

An exploration of transformative piano teaching in Pretoria: a case study

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To God be the glory for giving me the means to fulfil this dream, a husband who was supportive and helpful and daughters who think their mother is awesome to do this at her age.

ABSTRACT

This dissertation explored the lived experiences of piano teachers in Pretoria with reference to the principles of ubuntu. Ubuntu as described by Bangura sets the outlines of piano teaching on a Western instrument in an African context. This exploration of Western stimuli into African backdrop was placed within the conceptual framework of the views on music education by Elliott, the critical thinking of Freire and transformative learning as described by Mezirow. Qualitative research through a case study took place. Semi-structured interviews were conducted as the method to collect the data and analysis of the data took place. It was revealed that curricula of piano examinations need to be addressed to be trans-cultural instead of mono-cultural because the current prescribed music examination syllabi have a negative influence on transformative piano teaching. Piano teachers are concerned about the performance-driven society and the negative consequences thereof for piano teaching. A critical need for more accessible South African piano music for junior players also emerged. The future might ask for some serious changes at the side of piano teachers because time might be running out for the piano as prominent instrument in South Africa. Current piano teachers are therefore the only future of the piano in Africa.

OPSOMMING

Hierdie verhandeling handel oor die deurleefde ervaring van klavieronderwysers in Pretoria met verwysings na die beginsels ontleen aan *ubuntu*. *Ubuntugogie*, soos beskryf deur Bangura, verskaf 'n kontekstualisering van klavieronderrig op 'n Westerse instrument in 'n Afrikakonteks. Hierdie ontleding van Westerse stimuli teen 'n Afrika-agtergrond is geplaas binne die konseptuele raamwerk van die benadering tot musiekonderrig van Elliott, die kritiese denke van Freire en transformerende leer soos beskryf deur Mezirow. 'n Kwalitatiewe studie, naamlik 'n gevallestudie, is gedoen. Semi-gestruktureerde onderhoude is gevoer om data te versamel en ontleding van die data is daarna gedoen. Dit het geblyk dat kurrikula van klaviereksamens aandag nodig het om transkultureel eerder as monokultureel te wees omdat die huidige voorgeskrewe musiekeksamensillabusse 'n negatiewe uitwerking het op klavieronderrig wat transformeer. Klavieronderwysers is bekommerd oor die prestasiegedrewe samelewing en die negatiewe uitwerking wat dit inhou vir klavieronderrig. Daar is tans 'n kritieke behoefte aan meer toeganklike Suid-Afrikaanse klaviermusiek vir junior spelers. In die toekoms sal gekyk moet word na sommige ernstige veranderinge aan die kant van klavieronderwysers want die posisie van klavier as 'n prominente instrument in Suid-Afrika word al minder. Huidige klavieronderwysers is dus eintlik die enigste persone wat die toekoms van die klavier as instrument in Afrika kan verseker.

Key words with translation into Afrikaans:

Ubuntugogy	Ubuntugogie
transformative piano teaching	klavieronderrig wat transformeer
Freire	Freire
principles of ubuntu	beginsels van ubuntu
Elliott	Elliott
Jack Mezirow	Jack Mezirow
music education	musiekopvoeding / musiekopvoedkunde
piano teaching	klavieronderrig
piano examinations	klaviereksamens
South African piano music	Suid-Afrikaanse klaviermusiek
Trans-cultural curriculum	transkulturele kurrikulum
Mono-cultural curriculum	monokulturele kurrikulum

TABLE OF CONTENTS

CHAPTER ONE : INTRODUCTION..... 1

1.1 Introduction and problem statement 3

1.2 Conceptual framework of the study 4

1.3 Purpose statement..... 9

1.4 Research questions 10

1.4.1 Central question 10

1.4.2 Sub-questions 10

1.5 Limitations 11

1.6 Delimitations 12

1.7 Research design..... 12

1.8 Data collection 13

1.9 Data analysis 14

1.10 Validation of data..... 14

1.11 Ethical considerations..... 14

1.12 Significance of this study	15
1.13 Chapter layout	16
CHAPTER TWO : LITERATURE REVIEW	17
2.1 Introduction	19
2.2 Terminology and vocabulary	20
2.2.1 Description of terminology and vocabulary	21
2.2.1.1 Cultural psychology	21
2.2.1.2 Ethnomusicology	22
2.2.1.3 Cultural diversity	22
2.2.1.4 Mono-culture	23
2.2.1.5 Multi-cultural	23
2.2.1.6 Inter-cultural	24
2.2.1.7 Trans-cultural	24
2.3 Principles of ubuntu	25
2.4 Ubuntugogy	27

2.5 Music education seen through a cultural lens	28
2.6 Piano examinations and curricula	30
2.6.1 Composition of a curriculum when a cultural framework is taken into account	31
2.6.1.1 General criteria on content and assessment methods	33
2.6.1.2 Criteria reflecting on values and beliefs that the curriculum is based upon	33
2.6.1.3 Criteria reflecting on cultural heritage to be represented in the curriculum	33
2.6.1.4 Criteria for humanistic responsibilities of people involved with compilation of curriculum	34
2.7 Piano teachers.....	34
2.7.1 Transformative learning.....	36
2.7.2 Critical thinking	37
2.8 Existing practices.....	38
2.8.1 Africa's position	38
2.8.2 Multi-cultural choral music.....	39

2.8.3 Existing musical practices in Africa	42
2.8.4 Western influences in music education around the world as well as in Africa	44
2.9 State of affairs of music education in South Africa	48
2.10 Endnotes	49
CHAPTER THREE : RESEARCH DESIGN	50
3.1 Introduction	52
3.2 Research design.....	53
3.2.1 Qualitative research	53
3.2.2 Case study	54
3.3 The role of the researcher	57
3.3.1 Vignette	58
3.4 Research procedures	59
3.4.1 Data collection.....	63
3.4.1.1 The participants.....	64
3.4.1.2 Interviews: the recording and storing of data.....	67

3.4.1.3 Validation	71
3.4.1.4 Ethical considerations	72
3.4.2 Data analysis	73
3.5 Endnotes	75
CHAPTER FOUR : RESULTS	77
4.1 Introduction	79
4.1.1 Discussion of piano examinations	79
4.1.1.1 Piano examinations have a profound influence on teaching and learning of piano	80
4.1.1.2 Practical issues with reference to piano examinations	81
4.2 How repertoire is chosen by piano teachers	83
4.2.1 Choosing of repertoire: syllabi of examination institutions	85
4.2.2 Choosing of repertoire: culture	85
4.2.3 Choosing of repertoire: piano compositions by South African composers	85
4.2.4 Choosing of repertoire: indigenous African music arranged/composed for piano	87

4.3 Piano teaching with reference to culture.....	88
4.3.1 Introduction remarks about culture with regard to piano teaching	89
4.3.2 Background of black people with regard to the teaching and learning of piano	89
4.4 Some additional impressions about the lived experiences of piano teachers in Pretoria.....	91
4.4.1 Piano teachers' impressions of music activities in the community.....	91
4.4.2 Lack of qualified art and culture teachers.....	92
4.4.3 Balance between pure art music and reality.....	92
4.5 Endnotes	93
CHAPTER FIVE : DISCUSSION, CONCLUSION AND RECOMMENDATIONS	94
5.1 Introduction.....	96
5.2 Themes that emerged from the findings of this case study.....	97
5.3 Research questions.....	98
5.3.1 Sub-question one: What themes emerge from the lived experiences as described by piano teachers in Pretoria?	98

5.3.1.1 Emergent Theme 1: Piano teachers are critical thinkers about the community.....	98
5.3.1.2 Emergent Theme 2: Piano teachers value musical principles higher than cultural principles	100
5.3.1.3 Emergent Theme 3: There is a need for freely available South African piano music.....	102
5.3.1.4 Endnotes on the themes of the lived experiences of piano teachers in Pretoria	104
5.3.2 Sub-question two: How do teachers view the teaching and relevance of locally available piano examination syllabi?	105
5.3.3 Sub-question three: How are the lived experiences of piano teachers in Pretoria aligned with Ubuntu-gogy?.....	108
5.3.4 Central question: What is the extent of transformative piano teaching in Pretoria?.....	110
5.4 Conclusion.....	113
5.5 Recommendations.....	114
BIBLIOGRAPHY	116
ANNEXURE A – Letter of consent.....	125

LIST OF FIGURES

Figure 1: Structure of Chapter 1.....	2
Figure 2: Elliot's six categories on multi-cultural curricula.....	6
Figure 3: Conceptual framework of this case study	9
Figure 4: Structure of Chapter 2.....	18
Figure 5: Music in the cultural context.....	25
Figure 6: Composition of a curriculum according to a cultural framework.....	32
Figure 7: Structure of Chapter 3.....	51
Figure 8: Structure of Chapter 4.....	78
Figure 9: Themes emerged from findings with regard to piano examinations.....	80
Figure 10: How repertoire is chosen by piano teachers	84
Figure 11: Additional remarks about lived experiences.....	91
Figure 12: Structure of Chapter 5.....	95
Figure 13: Discussion with reference to conceptual framework of the study.....	97
Figure 14: Actions required to improve transformative piano teaching	112

LIST OF TABLES

Table 1: Parameters of this case study56

Table 2: Process of designing a qualitative research method for this case study63

CHAPTER ONE : INTRODUCTION

In this chapter the context and design of this research are described.

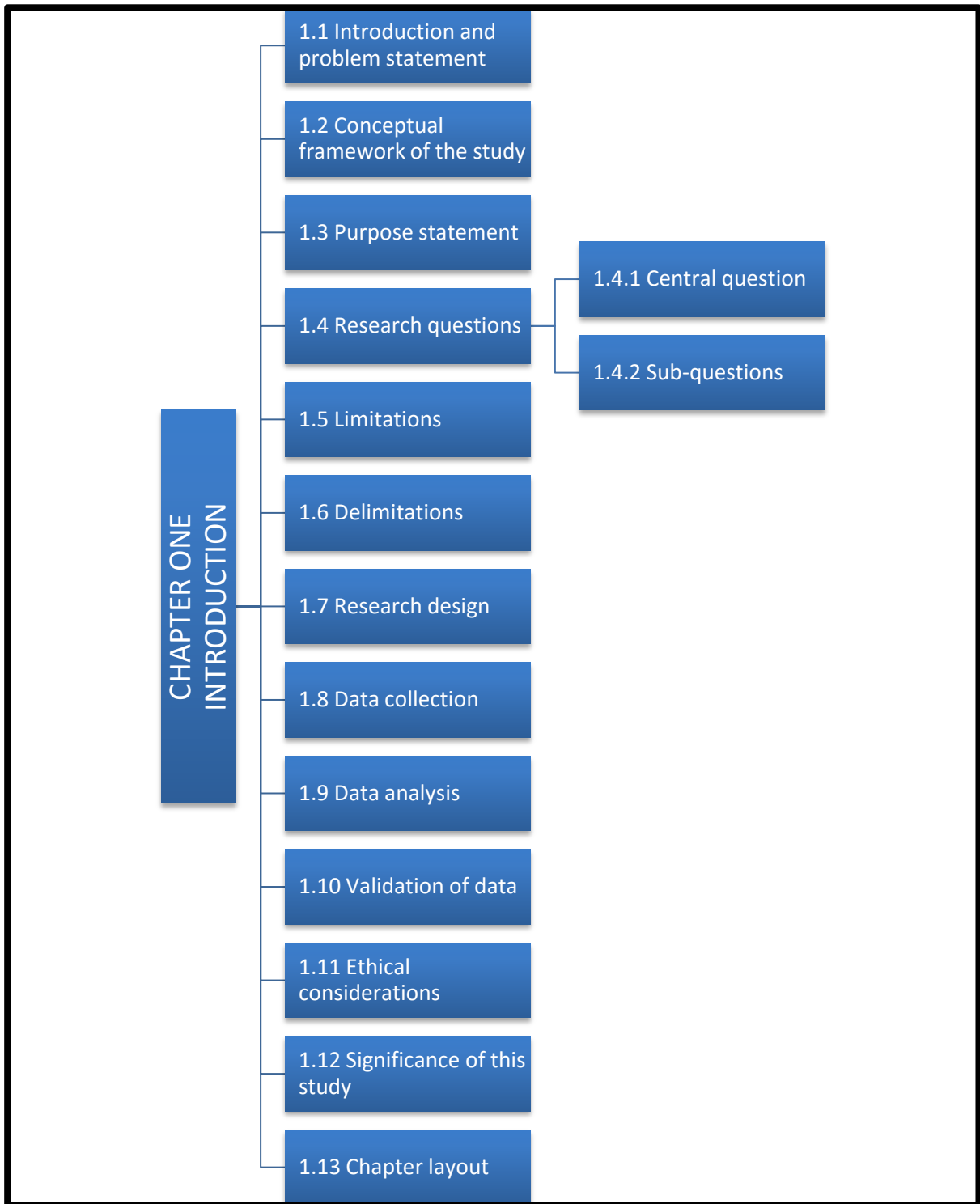


Figure 1: Structure of Chapter 1

1.1 Introduction and problem statement

Music as a subject in South African schools was previously embedded in the teaching of Western classical music¹ (Thorsén, 2004:16). Since 1994 the South African school educational curriculum has progressed from a Western European paradigm towards syllabi that include music from all the different cultures in South Africa. These progressive music curricula in schools, as redesigned by government, include principles of social transformation and human rights. The inclusivity of knowledge in the South African context can be seen when reading the 2011 general aims of the South African curriculum as captured in the national Curriculum and Assessment Policy Statement (CAPS) for the Creative Arts. The following is stated:

Our national curriculum is the culmination of our efforts over a period of seventeen years to transform the curriculum bequeathed to us by apartheid. From the start of democracy we have built our curriculum on the values that inspired our Constitution. The preamble to the Constitution states that the aims of the Constitution are to: heal the division of the past and establish a society based on democratic values, social justice and fundamental human rights; improve the quality of life of all citizens and free the potential of each person (CAPS, 2011: Foreword by minister of Basic Education, Angie Motshekga).

Conversely, it seems as if no major change in the method or content used in piano teaching has taken place since 1994. Since the piano originated in Europe it is understandable that the teaching repertoire of this instrument will be dominated by European or Western traditions. What is troublesome, though, is that when one attends music eisteddfods and music competitions for junior as well as more advanced piano students, more or less the same piano repertoire and genres are performed as when the researcher was performing at that level about 35 years ago. The focus of this case study is therefore an exploration of private piano teaching in Pretoria in order to investigate this practice in the field of piano pedagogy. The South African landscape

¹ Western classical music also referred to as Western Art Music (WAM).

has changed significantly in many spheres since 1994, and to plot this research within a broader South African context, one can keep in mind what Kofi Annan proclaimed on 21 March 2004 on the International Day for Elimination of Racial Discrimination:

Tolerance, inter-cultural dialogue and respect for diversity are more essential than ever in a world where peoples are becoming more and more closely interconnected. People of different religions and cultures live side by side in almost every part of the world, and most of us have overlapping identities which unite us with very different groups. We can love what we are, without hating what – and who – we are not. We can thrive in our own tradition, even as we learn from others, and come to respect their teachings (O'Neill, 2011:179).

In view of the above, a conceptual framework has been devised to indicate the relationships between different features of the study. What follows here is the framework for this case study to explain the scope and approach as conceptualised for this exploration of transformative piano teaching in Pretoria.

1.2 Conceptual framework of the study

The conceptual framework of a study is the lens through which your research problem is viewed. The philosophical views regarding music education by David Elliott are the first structural outline of this study. Elliott (1995:68) claims that standards and traditions define what counts as musical in a specific context. In my view, the piano repertoire of any institute or a piano teacher who teaches privately can thus represent a general view of the chosen principles of the teaching-learning situation.

Furthermore, Elliott (1995:209) expresses his understanding of music education as a diverse, multi-cultural practice. He claims that when a music teacher is sincere about the teaching of music, that educator is simultaneously engaged in a unique and major form of humanistic education.

In my view, this humanistic education is not only applicable to the students, but to the teacher as well. “Transformative learning” is the terminology that Jack Mezirow (1997)

uses to describe the process of effective change that takes place within adults who live within a certain frame of reference which define their worlds. This second outline of the study, namely transformative learning, takes place when teachers themselves move towards a framework that is more inclusive of all around them. The broader outlines of Elliott's views regarding music education are thus inclusive of this transformative learning which is possible in teachers.

When a case study like this is placed within the framework of a multi-cultural South African society, it would be wise to unpack the different terminology that might help to describe the case. Elliott and Silverman (2015:448,449) elaborate on multi-cultural curricula and argue that there are six categories that inform these curricula:

- “assimilationist music curriculum”, where all teaching and learning are approached from the Western viewpoint, and musical diversity from an own nation is ignored;
- “amalgamationist curriculum”, where the core repertoire of Western classical tradition incorporates a limited range of micro-cultural practices;
- “open-society view of multi-culturalism”, where the social unity of the day is placed above tradition and everything secular and contemporary is studied;
- “insular multi-culturalism”, where musical practices for curricula are based on the cultural affiliations of students and a minority group's effort to preserve their ways within an overwhelmingly different macro-culture;
- “modified multi-cultural curriculum”, where music of local practices is taught and incorporated into mainstream Western styles;
- “dynamic multi-cultural curriculum”, where music is learned through taking familiar and unfamiliar music cultures into account and including encounters with familiar and unfamiliar preferences and outcomes.

These categories are progressively moving from the one end of exclusivity to the other end of inclusivity and are made more visually appealing in Figure 2 to help us see the

bigger picture of available options. This figure is the researcher's interpretation of Elliott's categories.

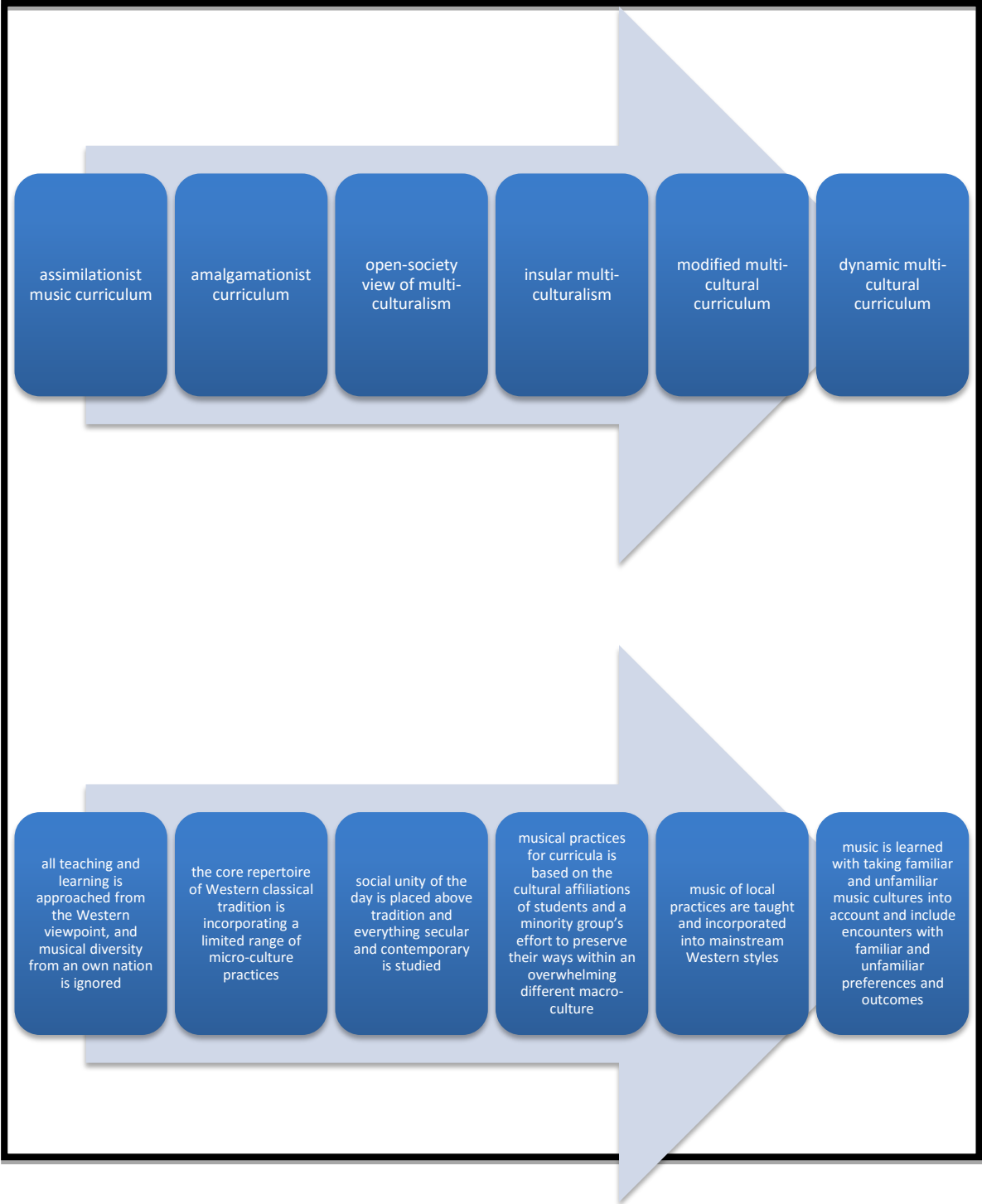


Figure 2: Elliot's six categories on multi-cultural curricula

These above-mentioned categories by Elliott supply a guideline to explore the extent of transformation in piano teaching that has taken place in Pretoria since 1994. A third cornerstone of this study is the theory of critical pedagogy by Freire (1970)² as he differentiates between the positions of power in an unjust society. Freire (1970:160) outlines the notion that any cultural action that is being taken serves the liberation of people, or serves the domination of people. Since this case study is concerned with piano teaching taking place within a transforming African country, critical evaluation of piano repertoire and approaches to piano teaching in general, within this context, is involved. Freire's critical pedagogy will thus go hand in hand with the principles of African human rights, called ubuntu.

The indigenous South African Nguni word "ubuntu", as a word that means "human kindness", can also be translated to "humanity towards others" or "a person is a person through other people" or alternatively "because of you, I am" (Eze, 2010:190,191). One could argue that ubuntu therefore also echoes a certain principle of education in that we learn from each other and grow from a mutual understanding of each other's cultures and social circumstances. Tutu (2000:38) defines a person who lives by the principles of ubuntu as a person who displays the characteristics of openness and affirmation towards other people, and a person who knows that he or she belongs to a greater whole.

As someone involved in music education and piano pedagogy, the researcher questions whether piano teaching in South Africa is in line with, or even incorporates, the principles of ubuntu. The question can also be asked whether the prescribed music

² This older source by Freire (1970) is chosen with specific intent. The critical views on pedagogy by Freire are representative of the "pedagogy of the oppressed" in a former unjust South African society and should therefore inform transformative piano teaching in post-Apartheid South Africa.

for piano examinations in South Africa is inclusive of all the peoples of South Africa, in order for its teaching to echo the principles of ubuntu.

Finally, in an attempt to address an apparent domination by Western European music in the current piano teaching environment in Pretoria, it also seems appropriate to investigate this issue through the lens of Ubuntu pedagogy, a term used by Bangura (2005). He explains Ubuntu pedagogy as pedagogy (to lead the child), heutagogy (aspects of learning) and andragogy (the study of teaching and learning with adults) being fused with the principles of ubuntu, and defines Ubuntu pedagogy as “the art and science of teaching and learning undergirded by humanity towards others” (Bangura, 2005:13). It is thus understandable that Ubuntu pedagogy forms the centre of the conceptual framework of this research, because if it is not the centre of the teaching and learning of piano in Pretoria, one cannot discuss any transformative piano teaching. However, Van der Walt (2010) argues that it is not possible any more to consider Ubuntu pedagogy without seeing the changes that took place in post-colonial Africa, and he further asserts that ubuntu has to be updated, modernised or reconstructed, to put it more in line with the demands of 21st century life.

In this sense, and also taking into account Elliot’s view of humanistic education this study will look into the validity of Freire’s critical theory of pedagogy through the propositions of Van der Walt (2010) and Bangura (2005). The theoretical foundation of this study is therefore rooted in the context of both the co-existence and difference of the theories of Van der Walt (2010) and Bangura (2005) about Ubuntu pedagogy, and will guide the researcher’s approach in this particular case study concerning piano teaching in general and the use of piano repertoire more specifically.

The conceptual framework of this case study can be explained by the researcher through the diagram in Figure 3:

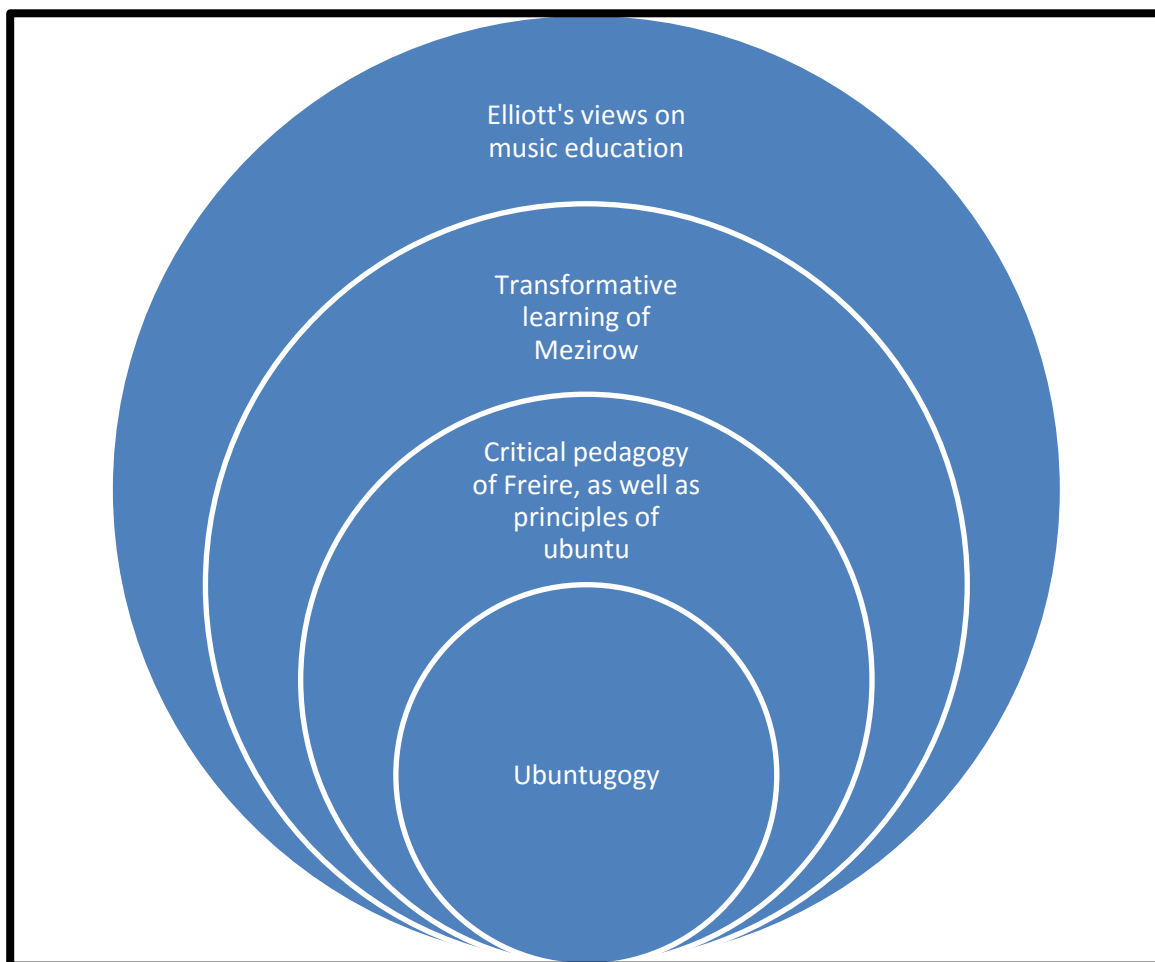


Figure 3: Conceptual framework of this case study

It is therefore to be questioned whether lived experiences of piano teachers in Pretoria reflect the principles of ubuntu. To the best of the researcher's knowledge, no research has been done specifically on piano teaching, as well as the piano repertoire used in relation to Ubuntuogy.

1.3 Purpose statement

The purpose of this qualitative case study is to explore transformative piano teaching in Pretoria and will therefore be an empirical investigation of the lived experiences of piano teachers in Pretoria. Transformative teaching is defined as education that promotes change according to the principles of social transformation and human rights

and the utilisation of knowledge in local contexts, while being sensitive to global imperatives.

This case study is a strategy for doing research on Ubuntu-gogy as a particular contemporary phenomenon within the real life context of piano teaching (Robson, 1993:146). The principles of ubuntu as well as the application of Ubuntu-gogy will be the mirror against which current repertoire, and the teaching of prescribed music for piano examinations in Pretoria will be described.

1.4 Research questions

1.4.1 Central question

What is the extent of transformative piano teaching in Pretoria?

1.4.2 Sub-questions

- What themes emerge from the lived experiences as described by piano teachers in Pretoria?³
- How do teachers view the teaching and relevance of locally available piano examination syllabi?⁴

³“Lived experiences” include the what, why and how of piano teaching. It includes the practical, philosophical and humanitarian aspects.

⁴ Syllabi and curricula have a significant influence on the teaching of piano. The music selection forms the foundation of the teaching method and is often central in the teaching relationship with the piano student (influencing motivation, instilling a love for music and encouraging development of technique). It furthermore and as a causality also impacts on transformative teaching with a strong focus on relatedness, relationship and interpersonal interaction which are central to the themes of ubuntu and Ubuntu-gogy.

- How are the lived experiences of piano teachers in Pretoria aligned with Ubuntu pedagogy?

1.5 Limitations

The main focus of this case study has been the lived experiences of piano teachers in Pretoria. It involved a detailed and holistic investigation into all aspects of the lived experiences of piano teachers in Pretoria. The data collected are thus contextual. Because only piano teachers in Pretoria were the participants of the study, findings might not be representative of all music teachers in South Africa, and the findings cannot be generalised to the syllabi of other instruments, or piano pedagogy in general.

Case studies normally involve the analysis of small data sets and that may not be enough data to be of statistical significance. The selection of sample teachers who took part in the study might also compromise the outcome of the research, because not each and every piano teacher in Pretoria was part of this research. Kumar (2014:183) also warns that the quality of data collected during interviews also depends on the quality of the interface between interviewer and interviewee as well as the experience, abilities and commitment of the interviewer.

There are currently three institutions that serve the fine arts by facilitating graded music examinations of art music in South Africa, namely: Trinity College of London, the Associate Board of Royal Schools of Music and the University of South Africa (UNISA). All these musical institutions in South Africa are part of the lived experiences of piano teachers, and they are treated as such.

For the purpose of this study, it is significant to state that the South African syllabus of UNISA is the only syllabus that can be expected to reflect piano pedagogical trends within a local knowledge context and possible aspects referring to ubuntu and Ubuntu pedagogy. The study is thus narrow in scope because of its emphasis on the piano

examination syllabi of UNISA, but the use of other syllabi by teachers is gratefully acknowledged.

1.6 Delimitations

It is important to see this research as a small part of the bigger picture of transformation in South Africa. This research cannot be seen as a political document, or as the one and only solution to a very complex debate. The contribution of this research will hopefully be a pro-active attempt for positive change towards transformative piano teaching. This research will not focus on the negative aspects of Apartheid as a political landscape, but will focus mainly on the possibilities of all the principles of ubuntu that are available in the landscape of the teaching of piano as Western instrument within a new democratic South Africa.

This research cannot fully argue the historicity associated with Western Art Music teaching in South Africa and the colonialist subthemes embedded in this subject matter. Articles by Moore (1994) and Olwage (2002) also deal with similar aspects of the hegemony of one culture to another in the South African musical landscape.

The findings of this research could thus be interpreted as an opinion only given from the viewpoint of teachers of Western Art Music. The teaching of piano is embedded in the Western tradition and therefore, the application of piano teaching within a South African context is a delimitation in this research. This research is only a report of the *lived experiences* of piano teachers and does not attempt to answer any other questions about reference of Western vs African traditions.

1.7 Research design

This qualitative research is a single-site case study aimed at exploring the lived experiences of piano teachers in the light of Ubuntu and the principles of ubuntu (the phenomenon). This unique case was bounded by time (2015-2016), place

(Pretoria) as well as action (piano teaching). The research was designed to include the voices of the participants, the reflections of the researcher, and a detailed description of the emerging themes and interpretation thereof in accordance with the current scholarly literature in answer of the research questions. (Creswell, 2013:44).

The research followed an epistemological assumption, because the researcher spent time in the field with participants (Creswell, 2013:20,21). This was then embedded within an interpretive framework of social constructivism whilst the researcher sought to understand the world in which we live and work through the qualitative approach using interviews (Creswell, 2013:24,36).

1.8 Data collection

“Data” in this case study are arguments that describe people’s knowledge, views, perceptions and feelings. Data also give a detailed description of the behaviour of people towards themselves and towards other people. To conduct this case study, in-depth data collection was done through interviews to establish the common experiences of piano teachers. Participants were purposively sampled from professional piano teachers who are living and working in Pretoria. This approach is described by Creswell (2013:160) as a valid way to conduct a solid qualitative sampling strategy in a case study.

Creswell (2013:176) describes the case study researcher as a person who examines groups of individuals participating in an event or activity or an organization. The researcher identified specific participants who might offer insight into the research problem. Snowball sampling was done to get re-assurance of data that would be collected until data saturation had been reached. These interviews were audio-recorded, and open-ended questions were posed. The responses were then transcribed and stored.

1.9 Data analysis

Qualitative research makes use of multiple sources of information to explore a single real-life, contemporary case. The researcher made use of data analysis procedures compatible to the exploratory nature of this research design.

The analytic strategy suggested by Creswell (2013:181) was followed to analyse data. Notes were taken, field notes summarised and interviews transcribed in detail. Manual coding was followed to reduce the data to categories and emerging themes which were then presented in a systematic and logical manner. In the discussion of these findings, themes were interpreted to create a point of view regarding the outcome of this specific case study.

1.10 Validation of data

When Creswell (2013:253) discusses validation strategies, he suggests that qualitative researchers engage in at least two procedures to validate the data. During this research there were three strategies, namely thick, rich description, clarifying researcher bias and member checking (Creswell, 2013:251,252).

To achieve member checking, the conclusions drawn from this analysis were sent back to the participants in order for them to judge the accuracy and credibility of the account. The researcher aimed to give a thick, rich description of the interviews. A detailed description informed this case study and was interconnected by making use of strong action verbs and quotes.

1.11 Ethical considerations

The ethical criteria as prescribed by the North-West University were used as a guideline for this research. In this manner, informed consent was obtained from the participants of the study. Participation in the research was completely voluntary while

data were kept confidential. Moreover, research was conducted in a manner in which no harm would come to any participant. Lastly, experts in the field of research were consulted as a means to guarantee a scientific research process.

1.12 Significance of this study

Luse (2009:109) describes music as “an art with a considerable social influence that depends on aesthetic preferences of the public”. This research investigated the lived experiences by piano teachers, and thus the influence of chosen repertoire used in piano pedagogy as change agent from a South African perspective. The researcher could find no literature available on this topic. It is thus a subject that was not addressed adequately before.

This research on piano teaching should bring a deeper understanding of the processes that piano teachers use when repertoire is chosen for their students. The lived experiences of piano teachers within the culturally diverse landscape of South African music were highlighted, and therefore the role they can play towards cultural responsiveness in South Africa might be clarified. It may also identify several areas where further research is needed.

The outcome of the study might identify a gap in piano literature as well as a gap in literature in general on the specific subject. It might also shed light on piano teachers' contentment or disapproval with current piano curriculum. It might also show a need for piano teachers to transform their own thinking about a more inclusive way of teaching. The research thus investigated the underlying role of piano pedagogy, transformative education and the choice of piano repertoire in strengthening a spirit of ubuntu.

The concept of ubuntu reminds the researcher of a well-known characteristic of African music, namely the call-and-response: *the one cannot be without the other*. People with

different cultural backgrounds need each other to be the ebony and ivory of a South African piano.

1.13 Chapter layout

The chapters are presented in the following manner:

Chapter 1: Introduction

Chapter 2: Literature review

Chapter 3: Research design

Chapter 4: Results

Chapter 5: Discussion, conclusion and recommendations

CHAPTER TWO : LITERATURE REVIEW

In this chapter, an overview of the literature that informed this study is given. The main focus was not only to identify the gap in the scholarly literature, but also to give a solid basis upon which to conduct the case study upon. This was done by expanding on the theoretical framework established in chapter one, defining key terms and supplying the necessary definitions and terminology that are integral to the context of transformative piano teaching.

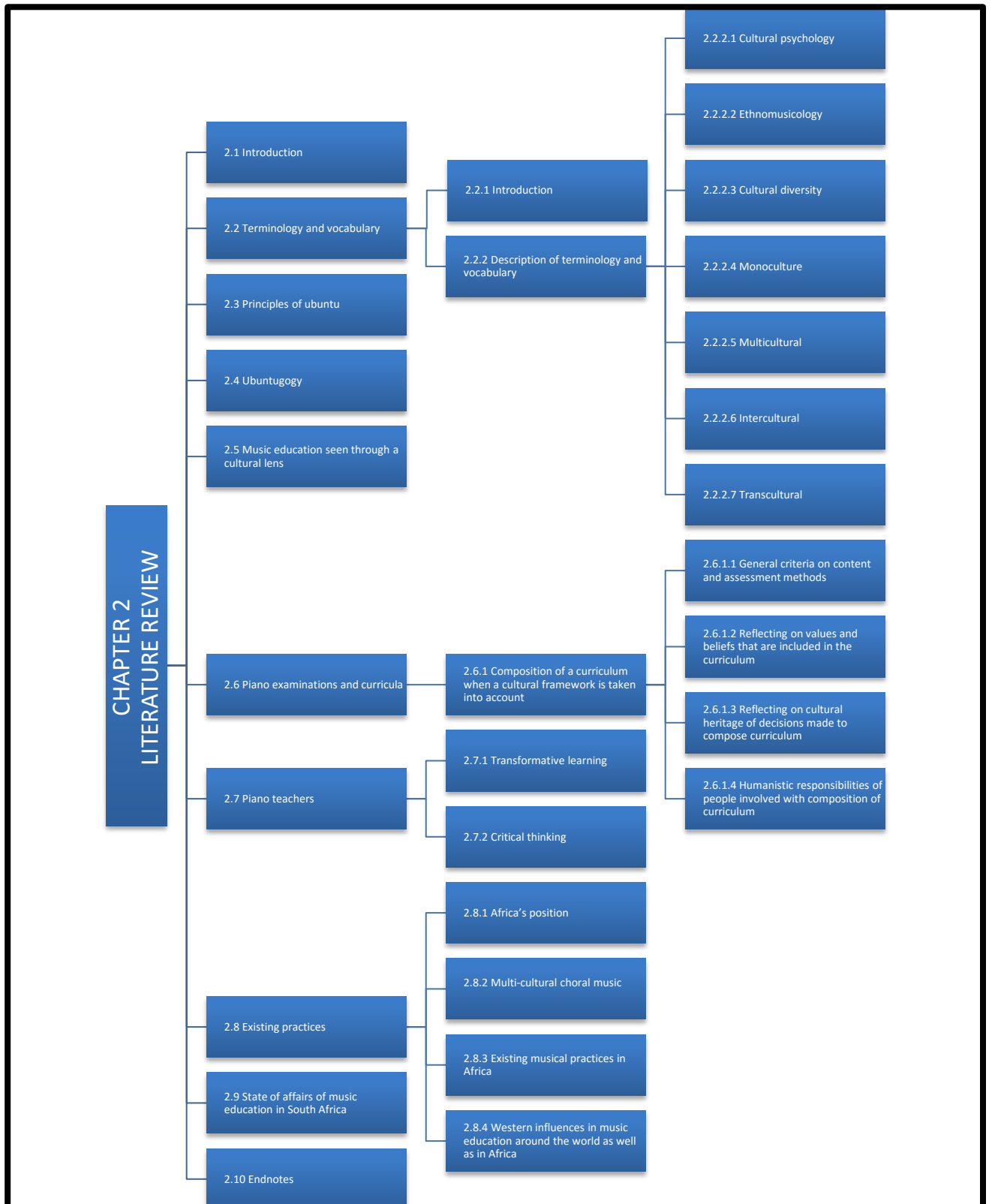


Figure 4: Structure of Chapter 2

2.1 Introduction

This research was originally founded on the practical dilemma of the researcher. The researcher's teaching situation was that some of her piano students were not of a Western cultural background, like herself, and it had an influence on the students' piano lessons. This is described in detail in chapter three. Whilst experiencing these issues with regard to piano teaching, the researcher examined available literature to help explain the current situation. The available scholarly literature was viewed critically, compared with other similar research, and gaps were identified. The following questions suggested by Kumar (2014:51) acted as guideline to steer this review of literature:

- What is currently known?
- What is not known, or what are the gaps in available literature?
- What issues have not been addressed to date?
- Are there any conflicts of opinion within professional areas?
- What existing theories are relevant to this research?
- Are there any suggestions about this research that were made previously?
- What research strategies were employed by others who have undertaken similar research?

When these questions are answered, it is possible to conduct a comprehensive literature review that becomes a solid new theoretical and conceptual framework for this research. The literature review then does not act as a summary of available literature, but it becomes the reference on the basis of which the research questions can be answered in a formal academic way.

This review of literature covers aspects of music repertoire in general, as well as music curricula for piano examinations. A broad scope of global, African and South African music/piano education is given, and the role and requirements of the piano teacher are discussed. It also looks into aspects of transformative multicultural choir music, as this

researcher is of the opinion that some valuable insights gained from studies done on this topic might as well be applicable to piano teaching practices and with specific reference to transformative piano teaching in South Africa.

When the topic of qualitative research includes words like transformative education, Ubuntu and the principles of ubuntu, one needs to clarify all the basic terminology and vocabulary before discussing the various aspects of this case study. Kumar (2014:2) explains that research is a way of thinking and not only a set of skills. It is therefore crucial to explain the different terminology and vocabulary used in these chapters, so that all readers have insight into the way the researcher approached it.

2.2 Terminology and vocabulary

To place any piano curriculum of South Africa within our culturally diverse nation is not an easy task. When one examines the six categories outlined by Elliott that were mentioned in chapter one and if one takes into account that the piano, as well as piano curricula worldwide, is mainly Western dominated, one should understand that piano repertoire in South Africa can thus vary from an exclusive dominance of the original Western piano music, to a complete abandonment of Western repertoire.

When one is reviewing available literature on this specific subject, it is supposed to be a clarifying and on-going study of central concepts and vocabulary. When one enters the domain of piano teaching within a cultural framework, it is, however, very unsettling to find that available literature uses an array of different words to describe the same concept, and even worse, the same terminology is used to describe different concepts.

The first reason for this might be that the various frameworks are situated within a researcher's context and time, and the reader and interpreter might see it from different viewpoints, as well as from different times. One will always see one's own culture as the centre of the framework, and others will be appraised with reference to

it. David Elliott (2005:5) outlines this when he stated that we do not see things as *they* are, we see things as *we* are.

Suzuki (2009) said at a conference in Columbia that another reason for this confusion might be that culture is a changing entity for some, and a very unchanging entity for others. Some might try to keep their nation's culture the same as a century ago, while others attempt to keep it in tune with modern day changes. Culture can also flow in different directions within the same community.

Music is an aspect of culture within all nations and music defines the character of a culture and of a nation. Music education is therefore not only a secondary aspect of thinking or doing, music education is an intense part of culture of a nation. Elliott (1995:197) feels so strongly about this that he wrote: "A people's music is not only something they make; a people's music is something they are."

For this research to be clear, one must define the key terminologies of music education within the boundaries of culture, so that all readers can have the same terms of reference. What follows were identified as collective keywords in literature in this regard.

2.2.1 Description of terminology and vocabulary

2.2.1.1 Cultural psychology

People do not live only as individuals, but exist within a social group. People's culture is shaped by the context they live in, and the context of the people again shapes the culture of the people. The relationships that hold between social and cultural practices, as well as the study of social and cultural practices on its own, are described as cultural psychology (Barrett, 2011:2).

With reference to music education which includes teachers and students, Barrett (2011:5) writes the following:

A cultural psychology approach to music education provides opportunities to look more deeply into the practices of music education in order to try to understand the role that culture plays in shaping: children's musical learning and thinking; teachers' music teaching and learning; the formal and informal institutions and structures within and through which learning and teaching occur; and the intersection of these processes in the development of musical thought and practice. A cultural psychology of music education might assist us in identifying the characteristic features of an 'enabling culture' of music learning.

2.2.1.2 Ethnomusicology

During the colonial era in Africa, several Western people studied the music of Africa⁵, and that was called ethnomusicology. That leads to a perception that Western music was the norm and other music was the subject of ethnomusicological studies. Even in the 1944 edition of the *Harvard Dictionary of Music*, Willi Apel defined exotic music as any music culture that is outside the European tradition (Schippers, 2010:19).

Opposing to this definition, Schippers (2010:18) defines ethnomusicology as the study of music other than one's own. When a person lives in India, and studies the music of Bach and Beethoven, it is then supposed to be described as ethnomusicology.

2.2.1.3 Cultural diversity

Cultural diversity refers to a situation where more than one culture is represented in a certain environment (Schippers, 2010:28). O'Neill (2011:181) mentions that cultural diversity doesn't necessarily translate into increased mutual respect and intercultural

⁵ The findings of studies done by researchers like Hugh Tracey, Yvonne Huskisson, John Blacking, Charles Adams, Percival Kirby and Merriam, as well as several others, are freely available in sources like Bohlman (2013), Myers (1993) and Byron (1995).

dialogue, even when musical performers and/or the chosen repertoire are culturally diverse.

2.2.1.4 Mono-culture

Mono-culture is in practice when one culture is the dominant frame of reference and other approaches to music or musical content of other cultures are marginalized. In most schools and universities or music colleges around the world, this approach is the norm (Schippers, 2010:30).

2.2.1.5 Multi-cultural

Schippers (2010:30) sees a multi-cultural musical society as one where different peoples and musics within one society lead largely separate lives, for example when white children study Western music whilst the black children of the same society study African music. Elliott (1995:207) describes it as the co-existence of unlike social groups within the same society. He takes this concept further where he sees it as a policy where the different groups enrich all those around them while the integrity of each group is still preserved. Abeles, Hoffner and Klotman (1984:84) advocate that music plays a role in the formation of a cohesive society. They argue that people with different cultures within the same society will get along significantly better if they endeavour to know more about each other's music because that will add an understanding of the reality of their society.

The advantage of multi-cultural musical events is that it fosters new insights and learning transformations, and most importantly, it gives a voice to the minority/minorities within a society. However, O'Neill (2011:181) cautions that the danger exists that the majority group may see themselves as superior when in contact with others.

The South African context of piano pedagogy in Pretoria is thus one within a multi-cultural reality, yet Swanwick⁶ (1988:112) links a negative connotation to the notion of “multi-cultural” and finds it a racist idea. He suggests a better concept to use will be “inter-cultural”. The aim of inter-cultural music curricula would then not be to transmit a limited selection of values, but to recognize idiomatic variations that arise out of a common human theme (Swanwick, 1988:115,116).

2.2.1.6 Inter-cultural

Inter-cultural activity will mainly take place in countries where there are different cultures living together. This can lead to a very rich inter-cultural mix (Herbst *et al.*, 2003:263), and simple forms of fusion of cultures may occur (Schippers, 2010:31). The views of Swanwick with regard to the meaning of the concept of inter-culturality were discussed in the previous paragraph.

2.2.1.7 Trans-cultural

Trans-cultural musical activity is when a comprehensive exchange of music and musical approaches takes place, and different musics are presented on an equivalent basis in all music courses and musical life (Schippers, 2010:31).

It is thus clear that there are many different terminologies and vocabulary to be used carefully when a case study like this one is conducted. Figure 5 represents these different terminologies in a visual form, as it is interpreted by the researcher.

⁶ This reference source addresses specific issues which are relevant in this research and therefore the slightly older reference is used.

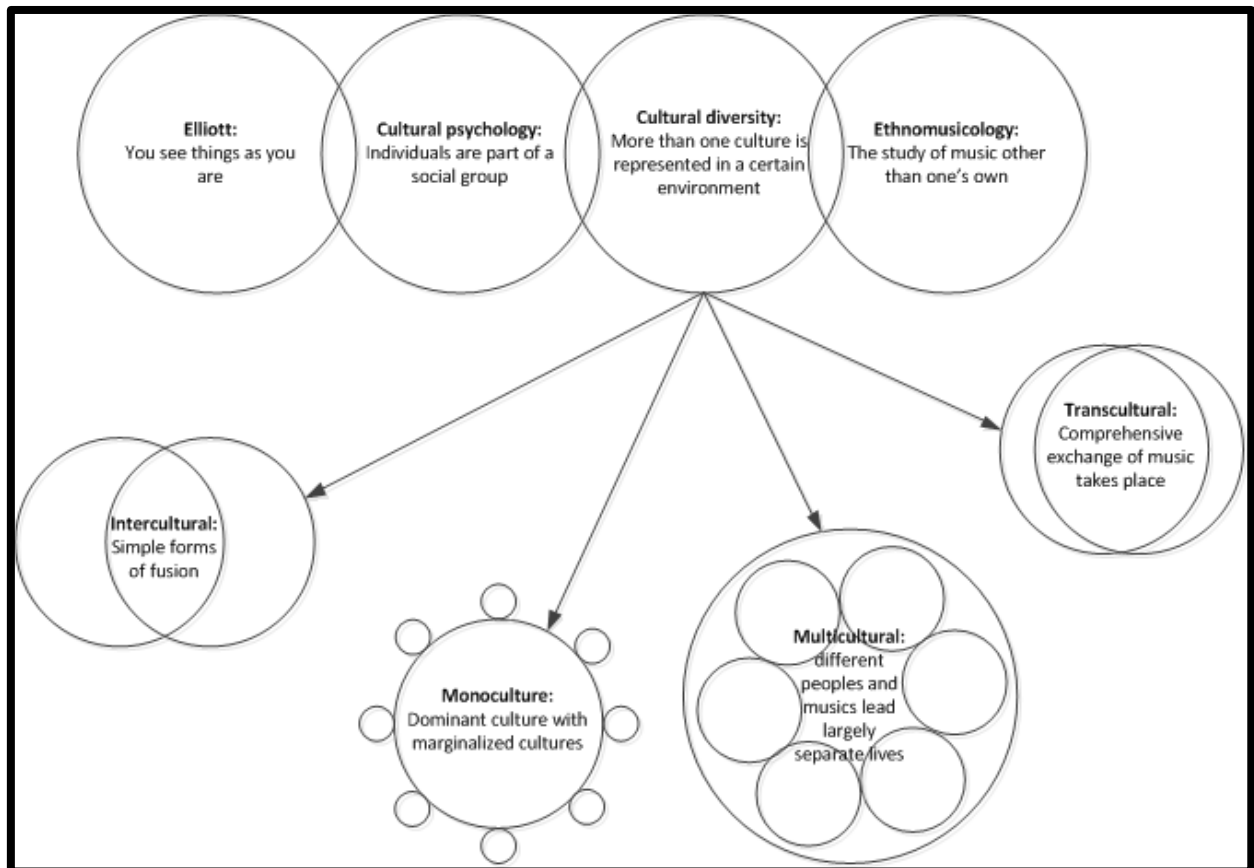


Figure 5: Music in the cultural context

2.3 Principles of ubuntu

The term ubuntu can be explained by an overview of the basic principles of ubuntu that are well-known to most people around the globe, like the following which Ndlovu-Gatsheni (2007:27) mentioned in a paper that was presented at an International Conference on Human Rights and Social Justice:

- “ A person is only a person through relationships to others”
- “Forgiveness and reconciliation is the foundation of a harmonious society”
- “Cater for the hungry and the poor”
- “Emphasis on *amalungelo ababtu* (peoples’ rights)”
- “One treating other human beings as one would like to be treated by others”

- “Communalism and togetherness as the basis of human living”
- “Accountability by leaders”
- “Sharing of economic wealth”
- “Equality of human beings”
- “Sanctity of human life”

These principles of ubuntu are in line with basic human rights, which are applicable to all human beings. The principles of ubuntu are mentioned in school textbooks, on world stages and in conference halls. It is common ground to tread on when you live in Africa, as well as any other place in the world. Most of them are basic human rights, applicable to any person around the globe.

However, Bangura (2005:32), as an indigenous child of Africa, speaks out and maintains that the principles of ubuntu have three significant major tenets for Africans. In his understanding and interpretation of ubuntu he highlights it firmly that ubuntu is not only a matter of basic human rights, but a principle of African human rights which rests upon its religiosity, and therefore includes a deep connectivity with ancestors. The second principle of African humanism is the manner in which consensus is built when differences occur. It requires that individuals must take each other’s human rights into account when discussions take place, but more importantly, the differences must be appreciated in an honest way. According to Bangura, the third major tenet of ubuntu, which he calls African humanism, is to take the differences of other people’s humanness to enrich your own understanding of being a person.

Eze (2010:192) reasons that ubuntu is not supposed to be an end in itself. He sees ubuntu as a way to offer a creative new beginning where the memories of the past become a victorious tomorrow. When these principles are applied on a continent like Africa or in a country like South Africa, one can reason that it would be an idyllic place to stay in. In contrast, Van der Walt (2010) describes Africa as a continent where wars, violence, corruption and other gloomy situations are the norm of the day. More particularly, he points out that education in particular, is in dire straits, and that Africans

have failed to better their circumstances after colonialism. Mbigi and Maree (2005:57) also reason in this regard that South Africa is in need of an action plan with reference to the mobilisation of people and resources around chosen common agendas. These principles of ubuntu will have an influence on transformative education and are further discussed in chapter four and five of this research.

2.4 Ubuntugogy

As described in chapter one, Bangura (2005:13) defines Ubuntugogy as “the art and science of teaching and learning undergirded by humanity towards others”. When this definition of Ubuntugogy is applied to a case study of piano teaching in Pretoria, it is necessary to think about the inclusiveness of the available repertoire in connection with the teaching and learning of it. This includes the prescribed curricula for local piano examinations. Bangura (2005:13,42) reckons that almost three centuries of applied Western educational approaches in Africa have done little good for Africa and that there is an urgent need for holistic defined curricula for the people of Africa. Ubuntugogy is inclusive of learning skills and responsibilities, as well as the using of common sense, initiative and new concepts in dealing with new situations (Bangura 2005:24). He further means that Africans need to build educational systems founded upon the civilization of the majority of people, but also mentions that there is a huge gap between the overwhelming majority of people and the intellectuals of the civilization (Bangura 2005:39). Van der Walt (2010) highlights these views of Bangura that many Africans, even Western educated Africans, continue to live in two worlds namely the traditional and modern-scientific.

With regard to Ubuntugogy, Van der Walt (2010) states that it is not possible to go back to colonialism, because of the many changes that have taken place within African societies during the last two centuries. One example given by Van der Walt is that African children no longer learn everything from their mothers as had been the case a century ago, but are taught by specialized teachers. The following quote of Bangura

(2005:26) needs to be at the forefront when research is done on a subject that merge African and European/Western paradigms:

In sum, Christianity, colonialism and Western education have failed to completely uproot the African from his or her cultural world. The people who live in these two worlds are often confused, because both worlds seem to yield appropriate fruits. Consequently, a new culture has emerged; it is a mixture of the African culture and the European culture. It is to this new culture that Ubuntu pedagogy as an African educational paradigm can respond positively.

It will thus be possible to set Western piano teaching within an African paradigm. This can be understood as the context of this case study and the issues that this research looked into.

2.5 Music education seen through a cultural lens

Private music education takes place in studios all over the world when certain building blocks of music are given meaning and transmitted to the learner. These building blocks of music include music theory, as well as the requirements to master the musical instrument that is being taught. When this takes place within any cultural boundary other than your own, understanding of key building blocks of music will not necessarily be the same for the teacher and the learner, like for instance concepts of harmony and melody. Elliott (1995:67) relates to this and claims that musicianship is context-dependent.

Szego (2005:214) comments on Elliott's views and explains that music education is not only about the musical sounds, but includes the people involved and thus moves the focus from sonic objects to living beings. The cognitive education is thus supported (or not supported) by the cultural boundaries of the teacher and the student. The understanding of a different culture than one's own is extremely complex to an outside observer and when conducting qualitative research, Suzuki (2009) cautions that it is always a danger to put your own perspectives up front when studying the experiences of others. She advises that one must try to move from visitor to guest hood to ally if we

study the lives of others. Schippers (2010:35) quotes Elliott who sees that cultural education must first be humanistic and only secondly musical praxis and O'Neill (Barrett, 2011:190) argues that music education must reflect, at the very least, the cultural values of the society.

Only a few communities in the world today do not live in a multi-cultural society, or live in a society where there is no cultural influences or awareness at all from the outside on the own culture. Any educational programme within such a society should include all the communities of interest. Elliott (1995:293) reasons that by implementing a reflecting and praxial philosophy of music education (self-understanding through other-understanding), it will be relatively easy for music teachers to achieve the goals of humanistic education. Szego (2005:214) describes this in another way and explained that music should not only be treated as a sonic object, but as something that people achieve. Living beings are thus busy with sonic objects. The people involved are as important as the sounds.

Swanwick (1988:103) shows the dangers of cultural labelling when music education is involved in a pluralist society. Music teachers tend to believe in the intrinsic inferiority of certain idioms, for example if classically orientated music teachers are asked to teach pop music. Music education is, more often than not, culturally biased. Nettl (Campbell, 2004:216) is quoted as having said that music is not separate from culture, it is culture. Bradley (2012:429) agrees with Swanwick and takes it further by stating that to educate musically requires that all music, as well as all philosophies of music education, must be approached with an understanding of the context of the music.

Piano teaching is settled within Western European art music traditions (Bowman & Frega, 2012:28) and quite often the university, college or school is rooted in deep traditions to develop musicians who are masters of the art of piano playing. These traditions of the music education programme at institutes are rooted within a certain Western conceptual framework, yet when music education is taking place within Africa, the conceptual framework must be drawn from Africa, for Africans. Solbu (2003: ix)

calls this “African-sensitive musical arts education” and it involves more than an awareness of African perspectives and conventions.

The goal of multi-cultural music education should be that students realise that to study music and its cultural context together, is a much more elevating experience than to study music as sound (Campbell, 2004:223). Campbell (2004:223) confirms this when she also declares that music students must recognize musical studies and its cultural context together, because it is much more enriching than to study music only as sound. Bradley (2012:429,415) suggests that we should reframe musical education with an understanding of the context of all music as well as the connections that the students make with their lives outside the teaching environment.

Cho (2013:3) wrote the following in a study about cross-cultural teaching in piano pedagogy from a Korean perspective, viz. that “training the next generation of musicians and student teachers will require music educators to be well prepared with cultural diverse pedagogy”. She elaborates on this and points out that there is no literature available on this multifaceted cultural pedagogical issue as well as no literature available on the approaches to teaching piano.

Yosso (2005:82) asks that music education be de-academised from theory and connect the community to the academy, because reality today is settled within multi-cultural societies. One cannot be selective about what is observed. We live in a diverse world and we must unite our actions with it. The understanding of another person’s life world is an important paradigm of music education (Schmidt, 2005:8).

2.6 Piano examinations and curricula

According to Elliott (1995:242) the word “curriculum” derives from the Latin word “currere”, which is mainly connected to content. He discusses also that the Tyler rationale outlines curriculum making as a four-step, linear process (Elliott & Silverman, 2015:395):

- the objectives of learning must be stated in specific terms;
- use these objectives to select learning activities;
- organise these learning activities in line with the objectives;
- means to evaluate must be developed.

Schippers (2010:92) discusses curriculum and comes to the conclusion that institutes or public authorities determine what the overall content and quality criteria of music examinations would be. This gives emphasis to the fact that the individual music teachers who will use these prescribed guidelines do not determine the content of syllabi. Schippers (2010:102) also states that curriculum is grounded on philosophical assumptions, (in South Africa's case fundamental human rights⁷, as was stated in the CAPS document under 1.1), and that these assumptions underwrite the purposes and methods of education. Curriculum is a matter of values (Elliott, 2005:220), and curriculum has to be in line with goals applicable to the people involved. An institution teaches what it thinks is the most worthy for the people involved to learn.

This aspect of what is being taught is one of the crucial aspects when one tries to understand the current extent of transformative piano teaching in Pretoria. Regelski (Elliott, 2005:220) reflects on curriculum and says: "At its heart, curriculum is a matter of values. The most basic curriculum thinking involves the question: Of all that can be taught, what is most worth learning?"

2.6.1 Composition of a curriculum when a cultural framework is taken into account

During the composition of curriculum, content and academic outcomes are normally the only focus and driving force. In order to compile a curriculum that complies with

⁷ In Africa fundamental human rights is ubuntu, as is described in detail under 2.3 .

both academic and cultural principles, an altered set of guidelines needs to be established. This researcher was unable to find a consolidated guideline to address cultural integration with academic outcomes. Several disconnected references were nevertheless discovered. No guidelines are available in South Africa with specific check-points to evaluate the composition of a curriculum that is in line with Ubuntu. Walker (2012:391) also mentions that documentation on the reflection of culture within curriculum is absent in the world of music education. This research aims to fill this void.

Selected criteria for the composition of a curriculum were collected from various sources in the literature that was reviewed. These criteria were compiled and combined in the following manner:



Figure 6: Composition of a curriculum according to a cultural framework

2.6.1.1 General criteria on content and assessment methods

- What to teach, why to teach, and how to teach? (Schmidt, 2005:2)
- What criteria are appropriate?(Scott-Goble, 2008:67)
- What music is appropriate to teach and what constitutes good repertoire? (Bradley, 2012:417)

2.6.1.2 Criteria reflecting on values and beliefs that the curriculum is based upon

- Whose music should be taught? (Scott-Goble, 2008:67).
- Do these beliefs and values match my own, are they in conflict with my own, or do they stretch my own? (Elliott, 1995:191).
- Whose music is appropriate to teach and whose musical culture should be represented? (Bradley, 2012:417).
- Will this open up conversation to help seek the truth by putting things into historical and cultural perspective? (Woodford, 2005:22).
- Will this curriculum guide students to musical understanding and lead them to musical enjoyment and artistry? (Coats, 2006:69).
- Is a specific curriculum's main focus on musical concepts or cultural concepts? (Coats, 2006, 58).
- Does this curriculum lead to self-understanding through "other-understanding"? (Elliott, 1995:209).
- Who are we, where are we now, where do we want to be and how do we get there? (Oehrle & Emeka, 2003:47).
- Which and whose values and wisdoms should be harnessed to inform ethos? (Ndlovu-Gatsheni, 2007:9).

2.6.1.3 Criteria reflecting on cultural heritage to be represented in the curriculum

- What will the influences be on the musical tastes of children, teenagers and adult-learners? (Green, 2011:18).

- What cultural boundaries will this curriculum keep in place? (Swanwick, 1988:120).
- Whose voices are marginalized or erased in process? (Bradley, 2012:427).
- Which democratic methodologies are to be utilized in creating more inclusive practices? (Ndlovu-Gatsheni, 2007:9).

2.6.1.4 Criteria for humanistic responsibilities of people involved with compilation of curriculum

- Who receives credit for decision-making? (Bradley, 2012:427).
- Does the curriculum pay tribute to the stories of students and is it relevant to students? (Blaukopf, 1982:217).
- How do we cater for the voices of the subaltern and take their views on board? (Ndlovu-Gatsheni, 2007:9).

2.7 Piano teachers

The private piano teacher is undoubtedly the most common source to give knowledge and skills in piano learning and the advantage of a private practice is that one does not have to conform to rules and regulations of any institute (Schippers, 2010:98). That places all the responsibility into the teacher's own hands to answer to the expectations of the community.

However, it doesn't matter whether the teacher is a private teacher or a staff member at a school or institute; most students attend a piano lesson once a week. The chosen syllabus must be ready for examinations within more or less 35 to 40 lessons, presuming a student progresses to a next graded examination every year. During these lessons, attention is given to correct notes, note values, dynamics, character and style, etc. to ensure the most accurate interpretation of the prescribed pieces, and to pass the chosen examination in the end. Freire (1992:94) emphasises this aspect of

content of curriculum and states that a teacher teaches something (content) to someone (a student).

Elliott (1995:210) cautions that music teachers often give insufficient care to the holistic approach towards musical repertoire when they select the pieces, as well as when they teach the pieces. This is mainly the outcome of insufficient time to prepare students for examinations during an hour lesson a week. The end result of this is that very few piano teachers take time or make an effort to set their lessons within a historical, political, social, and cultural background and Freire (1992:116) views this as unacceptable.

Schmidt (2005:8) expounds on this further and states that the understanding of the life world of others is essential in music education. Piano teachers are the experts on musical knowledge and have an opportunity to engage into a new connection with the outside world through transformation of themselves and their students. There is a difference in being a knowledgeable piano teacher or student and an educated musician, according to Barrett (2011:190). Kwami, Akrofi and Adams (2003:270) reckon that music teachers cannot be knowledgeable in all non-Western music, but as a minimum they should engage themselves in the indigenous music of the area in which they teach.

In order to bring a deeper fulfilment of being a piano teacher to the table, piano teachers need to move away from music education that only focuses on performance. Barrett (2011:182) believes a change in our musical and cultural understanding is needed, because that would include music teachers as participants in societies' sociocultural and moral agendas. To support this, Chen-Hafteck (2011:1) reports that research done by Minette Mans during 2009 reveals that most music educators are fascinated by the different cultures of the world.

2.7.1 Transformative learning

As seen above, when piano teachers are teaching, the obvious thing to do is to teach content that one is comfortable with or that is prescribed by the curriculum of the examining institutions. This is done in a way that one is used to whilst getting positive outcomes in a teaching situation. However, Elliott and Silverman (2015:49) express their concern about this in the following way:

When teachers base their work on the uncritical assumption that they should be teaching musical traditions, this mind-set can easily lead to non-educative situations in which students are merely trained to execute the basic skills needed to reproduce static repertoire.

In contrast to this customary teaching, Mezirow (1997:10) feels that teachers must be more aware of their own continuing education while teaching their students. Oehrle and Emeka (2003:46,47) suggest that music teachers ponder on the following five questions all the time:

- Who are we?
- Why did we make music the way we did?
- Where are we now?
- Where do we want to be?
- How do we get there?

When transformative learning takes place, the frame of reference of the teacher is changing all the time. Mezirow (1997:5) explains that adults have a resilient tendency to throw away ideas that do not fit into their preconceptions. Whilst doing this, teachers remove a powerful opportunity to help learners become aware of their own development. The outcome of such a practice is that students and teachers do not learn to be critical of their own assumptions.

Dirkx (1998:2) outlines the characteristics of a transformative teacher as follows:

Transformative educators do not necessarily teach content that is remarkably different from instrumentally-orientated educators. However, they teach the content with a different end in view, often using quite different instructional strategies.

This continuing and broader way of thinking links directly with the principles of ubuntu as well as with the critical pedagogy of Freire (1992:67), which holds that:

What is ethically required of progressive educators is that, consistent with their democratic dream, they respect the educants, and therefore never manipulate them. Hence the exigency they must impose on themselves of growing ever more tolerant, of waxing ever more open and forthright, of turning ever more critical, of becoming ever more curious. The more tolerant, the more open and forthright, the more critical, the more curious and humble they become, the more authentically they will take up the practice of teaching.

2.7.2 Critical thinking

Critical thinking means constantly evaluating assumptions, opinions and beliefs that might motivate and guide actions (Elliott & Silverman, 2015:10). To think critically further means to enter into conversations to question, integrate, analyse, challenge, and rearrange music to form part of a collective reality. Teachers and students need to be aware of previous social injustices, if any, and the need to transform, if necessary, in a responsible manner. Abrahams (2005:8) calls this a flexible pedagogy which liberates students and teachers from stereotypes. If standard practices and traditions cannot be respected by all, teachers and students must go beyond current understandings to find new practices which include all (Elliott, 1995:68). This flexible pedagogy must include respect for all through transformative education.

Ndlovu-Gatsheni (2007) commented at a Human Rights conference that people across the world nowadays become more critical of modernity and that there is not always a clear picture of which or whose values should dictate a certain society. He feels that on a growing continent like Africa, Africans must decide what to do with the colonial past and how to involve traditional ways of doing within a modern lifestyle. Africa is

evolving as a continent into the global world and Africa needs its own unique voice. This voice must develop through critical thinking about the current ways of doing⁸.

Abrahams (2005) reports on the legacy of Freire, which developed critical pedagogy and mentions some key principles that define critical pedagogy:

- education is a conversation between students and teachers to solve problems together;
- education broadens the teacher's and student's view of reality;
- education is empowering, because it is not only aimed at recalling information, but implies understanding to affect change in the end;
- education is transformative, because changes in perceptions take place;
- education is political, because issues of power and control are always located inside communities.

2.8 Existing practices

2.8.1 Africa's position

In a retweet of Carien du Plessis⁹ (@carienduplessis: 2015/04/21) Gana Makashule¹⁰ says the following: "We aren't African because we were born in Africa, but because

⁸ The current discourse on decolonizing the curriculum is related here. Achille Mbembe wrote an article in 2015 regarding decolonizing knowledge with reference to the "Rhodes must fall" campaign. Parallels can be drawn between this text and the decolonization of the curriculum (Mbembe, A. 2015. Decolonizing knowledge and the question of the archive). Decolonizing is not about closing the door to European or other traditions. It is about defining clearly *what the centre is* (Fanon quoted by Mbembe 2015:17).

⁹ Carien du Plessis is a South African journalist and senior political reporter for numerous news agencies.

¹⁰ Gana Makashule is a South African politician and serves as a shadow minister in parliament.

Africa is born in us. Call yourselves Africans.” This research is a case study taking place within Africa, and it is therefore of utmost importance to set the study within its unique framework, namely Africa. Many voices are heard in Africa, and many voices talk about Africa and her people. Africa is however a broken continent, of which Wangari Maathai of Kenya said (Bangura, 2012) when he received the Nobel Prize for Peace:

Envision a world where people help one another and recognize their connectedness. How do we overcome these burdens we have created for ourselves and our children and reach peace? Is this even conceivable?

Ndlovu-Gatsheni (2007:7) takes this further and says that Africa must not be seen as a problem to solve, but Africa has something to give to affirmative global improvement. Archbishop Ndungane of Cape Town puts it that the people of Africa need a voice (Ndlovu-Gatsheni, 2007:8).

Freire (1970:133,134) explains that cultural invasion, like colonialism, is an act of violence against the persons of the invaded culture, because their originality is lost and this leads to the feeling of inferiority. The more alienation from their own takes place, the more the oppressed tried to become like the oppressor, because they see it as the only way to successfully survive.

2.8.2 Multi-cultural choral music

The inclusion of this section into this research is meaningful since a lot of research as well as practical implementation of multi-cultural choral aspects in South Africa has been done since 1994. Some of these principles might be applicable to piano teaching and learning, as well as piano curricula. A piano teacher can be compared to a choir's conductor, because that will be the person who will make decisions about repertoire for the choir or piano students respectively.

Bradley (2006:14) did a study on multi-cultural choral singing, and asked some very relevant questions on how to be a successful conductor within multi-cultural choral music. Some of these questions are as follows:

- What type of people am I helping my students to become through the music we share?
- Do I help them to gain critical insight about the world around them, or do I merely train them to perform a variety of pieces in my own preferred interpretation?
- Do my students understand the music at a deep level?
- Have they gained some insight into what that music might mean to the people from whom it has been borrowed?
- How much of my own personal bias or prejudices am I passing on to my students?
- Are they able to recognize those biases as such and accept or reject them according to their own thought?
- Does the music shape the students' individual identities to develop their sense of self in relation to others?

When these questions of Bradley are applied to piano teaching, it is important to realise that with choral music, language and movement are involved. The piano teacher is ultimately responsible for humanistic education while teaching written notes and note values, because there is no help from language and movement of the specific culture involved.

It is important for piano students to understand their teachers, but it is of equal importance for a piano teacher to understand their students. Freire (1992:19) underlines this when he states that to be a progressive educator one needs not to speak to the people, one needs to speak with the people. This dialogue between people can only take place when different people respect the differences between them. The learning environment must be a safe haven where teacher, student and

written music can trust each other within a true humanistic relationship although the written music must speak through the teacher's way of teaching.

It is a well-known fact that the singing of folk music other than your own has the capability to transform societies, because it opens the minds and hearts of the choristers and audiences to other cultures. When this transformation happens, singers as well as audiences are musically enriched, but also enriched as human beings (Van Aswegen & Potgieter, 2010:60,62,63).

Bradley (2006:1,2) points out that during the last twenty years a lot has been written about multi-cultural choir music. Because of easy access to technology, music from previously unknown composers and countries are more easily accessible and conductors have a variety of music to choose from for a choir's repertoire. Societies are changing all the time and choral repertoires need to acknowledge the diversity of members, as well as the society they come from. Bradley (2006: ii) also noted that Eurocentric repertoire is still the mainstream content in choral programmes.

Van Aswegen (2011:18) reported that South African conductors have difficulty in finding sources of suitable indigenous choral repertoire and the best way to include South African works in programmes is to request an original commissioned work from a composer, as arrangements of songs are often regarded as inferior.

The same kind of questions that arise when one speaks about choosing curriculum for piano within a multicultural society, is relevant when the compilation of a choral programme is at stake. Van Aswegen and Potgieter (2010:52,56) and Bradley (2006:20) note the following as key aspects:

- What are the challenges in preserving the authentic character of folk music in choral performances?
- What are the obstacles in transcribing indigenous non-Western folk music?
- How do we deal with copyright of transcribed music?

- How can folk music as choral repertoire promote the building of cultural bridges and play a role in the transformation process in South Africa?
- How do conductors keep the music as authentic as possible?
- How does the chosen music of a choir enable choir members to locate themselves in the world, and what type of selves in relation to others do they create as a result?

These questions are valuable to study, because they give a perspective from another genre in music that can open some thinking when one talks about piano curricula with reference to cultural aspects.

2.8.3 Existing musical practices in Africa

Music education, whether formal or informal, takes place to prepare people to be part of a society. When Kofi Agawu defines and interprets African music, he says that it is important to remember that there is no African music, but rather many types of African music (Herbst *et al.*, 2003:3). Africa is a continent, not one large community with drumming as main musical activity. To emphasise this, Oehrle and Emeka (2003:39) confirm that there are more than one thousand ethnic groups in Africa, each with its own culture and ways of doing.

Kubik was quoted by Blaukopf (1982:4) and he stated that most African languages do not have a word which is equal to the Western term “music”. In Africa there is a combined term for music and dance. When one investigates music education in Africa, it is inevitable that the distinctive elements of Africa’s music must be mentioned. Muller (2004:xxv, xxvi) listed the following as the most characteristic features of African music:

Call-and-response. Call is generally articulated by a soloist and response comes from a group, but the phrases of the musical dialogue overlap, so that the leader’s line continues as the group responds, and their line continues as the leader re-enters.

Cyclical structure. Tied to the idea of call-and-response, a cyclical structure means there is no clear sense of a beginning, middle, or end. Instead the song or instrumental performance is repeated over and over.

Rhythmic complexity. Scholars have called this music polymetric and polyrhythmic, and these textures also include cross-rhythmic interplay.

Relative pitch. There is no sense of a universal and fixed pitch as there is for example with piano tuning. Pitch is relative to the skills of singers and the desires of instrument makers.

Tuning. Because performance is so tied to the human voice and to language itself, musicians in Africa will frequently use a wide spectrum of sound for individual pitches, often sounding “out of tune” to the musical outsider.

Tonal language. Language plays a central role in the articulation of melodic lines and rhythms in African music. Many African languages are tonal languages, which means that a single word can have quite different meanings depending on how the word is sounded out.

Nonverbal utterance. In some instances words are not as important in song performance as the interactive polyphony and rhythms generated by the lines singers improvise.

Words articulate life experience. In many African popular and traditional music, words are used to tell others about the plight of the poor, to reflect on the powerless, and to criticize the powerful.

The body is central to all performance.

Music is important in most communities over the world. Mans (2006:24) strengthens this view and adds that music offers a way to form a society’s identity and that a group’s unique values can be expressed through music. Changes that take place over time within a society will reflect in the music of that group of people. It is, however, mentioned by Thorsén (2004:14) that Africa’s music coped very well with changes and extrinsic forces like missions, colonisation, as well as the striving towards modernity.

When the current teaching and learning of music in Africa is studied, it is not possible to ignore the influence of Western/European practices on music education. Oehrle and

Emeka (2003:39) explain some differences between Western and African practices and show that Western music involves the practices of professionals or people who admire them, students who can afford to take music lessons, and performances take place in concert halls and other organised events whilst in Africa everyone has the skill to perform and make sense of music.

For Western music education the knowledge flows from the philosophical frameworks of institutes to teachers to classrooms to students (Schippers, 201:39). That is a big difference when compared to the music education of African people, where music is part of everyday life, mainly through song and dance, as well as through traditional instruments. Elders within a society are the music teachers through example. In Africa, music is a shared experience and communal activity and both audience and performers are dependable on each other.

2.8.4 Western influences in music education around the world as well as in Africa

It is a well-known fact that Western classical music is found more or less all over the globe in schools, colleges and in private studios. There is a continuing debate about Western music in non-Western countries. Instruments of Western origin, like the piano, are widely used, and these Western instruments dominate formal music educational practices all over the world, as well as in Africa. This has triggered debates in recent years about music education from various perspectives. Bangura (2012) points out that to use a Western approach to resolve an issue from Africa may work, but it will be much better to mix Western and African methods, or even better, employ exclusively African methods to solve problems on African soil.

This complex situation leaves music teachers with significant challenges. There are three major viewpoints:

- Ignore all the influences from any non-African source and clear Africa of foreign cultures.

For centuries, British graded piano examinations were available in many countries other than Britain, like South Africa and other African countries, as well as places like Brazil and Malaysia (Green, 2011:14). Students and music teachers see passes in these examinations as very high achievements once completed. It bears values as success, wealth, prestige and authority. Green (2011:82) argues that these examinations did more bad than good, because these prestige-laden values, that were seen as very admirable to local oppressed people, did not include any sensitivity to local context or local content and that this can be described as cultural violence.

Kofi Agawu (2003:10) advocates that African students must not linger any longer within the colonial way of thinking by applying a foreign technique to African materials. The fear, or concern that colonial influences have been dominating Africa for too long, is described by Bowman and Frega (2012:399) when they echo previous quotations that people do not only live in a certain culture, people are the culture of which they participate in.

- Keep Western music, but fuse it with African music.

The well-known ethnomusicologist John Blacking is quoted by Imada (2008:120) when he said the following:

It is sometimes said that the English cannot possibly understand African, Indian, and other non-English music. This seems to me as wrong-headed as the view of many white settlers in Africa, who claimed that blacks could not possibly appreciate and perform Handel's Messiah, English part-songs, or Lutheran hymns. Of course music is not a universal language, and musical traditions are probably the most esoteric of all cultural products.

Blacking (quoted by Imada, 2008:120) goes further and says that the variances in music are not the problem between different cultures. He said the issues have more to

do with the verbal rationalizations and explanations of music other than your own. Composers like Debussy, Stravinsky and Gershwin did an excellent job to fuse Western classical music with non-Western musical content. Herbst, Zaidel-Rudolph and Onyeji (2003:150) outline the fact that there is a great need of African composers to compose music with an African sound for Western instruments because only a few such compositions exist, for example South African composers such as Klatzow and Roosenschoon. Recently, the African concert pianist William Chapman Nyaho had put together five albums of piano repertoire based on African sounds and cultures, called "Piano music of Africa and the African diaspora", published by Oxford University Press.

African pianism is also a perfect example of fusion of culturally diverse music. Akin Euba (1999) adapts performance techniques from indigenous African instruments and applies that to the piano. Euba makes use of several African musical elements like thematic repetition and tonal motifs in piano music (Herbst, Zaidel-Rudolph & Onyeji, 2003:159).

- Let all cultures of music exist together

Formal musical conservatories all over the world, including in Africa, up to World War II, gave musical teaching mainly aimed at preparing musicians for opera, symphonic orchestras or related chamber music performances, by making use of Western classical music. In the second half of the twentieth century the vision of some of these institutes widened and studies in church music, contemporary music and world music were also included (Schippers, 2010:112).

Elliott (1995: 208) explains music as inherently multi-cultural and he states that many countries are musically pluralistic, although music teachers take the opposite view and teach within one practice, most of the times a Western classical practice, or maybe an added jazz or pop practice. On the other hand, it cannot be reasonable to expect that music teachers should teach all music cultures to any student anywhere.

A reasonable fear exists in several countries that foreign Western music and culture will influence local music practices to the extent that indigenous music will become unknown and distinct over time. Xie (2008:174) propagates that mass media is the reason for this phenomenon. People all over the world get influenced, and want to take part in intercultural orchestras with mainly Western popular repertoire. Green (2011:14,15) supports this but adds that in several countries these threats from musical globalisation are causing an intense new interest in ensuring the survival of traditional and indigenous music.

Xie (2008:173-179) describes the fact that there are 56 ethnic groups in China and more than 400 kinds of popular narrative musics, as well as more than 600 traditional musical instruments. During the 1980s the Chinese government decided to strengthen its cultural heritage, and introduced a series of traditional music programmes into schools. That has overflowed to university and college educational programmes with the result that a lot of attention is given to indigenous music. Future music teachers in China are equipped to teach not only in a Western tradition.

The same practice is taking place in Cyprus, Scotland and Brazil at the moment. Green (2011:131-140,240,241,281,282) describes these actions by the Cypriot, Scottish and Brazilian governments to bring traditional music back to schools by offering students more options when they choose a musical programme. Even popular music is included. Western music is no longer seen as the only means for musical education. Traditional and modern musical instruments are taught with equal importance as Western musical instruments.

Bowman and Frega (2012:398,399) remark that there are many Western universities with music departments that have complete gamelan orchestras, and in the same breath they mention that there are more or less 34 million children in China who are currently students of the piano. This proves that the other side of the coin is equally important. Bradley (2012:424) clarifies the notion that the global and African fall of

colonialism piloted a global immigration out of Africa and previously dominated countries and that asks for multi-cultural education all over the world.

2.9 State of affairs of music education in South Africa

The framework of formal music education in schools before 1994 was forced on South African people by Westerners through the colonists and missionaries from several countries. This is common knowledge and it cannot be made undone (Oehrle & Emeka, 2003:38). The current situation in schools is that the Creative Arts curriculum is inclusive of musical examples not only from Western classical music, but indigenous cultures as well. The problem in schools might be that most teachers are only familiar with one or the other. When a learner chooses music as a subject to take in Grade 12, there is still an over-dependence on the Western curriculum, because Western concepts and principles are used and the African systems of music education are not normally constructed in a written format (Emberly, 2013:87).

Fredericks (2008:48) summarises the situation of privatised music centres at schools, where orchestral musicians and piano teachers ran private classes in mainly white centres of South Africa. These centres were closed down during 2002 by government but a lot of them were privatised and are still functioning. Black learners in mainly black communities who want to learn how to play a Western instrument received teaching in Western instruments at private church schools or from non-governmental bodies that were funded by foreign sponsorships.

If a student is not getting piano teaching at school or at a music centre, the only other option for music education would be through a private teacher. The only means to examine these students is through an examination at one of the three independent institutions, namely UNISA, Trinity College of London or the Associated Board of Royal Schools of Music. Fredericks (2008:46) highlights that music examinations with Western instruments, as well as jazz and pop, are still the only available examinations. Formal examining of local, indigenous or African instrumental practices has not been

developed and is not on par with Western practices. There are no models available for teaching African instruments within these formal Western institutional systems.¹¹

The same situation was reported by Petersen (1992:119) when he advocated that an inter-cultural approach was necessary for South Africa. He highlighted that during 1992, the American musical society was already a mosaic of different world cultures, and that took place without losing ethnic diversity. Petersen (1992:124) also reported a need for local resource material for use in music lessons.

2.10 Endnotes

This literature review was an overview of all the concepts that are relevant with reference to transformative piano pedagogy in Pretoria. The aim of piano pedagogy in Pretoria would not be to accommodate African viewpoints from a Western framework of piano pedagogy. The aim would also not be to abandon all Western practices and instruments because they are foreign to South Africa. Muller (2004:245) pleads for people to understand that South African identity and its musical performance in the post-colonial world is an amalgam identity, not only African or purely Western, and both are refined in contact with the other.

The challenge for piano pedagogy in Pretoria would be to have a positive effect on the relationships of all the people involved in the studying of piano, namely teachers, students, policy-makers and institutes.

¹¹ The examination of African music scaled on a Western model is a topic meriting its own research. Refer to footnote 8, as well as “African methods of music education: some reflections” by Dargie (1996).

CHAPTER THREE : RESEARCH DESIGN

This chapter gives a detailed description of the research design that was followed to explore the lived experiences of piano teachers in Pretoria as a case study in order to answer the research questions. The following outline illustrates the approach, strategy and procedure of the research design. The researcher included a vignette to give insight into the motivation for researching this case.

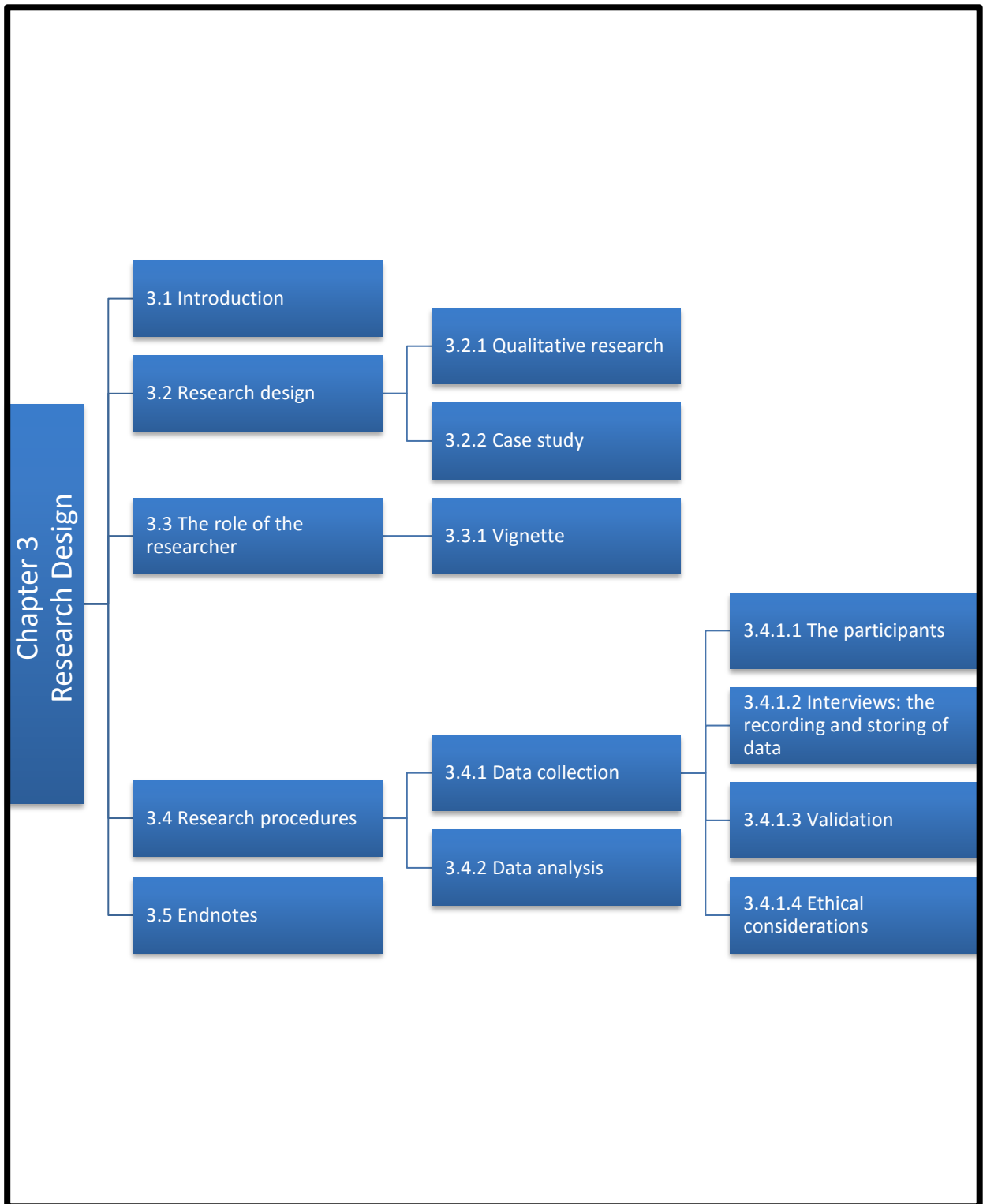


Figure 7: Structure of Chapter 3

3.1 Introduction

Academic research is not possible without meticulous thinking, planning and doing. Two syllables form the word research, namely *re* and *search*. One can thus take it for granted that it means to search again and again for truths. These actions of the research must be structured into a research design to show how all the major parts of the research project work together in a systematic way to address the research questions.

The purpose of this case study was to explore transformative piano teaching in Pretoria. The following sub-questions were the guidelines that guided the process of data collection and anchored the process of data analysis:

- What themes emerge from the lived experiences as described by piano teachers in Pretoria?
- How do teachers view the teaching and relevance of locally available piano examination syllabi?
- How are the lived experiences of piano teachers in Pretoria aligned with Ubuntu pedagogy?

Only after these sub-questions had been answered, was it possible to get to a conclusion and answer the central research question, namely what the extent of transformative piano teaching in Pretoria is.

When a person says that academic research is going to take place to answer research questions, Kumar (2014:7) outlines that the implication is that the applied process will be within a framework of certain philosophies, that reliable and tested procedures, methods and techniques will be used and that this process will be designed to be objective as well as unbiased. This research adheres to all three these characteristics mentioned by Kumar. The philosophies of Elliott, Freire, Mezirow, together with the

principles of ubuntu formed the conceptual framework of this research and it was discussed in detail in chapter one. In this chapter the procedures, methods and techniques are discussed, as well as the validation of the research.

3.2 Research design

This research is qualitative in nature and a case study was conducted. The research was designed to include the voices of the piano teachers, the reflections of the researcher, as well as a detailed description and interpretation of the research questions and available, relevant literature. This adheres to the outlines that Creswell (2013:44) provides for qualitative research.

3.2.1 Qualitative research

According to Creswell (2013:47) qualitative research is conducted when an issue needs to be explored. The following aspects are mentioned by Creswell (2013:48) as possible checkpoints to conduct qualitative research:

- exploration is needed;
- it is necessary to study a group of people;
- a complex, detailed understanding of the issue is needed and this can only be established by talking directly with people;
- individuals need to be empowered to share their stories;
- the contexts of the participants need to be understood;
- the processes that people experience are heard;
- theories are developed after the voices have been heard; and
- the uniqueness of individuals is taken into account.

All the above-mentioned checkpoints by Creswell were relevant in this research. Exploration of the lived experiences of piano teachers was done through interviews. It

was important to hear the detail of every individual story that was told. Their stories were plotted in context and their experiences were recorded. The findings developed into themes and these themes led to a discussion, certain conclusions and some recommendations. This research is therefore qualitative in nature and followed an epistemological assumption because the researcher tried to get as close as possible to the participants to get first-hand information of their lived experiences and spent some time in the field with the participants (Creswell, 2013:20).

The interpretive framework of social constructivism was applied, because the experiences of individuals were described in an attempt to better understand the world we are living in (Creswell, 2013:25). The lived experiences of piano teachers supplied the data to explore the current situation with regard to transformative piano teaching in Pretoria.

It could have been possible to use a quantitative approach to get answers from piano teachers, but the feedback of questionnaires would not have supplied in-depth answers to the questions, and that would not be sufficient to explore the lived experiences of the teachers. In that case the context of the teachers would have been ignored and it should not have been possible to take the uniqueness of individuals into account.

3.2.2 Case study

Creswell (2013:97) outlines the fact that case study research involves the study of a case within a real-life, contemporary context. This methodology of design in qualitative research explores a case over time and through detailed, in-depth data collection. The case will always be bounded by time, place and action and multiple sources of information might be involved.

Further outlines are given by Creswell (2013:98,99) to define the features of a case study, namely the identification of a specific case, the intent of conducting the case

study, the selection of the approach to data analysis, the description of the case and the finding of themes or issues that were uncovered. All case studies end with a conclusion.

If all these principles mentioned by Creswell are applied to this research, it can be summarised and illustrated as follows:

Case study in general	This research
Real-life, contemporary context	Piano teachers in Pretoria
Identification of a specific case	Lived experiences of piano teachers
Intent of conducting the study	Single, instrumental case study, because the researcher wants to focus on a specific issue and selected one bounded case to illustrate this issue
Bounded by time	2015/2016
Bounded by action	Piano teaching
Bounded by place	Pretoria
Detailed, in-depth data collection	Interviews
Interviews	To get an in-depth understanding of the case, as complete as is possible

Case study in general	This research
Selection of approach to data analysis	Involve the analysis of multiple interviews within the case to report on the entire case
Finding of themes or issues	Description of the case as well as the findings
Description of the case	Thick description to identify themes that will be written down whilst interpreting the meanings
Conclusion	Overall meaning that will derived from the case

Table 1: Parameters of this case study

Becker *et al.* (1994-2012:1,2) summarise a case study as the collection as well as the presentation of detailed information that was obtained from participants to draw conclusions about those participants in a specific context. The questions asked in a case study need a holistic understanding, unlike specifically directed experiments of quantitative research. Emphasis in this case study was not placed on discoveries of general truths, but on exploration and description of the lived experiences of the piano teachers that were interviewed.

This viewpoint of Becker *et al.* is subscribed to by Kumar (2014:155) when he describes the use of a case study as manner of qualitative research design, to be the design of choice when research needs to explore and seeks understanding of a phenomenon.

3.3 The role of the researcher

It is not possible for a human being to be completely objective. Subjectivity is a way of thinking due to your educational and professional background, as well as several other aspects, for example your own philosophical views on life (Kumar, 2014:287). When qualitative research is conducted, the researcher is for that reason seen as the research instrument in the process of data collection (Nieuwenhuis, 2013a:79). It was consequently very important for this researcher to rule out the following errors that are most commonly made during the collection and analysis of data, as recorded by Mouton (2013:106):

- interviewer bias, which refers to personal characteristics such as perceived affiliations or race/gender effects;
- biased observer where research is done selectively and certain data will be observed and other data will be ignored;
- researcher distortion happens when intentional and deliberate distortion of the facts takes place, due to pre-conceptions of the researcher;
- research expectancy effects occur where the researcher subtly communicates an expected outcome to an interviewee.

To be as objective as possible, the researcher asked the same open-ended questions to all the participants. That ruled out the possibility to be deliberately biased. Great care was taken to use research methodology that would not influence the outcome of the research. Kumar (2014:287) also warns against the selection of biased sampling, or to draw incomplete or wrong conclusions. This researcher did what was possible to rule out any of these and went to great lengths to report correctly and conduct ethical research practice.

3.3.1 Vignette

Barter and Renold (1999) define some guidelines when the vignette is used in qualitative research. They argue that if the participant of qualitative research has personal experience of the situation that is described, the participant's ability to engage with the story may be enhanced. What follows is thus a personal account of experiences regarding this case study to provide an understanding of the pertinent background of this case study. This vignette also serves as further clarification of the role of the researcher.

Since the piano is an instrument that originated in Europe, it is understandable that the curriculum for teaching piano will be dominated by European or Western traditions. As mentioned in chapter one, the setting of piano teaching is more or less the same as 35 years ago. When exploring transformative piano teaching together with the lived experiences of piano teachers in Pretoria, one needs to see the research from a South African viewpoint within a very different country compared to 35 years ago. This research into the application of Ubuntu pedagogy to piano teaching seeks to understand this seemingly controversial situation of a European instrument in an African environment.

During 2014, I was a part-time piano lecturer for third-year education students at a South African University. The specific curriculum for those students was to learn to play the piano within that year, with the outcome of being able to accompany a school's choir or assembly when the students go into practice and become teachers themselves. Some of the students had never played piano before, and others had been studying piano for a few years. These students had all completed Grade 2 music theory previously, and therefore knew the names of the notes on paper, and understood the basics of note values.

Some of these students were from a Western European background and some from an African background. I had great difficulty finding music of a suitable repertoire that would allow every student to play music from their own cultural framework. Students

who grew up in homes or attended schools where they were familiarised with Western classical music were easier to accommodate.

The students with a Western classical background immediately felt that they achieved success, because they knew the melodies they played, for example “Twinkle, twinkle little star”. In order to accommodate the students from an African background, I arranged some African songs for very easy piano playing, in order for these students to have a similar feeling of achievement. I took those exercises and made use of them for sight-reading, so that the students could learn the notes on the piano. To give the African students easy arrangements of well-known tunes from European folk songs like “London Bridge is falling down” or “Greensleeves” made absolutely no sense to them, because they had not known the tunes previously, and for them, it was only the playing of correct or incorrect notes.

For me it was clear that the choice of repertoire was crucial to the promptness with which these students with different cultural backgrounds would excel in mastering playing the piano. During that time, I could find no literature to guide me as a piano teacher in this regard. This researcher was puzzled by the fact that South Africa is a country of different cultures, but that I could not find relevant piano music to use during teaching. This predicament of mine was the beginning of my exploration of this topic. I started to review literature on the topic and decided to do formal research on transformative piano teaching in Pretoria.

3.4 Research procedures

This case study was structured on the basis of certain concrete procedures. Becker *et al.* (1994-2012:6, 7) suggest a string of logic to conduct the practical aspects of a case study and suggest that the research must be designed to answer the following four questions:

- What questions am I going to study?

- What data are relevant?
- What data are to be collected?
- How will I analyse the data?

Finer outlines of these steps in the process of designing qualitative research are given by Creswell (2013:51-55, 100,101). These practical outlines were followed to conduct this research and the specific reference thereof to this research about transformative piano teaching is tabled below:

Procedure in general	Procedure with reference to this research
Enquired about institute and enrolled at University	NWU was chosen because the university was extremely efficient in answering initial questions, helpful with initial administration, particularly helpful within the music department to appoint a study leader and supply help with commencement of research
Financial issues were sorted out	A bursary was obtained from NWU
A research proposal was written and key words of research were identified	The research proposal was written, and discussed several times with the study supervisor.
Literature review was done	Literature (textbooks, books and articles) was reviewed for nearly two years to get an understanding of the background of the different aspects of this study.

Procedure in general	Procedure with reference to this research
Possible research questions were discussed and finalisation of the title of the dissertation took place	The research questions were discussed several times with the study leader. The questions often changed. The specific title of dissertation was discussed several times.
A research design was chosen	Qualitative research done through a case study proved to be the best option to answer the research questions.
Participants were identified and contacted	Piano teachers in Pretoria were contacted and appointments were made. This is discussed in detail below.
Ethical aspects acquired attention	All the interviewees signed a consent form and participated willingly to the research. The bias of the researcher was clarified. Ethical criteria as prescribed by NWU were used as a guideline throughout the research.
Open-ended questions were formulated	Comprehensive thinking and research went into the formulation of the research questions. This will be discussed in detail below.

Procedure in general	Procedure with reference to this research
Interviews took place	Initial interviews took place after being purposively sampled from professional piano teachers. Snowball sampling took place. More interviews were conducted, until data saturation had been reached. Notes were taken during the interviews and some of the interviews were recorded. Detailed discussion about interviews follows below.
Data analysis	Data were analysed and reduced to categories with reference to the research questions. Data were validated through thick, rich description and member checking. Emergent themes were formulated and discussed. Detail about data analysis follows below.
Writing down of research	The literature review was written first, after which the research design was structured in detail to support the research with solid academic foundation.
Writing down of findings and discussions	The findings were documented and a final discussion with a conclusion and some recommendations were written. Detail about this follows below.

Procedure in general	Procedure with reference to this research
Drafts were submitted to the study supervisor	Several discussions between the researcher and study leader took place to finalise the document to ensure a detailed description of the case study, to report on findings that would yield significant insight into the various emergent themes regarding transformative piano teaching, and finally to make recommendations that would contribute to piano pedagogy in South Africa.
Bibliography was checked repeatedly	The Harvard method according to NWU prescriptions was adhered to.

Table 2: Process of designing qualitative research for this case study

3.4.1 Data collection

When a researcher is busy with qualitative study, one commits to extensive time in the field whilst engaging in the process of data collection. It was necessary to conduct one-on-one interviews with the participants to explore transformative piano teaching in Pretoria. These in-depth interviews were used to collect data and the collected data aided in understanding the real life context of the piano teachers with specific reference to their teaching philosophies, use of repertoire, and insight into the issues that are relevant to the field of piano pedagogy in Pretoria. Creswell (2013:145) mentions that data collection includes the following:

- gaining permission to collect the data;
- conducting a solid qualitative sampling strategy;
- developing ways to record information both digital and on paper;
- storing of the data;

- addressing ethical issues that may arise.

These various features of data collection are subsequently defined in detail with emphasis on the unique aspects of this particular case study. The participants are discussed and all the relevant information about the interviews described. Afterwards a discussion about the validation and the ethical considerations of the research follows, since these two aspects form part of the collection of data.

3.4.1.1 The participants

When selecting participants for a case study, it is important to keep the participant pool relatively small (Becker *et al.*, 1994-2012:8). After the final research questions of this research had been formulated, it was clear that the researcher would need the input of key informants who have a lot of experience in the field of piano teaching. Key informants were chosen through purposeful sampling.

Purposeful sampling means to select participants according to criteria that were pre-selected by the researcher. The reason for this would be because those participants were believed to contribute in a relevant way to the research (Creswell, 2013:155). Hannan (2007:4) elaborates on this and says that a researcher needs to pick those who can provide the researcher with the best insights and those who represent a full range of experience and opinions. Hannan (2007:4) explains that an interview is a time-intensive research instrument and that a researcher needs to work as efficient as possible and therefor needs to choose participants for particular interest.

In order to apply the principles of Hannan, as describe in previous paragraph, three piano teachers in Pretoria were initially contacted to participate in purposeful sampling. Because the research questions of this case study needed profound answers, only professional piano teachers were contacted. The initial participants who were contacted were all members of the South African Society of Music Teachers. To be a

member of the SASMT, one needs to have the necessary academic qualifications to be registered as a professional music teacher.¹²

To be a professional and distinctive piano teacher was a prerequisite of the researcher, because this case study needed to include the views of piano teachers with solid experience in the field. The researcher did not want to include the opinions of piano teachers who have only a few students, or only a few junior students or teachers who are not recommended by other distinctive piano teachers.

It might often be necessary to do some brief research on participants to shed light on their possible anticipated input to the research. In this case the researcher was fortunate enough to know these three formidable piano teachers from previous encounters through music. Creswell (2013:147) suggests several ways to identify participants, but this researcher chose the “great person” suggestion of Creswell to identify the first three participants. According to Creswell, a “great person” has impacted the age in which he/she lives.

Creswell (2013:147-151) outlines the following about participants in general and this was taken into account with regard to this case study:

- participants must be accessible and willing to provide information;
- participants must be distinctive for their accomplishments;
- it is necessary to focus on the stories of the participants that will emerge, not only on the questions that will be asked;

¹² A member of the SASMT must have a 3-year diploma or licentiate or degree in music teaching or equivalent successful music teaching experience of at least three years.

- first-order narratives will be needed, because the stories must be about their own experiences;
- individuals must have all experienced the phenomenon being explored; and
- participants must be able to articulate their lived experiences.

After the initial interviews, snowball sampling took place, other participants were referred and their contact details supplied by the interviewees. It was assumed that “great persons” will have insight into academic research and will refer only professional colleagues to be part of this study.

In the end seven participants were interviewed. They are all full-time piano teachers. One is a piano teacher at a private school in Pretoria. Four of the participants own very successful private piano studios and teach full-time at these practices. Two of the participants are staff members of government schools and are part of the music departments of these schools. All of them are participating members of the music scenario in Pretoria. All the participants regularly attend piano competitions and music festivals in Pretoria. Some of them are involved in the arrangement of these festivals and competitions. This information should serve as sufficient proof that the participants are indeed “great persons”.

Creswell (2013:157) discusses sample size for case studies and states that sample size is less important than extensive detail when conducting qualitative research. The intent in qualitative research is to expose details of the phenomenon, not to generalize the information. Various studies need various numbers (1 to 30) of participants, but it is generally agreed upon that interviews must be conducted until data saturation is reached. Kumar (2014:248) describes data saturation as the point when no new information is emerging.

All the participants of this research gave consent to take part in the research before the interviews took place and all the participants signed the consent form that was given to

them. Copies of these are available from the researcher. The piano teachers were exceptionally interested in the topic and all of them asked to be informed about the outcome of this research.

3.4.1.2 Interviews: the recording and storing of data

Nieuwenhuis (2013a:75,76,79) explains that the case study as research method has been used for many years across many disciplines to answer “how” and “why” questions. To answer these questions, multiple sources and techniques of data collection are available, like for instance interviews, observations and documents. The research questions guide the researcher about what techniques to use for the specific case. The purpose of a case study must always be kept in mind, namely to gain greater insight and understanding of the dynamics of the specific case. Research is carried out in real-life situations and therefore unobtrusive techniques to gather data will be used. This case study will use interviews as data gathering technique to answer the “how” and “why” of the chosen case.

Nieuwenhuis (2013a:87) further describes an interview as “a two-way conversation in which the interviewer asks the participant questions to collect data and to learn about the ideas, beliefs, views, opinions and behaviors of the participant”. The aim of an interview is to see the world not with your own eyes, but to see the world through the eyes of the participant, in order to obtain rich descriptive data that will be used to understand social reality in a new way (Nieuwenhuis, 2013a:87).

This researcher thus tried to see the world through the eyes of piano teachers to explore transformative piano teaching in Pretoria. Nieuwenhuis (2013a:87) also states that if participants think the topic of the research is important and they trust the researcher, they will give information that would not have been collected in any other way. The positive reactions, suggestions and interests of the piano teachers as participants on this research were mentioned above.

For this case study, a semi-structured interview was used to collect data. When semi-structured interviews take place, questions are detailed and developed in advance, but allow more scope for open-ended questions (Hannan, 2007:9-11). Questions were designed to focus on the topic of the conversation. The aim of questions during interviews will always be comprehensiveness, comparison, clarification and to hear the unique opinion of each participant. This research applied all these aspects of semi-structured interviews.

The following practical keys to successful interviewing were given by Nieuwenhuis (2013a:88). This researcher used these keys to guide the process of interviewing. The application thereof on this research follows in brackets after each key.

- Find the best qualified person/s, in terms of the research questions, to provide the information that is needed. (This was discussed in detail under 3.4.1.1.)
- The participants must have a very clear view of the aim of the interview, and they must be willing to be interviewed. Information that was gathered should be verified with participants at a later stage. (This is dealt with in detail under 3.4.1.1 as well as in chapter one.)
- The aim of an interview will always be to collect rich and descriptive data, and to saturate the data. (Discussed under 3.4.1.1 and 3.4.1.2.)
- The strategy of the questioning is vitally important. (This means that open-ended questions need to be asked and that questions need to be prepared in a very careful way, to ensure that questions are clear and neutral. See list of questions that follows below.)
- A variety of questions need to be included, ranging from questions about behaviour and experience, to questions about opinions and values. Questions about knowledge might also be included. (Questions are listed below.)
- Interviewees are supposed to be good listeners, must not dominate the interview, must never be judgmental and never be critical. (The researcher got excellent responses to the questions, and one can assume that the interviews adhere to academic and scientific standards in this regard.)

To gain insight into the lived experiences of piano teachers, open-ended questions were asked during the interviews. These questions were the only means to get in-depth answers from the piano teachers. Great effort was put into the structure of the questions to ensure in-depth data collection. These questions needed to include aspects of their lived experiences with reference to piano examination institutions (with thorough reference to the South African institute), available piano examination syllabi, piano repertoire in general, South African piano repertoire, and questions about the piano teachers' opinions on cultural aspects. The same questions were asked to all the interviewees and these questions are as follows:

1. What is your relationship to UNISA as a private music teacher?
2. What is your involvement with UNISA piano examinations?
3. What do you think is the best asset of UNISA with regard to the piano examinations? Can you give me some examples?
4. Do you always include works of South African composers in your students' repertoire?
5. What is the process that you follow to choose the repertoire that your students will perform?
6. Do you teach students from a different cultural background than your own? If so, how does your teaching of them differ from teaching other students, if at all?
7. Do you prefer familiar pieces to give to your students, or do you choose something different for every student? Can you give me some examples?
8. How do you teach works by South African composers?
9. How do you teach works by composers who are not from South Africa?
10. What effort do you make to include the student's cultural background into your lesson?
11. How can a piano teacher connect to a student's cultural background?
12. What is your opinion about compositions that try to reflect African music on a piano?
13. What is your view of the inclusion of cultural background studies of the composers?

14. Do you and your students make use of recordings of the prescribed works? If not, why not, or if so, why do you listen to recordings and where do you get hold of them?
15. How do you teach to get consensus with your students' views about the performing a specific piece of music?
16. What changes would you like to see, if any, or what recommendations do you have with regard to piano examinations?
17. Do you enrol students for UNISA and/or any other examinational body as well? Which institute and why?
18. Do you recommend another person I should interview like this?
19. May I use your name for referral purposes?

Nieuwenhuis (2013a:92) states that the taking of notes and the recording of procedures while being at an interview are of extreme importance to gather data. He suggests that the researcher writes up the script on site or immediately after the session and that the transcript should be written down question-by-question.

The interviews of this research took place at the piano studios of most of the participants, and in two instances took place in a coffee shop. The interviews that took place at studios were recorded on the cell phone of the researcher. The two interviews that took place in a coffee shop were not recorded, because it was too noisy. Notes were taken during all the interviews. These interviews were written down and stored on the laptop of the researcher the same day, to make sure that no information was lost due to lack of memory, or malfunctioning or loss of the electronic device. A backup of the stored data was made and stored on a memory stick.

This researcher was fortunate in interviewing piano teachers who were all interested in the topic. The interviews supply in-depth data to analyse and open up conversation about transformative piano teaching.

3.4.1.3 Validation

The researcher aimed to give a thick, rich description of the interviews with piano teachers. A detailed description of these interviews informs this case study and is interconnected by making use of strong action verbs and quotes. This is one of the validation strategies that Creswell (2013:253) discusses for qualitative researchers.

Kumar (2014:287) describes researcher bias as a deliberate attempt to hide what was found during the research or highlight something excessively to influence research results. This is unethical to do and as far as the awareness of the researcher is concerned, was not done during this research. Creswell (2013:251) also mentions the importance of the clarification of researcher bias as a method to validate the research. The researcher's role was clearly described in detail during this research. The same questions were asked to all the participants to rule out any siding with participants. The feedback from participants includes positive and negative comments about the discussed issues and both the positive and negative feedback were included in the findings.

The feedback from all the interviewees of each separate question was combined to rule out that one participant's voice is stronger than another's. Polkinghorne and Arnold (2014) called this method recursive abstraction and describe it as a technique in data analysis to use when interview data are analysed.

To achieve member checking, the transcribed interviews were sent back to the participants via e-mail in order for them to judge the accuracy and credibility of the account. All the participants replied promptly. All the piano teachers acknowledged the findings in a positive manner and indicated that they had been understood correctly and agreed with the written findings. One of the participants stated that the researcher did not mention that she taught white South African students as well. The researcher's written notes reflected only that this participant taught students from other cultures. The researcher knew that South African students were taught as well, but when one

were to read the transcription of the interview, it might seem that only students from cultures other than the teacher were being taught. This was rectified immediately.

The research used thus three strategies to validate this case study. As in any academic research, the validity and reliability of this case study must be above reproach. According to Kumar (2014:219), the quality of an inquiry can be judged according to its trustworthiness and authenticity, for which he gives four indicators:

- credibility (are the results of the research credible or believable for the participants);
- transferability (is the research designed in such a way that it will be possible to transfer the research to other contexts or settings);
- dependability (will the same findings be obtained if the research is repeated);
- confirmability (will the same findings be obtained if the research is repeated by another researcher).

3.4.1.4 Ethical considerations

When research is involved, ethical criteria are in place to protect human participants of any research from any physical or physiological harm. The ethical criteria as prescribed by the North-West University were used as a guideline for this research and the University approved the research proposal and granted ethical clearing to continue with the research as described in the research proposal.

To apply these ethical criteria, informed consent was obtained from the participants of this study before interviews took place. Informed consent suggests that the participants are made fully aware of the type of information that the researcher wants from them, as well as why the information is needed (Kumar, 2014:285). Participation in the research was completely voluntary and interviewees were given sufficient time to decide whether they wanted to grant an interview. No harm was done to any participant. To make the voices of the participants clear, the interviews were led by the

questions that were asked, and that ensured that the researcher's opinions or persona did not lead the interviews.

All data will be kept confidential and no information about any respondent was shared with other participants. Interviewees were not identified in any way or by any manner. The recovered data was kept anonymous and confidential during the study. This will be maintained after the study as well.

3.4.2 Data analysis

All researchers try to make sense of the voluminous data collected during field work. This could be done through the drawing of conclusions based on the text as a whole through a holistic approach, or through coding by breaking the evidence into parts (Becker *et al.*, 1994-2012:9).

The steps that this researcher took to analyse the data were:

- reading;
- coding;
- finding themes;
- interpreting the data;
- representing the data.

Creswell (2013:184,185) describes the process of coding as the breaking up of data into small categories. According to Nieuwenhuis (2013b:105), coding involves the process of reading through the transcribed data and dividing it into meaningful analytical units/segments. These units/segments are then marked with symbols, descriptive words or identifying names. It means therefore to label all the meaningful units/segments of the data that was collected. Nieuwenhuis (2013b:105) adds three advantages of coding:

- codes act as objective representations of facts which may enable further inquiry and discovery;
- the labels of the codes act as markers to the route that the research is taking;
- when the codes were studied, deeper realities emerged from the data that had been collected.

It is also important to remember that coding is fluid and that it is possible to move back and forth between steps as new insight is gained into the research (Nieuwenhuis, 2013b:107). The researcher of this case study took all the data collected during the interviews with piano teachers and read through the transcripts several times. This was suggested by Agar (Creswell, 2013:183) to get a better sense of the whole. After the reading, coding was done manually. The collected data were coded with reference to piano examinations, piano repertoire, cultural issues and other lived experiences of the piano teachers. These codes were taken and sub-divided further to get smaller sub-codes within these codes. The sub-codes cover the lived experiences with regard the practical experiences of piano examinations, the syllabi of piano examinations, the examining institutions, piano students, piano repertoire, South African piano music, the teaching and learning experience of the teachers, as well as views on cultural aspects and the community.

The next step was to find themes to group these codes into. Creswell (2013:186) sees these themes in qualitative research as broad units of information that emerge and belong together as a common idea. These themes were then merged and larger units of themes that belonged together were formed. Whilst doing reading, coding and taking note of emerging themes, the interpreting of data is taking place (Creswell, 2013:187). Nieuwenhuis (2013b:109) mentions that it may be possible that some codes do not fit into themes. It is important not to force these codes into one or more themes, because these codes might represent a separate perception that needs to be discussed later on. One of the main themes of this research, namely the theme connected with the community's behaviour, evolved out of such a sub-code that looked

insignificant at first. All the themes that emerged involved the piano teachers' lived experiences within the community and their perceptions about these experiences.

The last step in data analysis was to represent the interpreted data in such a way that it was understandable and trustworthy. Findings and conclusions must be based on verifiable data as well as supporting evidence and cannot be generalized to a broader audience (Nieuwenhuis, 2013b:113). A case study is generically a story that is written down and "it presents the concrete narrative of actual, or at least realistic events with a plot, exposition and characters" (Becker *et al.*, 1994-2012:10). The way a case study is written down thus needs careful planning and skill.

This story of piano teachers was written down with great care. It was important to include the voice of all the participants in the text. The themes that emerged were the narrative of the participants, and were interpreted with reference to the original conceptual framework of the research as well as relevant literature to reach a conclusion on the state of transformative piano teaching in Pretoria. It was thus possible to distinguish between the voices of the piano teachers and the interpretation of the researcher.

3.5 Endnotes

This chapter was a detailed description of the design of this case study. All the aspects of this case study's design can be interwoven together by the following comments that Trafford and Lesham (2008:89,90) made about research design:

- all research is designed, although some design is only a momentary thought about a process that will be followed, whilst a more serious approach towards the design would be deliberate planning and critical thinking on ways to achieve the purpose of the research;
- the research questions would be the tool to guide the design of the research methods;

- the literature review provides an understanding of the topic which in turn influenced how the research was designed and fieldwork was conducted;
- the research design helps a researcher to think with a system of ideas and a way of understanding that is necessary for academic writing.

This solid research design was followed and findings were presented in an organised manner. Other aspects that are part of the overall design of this research, like the conceptual framework, the purpose statement and limitations were discussed in chapter one.

CHAPTER FOUR : RESULTS

This chapter is a report of the data that were collected during the interviews conducted with piano teachers from Pretoria to determine their lived experiences with regard to their own teaching. The discussion of this data with reference to the scholarly literature and the bearing it has on the case of transformative piano teaching in Pretoria is reserved for chapter five.

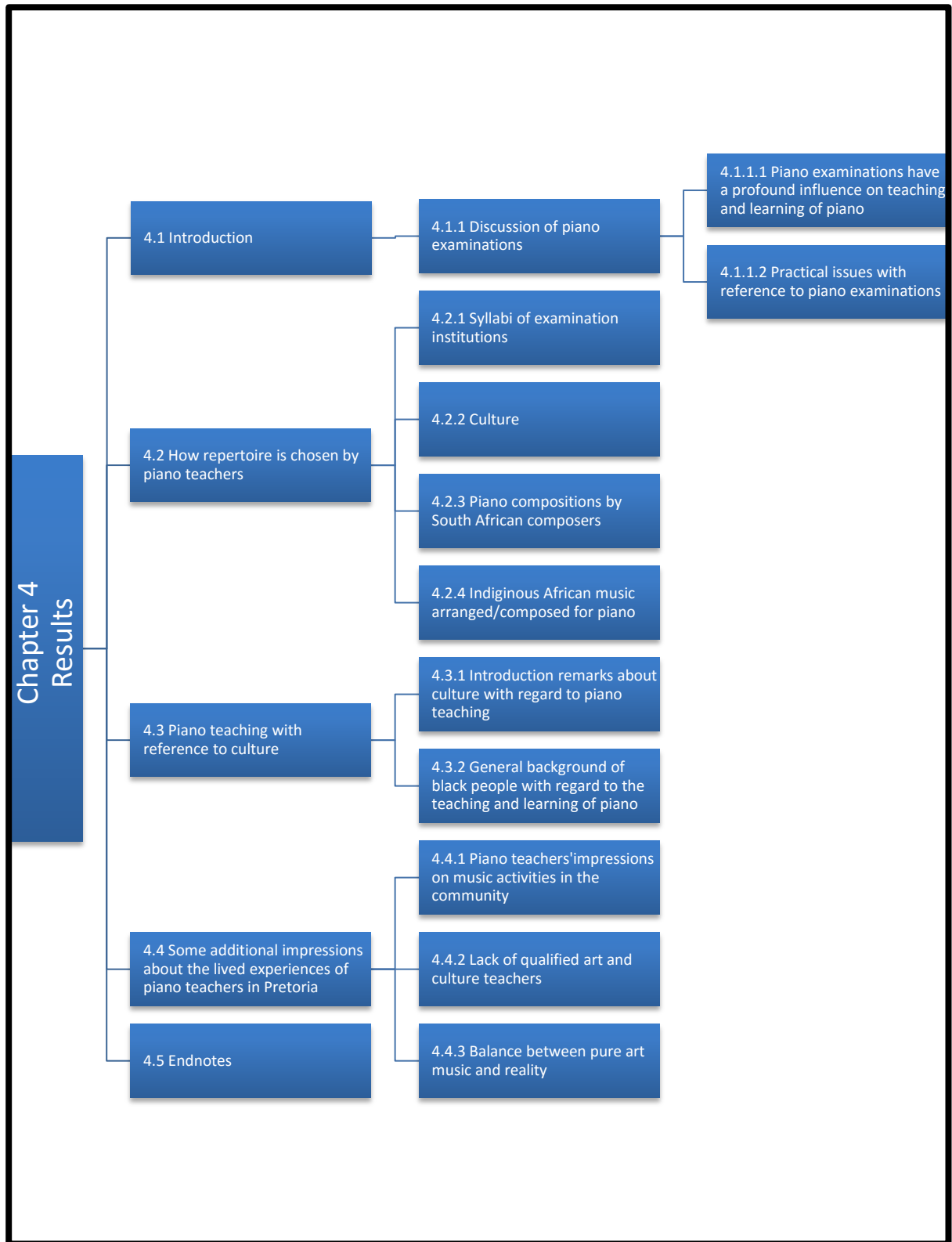


Figure 8: Structure of Chapter 4

4.1 Introduction

The findings that are discussed in this chapter centre the attention of the researcher on the day-to-day experiences of piano teachers in their teachings. It therefore focuses on the first two sub-questions of this research mentioned in previous chapters. Out of the responses of piano teachers during the interviews, it was clear that piano examinations as such play a huge role in the teaching of piano. The interviewees' experiences with piano examinations and examining bodies can therefore not be separated from the findings of this case study, since it has emerged as an integral part of the context of the experiences of the piano teachers.

The introduction of this chapter thus includes a discussion of the experiences of piano teachers with reference to piano examinations in general. Afterwards the findings narrow down with reference to the syllabi of these examinations, piano curriculum, repertoire with reference to culture, and South African piano music, to highlight the sub-questions of the research. A conceptualisation of the findings from the data analysis with specific reference to Ubuntu pedagogy and transformative piano teaching follows in chapter five.

4.1.1 Discussion of piano examinations

All interviewees commented that piano examinations have a profound influence on the overall scenario of piano teaching and learning. Figure 9 presents these findings in a visual manner.

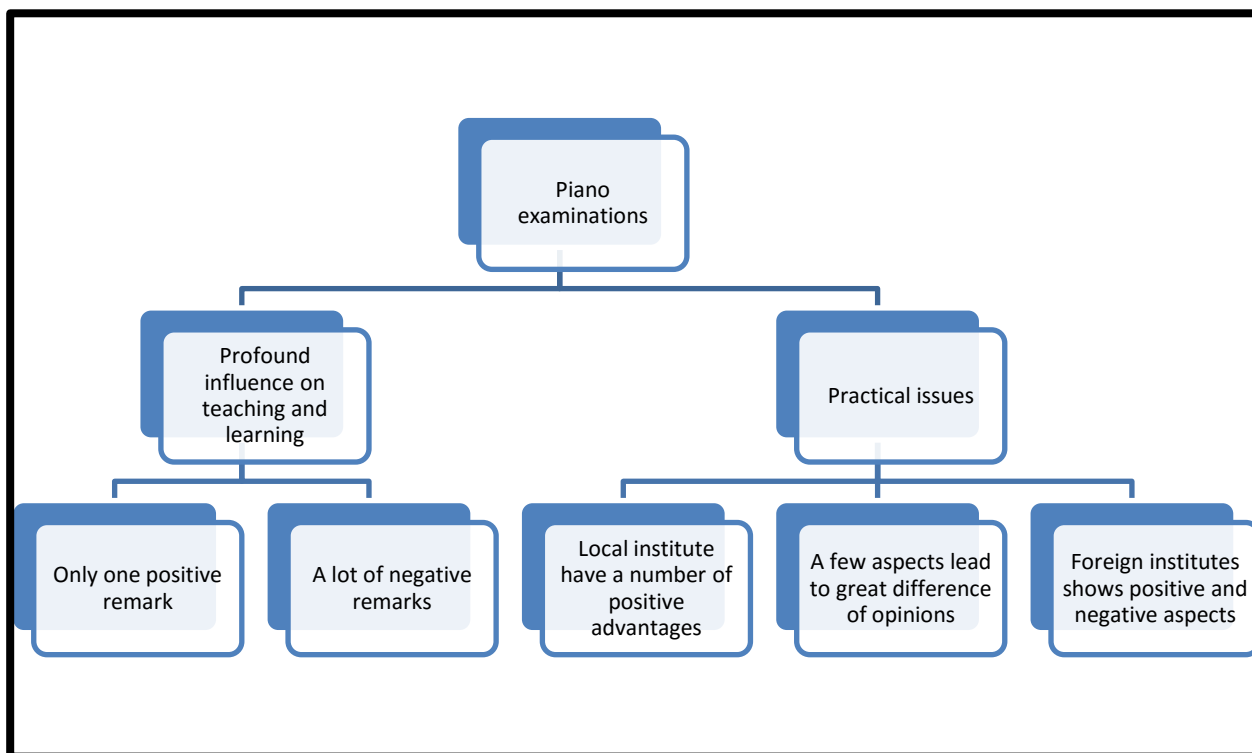


Figure 9: Themes emerged from findings with regard to piano examinations

These themes that emerged from the interviews are relevant to the overall lived experiences of piano teachers. Figure 9 is discussed in detail below.

4.1.1.1 Piano examinations have a profound influence on teaching and learning of piano

Only one positive remark was collectively reported by the participants. Some of the piano teachers feel that piano examinations are a worthy cause since it gives the teacher and student a goal to work towards. All the other remarks about piano examinations are negative.

A major concern about the offshoot of entering examinations is that the repertoire of most average students is narrowed down to three or four pieces of music a year. The piano teachers feel that it is not sufficient enough to set a solid musical foundation.

There was an overall outcry by the interviewees that our society has become a society of quick fixes, fast results and accolades. Many parents demand a form of measurable results, because all schools honour children with colours or a specific visible accolade when a child is able to give account of a cultural achievement. It seems as if it will not be good enough for most parents to only see how their children enjoy piano teaching. These accolades seem to have become more important than a solid broader pianistic foundation. The participants argue that the better scenario should be to add the three or four examination pieces to the current repertoire that the child is playing and enrol the student for examinations only once the student is ready for it.

4.1.1.2 Practical issues with reference to piano examinations

As was mentioned in chapter one, three institutions facilitate piano examinations in Pretoria. All the interviewees would want to support the South African institute out of loyalty towards a South African institute. The piano teachers that were interviewed all grew up being part of the local institution's examinations themselves. Some of the interviewees do have other involvements with the local institute, but due to the ethical agreements, these cannot be revealed here. However, those involvements do not concern piano teaching and are therefore irrelevant to this research.

The three institutes that facilitate piano examinations have diverse advantages and disadvantages for piano teachers. The comments discussed in detail below include all the opinions of the piano teachers. It therefore includes some contradictory comments, but it is the only way to give a voice to all participants and to exclude any bias.

Several distinct advantages of the local institute were mentioned, namely:

- both Afrikaans and English are available as languages to facilitate examinations;
- it is cheaper to enrol students for examinations than at the other two institutes;
- examiners are polite and friendly;

- the examiners are trained extensively;
- the staff at the examining centre in Pretoria are extremely friendly and helpful;
- the practical examining conditions are better, for example pianos in excellent condition, soundproof examining rooms and comfortable waiting rooms;
- the inclusion of South African compositions in syllabi.

There are some issues relating the local institute that the interviewees have extremely differing opinions about. These opinions rank from complete agreement to complete disagreement and concern the following three aspects:

- the required accreditation of teachers;
- the content of the prescribed music for the examinations; and
- the prescribed scales for examinations.

The remarks (sometimes contrasting with each other) given by interviewees about the two foreign institutions that facilitate piano examinations in Pretoria can be summarised as follows:

- it is being seen negatively by piano teachers that English is the only available language to facilitate examinations in, contrary to the local institute that facilitates examinations in both Afrikaans and English;
- the British accents of some examiners often confuse candidates, especially younger candidates;
- the examiners sometimes have the mentality that “in Europe we are better”;
- examinations are viewed as being ‘easier’ and therefore sometimes preferable to the local examinations;
- it is “too English”;

- although the commentaries on report cards are very thorough, the fluctuations that occur in the standard of examining are troublesome;
- a varied choice of repertoire is available and more pieces within the prescribed lists are pianistic and thus more playable;
- choices of what to play are boring;
- fewer scales are required and technical exercises included are more interesting.

These findings of the lived experiences of the piano teachers with reference to piano examinations are the background to the day-to-day practices of piano teachers. The interviewees' experiences with piano examinations and examining bodies are therefore relevant in the findings of this case study, because it forms the context of the experiences of the piano teachers. It will consequently be the basis to understand the main findings that are discussed in this chapter.

4.2 How repertoire is chosen by piano teachers

Findings about the way repertoire is chosen can be presented as follows:

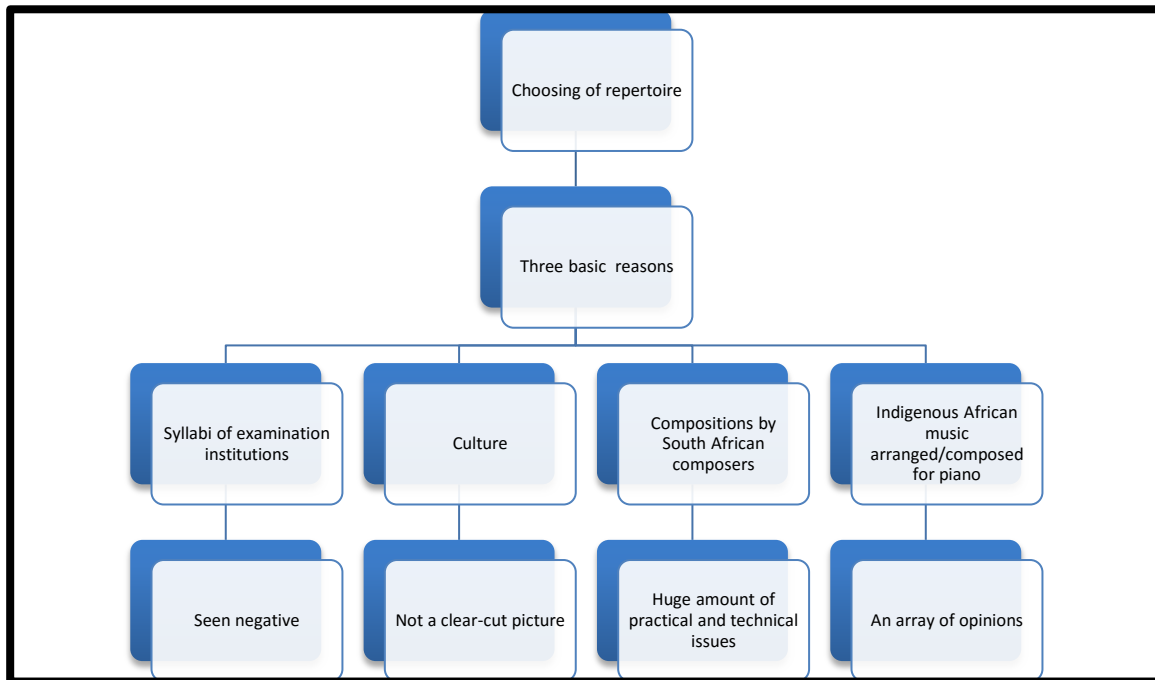


Figure 10: How repertoire is chosen by piano teachers

In general, the interviewees concur that the three main reasons for a piece of music to be included in a student’s repertoire are as follows:

- the personality of the child;
- the difficulty of the piece; and
- whether the child likes the piece or not.

Other endorsements need also to be taken into consideration if a student is going to take part in a competition or specific examination, but these three pointers would still play a role in choosing the appropriate repertoire for each individual learner/student.

Some of the teachers mentioned that it is essential for piano teachers to have a very solid knowledge of the broader repertoire for the piano because teachers are

supposed to keep learning themselves and be well-informed about what is available and suitable with reference to repertoire.

4.2.1 Choosing of repertoire: syllabi of examination institutions

The interviewees feel that a piano teacher cannot rely on the albums of examining institutions to define the repertoire of their students. The piano teachers argued that some prescribed music for examinations is not pianistic and thus not easily playable, and that is the reason why some teachers felt forced to choose the same repertoire over and over for all their students of a specific musical grade.

4.2.2 Choosing of repertoire: culture

All the interviewees but one declared that the cultural background of a student is of no importance when choices about repertoire are made. The participants reason that the concepts of music as pertaining to a specific composition are supposed to be performed because teaching is about music and only music. However, it was mentioned by some of the interviewees that according to their experience, certain genres of music are preferred by certain cultural groups of students.

4.2.3 Choosing of repertoire: piano compositions by South African composers

All but one of the interviewees regularly makes use of works by South African composers. These compositions represent works in the Western style as well as compositions with an African influence. There seems to be no difference in the way that South African music is taught since the main focus will always be on adhering exactly to the score and perform what is written. Piano teachers in general agree that the title of a piece of music is a primary indicator of the way in which it must be performed and that the origin of the composer doesn't make an immense difference in the performing or teaching of repertoire.

There was, however, a distinct difference in the way that these piano teachers apply the music by South African composers to students who are not originally from South Africa. Some teachers do not give any South African compositions to students who are not of South African origin. They feel these students will not understand the music. Other teachers feel it is necessary to share our local heritage and will deliberately give this music to foreign students since they are of the opinion that different cultures have to learn from each other. The aspect of different cultures is discussed later on in this chapter, when the cultural profile of teachers and students is discussed.

The teachers who do make use of South African compositions go to great lengths to find the sheet music of such works, because it is not freely available. All these teachers have contacted one or more composers themselves through a university or through social media, like Facebook, to order music from them to be used in their studios. All of these teachers mentioned that this results in a more intimate experience when a piece of music is being taught because the teacher knows the composer personally, or knows what the composer's personal circumstances are. One of the interviewees said the following with regard to the availability of South African compositions: "We drop ourselves – it starts with the thought. We must just start to notate the music, get copyright, record it and listen more to it".

All the interviewees agree on the following about South African music for piano:

- only the local examination institute will be able to promote South African music;
- the local examining institute is doing less to promote South African music than about 20 years ago, when a complete selection of South African music was part of each grade's syllabi;
- quite often South African compositions are not very pianistic and the reason for that might be that composers are not piano teachers themselves;
- there are very few pieces available for junior piano students;
- we need to do more to encourage the usage of South African music;
- almost no recordings are available of South African piano music;

- if recordings of South African piano music are indeed available, they are not freely available and teachers must go through great lengths to obtain them.

The following suggestions were made by interviewees to promote the usage of South African compositions:

- arts festivals and eisteddfods can promote South African compositions by marketing these divisions of the festivals more intensely;
- find sponsorships to sponsor prizes to encourage more enrolments in the divisions of South African compositions at art festivals and eisteddfods;
- SAMRO or SASMT must take the lead to rectify the shortage of locally available piano music for beginners;
- compulsory South African pieces must be included in the repertoire of children that take music as a subject at school. These works can be performed and discussed at master classes given to teachers at schools.

4.2.4 Choosing of repertoire: indigenous African music arranged/composed for piano

Choirs in South Africa make successful use of music of Western origin, as well as indigenous music from South Africa. The fusion of these two genres by choirs was discussed in detail in chapter two. It was mentioned by the piano teachers that this fusion between genres is working very well for choirs. Conversely, there was a clear-cut division in opinions when the fusion of genres was applied to piano music. Some interviewees felt strongly about the authenticity of the piano and responded with remarks like the following:

- I don't like it;
- African music was never written for piano, because it is not part of the African culture;

- the piano doesn't do justice to music from Africa;
- it is better to keep every genre on its own; and
- authenticity gets lost when fusion takes place.

Conversely, other interviewees responded as follows with regard to the fusion of genres:

- why not?
- if we do not fuse, the piano as instrument will get lost;
- we must not be purist;
- if we do not fuse, we will isolate ourselves as a Western identity;
- we need to transform our own music;
- it can work, because it is possible to copy anything on a piano;
- the black kids will like it, because they can identify with it;
- as long as it is still musical (the question was not asked about what this respondent thought is "musical", and this sentence can be a huge debate on its own.)

4.3 Piano teaching with reference to culture

The participants of this research teach piano to students from various cultures. Most of the participants teach students from South Africa with the same cultural background as the teacher (that means a Western teacher with a Western student or an African teacher with an African student). Some of the students in Pretoria are from a different cultural background as the piano teacher, by example a Western teacher with an African student. The participants also teach students from foreign nationalities, for example Korea, China, America, Sweden, India, Ghana and Japan.

4.3.1 Introduction remarks about culture with regard to piano teaching

During the interviews, a lot of general remarks were made by the interviewees to explain a particular situation with a student or students. Some personal viewpoints were shared and the researcher had the privilege to absorb thought-provoking data about how piano teachers feel about the cultural changes that have taken place in South Africa over the last two decades. These political and social changes had a great impact on the teaching of piano as well.

When these remarks are shared below, the researcher wants to clarify that absolutely no sentence must be seen in a racist way. When referring to “black kids”, it is a generalisation and will mean children who were previously in a disadvantaged position because of the fact that South Africa had an unfortunate and unhappy past with regard to different races.

4.3.2 Background of black people with regard to the teaching and learning of piano

Some black students are in schools where there were previously mostly white learners. One of the white interviewees who is teaching at a school like this feels that she wants to do more for the black learners, because those students do not have the cultural reference when it comes to piano music of Western origin. Another interviewee noted that she gave a lot of extra lessons in her private time to help these students. She was passionate to help these students to come on par with the white students. These interviewees reasoned that black parents, who enrol their children for piano teaching, obviously have a love for classical music, as well as the piano, and therefore they will go to great lengths to help these students.

One of the interviewees felt conversely that the cultural barrier between Western music and black students was simple to overcome. Her experience with the teaching of most of the black students was not a positive one.

Another scenario with reference to the teaching of black students must also be taken into consideration. Often black students are still members of a disadvantaged community where there is a lack of resources with regard to facilities and instruments. What was mentioned to the researcher about these circumstances was particularly significant. The following remarks describe the situation:

- the future of classical music lies in the hands of black students;
- students are encouraged to play on the instruments in a spontaneous way (less formal initial teaching), because that is what is happening within the black communities;
- black students love the music of Bach;
- more black students are undertaking teaching on brass instruments and electronic keyboards, because these instruments can be carried with them;
- electronic keyboards are cheaper to buy than pianos and are thus more accessible to people;
- the barrier of language is a huge factor when junior black students enrol for classes, because musical principles must be explained in a language that is not the mother tongue of the student (most piano teachers cannot speak a language other than Afrikaans or English and there are few black piano teachers);
- black students go back into their communities and start ensemble groups – another reason why the electronic keyboard is preferred above piano, because the piano is fixed to one venue;
- the bigger children sit with the smaller children and help them to practise;
- instruments are often shared;
- students take their skills back into the communities to perform at funerals and weddings.

4.4 Some additional impressions about the lived experiences of piano teachers in Pretoria

The lived experiences of piano teachers that were looked into also included some remarks that are not directly relevant to this research. However, the researcher reasons that it might be interesting to take note of these impressions of piano teachers, because some of these remarks by participants will be linked with the conclusions that are discussed in chapter five.

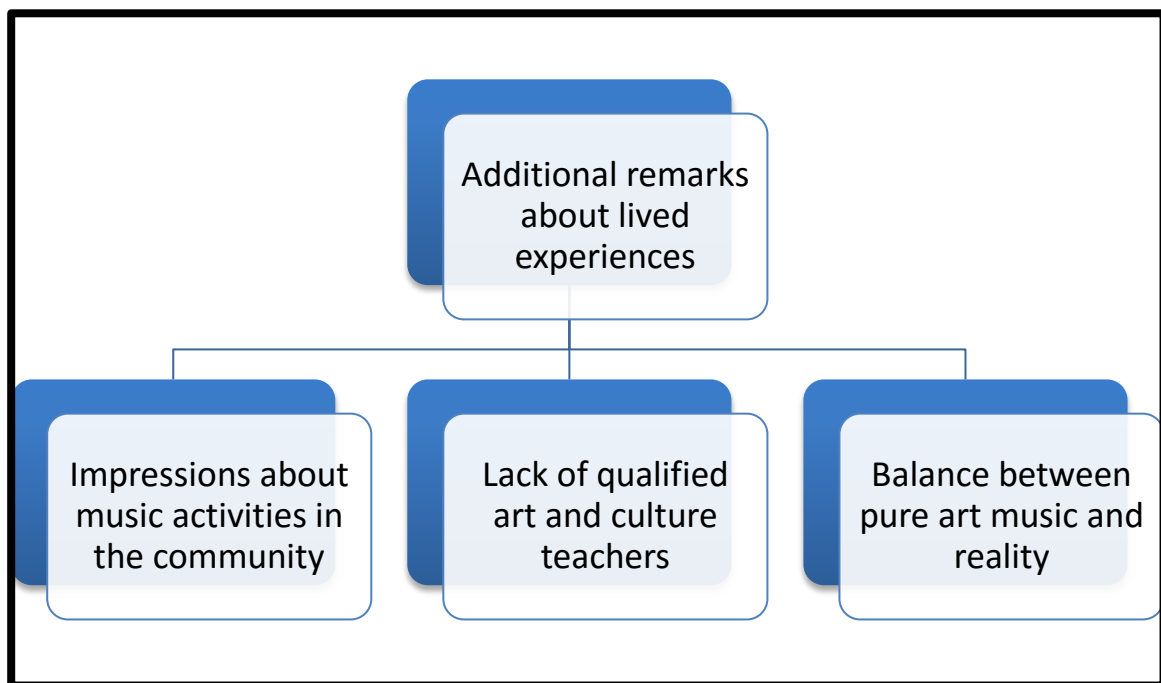


Figure 11: Additional remarks about lived experiences

4.4.1 Piano teachers' impressions of music activities in the community

Piano teachers are very worried about the community in general. Piano teachers feel that the overemphasizing of achievement is a stumbling block to the teaching of piano. Some students are rewarded at eisteddfods with A++ symbols whilst playing music

that is far too difficult for their emotional age. Most of the times these performers mess up at a few difficult passages within the music, but still they receive an A++.

The overall impression of piano teachers is that society is extremely performance driven. Nearly all the interviewees address these malpractices that are taking place at eisteddfods, but all the teachers feel isolated about their thinking about this and they do not want to speak out in public about this. There is a general perception that the louder and faster a candidate can perform a certain piece of music, the better the candidate. The general public seems to love music that is loud, quick and fast.

4.4.2 Lack of qualified art and culture teachers

Another concern that was mentioned by the interviewees is the lack of enough qualified art and culture teachers, as well as music teachers, especially in the black communities. Apparently not all the teachers in some current posts are qualified enough to teach the Western music that is included in governmental textbooks. This leads to a situation where some schoolchildren still don't get the necessary basic training in Western music. The contrary is true as well, meaning that music teachers who were trained with a purely Western outlook are not fully equipped to teach the African sections of the syllabi.

4.4.3 Balance between pure art music and reality

An interesting concern raised by some interviewees was that piano teachers take themselves too seriously. Piano teachers need to think again about the future of the instrument in South Africa. If piano teachers are to be purist, then the art form will eventually not survive here. Not all piano students end up on the stages of the world, but most piano teachers still teach beginners who have end goal in mind. These interviewees advocate that a holistic way of teaching is necessary instead of a purist one.

4.5 Endnotes

The findings in this chapter expressed the lived experiences of piano teachers in Pretoria. The relevance of piano examinations, the syllabi of these examinations and the role that culture plays in society are themes that are discussed in chapter five. These experiences guide the researcher to a comprehensive discussion of the findings of this case study. The conclusion of this case study intertwines these findings with reference to Ubuntu pedagogy and ultimately also to transformative piano teaching in Pretoria.

CHAPTER FIVE : DISCUSSION, CONCLUSION AND RECOMMENDATIONS

Case studies are used to open up communication, because there is always an open-ended problem. This chapter is a discussion of the findings of the research and the relevant themes that emerged with reference to the case study of transformative piano teaching in Pretoria. These findings are aligned with the scholarly literature as discussed in chapter two and the research questions are subsequently answered. The conclusion leads to recommendations that might be applied to address the issue of transformative teaching in piano pedagogy.

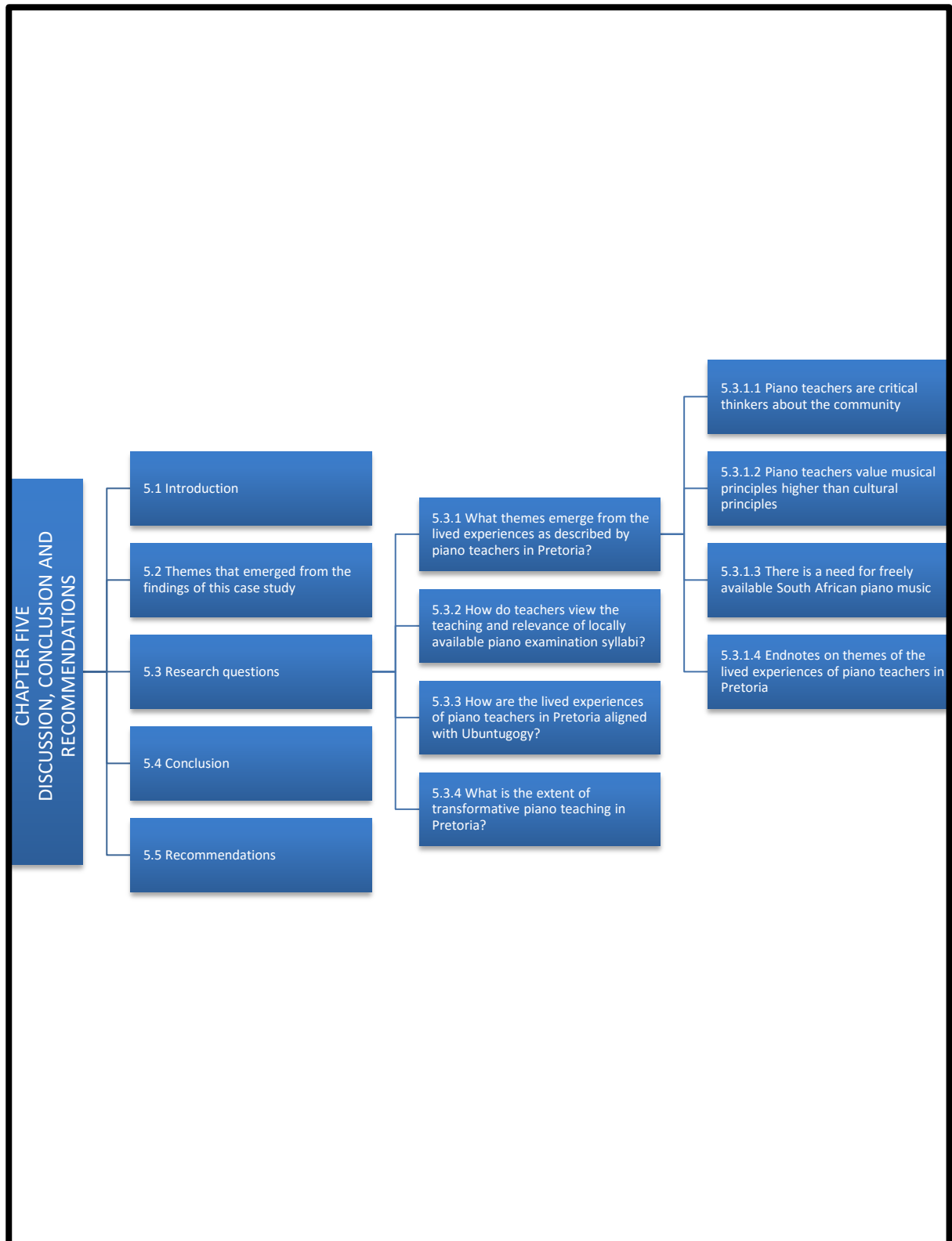


Figure 12: Structure of Chapter 5

5.1 Introduction

The research that was done in this case study has revealed that piano teachers have an array of opinions and experiences. This chapter is an amalgamation of these experiences with the literature review. This merger of findings and literature also answers the research questions, and finally recommendations are made with reference to the conclusions and the extent of transformative piano teaching in Pretoria.

This case study was conducted within a specific framework. The views of Elliott regarding music education were one of the lenses through which this research looked at the issue of transformative piano teaching. Elliott (1995:67) emphasises that musicianship does not rely on music only, but that musicianship is also dependent on the context of the people, and that is the reason why the lived experiences of piano teachers can be interpreted as a display of transformative piano teaching. Elliott (1995:209) thus highlights the engagement of music teachers with the community and refers to humanistic education when music teachers are sincere about the teaching of music. This humanistic education was defined in chapter one as Ubuntu-gogy when an African context is at stake. According to Mbigi and Maree (2005:57), humanistic education needs to be mobilised into an action plan for South Africans. Since Ubuntu-gogy is “the art and science of teaching and learning undergirded by humanity towards others” (Bangura, 2005:13), the succeeding quote could summarise this chapter:

Ubuntu is not an end in itself, its job of offering a creative new beginning has been accomplished and we have to follow that part of creative humanity in which memories of the past becomes a victory in which “a person is indeed a person through other people (Eze, 2010:192).

The discussion of the findings of this case study is thus a report on the relevance of Ubuntu-gogy in the lived experiences of piano teachers, but also a report of the amount of transformative thinking of piano teachers that has already taken place. Mezirow (1997:5) has warned that teachers must be critical of their own assumptions to grasp an understanding of transformative teaching and learning. The discussion’s critical

evaluation of piano teaching with reference to transformation also distinguishes the current experiences of teachers within the framework of critical pedagogy of Freire where the key point of consideration is to display any unjust situations within a society.

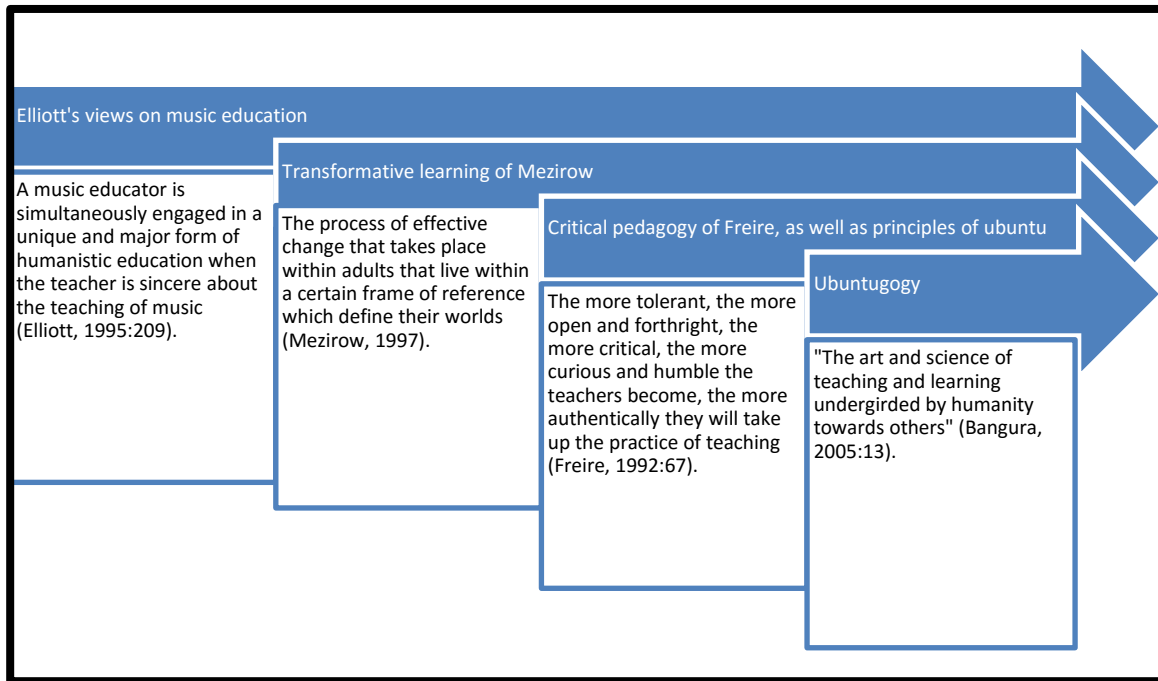


Figure 13: Discussion with reference to conceptual framework of the study

5.2 Themes that emerged from the findings of this case study

The lived experiences of the piano teachers in Pretoria who were interviewed supply the findings of this research. The findings from the interviews that were conducted contain troublesome and contradicting data, as was seen in chapter four. The most promising contribution nonetheless was that all interviewees agree that the impact of a piano teacher on a student is a permanent and lasting one and furthermore all interviewees agrees that the love for music must be in the foreground under all circumstances. Out of these findings that were discussed in chapter four, the following main themes have emerged:

- piano teachers are critical thinkers about the community;

- piano teachers value musical principles higher than cultural principles;
- there is a need for freely available South African piano music.

5.3 Research questions

The three sub-questions of this study will be answered in 5.3.1 to 5.3.3 and the main research question will be attended to in 5.3.4.

5.3.1 Sub-question one: What themes emerge from the lived experiences as described by piano teachers in Pretoria?

The three themes that emerged are rooted in the teachers' involvements with piano students as well as their engagements with the community and within the community. Piano teachers are an ingrained part of the community (Schippers, 2010:98) and what happens in piano studios has a huge influence in society. The findings of this case study, and more specifically the first emergent theme, therefore support the scholarly literature.

5.3.1.1 Emergent Theme 1: Piano teachers are critical thinkers about the community

One theme that dominates throughout this research was that piano teachers are very active within the community because they do not only teach, they enrol and prepare students for examinations, art festivals and eisteddfods and attend these and other musical activities on a regular basis as well. Piano teachers often do much more than is required to teach a specific student. Extra classes are given when necessary and there is an overall feeling of pride when the students achieve certain new goals. To be an active member of society enhances thinking about their field of expertise. The piano teachers need to make a lot of decisions and consequently will influence a lot of students through the way they think about their musical surroundings and musical

activities. It may even be inevitable that this connectedness with the community will be broadened to influence the students' parents as well.

The musical experiences of the piano students will always be shared with the piano teacher and quite often be shared with the parents of the students as well. There exists therefore a collective and shared experience through the teaching of piano. Mbigi and Maree (2005:103) describe such collective and shared experiences as the essence of ubuntu. One of the more general descriptions of the word ubuntu is "a person is only a person through relationships to others" (Ndlovu-Gatsheni, 2007:27). Collaboration between piano teachers, students and parents takes place all the time and one can therefore state that ubuntu exists, because of this interaction between people (Boon, 2007:26). This interaction between people forms a cultural psychology that is unique to the participants and their environment.

Barrett (2011:2) describes cultural psychology as the relationships that are being shaped between social and cultural practices, as well as the study of these social and cultural practices on their own. Several aspects may be part of the cultural psychology of a society. One of the aspects might even dominate within this psychology. Barrett calls this the narrator of the psychology since the narrator is the one that communicates the full story. This research found that with reference to piano teaching and learning, performance and accolades are the narrators of the cultural psychology.

Overwhelming reports from the interviewees mention that the accolades that students receive for their performances are a driving force in choices that piano teachers have to make with reference to repertoire as well as with reference to piano examinations. Piano teachers feel that the on-going and gradual growth of future pianists is supposed to be the reason why students enrol for piano teaching, and not accolades. The cultural practice has become one where results from examining institutions, art festivals and eisteddfods are the only means for the students to get accolades at their schools. The piano teachers quite often do not even like the repertoire that they are teaching or would not choose that repertoire for students, but have to do so because

the repertoire is prescribed and the students need visible proof of an achievement. The community has become a performance-driven one and this predicament is causing a lot of uneasiness for piano teachers.

It is thus clear that piano teachers need to assist the community to think critically about this current scenario. According to Elliott and Silverman (2015:10), critical thinking is happening when constant evaluation takes place about the assumptions, opinions and beliefs that motivates and guides actions. Elliott (1995:68) also states that if standard practices and traditions cannot be respected by all, teachers and students must go beyond current understanding to find new practices which will include all and will be respected by all. The driving force within piano lessons is supposed to be music, and not accolades. If this is not respected by all involved, conversation about the issue is necessary. All piano teachers participating in this study were clear in their critical evaluation of this matter.

Key points of Freire's critical pedagogy mentioned by Abrahams (2005) are that education broadens the teacher's and student's view of reality and that education is a conversation between teachers and students with the aim to solve arising issues together. The way piano teachers see their reality with regard to a performance-driven society thus needs to be addressed in order to solve this concerning issue.

5.3.1.2 Emergent Theme 2: Piano teachers value musical principles higher than cultural principles

During the interviews it became clear that the piano teachers place music above thinking about culture. There is a definite focus in the way piano lessons are conducted and it seems as if the ability to read the correct notes and the skill of solid sight-reading are the most important aspects within piano lessons. Only thereafter do cultural principles and a cultural frame of reference play a role for both teacher and student.

In addition to this viewpoint, piano teachers are concerned with choosing musical repertoire that is enjoyable to play and pleasant to listen to. They also state that piano teaching must be an overall gratifying experience to the students as well as the teacher. The piano teachers feel that this satisfying practise will be the foundation of a longstanding love for music and that students will continue with piano teaching when they like what they are doing. This view of piano teachers might be seen in contrast to the opinion of O'Neill (2011:190) when she reasons as follows:

There is a growing recognition among music educators that acquiring the knowledge and skills necessary to sing or play an instrument is not the same as being *educated in music* or an *educated musician*. To be educated in music, an individual must also develop his or her mind and character. At the very least, music education must reflect the cultural values of a given society. However, a musically educated person is more than just knowledgeable about music from his/her own and other cultures.

The way O' Neill reasons is therefore one where the gratifying experience of students and teachers will not be above the cultural values of the society, but cultural principles will be in place before musical principles are adhered to.

These discussions about cultural principles and traditions of societies can be linked to the fact that piano education is located within Western European art music traditions (Bowman & Frega, 2012:28). This research found that piano teachers do as they were taught, and that may explain their views on musical dominance above cultural dominance. Nevertheless, music education is not supposed to be only about the musical sounds. Szego (2005:214) describes Elliott's views of multi-cultural music education as follows:

[I]t approaches music not just as sound, but as practice – something that people actively achieve – and it holds the musical practices of all cultures in equal regard. Treating music as something actively achieved is important because it moves the focus from sonic objects to living beings. Elliott considers not only the cognitive operations of musical agents, but also the ways that their musicing is informed by specific social and cultural conditions.

To come to the defence of Western trained piano teachers, Cho (2013:3) writes that there is no literature available to assist piano teachers in a new way of thinking with reference to cross-cultural teaching in piano pedagogy. In addition, Elliott (1995:67) cries out that musicianship must be context-dependent, and that will consequently include the reframing of the foundation of the teaching scenario of piano teachers, especially within a South African context.

It must not be said fifty years from now that the people involved in music education in South Africa during the early years of democracy were reluctant to engage with difficult issues of cultural uncertainty and that the status quo was kept for nearly a century after the fall of colonialism in Africa.

5.3.1.3 Emergent Theme 3: There is a need for freely available South African piano music

Current piano teachers report the following about South African piano music:

- it is not freely available and as far as they know, nobody is taking responsibility to rectify this;
- compositions for junior piano students and beginners are limited;
- South African piano compositions are sometimes not very pianistic; and
- recordings of South African piano music rarely exist.

The piano teachers declare that they will make use of South African music written for the piano, if it is pianistic as well as pleasant to listen to. They reveal that if South Africans do not contribute to the global repertoire of piano music, the global market cannot change, and the current situation will never be rectified. The outcome will be that piano repertoire will stay Western dominated and will not appeal to all. This is true for other non-Western countries as well, as was reported by Green (2011:82).

With regard to available piano music by South African composers, this research has found insightful parallels as was reported by both Petersen (1992:118-124) and Fredericks (2008:41-48). Petersen indicated that the pedagogy of arts should be inclusive and reflective of our total society. He pleaded for an intercultural approach with regard to music education, with inclusion of both indigenous musics and Western music. He also reported a need for resource materials. Fredericks mentioned that most often the line of least resistance has remained the norm, with Western music being taught because it is known to teachers.

This researcher can state that since Petersen's report during 1992, as well as Frederick's writings about these issues in 2008, interviews with piano teachers have indicated that few changes, if any, had taken place in this regard, and that this area of investigation has been overlooked within the broader South African framework of music education.

With reference to the fact that piano teachers cannot freely find repertoire, the South African composer, Hans Roosenschoon (2012/2013) reasons that any music teacher will go to UNISA's syllabi first when looking for South African repertoire. He explains that UNISA (as the only local examination institute) is supposed to supply the market with South African piano compositions. He also argues that one can assume that the curriculum of UNISA will be compiled by masters of the field but Roosenschoon consequently came to the conclusion that these people are not knowledgeable enough, that South African music does not appeal to them, or that there are simply not enough South African compositions available. Roosenschoon (2012/2013:21) therefore suggests that UNISA must publish South African works on a website with sound-clips in order for teachers to buy and download it. This research has found that the availability of South African piano music is thus a very concerning issue. Researchers and piano teachers have been talking about the same problem for many years now, but it seems from the interviews that nobody is taking responsibility to rectify this ongoing situation.

When South African composers do not supply the market with enough relevant piano music, piano teachers are forced to continue to use mainly Western music. It appears if South Africa does not contribute significant to the world market and therefore takes away a voice of an African country. Ndlovu-Gatsheni (2007:7, 8) describes this when he proclaims that Africa has something to give to global improvement and that the people of Africa need a voice. It is problematic that South Africans are undermining their own voice with reference to piano music in the global market. This issue receives further attention when sub-question three regarding Ubuntu-gogy is discussed.

5.3.1.4 Endnotes on the themes of the lived experiences of piano teachers in Pretoria

Piano teachers in Pretoria that were interviewed live up to the principles of ubuntu as mentioned by Ndlovu-Gatsheni (2007:27), because they treat other human beings as they would like to be treated, they are accountable for their actions, and the equality of human beings is seen in their teachings. Bangura (2005:32) emphasises a certain feature of African human rights, namely to take differences of other people's humanness to enrich your own understanding of being a person. Several interviewees mentioned that they learn from the students that are of a different cultural background to themselves. Mezirow (1997:5) explains that when transformative learning takes place, the frame of reference of the teacher is changing all the time. It can thus be stated that piano teachers in Pretoria are willing to learn because they learn from their students.

The principles of ubuntu mentioned above are also the reason why piano teachers feel uncomfortable with the performance-driven society they live in. Piano teachers want to be busy with music. They do not want interference from examining bodies, parents, accolades or cultural demands.

The principles of ubuntu also include a love for one's own. This is the reason that the lack of South African piano music is experienced as a displeasing state of affairs. Piano teaching in Pretoria is in urgent need of local content.

One can agree with Van der Walt (2010) that it is not possible to ignore all the stimuli of non-African societies that were part of Africa for so long and try to start again at the status quo as it was 300 years ago. It is not possible to remove the piano out of music education in Pretoria and it will not be wise to blatantly go against all the positive influences introduced by foreign societies. It is also not possible to carry on with social structures that have their roots in a non-African way of doing and thinking.

This puzzled picture of the broken Africa is not a very appealing one, but there are a volume of constructive voices that want to be part of a solution to fix this. Original African values and principles must be taken seriously by the rest of the world.

5.3.2 Sub-question two: How do teachers view the teaching and relevance of locally available piano examination syllabi?

As was previously discussed in detail, piano examinations are a dominant part of piano teachers' lived experiences. This research question looks into the teaching, content and relevance of the syllabi of locally available piano examinations. These findings will be reflected against the outlines that were given in chapter two with reference to the composition of a curriculum when a cultural framework is taken into account. The outlines were grouped together with reference to general criteria on content and assessment methods, reflection on the values and beliefs that are included in curricula, the cultural heritage of decisions made to compose curricula and the humanistic responsibilities of the people that are involved with the composition of curricula.

The topic of piano examinations and syllabi was a revealing experience during the interviews. All piano teachers agreed on several issues with regard to piano examinations, but nobody speaks out in public about it. Piano teachers do not like

piano examinations, because it restricts the teaching and learning of their instrument. Only two positive remarks were given to justify the enrolment of students namely that the examinations give society a means to measure the standard of a candidate and secondly, that it gives some students a goal to work towards.

When the syllabi of piano examinations are under discussion, it is clear that piano teachers normally do not give a lot of thought to what should form the content in a prescribed piano curriculum. Most teachers select the required repertoire from the syllabi to adhere to the examination's expectancies and start working on it within the allocated time allowed for each lesson because teachers are under a lot of pressure to foresee the best results possible for their students.

In addition to the above remarks with reference to the syllabi of locally available piano examinations, it was clear that piano teachers are unhappy about the content of local available syllabi and the domino effect it has on piano teaching in general. However, they still enrol their students for the examinations, mainly because of pressure from parents and schools. The succeeding aspects were part of the various criteria for the composition of a curriculum established out of several academic writings and described in detail in chapter two. According to piano teachers, these aspects do not get enough or any attention in prescribed syllabi for piano students in Pretoria.

- General criteria on content and assessment methods.

It is clear out of the current curriculum that there is not a cultural guideline about whose music should be taught on a Western instrument in an African country. The syllabi also do not open conversation to help seek the truth by putting things into historical and cultural perspective. At the moment mainly the Western cultural boundaries are kept in place and other voices are marginalised in the process.

- Criteria reflecting on values and beliefs that the curriculum is based upon.

The piano teachers found that these curricula guide students to musical understanding but not necessarily lead them to musical enjoyment and artistry.

- Criteria reflecting on cultural heritage to be represented in the curriculum.

The focus of curricula is on musical concepts and not on cultural concepts. The consequence is that curricula do not assist piano teachers and piano students to self-understanding through the understanding of other people. The main focus is musical principles, not cultural principles.

- Criteria for humanistic responsibilities of people involved with composition of curriculum.

It is clear that the lack of ample South African piano compositions is an indicator that the South African story is not told through piano music. The views of South Africans are thus not on board of global available piano music. As was discussed in chapter one, it cannot be expected of Trinity College of London and the Associated Board of Royal Schools of Music to include South African piano music in their syllabi. The presence of the aforementioned institutions might be seen as a hindrance towards transformative piano teaching in Pretoria. However, Roosenschoon's remarks that were included in the previous section shows that even the examination syllabi of UNISA are not fully committed to the principles of ubuntu.

When these four aspects with regard to the criteria of curricula are taken into account, piano teachers in Pretoria thus have reason to be unhappy about the available syllabi for piano examinations.

5.3.3 Sub-question three: How are the lived experiences of piano teachers in Pretoria aligned with Ubuntu-gogy?

The conceptual framework of this research has Ubuntu-gogy as its core. Ubuntu-gogy was placed at the centre with the critical pedagogy of Freire, the principles of ubuntu, transformative learning of Mezirow and all the views of Elliott with reference to music education linked to it. “The art and science of teaching and learning undergirded by humanity towards others” (Bangura, 2005:13) was thus researched with piano teachers of Pretoria in mind.

During the literature review it was indicated that the following aspects of piano teaching and learning are part of Ubuntu-gogy:

- the inclusiveness of the available repertoire (including prescribed curricula for South African piano examinations);
- the inclusion of new concepts in dealing with new situations within the framework of a changed democratic South Africa; and
- the position of the piano within Africa.

This research found that the first and second of the above-mentioned list completely fail to support Ubuntu-gogy. The participants of the case study highlight that locally available piano repertoire is definitely not inclusive of the people of South Africa. New concepts of teaching and learning of piano only exist in a very marginal way. The findings in chapter four revealed that students in the changed democratic South Africa see the electronic keyboard as more accessible than the piano, due to affordability and portability. When humanity towards each other is the reference, it should be obvious that piano teachers have no problem to make use of or teach on electronic keyboards. However, only one piano teacher was teaching piano on an electronic keyboard. Most piano teachers do not see the teaching of piano and the teaching of electronic keyboard as even remotely connected.

The only lived experience of piano teachers that are in line with Ubuntu-gogy embraces the position of the Western instrument in an African environment. There is a current stream of new students who would like to master the art of piano playing. The piano as Western instrument is thus fully accepted and part of current African culture.

Piano tuition is part of the bigger picture of music education. Although the piano is not an indigenous musical instrument, it is used by many musicians when performing indigenous music. On the other hand, one cannot be loyal to Africa and ignore Ubuntu-gogy altogether. All Africans need to be true to their own set of African human principles, which include the musical education of a Western instrument that is now commonly found on African soil. The new democratic government of South Africa has been ruling since 1994. One can assume that educational programmes are not the same any more as 21 years ago, but it is indeed an overwhelmingly difficult state of affairs when the teaching and learning of a Western musical instrument in Africa is at stake. The application of Ubuntu-gogy to the teaching and learning of piano, as well as curricula that adhere to Ubuntu-gogy will not, however, be that simplistic, because the piano is not an authentic African instrument and was introduced at first to Africa by Western missionaries (Oehrle & Emeka, 2003:38).

African people also see a huge link between a piano and an electronic keyboard and might even prefer an electronic keyboard due to reasons mentioned earlier. With reference to the contrasting views of Van der Walt (2010) and Bangura (2005) about Ubuntu-gogy, it is clear that the piano is here to stay in either its traditional capacity or as the electronic/digital version. Van der Walt (2010) argued that many changes have taken place within African societies during the last two centuries. In this case one must agree with Van der Walt that one cannot go back to the African way of music making by excluding the piano altogether. Ubuntu-gogy thus includes an updated and modernised view of musical instruments to put it in line with the demands of 21st century life.

Having reflected on the three emergent themes of this case study, I will now attempt to answer the main research question of this study by discussing the impact of the implications supported by the three emergent themes on transformative piano teaching in Pretoria.

5.3.4 Central question: What is the extent of transformative piano teaching in Pretoria?

The purpose of this case study was to explore transformative piano teaching in Pretoria. This was done by interviewing the piano teachers to explore their lived experiences whilst teaching a Western instrument in an African country. During the literature review of this case study, three viewpoints of music education in Africa were mentioned under 2.8.4, namely:

- ignore all the influences from any non-African source and clear Africa from foreign cultures;
- keep Western music, but fuse it with African music; and
- let all cultures of music exist together.

When these three viewpoints are taken as guidelines to measure the extent of transformative piano teaching in Pretoria, it can be paralleled as follows:

- although a non-African source, the piano as a Western instrument is fully accepted, supported and being used in Pretoria;
- the fusion between the teaching of a Western instrument and the teaching of Western music on a more affordable and practical instrument, e.g. electronic keyboard (the way African students see it), is not taking place on a huge scale;
- piano teaching in Pretoria is currently taking place within the acceptance of all cultures next to each other.

This research found the extent of transformative piano teaching in Pretoria on par with the principles of ubuntu, but only partially in line with Ubuntu-gogy. The music educational framework of this study must be seen out of a perspective of human rights. Human rights can dictate the methodology for teaching and learning, and human rights can be the starting point to educational thinking. One can assume that it is a universal human right to listen to, perform, and be educated in the music of your own culture. It is also the responsibility of all generations to take ownership of their cultural past and prepare their children to do the same in their cultural future.

In chapter one Elliott's description of possibilities with reference to multi-cultural music teaching was described in detail and it was made more visual in Figure 2 on page 6 of this dissertation (Elliott & Silverman, 2015:448,449). The one end of the spectrum mentioned by Elliott was where all teaching and learning are approached from the Western viewpoint and musical diversity from one's own nation is ignored. The other end of the possible scenarios was where music is learned with taking all available music cultures into account, including encounters with familiar and unfamiliar preferences and outcomes. This researcher found the current scenario in Pretoria to be leaning strongly towards the first, namely that the teaching of piano is still dominated by a Western frame of mind as well as Western syllabi. There is, however, a demand for South African piano music, but this is in addition to Western repertoire by piano teachers and will not be a substitute for a Western repertoire.

Most modern-day cultures are a changing entity and culture can flow in different directions within the same community (Suzuki, 2009). When the explanatory Figure 5 on page 24 of this dissertation is taken into account, Abeles, Hoffner and Klotman (1984:84) pleaded with people from different cultures, who live in a multi-cultural society, to learn a little bit more about each other's music, because that will bring them more in touch with the reality of their actual world. This will lead to a rich intercultural mix (Herbst *et al.*, 2003:263) and forms of fusion between cultures will take place (Schippers, 2010:31). This will lead to a trans-cultural musical scenario where a comprehensive exchange of music and musical approaches will take place and all

music within a society will be placed on an equal basis in all music courses and within the complete musical life of that society (Schippers, 2010:31).

For the piano as an instrument for teaching and learning in Pretoria to survive, the gaps between the two extremities of Elliott, as mentioned in Figure 2, need to be filled.

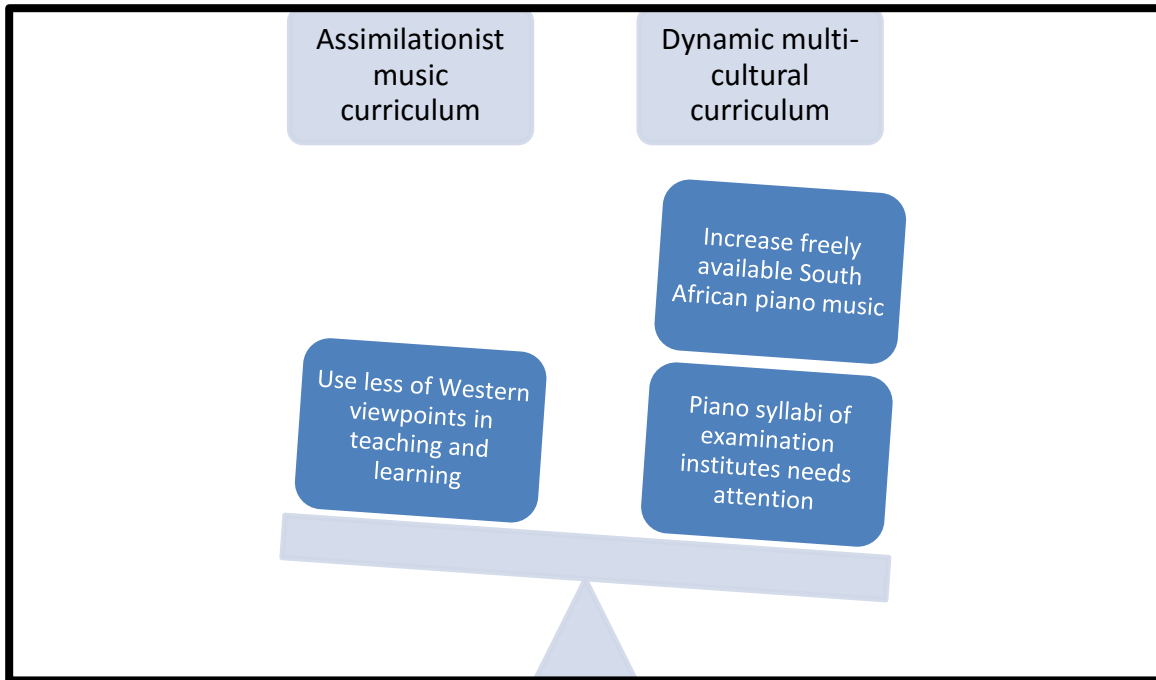


Figure 14: Actions required to improve transformative piano teaching

Transformative piano teaching includes transformative learning by piano teachers. Understanding of a culture that differs from your own is to try to understand the human experience of another person. Mezirow (1997:5) explains it as follows:

A defining condition of being human is that we have to understand the meaning of our experience. For some, any uncritically assimilated explanation by an authority figure will suffice. But in contemporary societies we must learn to make our own interpretations rather than act on the purposes, beliefs, judgements, and feelings of others. Facilitating such understanding is the cardinal goal of adult education. Transformative learning develops autonomous thinking.

5.4 Conclusion

In chapter one a few possible suggestions were made about the significance of this study. It can be reported here that all of these aspects were addressed by this research. This research contributed to the following areas in academic literature:

- Piano teachers:

The lived experiences of piano teachers were investigated. This includes their experiences within the culturally diverse landscape of South African music. The role that piano teachers can play towards cultural responsiveness in South Africa was clarified and piano teachers' outlook towards current piano curriculum was discussed. This research also showed that piano teachers are critical thinkers, but need assistance within the composition of piano syllabi to transform their own thinking towards a more inclusive way of teaching.

- Piano curriculum:

This case study did look into the influence of chosen repertoire that is used in piano pedagogy as a change agent from a South African perspective. The research on piano teaching did also bring about a deeper understanding of the processes of decision-making by piano teachers when they choose repertoire. There is still a lack of freely available South African piano music and although this was discussed in the past by previous researchers, this research found that nothing has changed since previous outcries.

- Principles of ubuntu and Ubuntu pedagogy:

The research investigated the underlying role of piano pedagogy, transformative education and the choice of piano repertoire in strengthening a spirit of ubuntu and the application of Ubuntu pedagogy in the field of piano teaching. A gap in available literature on

transformation with reference to piano pedagogy was identified. This research will thus contribute to literature available on this topic. It can be said that the lack of sufficient South African piano compositions and recordings thereof may be seen as an undermining of Ubuntu pedagogy, because the need for holistically defined repertoire is not filled.

This case study facilitated the communication between the researcher and the participants to discuss an open-ended problem. Piano teachers try to view their reality objectively, although they might not like what they see. The hope is expressed that this research will not be the conclusion of this communication, but the beginning of fully transformative piano teaching and learning in Pretoria. In this light, the following recommendations are proposed in order to continue the discourse and to ensure that piano teaching in Pretoria will be part of the future.

5.5 Recommendations

The following recommendations are developed from the themes that were discussed.

- Theme 1: Piano teachers are critical thinkers about the community:
 - i. Piano teachers need to speak out about the dysfunctional situation with reference to a performance-driven society.
 - ii. The piano syllabi of the examination institutes need urgent attention and the lack of ample South African content must be addressed.
 - iii. The findings of this research must be available as an article in relevant journals and must be communicated at relevant congresses/meetings of music teachers, as was suggested by some of the interviewees.

- Theme 2: Piano teachers value musical principles higher than cultural principles.
 - i. Most piano teachers will have to change their mind regarding the “purist” way they are currently teaching piano.

- ii. Piano teachers may be asked to be willing to teach electronic keyboards in future, because that will be part of, and enhance cultural inclusiveness.
 - iii. Piano teachers need to follow the example of choral conductors as counterparts of the bigger South African music picture where a choir like the Soweto Gospel Choir performs South African as well as Western music in one successful programme.
 - iv. Each pedagogical lesson must be transformed into a critical learning situation to fulfil all the requirements of Ubuntugogy through the principles of ubuntu.
 - v. Successful music education should not be measured by the number of professional musicians that end up making music for a living but music education should be judged on its contribution to send students into the world who can live a fuller life because they feel valuable as a person.
- Theme 3: There is a need for freely available South African piano music.
 - i. The limited South African compositions and recordings of South African piano music must be addressed.
 - ii. The specific need for South African piano music for beginner students' needs urgent attention.
 - iii. All stakeholders need to speak out about this, because this need is not only the need of a few piano teachers, but it is a need of all the peoples of South Africa to ensure a complete transformation with regard to piano teaching.

This research will hopefully contribute to a broader dialogue to help South Africans overcome cultural barriers. It is important that we talk with each other, listen to each other, learn from each other, and respect each other. The future of the teaching and learning of piano in Pretoria are in the hands of the piano teachers. May we find a virtuous pianist on stage in the future.

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ANNEXURE A – Letter of consent



Private Bag X6001, Potchefstroom
South Africa 2520

Consent to participate in this study.

I, _____, confirm that the person asking my consent to take part in this research has told me about the nature, procedure, potential benefits and anticipated inconvenience of participation.

I have read (or had explained to me) and understood the study as explained in the information sheet.

I have had sufficient opportunity to ask questions and am prepared to participate in the study.

I understand that my participation is voluntary and that I am free to withdraw at any time without penalty.

I am aware that the findings of this study will be processed into a research report, journal publications and/or conference proceedings, but that my participation will be kept confidential; unless otherwise specified.

I agree to the recording of the interview.

I have received a signed copy of the informed consent agreement.

Participant Name & Surname _____

Participant's Signature _____ Date _____

Researcher's Name & Surname _____

Researcher's Signature _____ Date _____

Declaration

This is to declare that I, Annette L Combrink, accredited language editor and translator of the South African Translators' Institute, have language-edited the dissertation by

E A Kruger (26770326)

with the title

**An exploration of transformative piano teaching in Pretoria:
A case study**



*Prof Annette L Combrink
Accredited translator and language editor
South African Translators' Institute
Membership No. 1000356
Date: 4 April 2016*