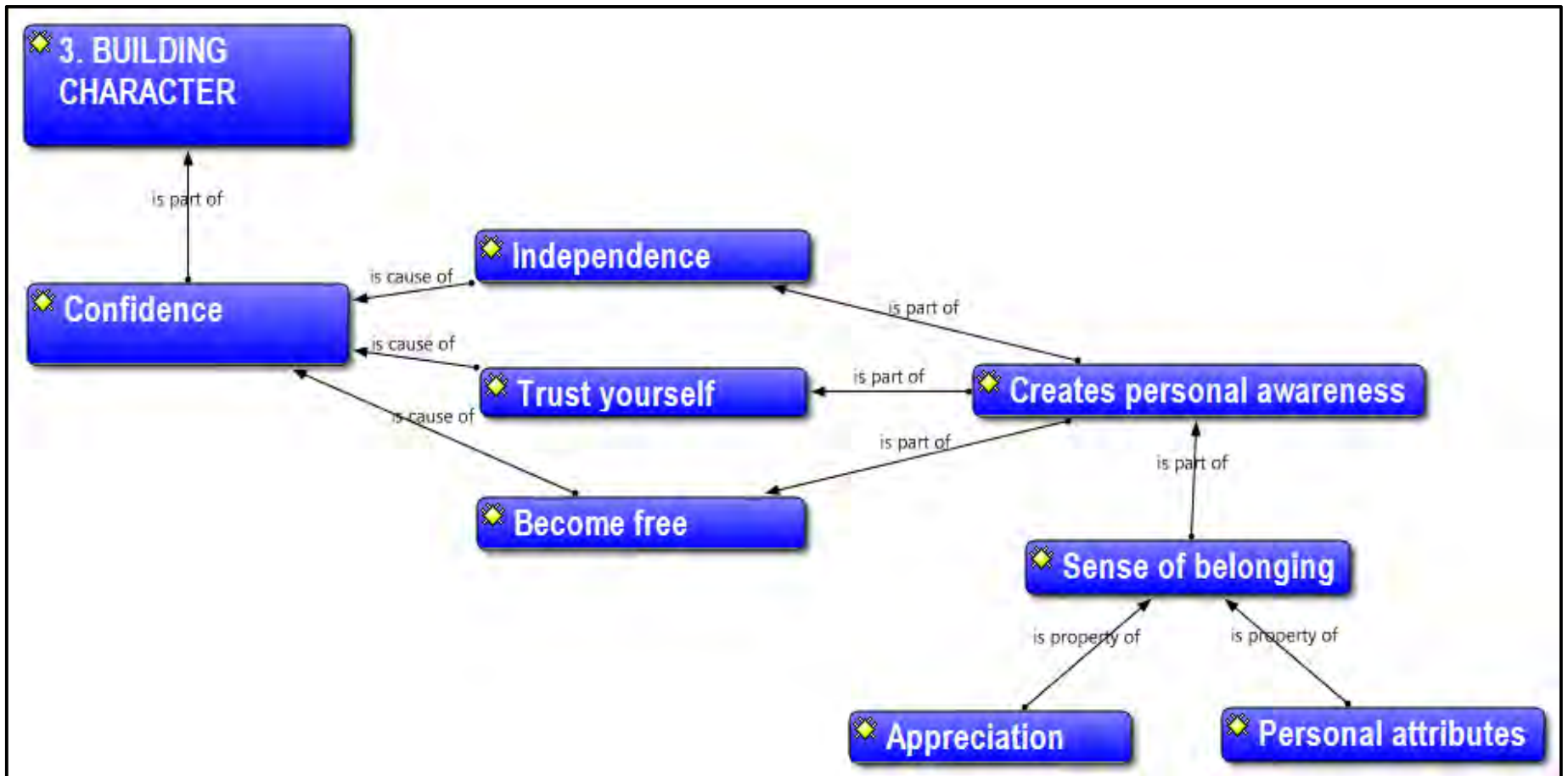


Figure 13: Building character

4.3 Building character

The most evident characteristic development experienced was **confidence**. There was a clear sense of achievement that led to this confidence. Winton “managed to feel the rhythms inside at last”. Mavis expressed his experience saying “after a while if you get it right then it’s ... ja, it’s nice”. He also experienced that “people got more ... confident around other students”, therefore he argued that the activities created a connection between all the members saying “I think our confidence is the link”. So confidence is a mutual experience both socially and personally. During the focus group interview, the whole group agreed that they have experienced an increase in confidence both personally (40:1) and socially (39:2) and from my reflections it was also clear how the students were “ ... not afraid to try things out, they are not self-conscious any more as they used to be” (29:2). Ndlovu talked about his progression in confidence.

So I was gonna [sic] get crushed any time but now I see that I now have the confidence when they say ‘ok, here’s a new song. Who wants to improvise?’ I’ll raise my hand anytime... Because I’ve seen, it’s not a matter of going wrong, it’s a matter of expressing your feelings... you taught us how to be men or better people in five minutes.

Ndlovu also expressed this confidence as a sense of openness that allowed him to identify his strengths and weaknesses resulting in a more confident and a prouder attitude towards his improvisation. He learned how to deal with situations in a more confident manner, “if you see ok, this obstacle is big ... but if you can’t get over it, just move it away, and then I moved my fear [of improvising] and I was able to perform”. Jason also mentioned that the activities “made me feel more relaxed about my improvisation”. The participants, as a result, experienced that they could be more confident and daring when it came to improvising.

This increased confidence experienced by the students could be the main contributing factor leading to experiences of **independence**. Due to a higher level of confidence with regards to improvisation, the students experienced that they could use what they had learnt on other things, outside the class, on their own. Mavis, for example, is not a pianist but he explained “I could go to the piano and say ok like this is a blues, twelve bar blues and I can play it like that ... play it like that ... and I tried it, and it worked!” Maestro also mentioned that “it also helped me to, to kind of work out on my other stuff” (4:5). In a similar manner the activities provided Winton with the experience of “training

myself on how to figure out rhythms”, and Mavis learnt “how to work out on my improv [sic]”. Independence is a direct result of the experience that the participants can **trust** themselves. Sugar expressed that she learned to trust herself and what she already knew, and not to always rely on the rest of the group. “Learn to trust what you know ... apply it ... (do) not trust the group but do the exercise yourself. Figure it out first” (7:39). The increased confidence can be both a result of, or cause the students to experience independence and self-trust. Maestro mentioned that

When I look around and see ‘ok, this is how it works,’ and I also try to figure it out myself, I don’t just go with everyone... I try to find a way ‘is it this way? Is it that way?’ and then sometimes I get to the point whereby I get it right, on my own (4:25, 4:28).

Through this heightened confidence, independence, and trust, the students **became free**. Maestro attributed this experience to the Dalcroze-inspired activities saying “I kind of get rid of that nervousness, and I just become free”. In the focus-group interview the participants also expressed the notion that they experienced a kind of personal freedom (40:1). As a result, this personal freedom creates **personal awareness** and awareness in relation to the rest. Mavis expressed this experience saying, “So when you get used to your body movement, your feel is gonna [sic] be more better [sic]”. Sphusha also mentioned that it brought awareness to him and as a result of this awareness Ndlovu said “I’ve seen the weak points and the good points, and I’ve learnt to work on the weak points”.

The awareness in relation to others consequently brought about a **sense of belonging** and it was expressed as “whatever I do, no one will judge it”, (4:17) “make me feel open” (5:7) and “to be part” (9:31). The Dalcroze-inspired activities also brought about an **appreciation** for the music, the participants themselves and their instruments. Ndlovu experienced that he had “learnt to appreciate the music and the instruments because then again at the end of the day, it’s not just you, it’s how close you get to the instrument”. In relation to the appreciation experienced and as a result of the sense of belonging, the participants acquired some positive **personal attributes**. Stranger, a man of very few words, experienced that through the sense of belonging and the personal awareness, he learned “patience” and “persistence”. Similarly Sphusha experienced that he learnt to “behave and respect one another”. From the quotes, it is

evident that the participants not only experienced a development as jazz musicians, but also development in more personal traits that affect their everyday lives.

Through the improved confidence, sense of belonging, appreciation and sense of respect, the participants experienced that the Dalcroze-inspired activities provided them with the opportunity to build relationships with one another. The following theme is dedicated to this experience, preceded by a figure that illustrates the connections.

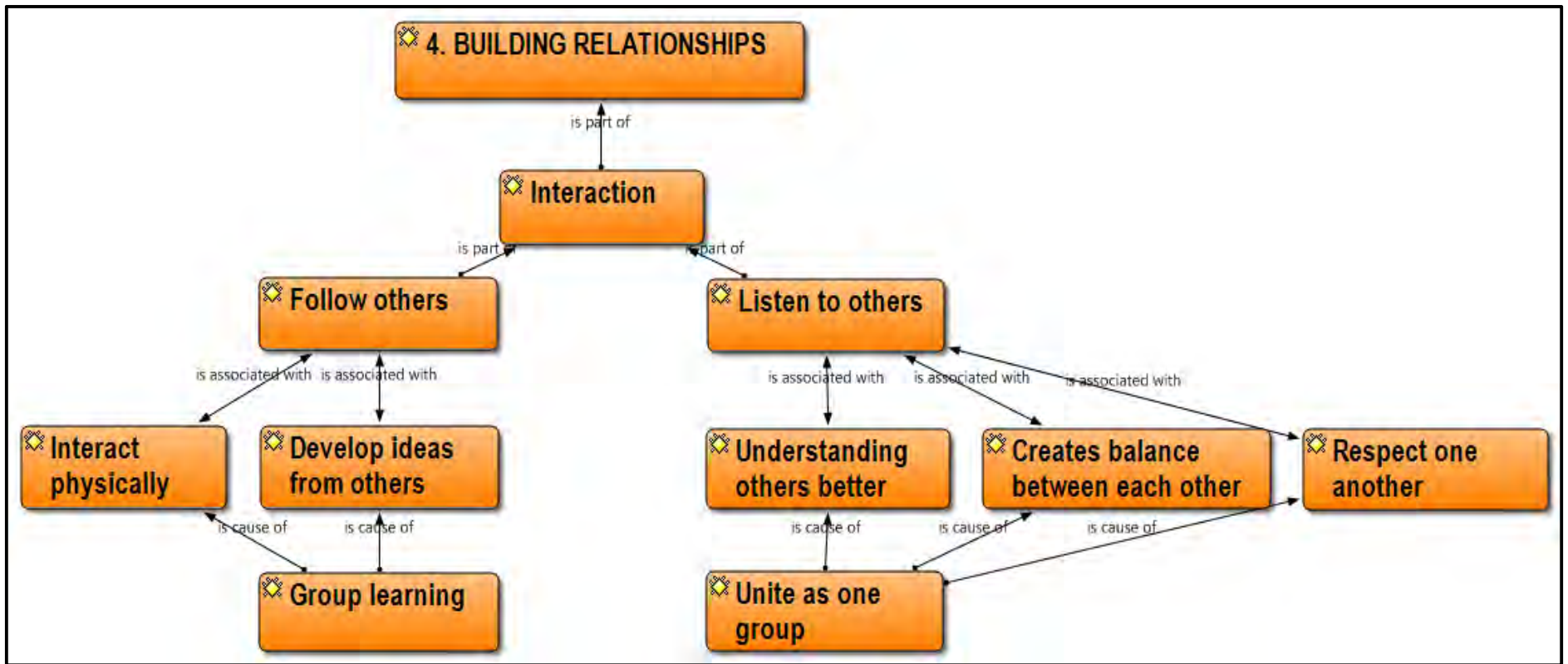


Figure 14: Building relationships

4.4 Building relationships

As a result of the increase in confidence, sense of belonging and other personal qualities, the participants experienced that learning to improvise through Dalcroze-inspired activities also contributed to their **relationship building**, group learning and their unification as a group. They clearly experienced a lot of **interaction** that influenced their relationships with each other in the class. Since the Dalcroze approach is interactive in nature, one could expect that the students would experience a lot of interaction, but what this interaction means to the students is what I would like to highlight. The term interaction was present all around “interacting with your peers”, (2:41) “interaction, yeah!!” (6:43) “interacting with other students during the activities”, (7:21) “interact with my fellow students”, (7:29) and the list goes on. I would like to highlight how they experienced the interaction and what it meant to them.

Through interacting the students learned to **follow each other**. Although some of the activities are based on following each other, it is very clear in the video recording, Sarah learned “to **interact physically** with the others” and Bokamoso expressed that he experienced that you need to “follow before you can lead”. Similar to the physical interaction, the students experienced that they could learn from one another and **develop ideas from others**. They could develop their own ideas by observing and interacting with each other. Muza expressed how he had experienced sharing ideas “I learn from them, because everyone had his own idea”, and Maestro explained his experience when he saw or heard something from another student, “I’m like ‘wow, that’s something I could also use,’ I learn something from each and every person”. Through “hearing what others are doing and build[ing] on that” (6:19) group learning exists.

The students experienced **group learning** through the physical interaction and the sharing and developing of ideas. The students also experienced that they got assistance from one another. Ndlovu expresses this assistance by saying that he “learnt to ask around when you feel you’re wrong”, and Winton said that “you can see that sometimes like, other people know better than you know, like, you tend to respect them. You know that that guy, I respect him cause [sic] he did this and I’d like to do it too”. Many of the other participants also mentioned that they learned to work in a group and it also helped them to learn when they listened to what the others were doing.

Apart from the group learning, the students also often spoke about **listening to others**, not only musically but on a more personal level, “we would all hear each other’s views and come out of there without a scratch” (Ndlovu). Bokamoso conveyed, “I listened to the other players more than myself and as a result it enhanced my playing because I could feel them or what they were playing”. As a result of listening to what others were doing and saying, the students experienced “knowing each other better every day” (Fazil). Consequently, the participants got to **understand others better** as well. The activities “bring[s] understanding between one another” (Sarah) and through this understanding they were “meeting other musicians like [themselves]” (Maestro). Through this mutual understanding a **balance between each other is created**. This understanding taught Sarah to “interact with the other musicians to create a balance between one another’s playing”. There is also a sense of mutual **respect** for each other that is experienced within the group due to learning to improvise through the Dalcroze-inspired activities. Mavis expressed that in the class, “we complement each other”, and consequently, Winton observed, “we laugh together, we open to each other”, and that “brings respect”. As a result of this positive atmosphere experienced by the participants, they learned to work together more effectively.

Through the interaction the students learnt to work in a group, learn in a group, build relationships of balance, mutual understanding and respect and as a result the **group is unified** and the ensembles function as a unit. Mavis observed that “in the jazz class we are all in different levels, and I mean, [the activities] do unite [us] as one group... [we learn to] work together in a jazz group” or “as (a) team” (Uzzi). Sphusha expressed that he developed “the ability to interact with other students despite our difference(s)”. Because the participants experienced that the Dalcroze-inspired activities help them build relationships of value and unite them as a group that supports group learning, they experienced that it also stimulated and motivated them to learn through encouragement.

4.5 Stimulating and motivating learning

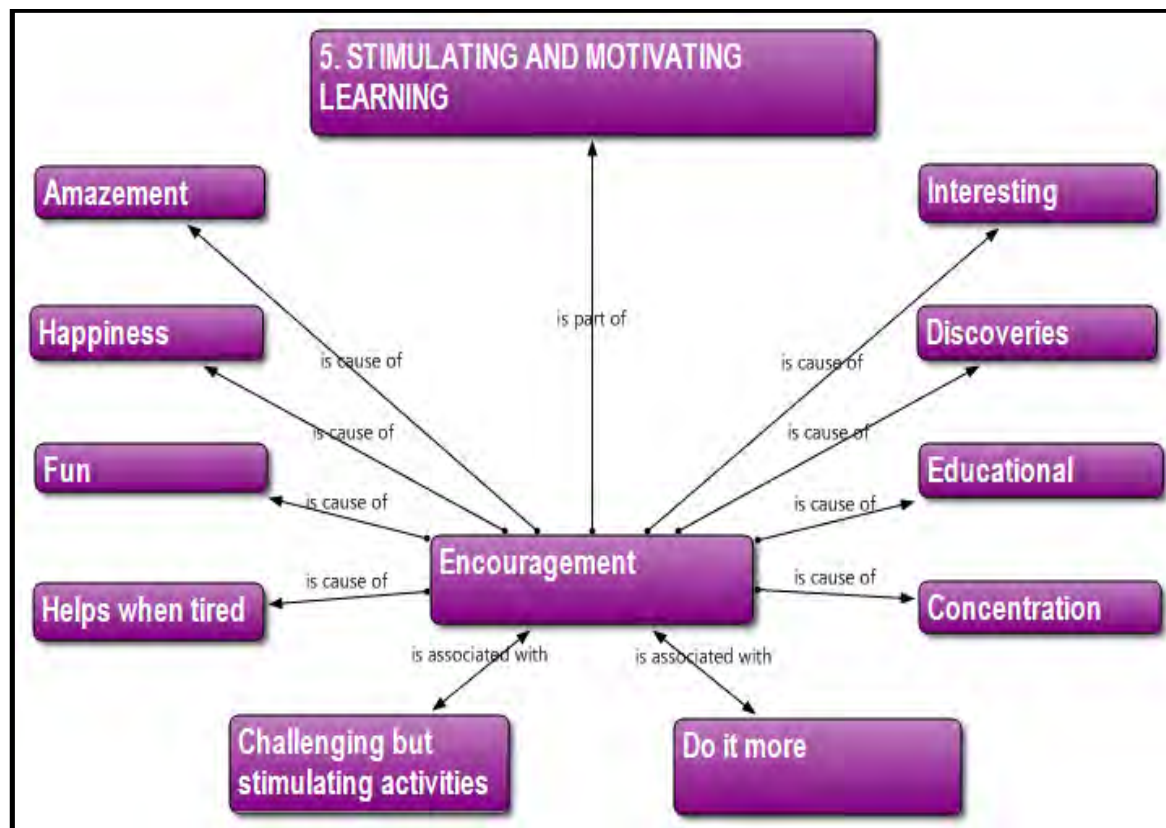


Figure 15: Stimulating and motivating learning

Within the reflections and interviews, there are ample quotations indicative of joy and discovery that act as **encouragement** for learning jazz improvisation through Dalcroze-inspired activities. The quotes represent how the students experience the activities to be stimulating and motivating. In the focus group interview the participants expressed that the activities serve as “encouragement to practice” (41:1) as well as “encouragement for jazz” (41:2). This encouragement to practise and to learn jazz emanates from their joyous experiences of the Dalcroze-inspired activities.

The participants described their experiences as **interesting**. Winton mentioned that the activities “make things more fun, more interesting”, and he also expressed his experience of working with polyrhythms through the use of Dalcroze-inspired activities. “Those polyrhythms ... they’re kind of weird, but there’s something about them, and, this thing that I don’t understand but it’s interesting”. Sphusha remarked that it is “interesting how you can do music simple” and this interesting experience motivated and stimulated

the participants to learn. Mavis, Maestro and Ndlovu emphasised that through this approach, they were never bored. Mavis said that “for me personally ... it was nice ... teaching like the Dalcroze method into jazz, I mean not just sitting there and whatever, learning on the board ...” Maestro explained his experience like this:

I’m a person that really doesn’t like sitting like that [acting like he is sitting behind a desk and writing] and “no this is how you write a dorian scale [acting like teacher tells students how they should write the scale down] this is how ...” Because in that way, yes I can know how to write the dorian scale but it will only end there.

Similarly Ndlovu illustrated how this ‘interesting experience’ stayed with him after the class and stimulated and motivated him.

If you did it in a formal way and said, ok, this this this this this that [writing on an imaginary board], and then you sit down, ‘ok guys you must go and practice these things.’ It would have been, pshh, ‘ok, yes sir we’re gonna [sic] practice it.’ and then we come the next week, you say ‘ok, I’m gonna [sic] have a video here, let’s just check what you’ve learned.’ You’ll get that we don’t know anything. But then the way you did it, we were also able to go back home, even if we’re not formally practicing it. While we’re going back home we like, uh te te, uh te te, uh te [clapping hands and stomping feet, imitating exercises from the class], and automatically it gets installed in you.

It was an interesting experience for the participants because it was clearly a new **discovery**, one that they had never experienced before. Winton, Mavis and Maestro all expressed that it was a new experience, one that they had never experienced before. To Winton “it was a first time experience and a good one too”. Mavis expressed that he experienced that we did not “tackle improvisation like [we] always did ... I mean learning jazz in that way, joh, it just gives you another approach”. To the rest of the participants this new experience was also full of new discoveries. Sarah described it as “it completely take(s) the classical role away and creates a new feel of music”, and Sphusha portrayed his experience as “something new that will help in the future”. The new experiences and discoveries helped the students with their learning and they experienced it to be very **educational**, “it gave us an in depth knowledge on swing”, (Bokamoso), and “I learnt a lot” (Ndlovu). It also developed their **concentration**. They mentioned that they learned “how to concentrate more intensely on rhythms” (Jason) “by thinking fast and listen[ing] to the beats” (Sugar) and also “concentration with beats going against each other” (Rodger).

The students were also **amazed** by how well the activities helped them, “I was shocked, wow, it was so easy” (Winton). They also experienced **happiness** during the course of the sessions. Winton described this experience as “it makes my day, otherwise ... it makes my day ... it just completes it”, and similarly Sphusha said “it put a smile on my face and happiness to enjoy what I do in class” (7:1). Ndlovu also explained

You get that on Monday we like, the classes end late and then after English we use to go home, do whatever you do, but now we know that after English, ok though it is late, but then after English, at least you happy to go there.

This experience of happiness is a result of the students having **fun** in the classroom and during the activities. The participants mentioned plenty of times that it was fun and enjoyable. Their comments included “we laugh together in the class”, (Winton) “it was fun ... I had fun”, (Mavis) “I enjoyed it ... I enjoyed every session ... in a fun and playful way” (Maestro). Ndlovu created an illustration of his joy as follows:

But then, when you explained everything and when we did the things, and sometimes I'd just feel like “ah, I can't do it”, but seeing my fellow students doing it and failing but just still having fun, I'd say “who cares. If I'm wrong, I'm wrong [clapping hands and stomping feet imitating exercises in the class] if I'm right, I'm right”.

The joyous experience also **helped the students when they were tired**. Winton expressed that “even though, you know, we were tired, like throughout these eight weeks, we come from the campus, but when we get there (at the class), you know, it becomes that feeling, that good feeling”. There was also a prominent **challenging but stimulating experience** in the activities that motivated learning for the participants. Maestro spoke about this experience saying “some other time when I have to play while moving, it's very tricky but I know with time and practice it gets better”. Other participants' comments include “it was challenging but fun. Brain gymnastics”, (Sugar) “new different confusing rhythms, but playable rhythms”, (Ndlovu) and “they're difficult to do, but it helps me to understand rhythms” (Maestro). This joyful, challenging, and educational experience is one that the participants value. If they had the opportunity, they felt that they should be exposed to this type of learning on a more regular basis. They clearly wanted to **do it more**. In the focus group interview, they indicated that they want to “meet more often” (42:2). Sarah also emphasised “I hope this type of activity can be done often, because it brings understanding between one another” and because “Dalcroze is a better way to learn music” (Mavis).

4.6 Member checking

The results from my analysis of the data were taken back to the participants to validate its accuracy. This validation strategy is known as member checking. The participants were asked to complete a survey after I had presented the findings to them as a reflection on whether they agreed with the findings or not. These reflections can be seen on the attached compact disc (Annexure F). Four questions were asked.

- Did I understand you correctly?
- Did I leave something out?
- Do you want to add something?
- Is there something you do not agree with?

From the member checking reflections the following data emerged:

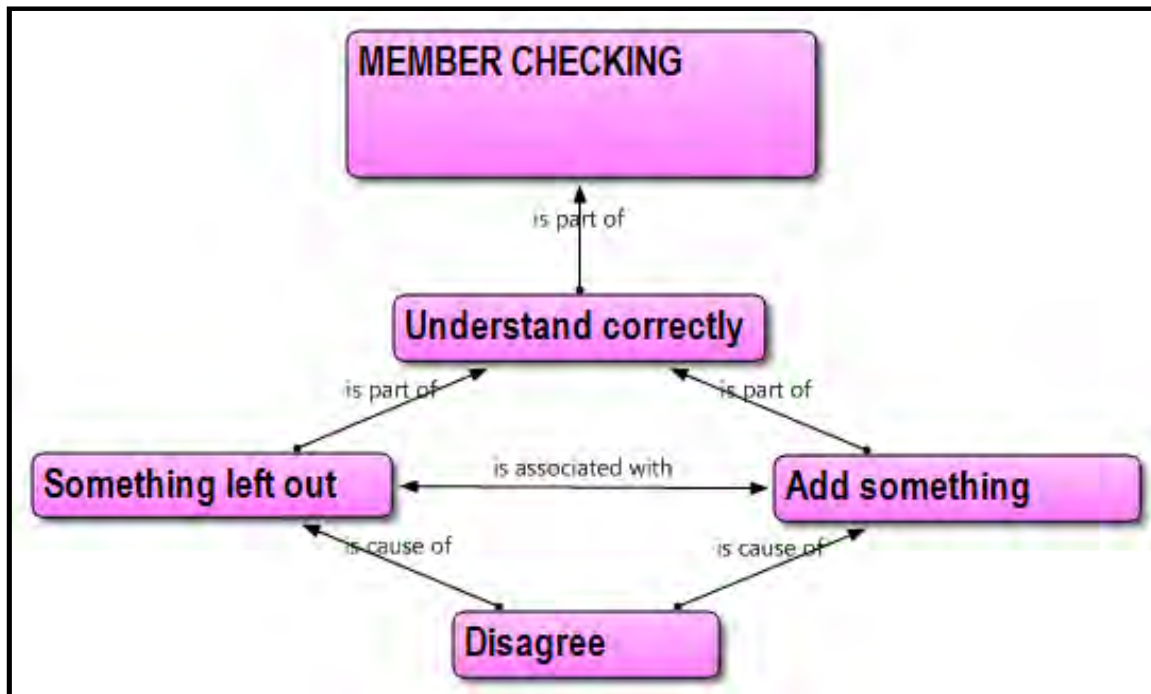


Figure 16: Member checking results

None of the participants felt that I had **misunderstood** them in the findings. Comments on this question included “nothing was misinterpreted” (139:25)⁷ “it was interesting

⁷ For the member checking, the participants did not write their names on the reflections, therefore number references will be used for all the quotes.

seeing the whole group's perspective and the analysis or summary of it all" (139:1) and "I like the way you wrote it, quoting exactly what was said by each of the participants, it give[s] that sense of true feeling experienced by them" (139:5). Another comment supported my finding about their increased confidence experienced, "the sessions boosted my self-confidence in terms of playing my instrument" (139:29). However, one participant commented that "the notation was fairly taught [sic] to us" (139:17).

With regards to **leaving anything out**, none of the participants felt that something had been omitted. Similarly when they were asked whether they would like to **add something**, no one provided new information. Some valuable comments include "the information is complete and I have nothing further to add", (139:27) "big UPZ on the sessions. They were helpful!" (139:51) and "we learnt to be a musical family" (139:39). Likewise, there were no indications of any **disagreement** with my findings. "I agree with what we were shown, and have not found any discontent", (139:28) and "every word mentioned is true" (139:8). Consequently the participants agreed with my findings and interpretations of their experiences. They supported how their experiences had been illuminated and how I constructed the meanings they ascribed to learning jazz improvisation through Dalcroze-inspired activities.

4.7 Summary

From the data five interconnected themes emerged. The core experience for the participants was how they could **feel** the various aspects of **music** in their bodies. Through this experience their **development as jazz musicians** progressed with ease and better understanding. As a result of their improved understanding and learning they experienced that their musicality had been bettered and their improvisational abilities enhanced. Consequently they experienced **character-building**. Their confidence expanded which led to an experience of independence, trust, freedom and sense of belonging. These attributes contributed to their **relationship-building** with fellow members and students as well as with their group learning. They expressed that a musical family was created through the Dalcroze-inspired activities, despite all the differences that existed between them. These experiences all served as encouragement for the participants to learn more. An element of joy could be distinguished and a lot of new educational discoveries that **stimulated and motivated** the students to learn more, and as a result they wanted to experience learning jazz improvisation through Dalcroze-

inspired activities more often. "I just think that we should do it more, we should just do more of it, and I know that it's gonna [sic] make good jazz musicians out of us" (Maestro).