



Promoting purposiveness through intentional affective musicking: An autoethnographic study

A Janse van Rensburg

 **orcid.org/0009-0009-4485-3404**

Dissertation accepted in fulfilment of the requirements for the degree *Master of Music in Musicology* at the North-West University

Supervisor: Prof WW Weyer

Graduation: October 2026

Certificate of Proofreading

18 Weeks Street
Miederpark
Potchefstroom
2531
21/03/2026

TO WHOM IT MAY CONCERN

I, Mirrycke Krüger, hereby confirm that Krüger Language Practitioners have proofread:

Promoting purposiveness through intentional affective musicking: An autoethnographic study

References were excluded at the client's request. The client used third-party software.



Disclaimer

During the proofreading process, the assigned language practitioner uses track changes and the comment tool to make corrections and suggestions. The client works through these track changes and rejects or accepts them. Thus, this document cannot be a direct representation of the language practitioner's work. Furthermore, Krüger Language Practitioners cannot guarantee that the client did not include new sections after receiving the proofread document.

Proofreading services exclude reference checking; it is exclusively concerned with the appearance of the references according to a specific style. Reference checking is a separate and costlier service. If major errors are found in the appearance of the references, such as using a mixture of APA and Harvard style references, consistently making the same mistakes, or incorrectly applying a reference style throughout the text, the client is instructed to revise them. The practice also cannot guarantee that the client understood or corrected these errors. Proofreading services excludes fixing references.

Furthermore, proofreading services are also distinct from editing services, which means that the content and overall composition of the text is solely addressed by the client (or a third-party service provider other than Krüger Language Practitioners). Proofreading is primarily concerned with syntax, grammar, punctuation, minor formatting errors, inconsistencies, and the appearance of references. Proofreading is synonymous with language editing.

If any doubt exists as to whether this certificate was indeed issued to the specific client named on this form, contact us to confirm whether he/she was our client.

Acknowledgements

I wish to thank and acknowledge the following individuals and institutions that aided in this research:

- My Lord and Saviour, Jesus Christ.
- Professor Waldo Weyer, I have a deep sense of respect for how calm you stayed while guiding me through the thickets of academic writing.
- Ms Sonja Smith, from *Potch Central Music Centre*, and Ms Ashley van den Bergh, co-ordinator of the *Potch Central School Choir*, for allowing me to explore affective musicking with their music students and choristers.
- All the parents who sacrificed their weekends to attend rehearsals.
- My own family: André, Anna, and Wikus, who did not always understand what I was doing but supported me nonetheless.
- Dr Christelle Engelbrecht for a friendship unmatched. I cannot thank you enough for keeping me motivated and on track.
- The professional players who brought their talent and experience to both rehearsals and performances.
- Krüger Language Practitioners, for language editing.

Abstract

This dissertation explores how intentional affective musicking (IAM), a concept introduced in this study, can characterise practical musicking guided by affective and ethical intent, offering music educators a means to promote students' sense of purposiveness. Using a qualitative autoethnographic approach, this study investigates the author's lived-experiences as a music educator while creating, rehearsing, and performing a nativity musical with primary school choristers and instrumentalists (ages 7–14): IAM is situated at the intersection of emotion, spirituality, meaning-making, and musicking. It uses philosophical, musicological, and educational literature to explore how learners' sense of purpose is shaped by emotional engagement and value-driven aesthetic practice. Personal journals, observations, reflective writing, Scriptural study notes, and student interactions provided the data, which were then analysed using inductive coding techniques. The results show six interconnected themes that shed light on how a music educator's personal philosophy and spiritual worldview influence their pedagogical intent, namely emotions, beliefs, relationships, secular vs spiritual music, aesthetic values, and artistic intent. The study suggests that when musicking is supported by aesthetic, moral, and spiritual intentionality and when students are invited into reflective, relational, and emotionally meaningful artistic processes, purposiveness arises. This study proposes IAM as a philosophical approach to music education, rooted in the values of truth, beauty, and goodness, and as a counter-narrative to the fragmented aestheticisation of modern culture. It provides a structural framework for artistic intentionality that may benefit music educators and art practitioners seeking to integrate emotion, spirituality, and meaning-making within a socially and culturally responsive pedagogy.

Keywords

Musicking; intentionality; purposiveness; affect; spirituality; music education; autoethnography; aesthetics; meaning-making

List of abbreviations

BaSSREC	Basic and Social Sciences Research Ethics
CSA	Child sexual assault
GEMS	Geneva Emotional Music Scale
IAC	Intentional affective composition
IAM	Intentional affective musicking
IRB	Institutional Review Board
MEP	Music educators' philosophy
NWU	North-West University
PC	Politically Correct
STPEs	Self-Transcendent Positive Emotions
TRREE	Training and Resources in Research Ethics Evaluation
WAP	Wet-ass-pussy

Table of contents

Acknowledgements	ii
Abstract	iii
List of abbreviations	iv
Table of contents	v
List of figures	viii
List of images	viii
List of tables	viii
Preface	1
Chapter 1: Introduction	3
1.1 Introduction	3
1.2 Literature	6
1.3 Significance of this study	9
1.4 Problem statement	9
1.5 Research question	9
1.6 Purpose statement	10
1.7 Delimitations	10
1.8 Procedures	11
1.8.1 Research design	11
1.8.2 Research approach: autoethnography	12
1.8.3 Worldview	12
1.8.4 Role of the researcher	13
1.8.5 Data collection and analysis	14
1.8.6 Validation strategies and academic rigour	15
1.8.7 Ethical considerations	15
1.9 Conclusion	16
Chapter 2: Literature Review	18
2.1 Introduction	18
2.1.1 Autoethnographic positioning within the literature	21
2.1.2 Intentional affective musicking	23
2.2 Musicking	24
2.3 Affect	28
2.4 Secular and spiritual music	29
2.5 Purposiveness	32
2.6 Conclusion	34

Chapter 3: Methodology	36
3.1 Introduction	36
3.2 Research design	36
3.3 Worldview	37
3.4 Research approach: autoethnography	38
3.5 Role of the researcher.....	38
3.6 Data collection	39
3.7 Data analysis	41
3.8 Validity	43
3.9 Ethical considerations	44
Chapter 4: Autoethnography and data analysis.....	46
4.1 Introduction	46
4.2 Autoethnography.....	48
4.2.1 Overture	48
4.2.2 Act I	49
4.2.3 Entr'acte	53
4.2.4 Act II	54
4.3 Summary.....	63
Chapter 5: Findings, discussion, and conclusion	64
5.1 Introduction	64
5.1.1 Aesthetic value	64
5.1.2 The national policy on religion and education.....	67
5.2 Discussion of findings	68
5.2.1 Theme 1: Emotions	69
5.2.2 Theme 2: Beliefs.....	70
5.2.3 Theme 3: Relationship.....	72
5.2.4 Theme 4: Secular vs spiritual music.....	73
5.2.5 Theme 5: Values	76
5.3 Conclusion	78
5.3.1 Transformation	78
5.3.2 Artistic intent.....	80
5.3.3 The purposiveness of IAM.....	81
5.3.4 An autoethnographical postlude	82

Reference list.....	85
Addendum A.....	97
Addendum B.....	99
Addendum C.....	100
Addendum D.....	101

List of figures

<i>Figure 1: Intentional affective musicking (IAM).</i>	5
<i>Figure 2: The Process of understanding and self-reflection (Mayhew, 2025).</i>	23
<i>Figure 3: Identity development that led to IAM</i>	47
<i>Figure 4: The Chimes in its original 3/4-time signature</i>	56
<i>Figure 5: The Chimes reworked into a 4/4-time signature.</i>	57
<i>Figure 6: Spirituality found through emotional reflection</i>	70
<i>Figure 7: Personal philosophy leading to intentional action</i>	71
<i>Figure 8: Using MEP as an upward spiral</i>	76
<i>Figure 9: Using IAM to promote values of truth, goodness, and beauty</i>	79

List of images

<i>Image 1: Durch Adams Fall ist ganz verderbt (m1-5)</i>	33
<i>Image 2: A scene from Pieter Toerien's 2011 production of Evita.</i>	50
<i>Image 3: Scene 1 – In the beginning. Adam and Eve.</i>	59
<i>Image 4: Scene 3 – First impressions.</i>	60
<i>Image 5: Scene 6 – Behold, God with us.</i>	61

List of tables

<i>Tabel 1: An empirically derived classification of music-evoked emotion. On the left are the selected feeling terms, in the middle are their groupings into nine clusters based on a statistical data-reduction method, and on the right are the higher-order groupings of the clusters (Zentner, 2010:106).</i>	26
--	----

Preface

As a creative individual myself, I find it intriguing that the relationship between art and emotions is quite complex, which raises ethical and moral questions for me. These questions weren't obvious at first. However, after careful reflection and thorough research, they gradually began to emerge. I believe it is important to emphasise that there will never be a definitive answer to any of these questions. So why then is this study necessary? If there is no one correct answer, for instance, to why humans feel the need to create and what moral values underpin that need, what makes me think my opinions on this very complex topic would matter?

Like G.W.F. Hegel (1770-1831), successor of Immanuel Kant (1724-1804), I argue that art, of any kind, should be grounded in the cognitive (conveying knowledge) sphere and not solely in the hedonic (pleasure-giving) or aesthetic (beauty) spheres (Graham, 2005:55). The modern world believes that science holds a similar significance to what Hegel considered philosophy to have, and that art—especially literature—can offer us valuable insights into human nature (Graham, 2005:54). In my view, art is a vehicle that complements science. Shakespeare, for instance, enhances our understanding of English history by bringing it alive, just as much as Beethoven illuminates the development of the Romantic era (Burkholder, Grout & Palisca, 2014:560; Graham, 2005:56; Kamien, 2011:257). However, we can only truly appreciate this if we consider what message the artist wishes to convey to his audience (Graham, 2005:55).

Therefore, what is the significance of the artist's intent? This question arose during my second year of postgraduate studies, when I focused on composition as the main reason for pursuing my MMus. I came to understand that, to be truly free, one must be offended. What do I mean by this? Put simply, I believed a lie I had told myself. I have fond memories from a young age of being convinced I wanted to become a "serious composer"—one who would be acclaimed in both academia and the public sphere. It was only after completing my BMus that I deeply reflected on my self-proclaimed identity as a composer. These reflections are partly documented in the journals I have kept throughout my life. Given the wealth of journal entries, it made sense to adopt an autoethnographic approach to explore the questions and issues that have emerged for me. This study, though rooted in autoethnography, is also, in essence, a self-study that aims to contribute to my profession as a music educator. In an effort to "broaden the scope of self-study and its impact on education and educational research", Ergas and Ritter (2021:6) argued that there is significant potential for increased freedom in self-study. Furthermore, by situating this autoethnographic study within the discourse surrounding self-study, it extends beyond the "immediate agenda" of research focused on "improving practice" and advocates for "educational change in a broad sense" (Ergas &

Ritter, 2021:6; Hamilton, Smith & Worthington, 2008:17). The nature of my artistic identity was thoroughly examined during the COVID years (2020-2022). In moments of critical reflection, I came to understand, in my own way, how music can express understanding and knowledge that foster personal well-being. Hamilton *et al.* (2008:25–26) argue that a self-study may be considered autoethnography if it addresses social or cultural themes. The focus of autoethnography is the cultural “I”, which is shaped by cultural settings and complexities, such as musicking (Small, 1998:13, 32). Self-study researchers pay considerable attention to themselves and others in and through their practice, concentrating on practice and its improvement (Ergas & Ritter, 2021:17; Hamilton *et al.*, 2008:25). What follows is an autoethnographic account of my own artistic intent, spiritual awakening, and how my lifelong musicking journey has led me towards IAM.

Chapter 1: Introduction

1.1 Introduction

With this study, I aimed to illustrate music's potential for purposiveness, that is, to be spiritually motivated in personal and educational contexts. The approach I propose is intentional affective musicking (IAM); therefore, this study addresses the question of what constitutes IAM. In my own life, I have had several impactful moments relating to musicking. During a ballet lesson, my teacher once told me to dance with conviction; she said that even if you might be "dying on the inside, hold your line." My high school piano teacher, a lovely yet difficult woman, said to me after my first practical exam: "it would be best if you chose a different subject". After my matric practical exam, she proudly proclaimed: "I knew you had it in you; all you needed was some tough love". These events confounded me: what is the nature of an educator's intent while teaching? Through the current study, I attempted to answer this question and explore how *intent* within a social musicking setting could lead to a student's purposiveness. Like most music educators, I sometimes find myself in interesting situations with students. Most are quite mundane at best, but others stick out and haunt me to this day.

After a quick discussion with my fellow teachers in the staff room, I picked up my cup of coffee and made my way down the corridor to my classroom. En route, I encountered the same kaleidoscope of sounds associated with primary school children, grateful for the school day to end. Turning the corner, my eye caught sight of my first student for the day—the first of many. When I finally reached my door, I could not help but overhear my student and her friend humming and, at times, half-heartedly singing along to WAP¹ while swinging their hips back and forth. Shocked, I stopped in my tracks, spun around, spilt some coffee, and asked them to tell me about the song they were singing. Both, only twelve years of age, blushed and informed me that it was "just a song", they "only listen to it because the beat is cool," and that they "love Cardi B". Amazed at what I heard, I asked them if they knew what the words meant, and, quite frankly, the intended meaning behind the song. They could not look me in the eye as they struggled to find their words.

The above vignette describes an event that initiated within me the need to question the artist's intent and its consequences. Why were twelve-year-old children consuming music that was clearly meant for an adult audience? The above-mentioned event happened in the summer of 2021, right

¹ WAP: A Hip-Hop/Rap song released in 2020 by artist Cardi B featuring Megan Thee Stallion. According to the lyrics, WAP stands for "wet-ass-pussy" (Musixmatch, 2020).

on the cusp of the COVID-19 pandemic. I concluded that due to spending an overwhelming amount of time online, children were increasingly exposed to content too mature for their developing brains to comprehend, whether intentionally or purely by accident (Costello, McNiel & Binder, 2016:314). At that time, my initial conclusion was sufficient for me to push the event to the back of my mind. But it was not sufficient to put it out of my mind completely. It is believed that Beethoven viewed music as a “greater revelation than all wisdom and philosophy” and that ‘music is the electrical soil in which the spirit lives, thinks and invents’ (Graham, 2005:84).

As a music educator, I strive to teach my students a sense of meaning and purpose to be achieved through musical affect and musicking. Musical affect includes a range of experiences such as music preferences, moods, emotions, aesthetic sensations, and even spiritual encounters (Juslin & Sloboda, 2010:9); whereas, musicking is an activity in which all those present take part. Christopher Small (1998:9) first formed a verb from music in 1998:

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practising, by providing material for performance (what is called composition), or by dancing.

Through the act of musicking, individuals develop and establish relationships with the self and with the group in which the music features (Benzon, 2001:23; Small, 1998:50). The purposeful aim of composers who intend to convey emotion through their music led Cupido (2022:18) to coin the term intentional affective composition (IAC), which refers to when a composer produces music to convey emotion, affect, or any non-musical idea through manipulating the music’s structural features. Reflecting on the idea of IAC, I contemplated the possibility of manipulating more than just the music’s structural features. Figure 1 shows how intent, affect, and musicking could overflow to create intentional affective musicking (IAM).

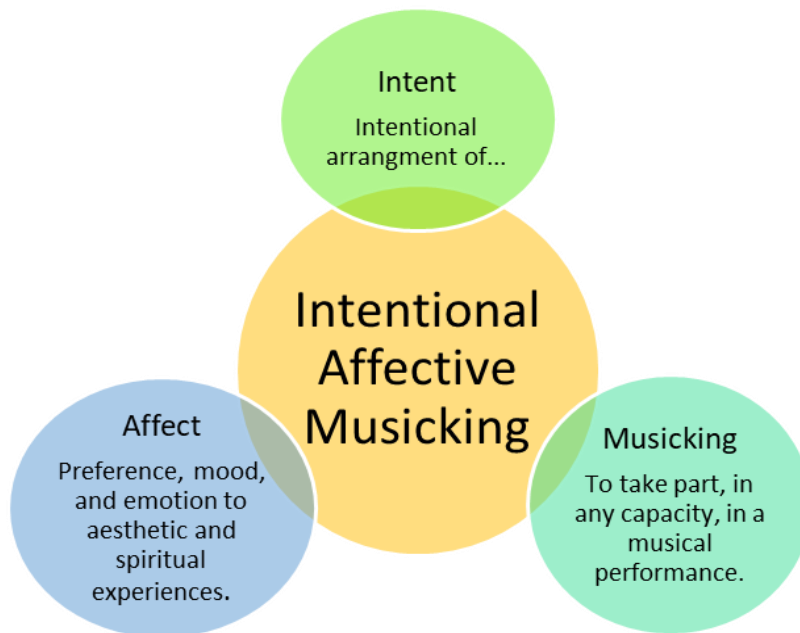


Figure 1: Intentional affective musicking (IAM).

To investigate IAM, this study relates what I have learnt through my own lived experience of musicking, and how I came to find the purpose of music in both my professional and personal life via a spiritual awakening. Using an autobiographic form of ethnographic research, namely an autoethnography, I reflected on the moments that carry weight in my life and how musicking connects with them. Musicking directly influences my work as a primary school instrumental teacher and choirmaster. I often see my students struggling to link what we do in class and rehearsals with what happens on stage. To them, rehearsals and lessons are isolated events. During lessons, they often tell me about their week, dragging out the time before having to play or sing. I noticed that those students who hadn't practised or prepared for rehearsals tended to talk the most, and I started to question whether they grasped the purpose of our music activities.

To combat this, the music governing board and I decided to produce a musical at the school where I was employed when I began this study. We devised a plan to perform the nativity musical (*I AM Emmanuel*) with carefully selected music from both secular and non-secular repertoire. My personal goal is to help students understand that no matter how small their role in the musical might be, their contributions are valued in the greater scheme of things; I posit that repeated rehearsals could accomplish this. I believe that this sense of purposiveness could, in turn, resonate with the reader of this paper (Chang, 2008:43; Creswell & Creswell, 2023:46) by illustrating how a sense of purpose could be garnered through music. This allows the reader to reflect on their own musicking experiences and search for meaning. And subsequently, how I strive to establish meaning through my profession as a music educator.

1.2 Literature

Since ancient times, art has been one of the most important mediums for capturing the meaning of the holy and the sublime, and, hence, also for the search for meaning in our lives (Burkholder *et al.*, 2014:4, 6, 8; Cilliers, 2012:15–16). It is believed that interacting with art primes the psyche for a cathartic release (Graham, 2005:36; Juslin & Sloboda, 2001:46, 49), a form of ‘rebalancing’ one’s soul, as noted by Aristotle (Burkholder *et al.*, 2014:14; McCoy, 2013:xiii). Our reactions to music, however, are governed by multiplicative functions, such as cultural and social settings, the listener’s state of mind, the performance setting, the performance type, the performer(s) understanding and interpretation of their part(s), and our innate ability for aesthetic appreciation (Benzon, 2001:222; Small, 1998:4; Zentner, 2010:112).

Intentional affective composition focuses on what the composer’s intent is when creating a new piece of music (Cupido, 2022:18). Cupido (2022:102) gathers evidence for this by sifting through existing literature; he concludes that when a composer writes with affective intent, a listener may perceive or even experience emotional arousal. Affect, as contextualised by Juslin and Sloboda (2010:10), is used as an “umbrella term that covers all evaluative or valenced (positive or negative) states relating to emotion, mood, preference, aesthetics, and even spirituality”. This study leans heavily on the relationship between affect, aesthetics and spirituality (more on that later). However, it is important to note that listeners can still experience or perceive emotion whether a composer intended it or not (Cupido, 2022:19, 102). Small (1998:87) opens Chapter 6, titled: *Summoning Up the Dead Composer*, of his book with a short case study sharing some insight as to the nature of a musical experience:

Isolated within this building – and the isolation, too, is part of the experience – the two thousand or so people assembled here are exploring, affirming, and celebrating ways of relating to one another and to the world. They are not just hearing them in the sound but perceiving them all around them in the big space. In charge of the ceremony is the conductor; he is the magus, the shaman, who immerses himself in the sacred book and summons up the spirit of the dead composer. He does this in order that those visions of the sonic order which the composer imagined may be brought into being and felt by all those present and experienced, not just as abstract sound patterns but as metaphors for patterns of human relationships.

Here, Small illustrates that our responses to music are culturally constructed and that social factors influence how they are evoked and experienced, and, ultimately, how we ascribe meaning to these events (Creech *et al.*, 2021:101; Malloch & Trevarthen, 2018:1–2). Since we understand non-musical concepts in the same way we understand music, I argue that we can appreciate music figuratively through metaphor (Johnson & Larson, 2003:63–64).

During the Romantic era, composers and artists became all the more motivated to compose music that carries meaning, focusing on stirring their audiences' emotions (Burkholder *et al.*, 2014:593–594). Researchers do not always agree on the exact years that comprise the Romantic era, but they agree that the mark of a Romantic artist can be seen in how freely they express their emotions, finding inspiration in nature, the mystical, and the supernatural (Burkholder *et al.*, 2014:593; Cupido, 2022:96; Kamien, 2011:257). Many composers started gravitating towards the idea that all music, even instrumental music, must express some meaning to be perceived as art, as opposed to absolute music that saw music as an “idealized play of sound and form” (Burkholder *et al.*, 2014:595). Metaphor plays a crucial role in understanding and creating new realities when we recognise that our usual conceptual framework, which governs our thoughts and actions, is fundamentally metaphorical (Cupido, 2022:44; Johnson & Larson, 2003:3, 195). Absolutists hold that music does *not* represent ‘anything outside of itself’ (Cupido, 2022:102). However, according to Malloch & Trevarthen (2018:1–2), music lies at the very heart of what it means *to be* human. The most common metaphor in music, and perhaps the most popular notion of all, is that it [art] moves us (Cupido, 2022:44; Graham, 2005:79; Johnson & Larson, 2003:63-64; Larson, 2012a:67, b:63). Although the study of music and emotion is complex, in practice many writers, artists, musicians, and philosophers have attempted to appeal to their audiences' emotions (Burkholder *et al.*, 2014:4, 6, 8).

J.S. Bach (1685–1750) lived and worked as a musician for all his life, doing the work his profession demanded, be it for church or court (Burkholder *et al.*, 2014:437; Kamien, 2011:152). As the Kantor of the Thomasschule (St. Thomas School) and the Director of Music for the churches of St. Thomas and St. Nicholas, Bach had his longest and most notable employment as a church musician in Leipzig. Bach's main duties were to compose music for the church and to teach music (Lang, 1941:371). Nearly every week, he would create a new cantata for the church service, averaging 59 works a year (Mary & Grew, 1947:101). Bach's status as a church musician had an impact on his musical style; a vast tapestry of subjects spanning musicology, theology, and cultural history can be found in his life and work (Scholes, 1954:90–92). Drawing insight from Bach, who regarded himself as a mere ‘craftsman doing his job to the best of his ability’ (Burkholder *et al.*, 2014:436), and in line with Bach's legacy, I endeavoured to use IAM within a spiritual context. This highlights my relationship with the holy and sublime as well as everyone's collective relationship with it (Cilliers, 2012:15-16). Subsequently, I did my best to orchestrate a real sense of meaning for my instrumental students and choristers.

Miller (2012:257) believes that religion may bring potential benefits to an individual's health and wholeness; whereas, Cilliers (2012:15–16) posits that art captures the meaning of the holy and the sublime, highlighting humanity's search for meaning and purpose. Religious and spiritual traditions emphasise the divine: it highlights religion's role, which often allows individuals to create meaning in their lives (Miller, 2012:258) by fostering a personal relationship with the divine. The nativity musical has been inspired by Albert Ellis who stated:

The Judeo-Christian Bible as a self-help book ... has probably enabled more people to make more extensive and intensive personality and behavioural changes than all professional therapists combined (Miller, 2012:258).

Suarez (2022:21) posits in her article *Why Do I Do What I Do? and For What and For Whom?: an Autoethnography of a Music Educator-Adult Learner*, that music is a universal language that is spiritual and reflective of faith, and it serves as a healing art form used for therapeutic interventions. In *Making Autoethnography Sing/Making Music Personal*, Bartleet and Ellis (2009:2) expound on music's therapeutic nature; they mention alternative methods for surviving grief that could be used to reframe lives and equip students to make sense of their own. Harrison (2012:107) notes that the forms and shapes we use to represent what we think (language, poetry, images, numbers) impact how we act and what we think about. Through my own experience, I can concur with what Bresler said in *Wondering in the dark* (2019:89): 'art-making can indeed be a way of "ordering the self".'

Since the Romantic era, artists have begun to express emotion more freely through their works; this phenomenon has been the topic of various studies. Consequently, a substantial amount of research has been conducted on music's potential to regulate emotions and feelings. Other topics include the nature of what artists freely express in their work (Burkholder *et al.*, 2014:593; Croom, 2015:54-55; Cupido, 2022:96; Hays, 2005:29; Juslin, 2013:241; Kamien, 2011:257). However, my study differs from previous studies in that I sought to address the gap in music education I identified, namely, how educators can explore and navigate their work environment while applying spiritual values derived from spiritual documentation (in this case, Christ's teachings as outlined in the Judeo-Christian Bible).

1.3 Significance of this study

The act of musicking presents significant opportunities for social engagement, emotional expression, relief, and self-esteem enhancement (Nicolaou, Nijs & van Petegem, 2023:2; Small, 1998:202). Through musicking, I desire to aid my students in cultivating a deeper understanding of themselves, and, in effect, lead them to a deeper relationship with the divine (Cilliers, 2012:15–16; Miller, 2012:258; Suarez, 2022:21). I make an effort to promote meaning and purpose, a sense of being a part of something bigger than the self, among all my students (Bartleet & Ellis, 2009:9; Suarez, 2022:22). Within the opportunities that musicking provides, I hope to confirm the positive effect music can have on a person (Zentner, 2010: 109) and to investigate how my students make sense of these musicking experiences (Suarez, 2022:21–22).

Those who might benefit from this study include artistic practitioners who seek to better understand the connection between emotions, art, and religion. Additionally, arts teachers who want to explore an intentional affective style and the public who seek a better understanding of why art moves us could also benefit from the proposed study.

1.4 Problem statement

The topic this study aimed to address was the phenomenon of artistic intent and how this informs the concept of IAM. Important questions to answer are: (a) “Why do humans need to create?” and (b) “What moral value system drives this need?” To me, these questions weren’t distinctive at first, as is often the case with autoethnography, highlighted by Poulos (2021:29). Yet, after some reflection, I concluded that finding a completely satisfying answer to these questions is highly improbable. The relationship between art and religion, coupled with our search for meaning, may help explain why so many writers, artists, musicians, and philosophers have sought to appeal to their audiences’ emotions (Graham, 2005:31).

1.5 Research question

The research question was thus posed, with two sub-questions that flowed from the main question:

1. Could intentional affective musicking (based on spiritual principles such as Christianity), provide an educational framework that equips music educators with an intentional approach to music education in order to inform a sense of purposiveness?

(a) What learning experiences and emergent themes in my personal and professional life have led me towards IAM?

(b) What valuable insights, which may guide other music educators, emerged from my reflections on my teaching practices while incorporating IAM?

1.6 Purpose statement

This autoethnographic study aimed to promote purposiveness through IAM, which, at the outset, was defined as practical musicking with affective intent. Through an autoethnography in the form of a self-study and by reflecting on my personal life, as well as on a project that involved staging a nativity musical, I sought to report on how this experience could serve as an example of IAM, rooted in spirituality, and more specifically Christianity, and guide music educators in enhancing purposefulness in music education.

1.7 Delimitations

For this study, I observed my instrumental and choir students. My students performed in a nativity musical that I orchestrated, during which I sought to evaluate whether it would be possible to create a sense of purposiveness through collective musicking while spreading the gospel, as instructed by Christ in Matthew 28:19² and Acts 1:8³ (Bible, 1992). To my knowledge, the musical was the first of its kind in my local school network. I used journals and class reflections to track the progress of IAM as we prepared for the musical. It is important to note that this musical did not form part of the requirements for the fulfilment of a Magister Musicae in Musicology at the North-West University. It merely served as a method of exploration to probe IAM.

² "Go ye therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost" (Bible, 1992).

³ "But ye shall receive power, after that the Holy Ghost is come upon you: and ye shall be witnesses unto me both in Jerusalem, and in all Judea, and Samaria, and unto the uttermost part of the earth" (Bible, 1992).

1.8 Procedures

This autoethnographic study's design is qualitative as it investigates the specific phenomenon of artistic intent. Understanding a problem's complexity and significance in the participant's context is qualitative research's primary objective (Creswell & Creswell, 2023:245).

1.8.1 Research design

Qualitative research primarily aims to explore and understand specific social phenomena, such as events, roles, groups, or interactions among individuals. (Creswell & Creswell, 2023:245). This means the researcher has to immerse themselves in the day-to-day activities of the phenomenon being studied (Creswell & Creswell, 2023:245; Wall, 2006:149). Since this study seeks to understand artistic intent and how educators could intentionally embed spiritual affect within their musicking environments, questions of subjectivism can and should be raised. The use of subjective interpretation raises questions of subjectivity and ambiguity that are crucial to the matter of research legitimacy (Wall, 2006:147). As pointed out by Grant (2023:70), autoethnographers "continue to be criticised for being *too* subjective" and "for not being objective enough." However, I agree with Wall (2006:147) that we have been "socialised to believe that real science is quantitative." This sentiment is echoed and even challenged by Grant (2023:70), who states that knowledge that appears to fall from the sky, and is typically written in the third person, presents the appearance of neutrality, objectivity, authority, and thorough explanation when they are frequently deceptive in its presentation. In order to refute the idea of what "real science" is and in an attempt to address the metaphoric "God's eye view" of knowledge, autoethnographers choose first-person writing. Because of the personal nature of this study, I employed an autoethnographic approach to examine how I situate myself within my social and cultural context while seeking to challenge academic institutions regarding the potential value that spiritual and philosophical research has to offer outside of their respective departments. In this study, I examined multifaceted elements (the connection between music and emotion, spirituality and religion, and intentional affect) while being acutely aware of my personal context, beliefs, and experiences into consideration. For this reason, the nature of this study is perfectly suited for a qualitative methodology that values subjectivity (Creswell & Creswell, 2018:245; Gall, Gall & Borg, 2003:650).

1.8.2 Research approach: autoethnography

Autoethnography provides a methodological approach that allows researchers to explore their own experiences and connect them to broader sociocultural contexts, using creative formats and personal storytelling to engage readers and inspire reflection (Bartleet & Ellis, 2009:7; Gouzouasis & Ryu, 2014:408). Qualitative ethnography has its roots in sociology and anthropology, where a researcher often examines the common patterns, activities, and social behaviours of an intact cultural group within its natural setting (Adams *et al.*, 2016:26; Creswell & Creswell, 2023:46, 285; Muncey, 2005, 2010:20). Autoethnography is a qualitative research method that combines autobiography and ethnography. It involves researchers reflecting on their personal experiences and using storytelling to convey a better understanding of their sociocultural context to a wider audience (Adams, Jones & Ellis, 2016:287; Bartleet & Ellis, 2009:7; Chang, 2008:54-55; Gouzouasis & Ryu, 2014:402; Manovski, 2014:xvi).

Autoethnography is an observational, participatory, and reflective research approach that reveals the numerous facets of human social, emotional, theoretical, and cultural practice by writing about the self in interaction with others (Poulos, 2021:5). Autoethnography also considers emotions and personal experience as valid sources of data. Through critical reflection, I was able to identify my own biases and better articulate the lens through which I view the world (Bresler, 2022:17; Cahnmann-Taylor & Siegesmund, 2018:11; Poulos, 2021:29; Smith & Dean, 2009:162). More specifically, I was able to identify how I formulated IAM. These biases highlight the notion that, ultimately, no human can attain pure objectivity (Poulos, 2021:29; Wall, 2008:39). Scholars struggle to draw boundaries between themselves and others, which supports the notion that cultures and individuals are inextricably linked (Chang, 2008:43–44). Thus, autoethnographic research offers different possibilities for positioning the ‘self’ and ‘others’. The researcher can investigate themselves as the main character with others in supporting roles, include others as co-participants, or study others as the primary focus while still using the self as an entry point (Chang, 2008:65).

1.8.3 Worldview

This study makes use of a constructivist worldview, which is often combined with interpretivism (Creswell & Creswell, 2023:42). Constructivists hold the belief that individuals seek an understanding of their lived realities through developing the subjective meaning of their lived

experiences (Creswell & Creswell, 2023:42). This worldview aligns with autoethnography, as it engages the researcher with a constructive interpretation process. Autoethnography is interpretive in the sense that the researchers' personal perspectives are added in all steps of the research process (Chang, 2008:140); the constructivist researcher relies on as many as possible viewpoints from the participant, or in this case the observed culture, which leads them to look at the complexity rather than a few narrowing categories of ideas (Creswell & Creswell, 2023:42). It is important to note that researchers who engage with the constructivist worldview recognise that their past experiences shape their interpretation of and position within the research itself (Adams *et al.*, 2016:124; Creswell & Creswell, 2023:42).

1.8.4 Role of the researcher

According to Creswell and Creswell (2023:264), a researcher needs to identify personal values, assumptions, and biases at the outset of the study, particularly in qualitative research, as the role of the researcher serves as the primary data-collection instrument. Qualitative researchers use document analysis and behaviour observations to gather data themselves; although they might employ a protocol (a device for logging data), the researcher is the one who collects and analyses the data (Creswell & Creswell, 2023:226). After that, the researcher reviews all the data, interprets it, and groups it into codes and themes that are consistent throughout all of the data sources (Creswell & Creswell, 2023:226).

Since I gathered data for this study through my own documentation of my experience with IAM, I serve as the primary participant. Even so, outside perspectives on my lived experience came from sporadic, informal, unstructured conversations with the choristers and music students (Adams *et al.*, 2015:68). Choristers and music students were invited to participate in the nativity musical at the beginning of term 3. I used pseudonyms to shield any mention of the chorister or music student who affected my lived experience (Chang, 2008:68). Autoethnography as a research method is employed through telling stories and inviting personal connection along with self-reflection as a form of academic analysis (Harrison, 2012:101; Poulos, 2021:5; Wall, 2008:39), highlighting Muncey's (2010:77) position that "all qualitative research requires the telling of a story from which meaningful data can be obtained."

1.8.5 Data collection and analysis

Rather than depending on just one source of data, qualitative researchers usually collect data in a variety of formats, including documents, audiovisual or social media content, observations, interviews, and more (Adams *et al.*, 2016:28; Creswell & Creswell, 2023:226). In autoethnography, the researcher is both the participant and the observer; for that reason, the data is based on their own lived experiences (Gouzouasis & Ryu, 2014:402). This can include personal narratives, stories, conversations, and interactions with others. The researcher may also use artefacts such as photographs, journals, or recordings to support their analysis (Bartleet & Ellis, 2009:7; Gouzouasis & Ryu, 2014:402; Wall, 2008:44–45). The data acquired can be utilised to confirm the area of study or change its course (Chang, 2008:61). As an autoethnographer, Poulos (2021:29) gathers data by asking:

Who and where am I in all this? What do I bring to the place, event, culture? What is my heart telling me? What emotional and other affective responses do I feel? What are the connections between my thoughts, senses, memories. Emotions, and experiences? Who am I here and now? How do I feel? What is my intellectual and emotional response to the situation at hand the memory that is arising or the artifact I've stumbled on in my search?

Based on questions such as these, Wall (2008:39) asserts that autoethnography is philosophical rather than a well-defined method in itself. To my benefit, I have been keeping journals since 2006. These journals served as one of my data sources along with existing literature that are closely related to this study.

When conducting qualitative research, Creswell and Creswell (2023:247) advocate that data collection and data analysis should be a simultaneous process, “staying close to the data” (Chang, 2008:127). Autoethnographers typically use as many categories as they can while indexing or coding their data. From the viewpoint of the participant(s), they try to recognise and characterise patterns and themes, after which they make an effort to comprehend and clarify them (Creswell & Creswell, 2023:248). Data analysis involves the “identification of essential features and the systematic description of the interrelationship among them; in short, ‘how things work’” (Chang, 2008:127). The analysis of data in autoethnography involves reflecting on and interpreting personal experiences. The researcher examines their own experiences and emotions and considers how these relate to broader social and cultural contexts (Wall, 2008:44).

They may use various analytical frameworks, such as narrative analysis, thematic analysis, or discourse analysis, to identify patterns, themes, and insights in the data (Bartleet & Ellis, 2009:5; Chang, 2008:97; Wall, 2008:44). Chang (2008:61) points out that the ethnographical approach is hardly ever linear or sequential. Research processes frequently overlap and blend; even after an area of study has been established, it is still possible for the subject of study to change and become more focused as data accumulates. However, autoethnography relies heavily on the researcher's personal experiences and interpretations, which can introduce bias and subjectivity into the validity of the research at hand (Gouzouasis & Ryu, 2014:409).

1.8.6 Validation strategies and academic rigour

Autoethnographic research is often context-specific and focussed on individual experiences, limiting its generalisability and, thus, raising some trustworthiness and ethical considerations (Gouzouasis & Ryu, 2014:409; Muncey, 2005, 2010:64). Since an autoethnographic study integrates theory and narrative, the researcher's attention should be drawn to both the specific phenomena the study aims to explore (in this case, IAM) and to the researcher's own experiences. Authenticity in storytelling is crucial since the key element of validation is whether the study contributes to how the field is understood (Adams *et al.*, 2015:37 ; Chang, 2008:36).

Using several data sources that may offer reliable points within the larger "external" data for triangulation is one technique to increase the validity of an autoethnographic study (Chang, 2008:55; Creswell & Creswell, 2023:243). To construct an honest and multi-layered research study, autoethnographic storytelling should ideally incorporate viewpoints on the self as well as insights gained by evaluating the journey of one's experience (Adams *et al.*, 2015:58). Researchers should also publish both positive and negative findings: this entails recognising contradicting data that runs counter to the emergent themes (Creswell & Creswell, 2023:243). Another mark of autoethnographic validity can be observed in the researcher demonstrating proficient writing, thereby increasing the findings' relatability to the reader and, ultimately, the study's potential to improve the lives of the reader as well as the researcher (Chang, 2008:52).

1.8.7 Ethical considerations

Creswell and Creswell (2023:122) suggest that research, at its core, involves collecting data on and of people, consequently leading to several ethical issues. When conducting research, these ethical issues should be considered and dealt with throughout the research process (Creswell & Creswell, 2023:122). Chang (2008:68) reminds autoethnographers that even if their data is sourced primarily from their own experiences, these experiences often include others. Therefore,

autoethnography should be approached like any other research process within the social sciences requiring the approval of an Institutional Review Board (IRB), in this case BaSSREC⁴ (Chang, 2008:68).

As autoethnography mainly focuses on the self who interacts with the other (Chang, 2008:49 ; Poulos, 2021:5), I served as the main participant in this study. However, since I would have been writing about others, I informed all my students and their parents about the details pertaining to my studies. Since the majority of participating students, instrumentalists and choristers, were between the ages of 7 and 14, written consent was obtained from my students' parents or guardians (Creswell & Creswell, 2023:172), which also pertains to the Protection of Personal Information Act (Republic of South Africa:2013:26). Every artistic decision, including compiling picture programs and recording the life event, was communicated to all parties involved, including the parents (Republic of South Africa, 2013:26). My reflections are predominantly penned down in my personal journals, which I keep in a locked cupboard at my residence. For the purposes of this study, relevant journal entries related to the exploration and understanding of IAM have been digitised (using applications such as CamScan or HP Smart) and stored on an encrypted flash drive. As suggested in Condition 3, section 13, "Personal information must be collected for a specific, explicitly defined and lawful purpose related to a function or activity" Republic of South Africa, 2013). Furthermore, all digitised copies related to this study will be destroyed, as is the norm in qualitative research Republic of South Africa, 2013:28). Having obtained the parents' and guardians' consent along with ethical clearance, I was able to reflect constantly after a lesson or rehearsal, and use those reflections for probing and building my theory of IAM.

The primary ethical concerns include maintaining an accessible narrative of my participation in the study, as the data collection was focused on my own experience and documentation of IAM (Adams *et al.*, 2015:672). I also did my utmost to consider how my preconceived notions of society have affected me, and I have tried preventing myself from blindly holding individuals or societal frameworks responsible for whatever adverse impacts they may have had on my journey to define IAM. The goal of this study is to advance knowledge of IAM.

1.9 Conclusion

This chapter presented the personal and professional motivation for the study, demonstrating how an apparently routine student interaction led to deeper inquiries into music's impact, artistic intent, and the purposiveness of musicking. The chapter provided a conceptual framework for the study

⁴ See addendum A for this studies BaSSREC approval.

by defining essential terms, including affect, musicking, intentional affective composition (IAC), and the suggested model of intentional affective musicking (IAM). To explain why autoethnographic techniques are suitable for examining how purposiveness may be prompted through affectively informed musicking activities, the study's significance, problem statement, research question, and purpose were provided. The researcher's role, data collection and analytic methods, validation techniques, and ethical considerations were all briefly discussed, as was the methodological framework, which is based on qualitative inquiry, constructivism, and autoethnography. Together, these components provide the foundation for the chapters that follow:

Chapter 2 - Literature review

Chapter 3 – Procedures

Chapter 4 - Autoethnography and data analysis

Chapter 5 – Findings, discussion and conclusion

Chapter 2: Literature Review

2.1 Introduction

Guided by the research question: How can music educators enhance intentional affective musicking (IAM) to promote purposiveness? I started my literature study by exploring a person's general musicking behaviour (Burkholder *et al.*, 2014; McCoy, 2013; Small, 1998; Zentner, 2010), the relationship between music and emotions (Cochrane *et al.*, 2013; Croom A.M., 2015; Cupido, 2022; Juslin, 2013), and music's relationship with culture, the divine, and community building (Burkholder *et al.*, 2014; Cupido, 2022; Graham, 2005; Kamien, 2011). This chapter explores key themes that underpin IAM's philosophical and spiritual worldview. Stenmark (2022:565) suggests that our understanding of what a worldview is should be defined as:

The constellation of beliefs, values, and attitudes that people, whether consciously or unconsciously, hold and which constitute their basic understanding of who they are, what the world is like, and what their place in it is, what they should do to live a good and meaningful life, and what they can say, know and rationally believe about things.

My conversion, that is, my personal journey of coming to faith, to the outsider looking in, was but a brief moment. However, internally, I had been struggling for more than 15 years to make sense of my faith and why God would allow evil to happen. Once I accepted Christ as my personal saviour, I began re-reading the Bible through a new lens. At the end of 2023, I decided to change my research topic and related questions after a personal moment of clarity (some call this an epiphany) while reflecting on how Moses must have felt as he reconstructed his perceived identity and known reality in the desert (Exodus 2-3). To summarise: Moses was a Hebrew who was raised in Pharaoh's house as a prince of Egypt. Eventually, Moses became aware of his ancestry and murdered an Egyptian who was abusing a Hebrew slave. For his own safety, Moses fled into the desert. Here, he had to come to terms with his identity, the one he thought he was (Egyptian) and the one he actually is (Hebrew). One day, while herding sheep, Moses met his ancestral God. Filled with awe (an emotion that will be explored a little later), Moses fell to his face and asked, "Who shall I say sent me?" And God replied with (Bible, 1992):

I am that I am.

And thus, intentional affective musicking (IAM) was born. A challenge I frequently face is established academia's reluctance to accept the historical trustworthiness of the Bible in general. After engaging with the literature, I came to understand that my initial fear of approaching spiritual and religious convictions within an autoethnographical academic literature review was entirely misplaced. History, art, and literature are all littered with spiritual enquiry, reasoning, and creative

depictions (Boyce-Tillman, 2006:21; Cilliers, 2012:15; Cupido, 2022:85–89; Small, 1998:3; Spiegel, 1998:43; Van Der Merwe & Habron, 2015:48). A condensed literature map (figure 2) highlights these interconnected themes:

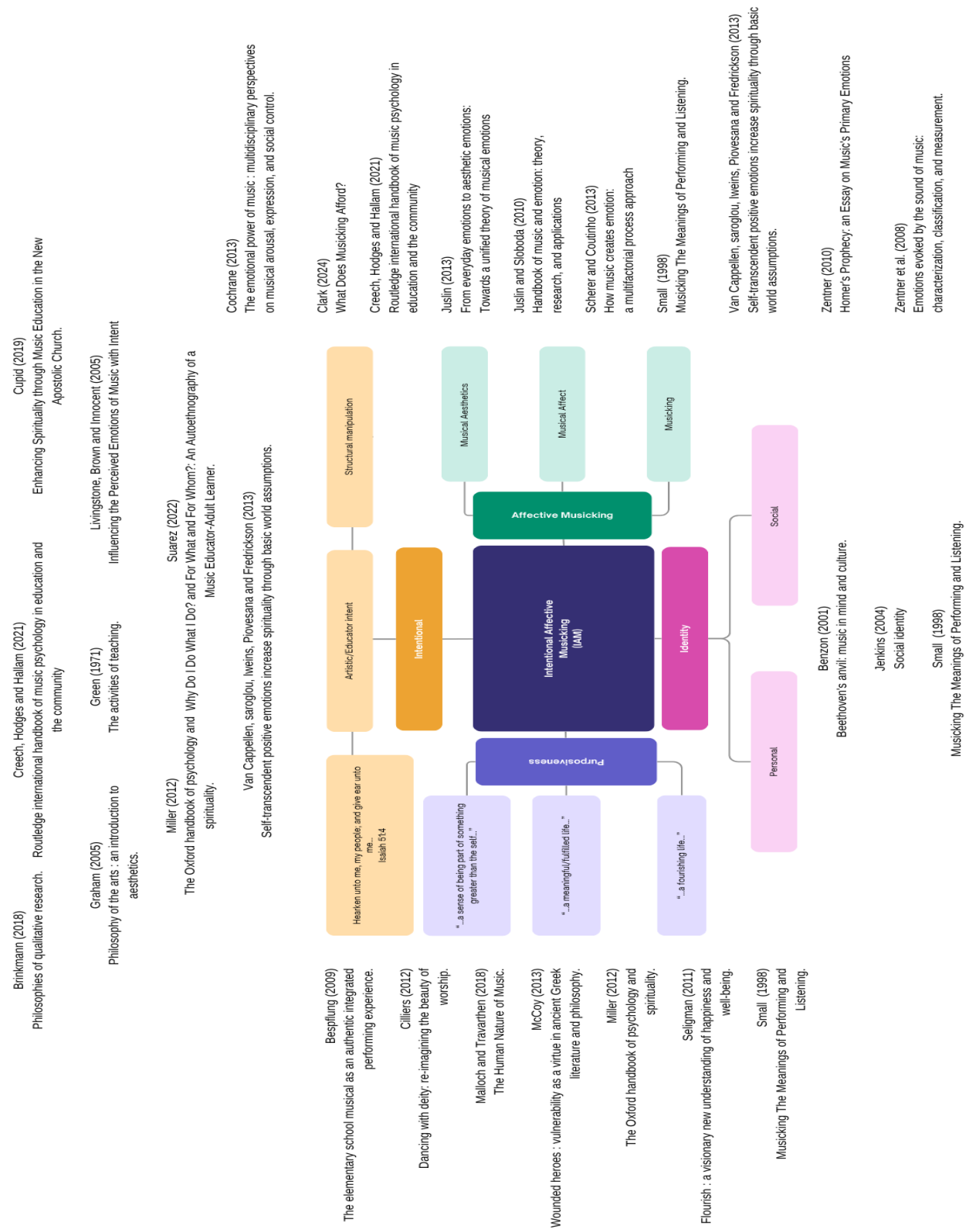


Figure 2: Literature map.

Across history, creators have utilised their works as profound tools to evoke emotion, inspire reflection, and foster a sense of purpose (Apel, 1971:16; Bist, Shuttleworth, Smith, Smith & Walker-Gleaves, 2024:2; Nicolaou et al., 2023:5; Shuter, 1968:252–256). As I briefly mentioned in Chapter 1, our reactions to music are governed by affective musical experiences (1.2). To illustrate how musicking, intentionality, and purposiveness are interrelated based on our innate need (both individual and social) to create meaning and belonging (Bespflug, 2009:40; Luckmann, 1963:151; Seligman, 2011:17-18), I examined the literature, paying particular attention to the interplay between art, emotion, and spiritual experience. Though our relationship with music and divinity has long been the subject of academic debate (Boyce-Tillman, 2006:22; Cilliers, 2012:15; Van Cappellen, Saroglou, Iweins, Piovesana & Fredrickson, 2013:1391), our modern aestheticisation of life warrants closer scrutiny.

The term originates from the Greek words “aesthesis” or “aisthesis,” which denote sensory perception or experience (Shields & Hardy, 2024:15–16). Later uses of the concept of aesthetics appeared metaphorically in Addison and Steele's writings in “The Spectator” (Addison *et al.*, 1964:iii–vii). This casts aesthetics as a detached, distanced notion, in contradiction to its original intended meaning. Aesthetics, as originally coined by German philosopher Alexander Gottlieb Baumgarten (1714-1762), has become a means of explaining our appreciation of beauty wherever it occurs (Buchenau, 2013:84–85).

Baumgarten believed that aesthetics enriches the human experience and nurtures a profound sense of belonging (Cilliers, 2012:51; Elliott, 1991:22; Graham, 2005:245–246; Spiegel, 1998:40). While pondering where, or even how to link aesthetics with spirituality, I stumbled upon Boyce-Tillman (2006:20) asking whether aesthetics has become the contemporary version of spirituality. This question drew my attention to works surrounding the field of aesthetics. Especially towards Johan Cilliers, Professor in Homiletics and Liturgy at the University of Stellenbosch's Faculty of Theology. In his work, *Dancing with Deity: re-imagining the beauty of worship*, Cilliers (2012:140) uses the metaphor of dance to describe our relationship with the divine (God):

In dancing, there is, after all, a first encounter with and observation of your dance partner, of the others on the dance floor and of the reality of the dance floor itself. There is also, however, that all-important moment when you have to interpret the dance, interpret the movement via your own and your partner's bodies – you give your interpretation of the (specific) dance. Equally important is the anticipation of the other's dance movements; actually, this is essential for harmonious dance – unless you want to keep stepping on toes or come crashing down on the floor. In the same way, it is a reality that dancing changes you, that transformation takes place as you dance (Cilliers, 2012:140).

For this study, I focused on works that examine the emotional resonance of art (Benzon, 2001:131; Graham, 2005:31; Small, 1998:94), how creators embed their values within their work to communicate with audiences (Cupido, 2022:18; Graham, 2005:19), and the role of music within spiritual/religious and communal settings (Cilliers, 2012:136-137; Cupido, 2019; Small, 1998). Of particular interest are:

- a) Musicking
- b) Affect
- c) Secular and spiritual music
- d) Purposiveness

There is a substantial amount of literature that focusses on music and the Greek concept of *ethos*, and a person's general musicking behaviour (Burkholder *et al.*, 2014:13; McCoy, 2013:195; Small, 1998:2; Zentner, 2010:112), the relationship between music and emotions (Croom, 2015:19; Cupido, 2022:v; Juslin, 2013:253), and music's relationship with culture, the divine, and community building (Burkholder *et al.*, 2014:14-15; Cupido, 2022:32; Small, 1998:140). The relationship between people, music, and the divine is not new; in fact, it has been known and practised throughout history in various ways and across a range of human experiences (Bist *et al.*, 2024:858).

This study aims to identify a theoretical and practical approach towards IAM (See Chapter 5). However, to achieve that, I must first explain IAM's core philosophical values, which are rooted in my spiritual awakening. Chang (2008:61) comments that autoethnographical research is hardly ever sequential, and steps often overlap with one another, a sentiment that is echoed by Cupido (2022:26), asserting that "artist-researchers need to find the most suitable ways of achieving their outcomes without rigidly conforming to one true, accepted way of doing things". I mention this to highlight how, by taking creative liberties, autoethnography allowed me, the researcher, to reflect ever more critically on which literature comprises the (philosophical) soil from which IAM sprouts.

2.1.1 Autoethnographic positioning within the literature

Though outside the boundaries of this chapter, my lived experiences (being raised in a post-apartheid Afrikaner Christian household, having experienced sexual abuse trauma as a toddler, and how I intentionally used the arts as a tool to make sense of my trauma and identity) are part of how IAM took shape. Garrido, Baker, Davidson, Moore and Wasserman (2015:1) define a traumatic event as "actual or threatening death, serious injury or sexual violence," asserting that most scholars agree that "shock, wound and a lasting effect" are central to understanding trauma. Many victims may experience sub-threshold effects of a traumatic occurrence. Emotional

numbness, reliving the incident, survivor's guilt, feelings of blame, rage, and elevated arousal levels are some of the unsettling consequences of trauma (Garrido *et al.*, 2015:1–2). Decker (1993:34) suggests that whether a person experiences a traumatic event (such as sexual abuse) or not, at some point in a person's life, a deeper and more profound search for a meaningful perspective of existence is pursued. This search for meaning and purpose led me to the concept of IAM and to how musicking could be shaped to serve a greater purpose.

As explained above, IAM underscores philosophical values that are rooted in my spiritual awakening. When I commenced this research in 2022, my worldview was that of an atheist, which influenced my philosophical reflections and lived experiences. From 2010 until mid-2023, I openly and willingly identified as part of the LGBT community. My sexual identity and its associated lifestyle echoed through every aspect of my personal and professional life. However, during the latter half of 2023, I experienced a type of spiritual realignment (see Chapter 4). This experience led me to capture, hold, and re-think the lens through which I viewed the world. G.K. Chesterton (selected by Ahlquist *et al.*, 2011:341-350; Chesterton, 1950:176) once wrote that:

Philosophy is merely thought that has been thought out. It is often a great bore. But man has no alternative, except between being influenced by thought that has been thought out and being influenced by thought that has not been thought out. The latter is what we commonly call culture and enlightenment today.

Chesterton's definition of what philosophical thought is sounds, to me at least, like critical reflection. Several colleagues advised me to steer clear of the theological debate over whether Jesus actually rose from the grave on the third day, and that I should not seek to convert people to Christianity. I should remain purely academic. Their concerns echo Stenmark's (2022:567) sentiment that some believe science limits our understanding of reality and that we cannot know anything about what science cannot confirm. Such an epistemological stance severely restricts the range of beliefs that can comprise a person's worldview. For example, we cannot know that God exists, that we have a self and free will, or that there are human rights if these concepts are outside the scope of science (Stenmark, 2022:567). Yet I feel it necessary to explain in the paragraph below that the abbreviation IAM is directly related to the Biblical concept of who the Christian God says he is. Having now stated the Biblical, spiritual, and philosophical foundations of IAM by briefly outlining its background context, I will proceed to review the scholarly literature regarding intentional affective musicking in greater depth.

2.1.2 Concepts informing Intent IAM

The concept of IAM is an attempt to formulate an approach toward music education that is guided by virtuous values. Values that align with the Greek ethos of building better individuals and communities through cultivating musicking spaces that allow for spiritual exploration (Burkholder *et al.*, 2014:13–14; Lang, 1941:1–2). Of all the civilised nations, ancient Greece was the most acutely aware of the strong connection between the “beautiful” and the “good”. The term *kalokagathia*, where *kalos* means “beautiful”, and *agathos* “good”, is a literary expression of the idea of combining beauty with virtue (Lang, 1941:1). The simple arrangement of these two concepts suggests that the focus is on beauty, and moral ideals are commonly upheld and valued as aesthetic principles. Although the term “values” might occasionally have societal or political connotations, our personal core values tend to be the beliefs that guide our actions (Elliott *et al.*, 2019:4–6; Mayhew, 2025:31). While engaging with IAM (which, for this study, involved writing the nativity musical), it’s important to remember that the goal is to serve as an educational link between the participants (choristers and music students) and the divine (Cilliers, 2012:22, 33). The consideration that the aesthetics of music and art in general serve as a link between individuals and the divine forms part of IAM’s music education philosophy. In his article *Choosing to thrive: a music teaching career based on core values*, Mayhew (2025:30-31) outlines a reflective process that guides educators toward long-term well-being and flourishing. Figure 3 shows this and begins with understanding psychological needs and how they may shift over time and across different career stages.

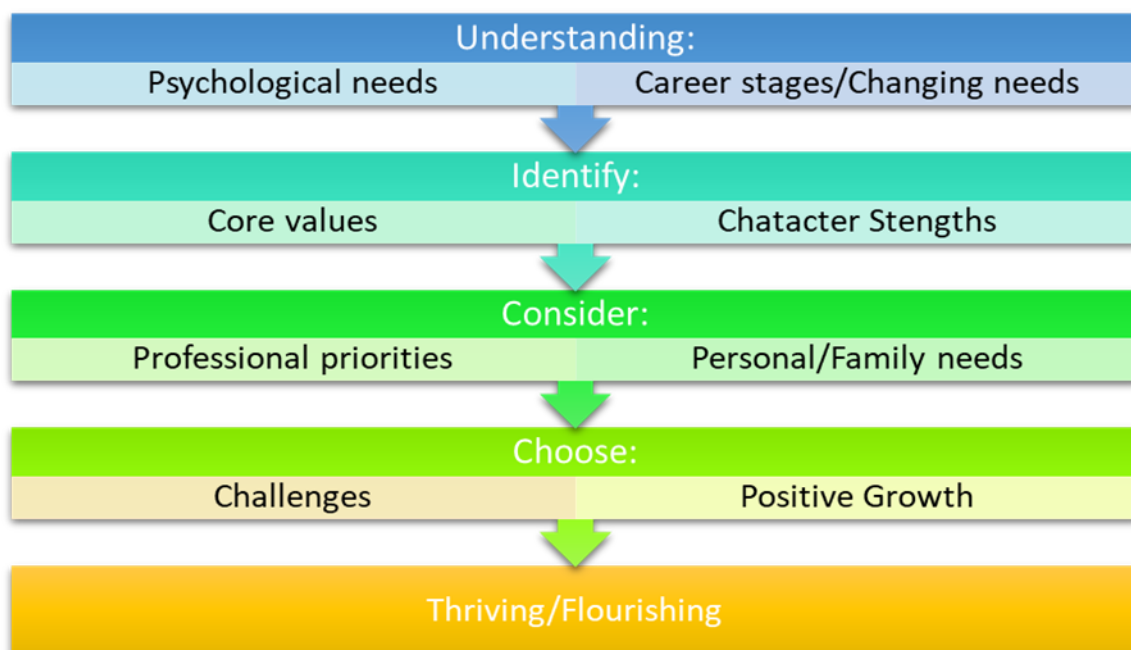


Figure 3: The Process of understanding and self-reflection (Mayhew, 2025:31).

Next, educators identify their own core values and characteristics, clarifying what matters most and what they bring to the field. They then consider both professional and personal priorities to establish a realistic and meaningful balance. Based on this self-knowledge, music educators choose the challenges they are willing to take on – enabling growth requires intentional, manageable struggles. When all these elements align, educators are positioned to thrive, experiencing greater fulfilment, purpose, and sustained engagement in their teaching careers.

Therefore, Elliott *et al.* (2019:9) assert that an educator's personal teaching philosophy not only educates but 'forms' their teaching habits in an efficient, prudent, moral, and caring manner. IAM, in my opinion, must challenge educators to reconsider their perception of music's purposiveness. Elliott (2000:87) supports the idea that musical experiences foster the growth of self-knowledge and self-other integration (Small, 1998:13).

2.2 Musicking

Musicking is 'the mother of all the arts', as Small (1998:94) puts it in his seminal work, *Musicking: the meaning of performance and listening*. This work introduces the concept of musicking and highlights related concepts, including ritual, metaphor, art, and emotion. (1) Ritual is a type of structured behaviour in which people affirm, investigate, and celebrate their beliefs about how the universe (or a portion of it) functions and, consequently, how they themselves ought to connect to it and to one another (Benzon, 2001; Jenkins, 2004; Luckmann, 1963; Small, 1998); (2) metaphors are essential in shaping our understanding and constructing new perspectives. This is due to our typical conceptual framework being inherently metaphorical, which also influences our thoughts and behaviour (Cupido, 2022:44; Johnson & Larson, 2003:3,195). (3) Leo Tolstoy describes art as: 'a human activity consisting in this, that one man consciously by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them' (Graham, 2005:31–32; Neill & Ridley, 1995:511). The word 'consciously' sits rather comfortably with Levinson's (2011:4, 24) definition, which states that: 'for something to be an artwork at any time is for it to be intentionally related to artworks that precede it – no more and no less'. (4) Emotion can be described as a short but strong sense or state of feeling that generally comprises multiple parts that work together, such as subjective feeling, physiological arousal, expression, action tendency, and regulation (Cupido, 2022:9; Juslin & Sloboda, 2010:10).

Zentner's (2010:106) Geneva Emotional Music Scale (GEMS) model provides a valuable framework for understanding the range of emotions music can evoke, from joy and nostalgia to awe and spiritual transcendence (Table 1). In a study titled *Self-transcendent positive emotions increase spirituality through basic world assumptions*, Van Cappellen *et al.* (2013:1379) draw our attention to the main difference between positive emotions (which predominantly make up Zentner's GEMS model) and that of self-transcendent positive emotions (STPEs), namely that STPEs are triggered by events that are not directly relevant to the self's current goal pursuit. In other words, STPEs are usually elicited through observing displays of talent or of physical and moral beauty (Van Cappellen *et al.*, 2013:1379).

Tabel 1: An empirically derived classification of music-evoked emotion. On the left are the selected feeling terms, in the middle are their groupings into nine clusters based on a statistical data-reduction method, and on the right are the higher-order groupings of the clusters (Zentner, 2010:106).

Admiring Amazed Happy Dazzled Moved	WONDER	SUBLIMITY
Fascinated Feeling of spirituality Feeling of transcendence Inspired Thrills	TRANSCENDENCE	
Affectionate In love Sensual Softened up Tender	TENDERNESS	
Dreamy Melancholic Nostalgic Sentimental	NOSTALGIA	
Calm Meditative Relaxed Serene Soothed	PEACEFULNESS	
Energetic Fiery Heroic Strong Triumphant	POWER	VITALITY
Amused Joyful Feel like dancing Animated Stimulated	JOYFUL ACTIVATION	
Agitated Impatient Irritated Nervous Tense	TENSION	UNEASE
Blue Sad	SADNESS	

The GEMS model emphasises that music predominantly evokes positive emotions and facilitates cathartic experiences, such as heightened awe or admiration. These affective processes enable individuals to engage in self-reflection and emotional rebalancing, akin to Aristotle's concept of catharsis (Cochrane *et al.*, 2013:272; McCoy, 2013:xiii), which led me to understand that Greek ethos could also inform the concept of IAM.

I would therefore like to emphasise how Aristotle's notion of catharsis highlights the transformative power of musical and artistic experiences, enabling individuals to achieve emotional balance and deeper self-awareness, ultimately guiding them towards a more purposeful existence (McCoy, 2013:xiii). The role of purposiveness in music will be discussed further in later sections. However, catharsis involves an emotional outpouring that, in turn, influences our sense of purpose. For example, Greek authors thought that a person's ethos, or moral character or manner of being and acting, could be affected by music. The Greeks had a highly philosophical yet mathematical approach to music. The Pythagorean theory of music, as a system of pitch and rhythm subject to the same mathematical rules that govern the visible and invisible worlds, served as the foundation for this concept (Burkholder *et al.*, 2014:13).

Small is of the opinion that every instance of musicking, taken in the broadest sense, is ritualistic by its very nature and allows for members of a particular social group to affirm their personal identities and build relationships with other members of their community (Elliott, 2000:81; Small, 1997:185). Elliot (2000:81) explains that for Small (1998:183) when we are musicking our "desired relationships are brought into virtual existence". Small believes the nature and significance of music lies in the way different kinds of musicking provide people with opportunities to "explore, affirm and celebrate" their relationships with others, with the values of their societies, and with their leaders, ancestors, and deities (Elliott, 2000:81; Small, 1998:185). Elliot (2000: 81) is not entirely content with Small's broad approach to musicking and the music-affect relationship, which remains a major philosophical problem. Elliot (2000:81) asserts that Small fails to offer a reasonable explanation of the value of music, musical affect, and music education. Small (1998:184-185) does, however, highlight some issues relevant to our current search: relationships, how we relate to one another; the different social groups we belong to; the natural world; and even the supernatural. These are significant issues—possibly the most important to human existence (Luckmann, 1963:151; Small, 1998:94–95). Considering that my working environment is a Christian-based school, as a music educator, I frequently ask myself: how can an artist, through artistic creation, hope to influence their audience to experience an emotion when our emotions are uniquely personal? I kept this question in mind whilst writing the nativity musical, I AM Emmanuel.

2.3 Affect

According to Slaby, Mühlhoff & Wüschner (2019:3), in cultural theory, affect is often not understood in terms of individual mental states, but rather in terms of interactive dynamics between multiple actors and actants in sociometrical settings. This could perhaps be why Small (1998:133) suggests using paralanguage (communication through gesture) alongside music, dance, and other aspects of performance art—all of which are ritualistic in nature—as an effective way to learn about relationships in all their complexity. Thanks to the conveyance of unspoken, tacit knowledge between individuals during ritualistic social interactions (Cupido, 2022:23; Small, 1998:94–95), beliefs, values, and assumptions that have been ingrained in artistic practice for many generations (Berger & Luckmann, 1966:158; Cupido, 2022:23; Lam, 2014:94) are carried over to younger generations. Our affective responses to music are central to its transformative potential. We can engage with and appreciate music through metaphorical understanding because we process non-musical concepts in a manner similar to how we interpret music. Some instances of how humans comprehend ideas through metaphors, taken from Meyer (2022:44), are: “she *won* the argument” or “they *shot down* my ideas.” One of the most prevalent metaphors in music—and arguably the most widely accepted idea—is that art has the power to move us emotionally (Cupido, 2022:44; Graham, 2005:31; Johnson & Larson, 2003: 63).

Juslin and Sloboda (2010:9) describe musical affect as encompassing mood, emotion, preference, and aesthetic and transcendent experiences, all of which contribute to how individuals interact with and derive meaning from music. Musical appreciation cannot be confined to subjective taste in aesthetics if beauty is seen as an objective expression of goodness and truth (Graham, 2005:219). Musicking, as described by Small (1998:9), is an activity individuals use to examine, validate, and negotiate identities, emotions, beliefs, and relationships. Therefore, experiences such as questioning “why art moves us” (Graham, 2005:78; Porter, 2017:5; Walton, 2007:148) are neither arbitrary nor subjective. Perhaps the only reason we perceive beauty as subjective is that we have misplaced aesthetic judgment as a means of self-affirmation. Today, the common trend is to assume that beauty is a known or knowable entity. However, German philosopher Alexander Gottlieb Baumgarten (1714-1762) believed that aesthetics enriches the human experience and nurtures a profound sense of belonging (Cilliers, 2012:51; Elliott, 1991:22; Graham, 2005:245–246; Spiegel, 1998:40). Generally speaking then, aesthetics is the inquiry into the *nature* of beauty (Cupido, 2022:11; Juslin, 2013:238; Spiegel, 1998:40) which illustrates the deep, natural human compulsion to find or construct patterns from the substrate of sensation (Boyce-Tillman, 2006:21; Conrad, 2016:2). Affect, at its core, is linked with aesthetic experience.

Aesthetic judgments cannot be reduced to issues of taste if the very nature of aesthetics is directed toward some sense of purposiveness (Reimer, 1989:32). This perspective aligns with philosophical traditions that regard art and music as tools for probing existential questions and nurturing a sense of purpose through the feelings and emotions they evoke during ritualistic musicking moments. It cannot be overlooked that our modern approach to Western music is rooted in Greek philosophy, which shaped the Western world (Burkholder *et al.*, 2014:4). However, Western civilisation, that is to say, democratic nations such as America, Canada, Europe, and even South Africa, is built on Judeo-Christian values (Burkholder *et al.*, 2014:4). Values such as human dignity, equality, and the advancement of human rights and freedoms (Republic of South Africa, 1996). Plato argued that people could understand objective morality and that moral growth entailed learning to love what is good and to hate what is evil (Mosteller & Anacker, 2017:17). From this perspective, aesthetic judgments offer individuals the opportunity to explore values that promote both individual and communal well-being (Spiegel, 1998:42; Walton, 2007:147).

Based upon Greek thinking, aesthetic judgment is the soul's reaction to the world's moral and philosophical structures, rather than merely the awareness of beauty for beauty's sake (Porter, 2017:5; Walton, 2007:147). Plato's dialogues hold that beauty reflects philosophical and moral realities (Boyce-Tillman, 2006:21; Porter, 2017:2), suggesting that *a life well lived* (goodness) is a combination of truth and beauty, all of which support the flourishing of the soul. In short, aesthetics is an effort to address the central question ethics raises, namely, how to live well. For this study, aesthetics is understood as akin to the Greek philosophies that investigate a "life worth living", which is grafted onto Boyce-Tillman's (2006:20) question, "Is aesthetics a contemporary version of spirituality?" In the following section, the notion(s) of secular and spiritual music will be discussed.

2.4 Secular and spiritual music

For the purpose of this research, I wrote the nativity musical to explore IAM using secular and religious music to tell the Biblical story of Christ's birth. For this reason, I decided to investigate secular and spiritual music. In recent years, the conversation of spirituality has gained traction within the social sciences and humanities (Van Der Merwe & Habron, 2015:48). When considering the divide between sacred and secular music, where one addresses transcendence and meaning, and the other is considered *lesser* because of its relationship with hedonic pleasure (Graham, 2005:55), it becomes clear that the relationship between secular appreciations of spiritual music, and *vice versa*, highlights the complexities of aesthetic judgments (Carr, 2008:18; Pugmire, 2006:68-69). Even if an individual has no religious or spiritual belief, secular audiences often experience transcendental emotions when engaging with sacred music (Van Cappellen *et al.*,

2013:1379; Van Der Merwe & Habron, 2015:58). Generally speaking, spirituality includes the pursuit of individual purpose, harmony, connection, transcendence, and the highest potential of society as a whole (Emmons *et al.*, 1998:405; Van Cappellen *et al.*, 2013:1378). Many religious traditions and spiritual practices incorporate music to connect with the divine and imbue life with meaning (Cupido, 2019:239; Miller, 2012:257–258).

Even with a rich history that showcases the integrated relationship between art and religion, Spiegel (1998:40) posits that there has never been an official church doctrine regarding biblical aesthetics, even though 'aesthetics is a theological concern'. Thinkers like Plato and Aristotle considered music an art form and a robust tool capable of shaping human behaviour. Rooted in the concept of ethos, Greek philosophy posits that music could mirror and influence emotions, thereby playing a vital role in cultivating virtuous living (Burkholder *et al.*, 2014:13–14). Coupled with Levinson's understanding that all art is an intentional act of creation, the Greek viewpoint (upon which the Western music tradition is built) corresponds with philosophical traditions that consider art and music as instruments for exploring existential questions that foster a sense of purpose (Van Der Merwe & Habron, 2015: 58; Cochrane *et al.*, 2013:272; McCoy, 2013:xiii).

However, the gift of creativity is vulnerable to misuse, as with all divine-image-bearing capacities. During the post-Constantine era, the church gravitated towards theological thought concerning art, notably with the controversy over iconography (Cilliers, 2012:21–22). Icons represent the inherent link between heaven and earth, in contrast to idolatry, which merely creates replicas of God. The purpose of the Scriptural prohibition on imagery is to prevent people from producing the illusion that they have created an absolute image of God (Pritchard, 2002:302). While idols seek to provide us with a strong self-serving hold on reality (which we construct and control), icons serve a fundamentally different purpose:

An icon, after all, is no more 'purely representational' than Picasso's Cubist paintings were. This is because an icon's purpose is to disclose the irreducible otherness between us and what it depicts. It is true, of course, that an icon also seeks to unite us with what (or better who) is depicted. Still, it does this by separating, [and] by distancing ... An icon is thus a passageway, a portal, a transit toward something other than self, something else which is the other side of itself (Mitchell, 2005:150).

In the context of a community that transcends cultural boundaries, art, like religion, deals with eternal truths and values and expresses emotion that comes from the core of our being (Spiegel, 1998:49). This transcendence provides solace for the suffering and tackles the question of ultimate

human meaning (Spiegel, 1998:49; Van Cappellen *et al.*, 2013:1380). However, in the modern age, the pursuit of meaning leads to the aestheticisation of life. Cilliers (2012:41) quotes Wilhelm Gräb, stating that people, especially young people, are seeking what leads to fulfilment in life as a result of their exposure to image culture (television, social media, and advertisement campaigns), which is strongly linked to the contemporary aestheticisation of life. Sykes (2021:132) argues that nowadays music honours the individual rather than glorifying divine sovereignty. Secular music that venerates hedonic pleasures is often condemned within religious societies, while worship music is praised for its ability to mediate divine presence. IAM considers art creation a human sovereign right as image bearers of our creator God; to intentionally practise art is to practise worship (Spiegel, 1998:43).

However, Western societies have adopted a crude, instrumental, and exploitative stance toward the performing arts, leading to their fragmentation and relegation to the margins of our lives (Bespflug, 2009:4; Livingstone & Brown, 2005:1; Small, 1998:132–133). It would only be possible to demystify the ritual of social belonging and personal meaning to the extent of fragmentation in a culture like ours, which has lost sight of how art truly moves us (Livingstone & Brown, 2005:1–2; Small, 1998:132–133). According to Elliott *et al.* (2019:19), many music educators believe that anything not considered ‘serious music’ is merely popular, amusement, or mass music, due to the aestheticisation of music. Elliott (2012:21) poses a critical question: “We must always keep asking ourselves ... why are we doing the things we do?”

In this study, the notion of intentionality is linked to IAC, as coined by Cupido (2022:18). IAC focuses on the composer’s intent when creating a new piece of music, arguing that when a composer writes with an affective intent, a listener could perceive or even experience emotional arousal (Cupido, 2022:18). In his work, *Music, Art and Emotion*; depictions of the night inspired by Romantic art song, Cupido (2022:39) focuses predominantly on listeners’ emotional reaction towards Romantic art songs. However, history shows that even before the Romantic era, composers considered manipulating music’s structural features to influence their audiences’ affective responses (Apel, 1971:16; Burkholder *et al.*, 2014:288; Lang, 1941:224). An aesthetic doctrine from the late Baroque era, called the *Affektenlehre*, maintained that a composer’s music ought to express specific emotional states (Apel, 1971:16; Lang, 1941:440). Part of a composer’s aesthetic judgment was based on whether they wrote secular or spiritual music, as, prior to the Romantic era, musicians were either employed by the aristocracy or by religious institutions (Burkholder *et al.*, 2014:588). Johann Sebastian Bach (1685–1750) dedicated his entire life to his career as a musician, consistently meeting the demands of his profession, whether serving the church or the court (Burkholder *et al.*, 2014:437; Kamien, 2011:152). His most significant and

lasting contribution was in Leipzig, where he served as Kantor at the Thomasschule (St. Thomas School) and as Director of Music for the churches of St. Thomas and St. Nicholas. Bach was extraordinarily productive, composing nearly a new cantata every week, amounting to about 59 works per year (Mary & Grew, 1947:101). Miller (2012:257) argues that spiritual practice, such as religion, may benefit an individual's health and wholeness, whereas Cilliers (2012:15–16) states that art captures the meaning of the holy and the sublime, highlighting humanity's collective search for meaning and purpose. Being spiritual is the awareness of a transcendent reality that gives rise to the consciousness and sensation of a basic link between an all-encompassing creator God and one's own person (van den Hoogen, 2000:158–159). Thus, spiritualism/religion and art share a 'family likeness' in that they both depict a paradoxical way of being where a person simultaneously exists in two realities (Cilliers, 2012:23; Graham, 2005:50). In this study, I wrote a Biblical musical, making use of secular and non-secular music in an attempt to facilitate spiritual awareness within my choristers and music students through careful manipulation of the narrative structure and how the music is presented as described in Chapter 4.

2.5 Purposiveness

An example of J.S. Bach's intentionality towards his profession and religious convictions can be seen in *Durch Adams Fall ist ganz verderbt* BWV 637 (Through Adam's Fall, all [human nature and character] is completely corrupted, Image 1). J.S. Bach's arrangement of Adam's Fall (Genesis 3) is well-known for its use of pictorial symbolism. One could argue that the descending diminished seventh interval in the bass represents humanity's fall from grace. At the same time, the shifting between major and minor (F sharp and F natural) reflects humanity's uncertainty. Additionally, an undulating alto voice symbolises the snake in paradise. Chromaticism is a constant feature in this work. Dissonant notes are just as likely to be approached by leap (such as diminished sevenths and tritones) as by step, and the dissonance is often left unresolved. Some have also interpreted the five-note figure first presented by the alto, with its alternating major and minor tones, as a symbol of corruption.



Image 1: *Durch Adams Fall ist ganz verderbt* (m1-5)

His role as a church musician deeply shaped his musical style, offering valuable perspectives on musicology, theology, and cultural history (Scholes, 1954:90–92). His main duties as Kantor included composing music for church services and teaching music to students (Lang, 1941:371). J.S. Bach's view of himself as a mere 'craftsman doing his job to the best of his ability' (Burkholder *et al.*, 2014:436) reflects a humble approach to his vocation, resonating with the Biblical metaphor, "I am the potter, and you are the clay" - Isaiah 64:8 (Bible, 1920). Graham (2005:219) asserts that art is "intentional creations" that carry traditions and conventions, relating to the practice that gives them life and meaning. Musical appreciation cannot be confined to subjective taste in aesthetics if beauty is seen as an objective expression of goodness and truth (Graham, 2005:219).

Based on the arguments represented in this chapter, WAP⁵ could potentially be seen as secular liturgy. The lyrics are included as an addendum (B). An extreme crudeness warning is given, but these lyrics emphasise the need for IAM. Cardi B's numerous accolades, including those from BET, the Grammys' Choice Awards, the MTV Music Awards, and the Teen Choice Awards, demonstrate how her blunt lyrics connect with millions of listeners, including teenagers (Garoutte, 2022:5). Promoting values of bodily autonomy, acting as a critique of patriarchal double standards (Garoutte, 2022:2, 5, 18), Cardi B and Megan Thee Stallion show us that intersectional feminism allows women to enjoy their sexuality and pleasure through using WAP as a platform for feminist messages, sex positivity, and acquisition of power (Garoutte, 2022:30). Plato argued in both his *Republic* and *Laws* that musical conventions should not be altered, since lawlessness in art and education leads to licentiousness in manners and instability in society (Burkholder *et al.*, 2014:14). I support this notion of Plato as, in my own experience (see Chapter 4), music serves as an entry

⁵ WAP music video: <https://www.youtube.com/watch?v=hsm4poTWjMs>

point through which I engage and make sense of my identity and how I ought to relate to my surrounding culture(s).

Taking into account that, as mentioned earlier, according to Spiegel (1998:42), the act of creating any form of art could be considered a form of worship, and Sykes' (2021:132) assertion that modern musicking is seen as veneration of the self makes it evident that aesthetic judgment has been replaced by notions that value self-affirmation. Personally, as a music educator, I'm unsure whether WAP promotes values that ultimately align with individual well-being and flourishing. I'm far less convinced that children have the cognitive abilities to recognise Cardi B's metaphorical stab at the patriarchy (Garoutte, 2022:23) and how to assess and make sense of the aesthetic values WAP promotes. Should we assume that if the essence of aesthetics includes the notion of purpose, then aesthetic judgment cannot be reduced to mere matters of taste (Reimer, 1989:32)?

2.6 Conclusion

In following Bach's legacy, I aim to approach intentional affective musicking as both an act of artistic dedication and a spiritual practice, fostering purposiveness through a deliberate engagement with music and providing structure to a fragmented system and to view aesthetics through a Biblical lens (Spiegel, 1998:49). Keeping in mind that Zentner (2010:109) discovered that the majority of individuals experience mostly positive emotions when engaged with music. Van Cappellen *et al.* (2013:1379) explore the notion that positive emotions, or at least some of them, may propel an individual towards a greater sense of spirituality. Yet even though we have forgotten the nature of art, our reaction to art has not changed (Livingstone & Brown, 2005:165). The affective component highlights the emotional responses elicited by music, which are shaped by cultural, social, and contextual factors.

Bearing in mind the differences between idolisation and iconography, along with the controversy surrounding aesthetics, the concept of IAM provides a contemporary framework for the age-old practice, emphasising the deliberate use of music to evoke emotional engagement and promote a purposeful sense of being. The goal of IAM is not to produce well-rounded, serious musicians who are knowledgeable about music theory and music performance. Rather, the goal is to promote what many philosophers throughout history deemed to be the highest human values, namely a life well lived, a life of well-being, fulfilment, and constructive happiness for the benefit of not just the self but others as well (Elliott, 2012:22). Creatives use the medium of art (music, dance, drama, and visual art) as a common language to communicate their beliefs and invite participants and observers to join them through aesthetic engagement (Pemberton, 2016:169; Spiegel, 1998:51).

For many, this quest for meaning essentially serves a religious purpose (Cilliers, 2012:41). Therefore, in addition to celebrating, liturgical art should always be used for teaching and learning, and for the congregation's edification, rather than becoming the object of worship (Cilliers, 2012:33). Sacred music by Stravinsky, Beethoven, and Mozart, as well as works by Micheal W. Smith and Steve Green, are among the numerous forms of art that may be found in Christian sacred spaces (Pemberton, 2016:168). Considered by many church musicians as the greatest composer of Christian worship music, Bach once wrote: "the aim and final end to all music should be none other than the glory of God and the refreshment of the soul" (Pemberton, 2016:168).

In summary, the theoretical underpinnings of IAM were examined in this chapter. The discussion demonstrated how musical affect, metaphor, and tacit knowledge contribute to the emotional and communal appeal of music by looking at musicking as a relational and ritualistic practice. The concept of intentionality was then explored from both historical and contemporary perspectives with a focus on IAC, illustrating how composers and artists incorporate value, purpose, and belief into their creations. Purposiveness was examined in relation to spirituality, aesthetics, and the search for meaning, highlighting how art and religion share a common concern with transcendence, identity, and human flourishing. IAM was presented as an ethically informed, praxial approach to music education that aims to promote not only musical development but also well-being, fulfilment, and constructive happiness through intentional, affective engagement with music. These themes provide the conceptual framework for the current study. Observed holistically, they provide guidance on how IAM were investigated as a pedagogical and personal approach in a Christian school context, with an emphasis on fostering a sense of purposiveness among choristers and instrumental students. Chapter 3 outlines the research procedures, including the autoethnographical design, data collection and analysis methods, validation strategies, and ethical considerations that guide the inquiry.

Chapter 3: Methodology

3.1 Introduction

This chapter provides an overview of the research method used in this qualitative autoethnography. Qualitative research aims to understand the complexity and depth of human experiences within their cultural contexts (Adams *et al.*, 2016:26; Creswell & Creswell, 2023). Autoethnography enables a deep and personal exploration of lived experiences, connecting the individual (the researcher) to a broader cultural, educational, and social context (Adams *et al.*, 2016:22; Chang, 2008:46; Railsback, 2020:31). Throughout this chapter, details on my perspective, my function as both researcher and participant, the data collection and analysis, the methods employed to ensure validity and reliability, and the ethical issues pertinent to this autoethnographic study will be presented and scrutinised. When drafting a study, researchers must consider the assumptions that underlie their philosophical worldview, the research design associated with this worldview, and the specific research methodologies that bring their approach into practice.

3.2 Research design

This research falls within the qualitative field, as it investigates artistic educators' intent, which is not a quantifiable concept since exploring it involves “human intentions, motivation, emotions, and actions” (Adams *et al.*, 2016:21; Railsback, 2020:29). The difference between quantitative and qualitative research is evident in the types of data they collect; quantitative research frames its findings using numbers; whereas, qualitative research prefers words (Creswell & Creswell, 2023:245; Railsback, 2020:29). Autoethnography facilitates an introspective examination of personal experiences in dialogue with external culture, spirituality, and emotional influences (Adams *et al.*, 2016:58). As such, this qualitative design is ideally suited to explore the subjective dimensions of meaning-making, self-reflection, and interpretation involved in the practice of music education with the aim of intentional affective musicking (IAM).

The contextual, social, and environmental circumstances in which a phenomenon occurs are addressed by qualitative research, which helps to explain social constructs (Yin, 2011:7–8). Originating in anthropology, autoethnography is a storytelling form that is similar to other forms of

self-narrative but goes beyond self-narrative to include cultural analysis and interpretation (Chang, 2008:43; Cooper & Lilyea, 2022:197). Muncey (2010:77) believes that telling a story is necessary for every qualitative researcher to collect meaningful data. In *The Oxford Handbook of Qualitative Research*, Bochner and Riggs (Leavy *et al.*, 2014:198) suggested that the human sciences needed to focus their study on people and purpose to become more “human”. Adams *et al.* (2016:31) highlight that for various organisations, narrative and storytelling are essential forms of knowledge. Due to postmodern scepticism and dissatisfaction with traditional research procedures, researchers began employing a permissive, contextual, and emotional approach by the 1990s (Creswell & Creswell, 2023:39; Railsback, 2020:30). Since qualitative research is an inductive process in which the researcher gathers and examines rich descriptive data to gain the participants’ perspective on events, the constructivist paradigm was suitable for this investigation (Merriam & Tisdell, 2016:9).

3.3 Worldview

Constructivists depend on participants’ perspectives and interpretations of an occurrence to ‘inductively develop a theory or pattern of meaning’. (Creswell & Creswell, 2018:38). Inductive reasoning suggests that the researcher does not have a preset conclusion and enters the topic with an open mind to create interpretations as they emerge (Saldaña, 2015:58).

The study is designed according to a constructivist paradigm, which is often paired with interpretivism. Constructivists posit that individuals construct knowledge based on their subjective experiences. This worldview is particularly relevant in autoethnographic work, where the researcher’s personal reflections on lived experiences shape the entire research process (Adams *et al.*, 2016:141; Creswell & Creswell, 2023:99). The constructivist researcher examines the complexities rather than condensing categories, considering as many different points of view as possible (Creswell & Creswell, 2023:42). With social, and anthropological roots, qualitative ethnography often examines the behaviours, activities, and social patterns of a cultural : 566-567 in its natural habitat (Adams *et al.*, 2016:26; Creswell & Creswell, 2023:46, 285; Muncey, 2005, 2010:20). In the next section I will explain how this autoethnography describes my activities at the workplace (the natural habitat) where, as music educator, IAM is being applied and facilitated.

3.4 Research approach: autoethnography

Ethnography and autobiography are combined in autoethnography, which entails researchers taking into account their own experiences. It employs an analytical narrative to relay its findings to a larger audience, in attempting to promote a better understanding of the researcher's sociocultural environment (Adams *et al.*, 2016:244-245; Bartleet & Ellis, 2009:7; Chang, 2008:51-52; Gouzouasis & Ryu, 2014:402; Iphofen & Tolich, 2018:149). By writing about oneself in relation to others, autoethnography is a reflective, interactive, and observational research method that illuminates the many dimensions of human social, emotional, theoretical, and cultural activity (Poulos, 2021:5).

This research is interpretive, acknowledging the validity of emotions, memory, and subjectivity as sources of insight. Using imaginative forms and first-person narratives to capture the attention of readers and stimulate contemplation, autoethnography provides a methodological approach that enables researchers to examine their own experiences and relate them to broader cultural and social contexts (Bartleet & Ellis, 2009:7; Gouzouasis & Ryu, 2014:408). Combining autobiography and ethnography allows the researcher to use personal narrative and reflection as primary sources of data (Bartleet & Ellis, 2009:7; Chang, 2008:52; Iphofen & Tolich, 2018:149).

3.5 Role of the researcher

The primary role of the researcher in qualitative research is to gather data (Creswell & Creswell, 2023:264); however, in autoethnography, the researcher also serves as the primary data source (Chang, 2008:52; Railsback, 2020:36). In order to comprehend cultural experience (ethno), autoethnography "aims to describe and systematically analyse (graphy) personal experience (auto)" (Ergas & Ritter, 2021:5). Autoethnography focuses on the cultural "I", which is shaped by cultural contacts and complex phenomena, such as ritualistic musicking events (Ergas & Ritter, 2021:17; Hamilton *et al.*, 2008:25; Small, 1998:40). Therefore, this study is also a self-study, in which the researcher (I) must be aware of my personal beliefs, assumptions, and biases before beginning the research process (Adams *et al.*, 2016:112; Creswell & Creswell, 2023:90; Wall, 2008:42).

Researchers must identify their prejudices through critical reflection and emphasize the fact that no human can attain pure objectivity (Poulos, 2021:29; Wall, 2008:39). The literature suggests that

there is no definitive distinction between the “self” and the “other”, which lends credence to the idea that people and cultures are inseparable (Benzon, 2001; Chang, 2008:43–44; Small, 1998:40). Therefore, there are several ways to situate the “self” and “others” in autoethnography. Using the self as a point of departure, the researcher can examine themselves as the main character, with others playing supporting parts; involve others as co-participants; or study others as the primary emphasis (Chang, 2008:65). As both the participant and the researcher, I approach my experiences analytically and then critically reflect on my identity as a music educator, incorporating stories, artefacts, emotional responses, and contextual knowledge to examine the formation and application of IAM. Since this research is rooted in my personal journey of converting to Christianity, especially through a relational view of faith, a constructivist perspective aligns well with this transformation. It emphasises the importance of multiple perspectives in constructing meaning (Chang, 2008:149; Creswell & Creswell, 2023:42-43; Railsback, 2020:10). This spiritual approach will be explained in the autoethnography itself.

The researcher generates data from personal memory and critical reflection. Railsback (2020:35) argues that through remembering one's past experiences, one's perspectives are privileged, yet viewing them from different vantage points challenges one's own beliefs. While my own experience is the central focus, interactions with others provide layered insights and a richer understanding of the context in which IAM is practised. As primary researcher in this autoethnography, I have therefore, through critical reflection and analysis, interpreted my observations of others' experiences within a social and cultural context, creating detailed descriptive narratives that challenge traditional research methods and introduce new perspectives to the expanding body of literature (Chang, 2008:46; Frayling, 1994:1; Gouzouasis & Ryu, 2014:402). Since reflexivity recognises the author's role as part of the research process, my prior experiences, assumptions, and beliefs will influence the research process (Suarez, 2022:22). When art practice is conceptualised as research, Sullivan (2009:51) argues that creative action and critical reflection are essential components of the inquiry process that foster the development of human understanding, which is an ultimate aim of qualitative research (Creswell & Creswell, 2023:39).

3.6 Data collection

In qualitative research, data are collected in a range of formats, including documents, audiovisual materials, social media content, observations, and interviews (Adams *et al.*, 2016:28; Creswell & Creswell, 2023:226; Ellis *et al.*, 2011:275). Reflection is the heart of personal narrative and

autoethnography. Poulos (2021:29) collects information as an autoethnographer by posing, for example:

Who and where am I in all this? What do I bring to the place, event, culture? What is my heart telling me? What emotional and other affective responses do I feel? What are the connections between my thoughts, senses, memories, emotions, and experiences? Who am I here and now? How do I feel? What is my intellectual and emotional response to the situation at hand, the memory that is arising, or the artifact I've stumbled on in my search?

In accordance with the above (see Chapter 4 for my variations and answers to questions similar to those posed by Poulos), my autoethnographical data will be collected from:

- personal journals (dating back to 2006)
- observations during rehearsals and lessons
- photographs
- my own reflections/reviews on the performance of the nativity musical itself
- the Bible, my guiding Holy Scripture as a Christian, coupled with the relevant personal Scripture study notes.

The researcher captures their personal memory data by recalling a given memory and writing down what they remember as textual data (Chang, 2008:72; Railsback, 2020:36). Even though there are many different ways in which a researcher could gather personal data, they cannot circumvent the reality that all autoethnographic data is intensely personal (Railsback, 2020:36). In this study, my personal lived experiences relating to my early childhood exposure and engagement with the creative arts were also taken into consideration, as well as how these experiences shaped my individual approach towards being a music educator. In autoethnography, the self in relation to others is given a new dimension through self-study, where the self is both the researcher and the theoretical stance adopted in interpreting these encounters (Adams *et al.*, 2016:264). The collected data can be used to modify the research focus and/or direction to validate the field of investigation (Chang, 2008:61).

Another benefit of writing autoethnography is that it gives the researcher the opportunity to write first-person narrative that makes their voice known and help them move from being an outsider to an insider in the study (Méndez, 2014:282). I used this perspective to explore and reflected on the religious approach that underpins my worldview and directly informs the foundations of IAM. For many, this philosophical perspective (as a technique) may seem redundant, but for me, as a self-study subject for this autoethnography, it provided meaning and direction to my role as educator,

shaping my personal teaching philosophy and subsequently, my individual teaching approach. This particular teaching approach rests on a personal conviction of the efficacy of IAM.

Creswell and Creswell (2023:247) recommend that data gathering and analysis be done concurrently while conducting qualitative research, or “staying close to the data”, as described by Chang (2008:127). Writing an autoethnography has been a constant challenge for me, as I have been aware that data collection inevitably forces me to reflect on it to determine its relevance to this research project. For example, in writing the nativity musical, I aimed to “stay close” to Scripture. Therefore, during many rehearsal sessions, the Bible was read, and the relevant texts were discussed and reflected upon as a group. One particular rehearsal dedicated to King Herod’s choreography scene sparked a lively debate over whether God permits dancing as a form of praise and worship. To resolve the debate, the choreographer cited 2 Samuel 6:14: “and David danced before the Lord with all his might” (Bible, 1992).

3.7 Data analysis

To analyse data that emerged from situations like the one mentioned above, I have drawn from basic qualitative coding methods to facilitate data analysis. Several features of what one might call ‘basic’ qualitative research (research that is not associated with any of the major traditions, including grounded theory, ethnography, phenomenology, etc.) are relevant and helpful to the analysis of autoethnographic data. These characteristics can be incorporated into the analysis using general qualitative coding methods, such as: (a) initial coding, (b) in vivo coding, (c) descriptive coding, and (d) emotion coding (Cooper & Lilyea, 2022:201; Saldaña, 2016)

- (a) Initial coding is a free-form method of data coding that separates qualitative data into distinct components and assesses them for patterns.
- (b) In vivo coding refers to a word or a phrase from the real language that appears in the qualitative data records.
- (c) Descriptive coding condenses the main idea of a section of qualitative data into a single word or brief phrase, usually a noun.
- (d) Emotion coding highlights the feelings that the subject recalls, experiences, or what the researcher deduces about them, all of which are labelled by emotion codes.

To make sense of the data that I gathered, I read all my past diaries and created categories based on the content. For instance, several diary entries as early as 2006 reflect a deep sense of spiritual belonging; during my high school years, this belonging gave way to searching. What stood out to me was how most of these entries were closely connected to a musical event. Guiding the coding process and considering the self-study focus on my spiritual awakening informs my view on IAM and its purposiveness. Poulos (2021:29) suggests that the researcher engage with the data by posing questions that will inform the analysis process. The questions I posed were as follows:

- Who am I, and what has shaped me, considering my context as a music educator?
- How do my emotions and memories inform my perspective?
- What cultural elements shape my practice?
- What spiritual principles shape my practice?
- Taking the above into account, how do I make sense and understand intentional affective musicking and its purposiveness on a holistic basis?

While engaging with the data, these questions helped me identify recurring patterns, metaphors that have specific meaning to me, and themes. Finding key characteristics and methodically describing how they relate to one another, in other words, “how things work”, is the objective of data analysis (Chang, 2008:127). In autoethnography, data analysis entails considering and analysing individual experiences. Reflecting on and dissecting individual experiences entails the researcher examining their personal feelings and experiences, as well as how these connect to larger cultural and social contexts (Wall, 2008:44).

It is worth noting that Chang (2008:61) also observes that the autoethnographic method is seldom a sequential or linear process. Even after a field of research has been established, it is still feasible for the subject to evolve and become more focused as new evidence becomes available. Research procedures often overlap and mix. Autoethnography, however, is highly dependent on the researcher’s subjective experiences and interpretations, which may introduce subjectivity and bias to the study’s validity (Gouzouasis & Ryu, 2014:407). Due to its tendency to be context specific and focussed on individual experiences, autoethnographic research has limited generalisability, which raises questions about its reliability and ethics (Gouzouasis & Ryu, 2014:409; Muncey, 2005:64). I have taken this into account, to the best of my ability, when I analysed the different data sources to ensure the relevant self-study findings correlate with the focus of this study: promoting purposiveness through IAM.

3.8 Validity

In qualitative research, the goal is to understand rather than to explain. The ultimate test of rigour in autoethnography is not generalisability, but resonance—whether the narration and self-study help others think differently, relate to the findings, or gain new insights (Bist *et al.*, 2024:3; Chang, 2008:149; Cooper & Lilyea, 2022:197; Ellis *et al.*, 2011:282). Because of the differences between quantitative and qualitative research, qualitative researchers derive trustworthiness through focusing on quality and rigour (Railsback, 2020:41). Furthermore, autoethnography requires a logical plot that the reader can identify with for it to be regarded as trustworthy and truthful (Ellis *et al.*, 2010:275).

Since the primary component of validation is whether the study advances our shared understanding of the area, authenticity in the narrative is essential (Adams *et al.*, 2016:159). One method for improving the validity of an autoethnography is the use of multiple data sources that could provide trustworthy anchor points within the broader ‘external’ data for triangulation (Chang, 2008:55; Creswell & Creswell, 2023:243). Ideally, autoethnographic storytelling should include perspectives on the self as well as insights obtained by analysing the phenomenon’s path in order to create an honest and multi-layered research study (Adams *et al.*, 2015:140). Another indicator of autoethnographic validity is the researcher’s ability to ‘write well’, which raises the results’ relatability to the reader and determines whether the study will eventually benefit both the reader and the researcher (Adams *et al.*, 2015:27).

Creswell & Creswell (2023:242) asserts that validity *is* a benefit of qualitative research, which is based on determining whether the findings are true from the viewpoint of the researcher, the participants, or the audience of an account. Autoethnographic research is often context-specific and focused on individual experiences, limiting its generalisability and thus raising some trustworthiness and ethical considerations (Gouzouasis & Ryu, 2014:409; Muncey, 2010:64). Chang (2008:54) highlights five potential pitfalls of autoethnography:

- (1) excessive focus on self in isolation from others;⁶
- (2) overemphasis on narration rather than analysis and cultural interpretation;

⁶ Since, in this study at least, the autoethnography is being approached through the lens of a self-study, less attention was given to the other, with greater emphasis on the self.

- (3) exclusive reliance on personal memory and recalling as a data source;
- (4) negligence of ethical standards regarding others in self-narratives; and
- (5) inappropriate application of the label “autoethnography”.

I addressed these pitfalls by ensuring that (1) I incorporate the other in my narrative that led me towards IAM; (2) I triangulated my philosophical thoughts with literature and scripture; (3) I challenged my lived experiences (memories) with the creation of the nativity musical to seek better understanding about whether our past selves (and our understanding of the self) could change and develop; (4) I obtained verbal and written consent from all individuals, parents and guardians to use my reflections on IAM as data sources: and (5) I explained the positioning of the research to justify the use of autoethnography. Another way to add validity to an autoethnographic study is through using multiple sources of data that could provide stable points within the wider-based “external” data for triangulation (Chang, 2008:55; Creswell & Creswell, 2023:243). Furthermore, researchers should report both the good and the bad; this involves acknowledging discrepant information that runs counter to the emerging themes (Creswell & Creswell, 2023:243). Throughout this study, I have also relied on my supervisor to guide my writing process, helping me navigate these ethical and trustworthy waters that are the cornerstones of any research process (Creswell & Creswell, 2023:122).

3.9 Ethical considerations

As with any other social science research procedure, autoethnography should be conducted with permission from the IRB (Chang, 2008:68). The ethics clearance number for this study is NWU-01072-24-S7. BaSSREC stipulates that this study complies with the National Health Research Ethics Council’s and the International Singapore Statement on Integrity’s (2010) ethical principles and procedures. As required, I have completed the Human Research Ethics online training (TRREE) for the Social Sciences and Humanities. Before commencing with any rehearsal relating to the nativity musical, the intended purpose and subject matter were discussed in depth with all choristers and music students. A summary of this discussion was then sent to all the students’ parents (see Addendum A) in the form of a letter of consent, following the NWU’s Ethics Committee’s standards.

According to Creswell & Creswell (2023:122), research fundamentally entails gathering data on and about people, which inevitably raises several ethical concerns. With autoethnography, “relational ethics” are heightened. Through analysis of personal experiences, autoethnographers

not only implicate themselves but also the other (Ellis *et al.*, 2011:281–282). The needs and rights of choristers and music students were always taken into consideration (Creswell, 2014:208; Iphofen & Tolich, 2018:158), including their right to privacy and their right to informed consent (Merriam, 2009:230). Even though I served as the main participant, I reflected on my (the self's) interaction with the other (the instrumentalists and choristers).

Since the data collection is centred on my own experience and recording of IAM, the key ethical considerations include maintaining an accessible narrative of my involvement in the study (Adams *et al.*, 2015:126; Ellis *et al.*, 2011:282). Additionally, I have made every effort to consider how my preconceived ideas about society could have influenced me, and I attempted to avoid naively blaming specific people or social structures for any adverse effects they may have had on my quest to understand IAM. My thoughts are primarily recorded in my private journals, which I store in a locked cabinet at home. Relevant journal entries on the investigation and comprehension of IAM were digitised for this study and kept on an encrypted flash drive. As is customary in qualitative research, all digital copies of this study will be destroyed after five (5) years. This work aims to further our understanding of IAM, taking into account the highest ethical standards and requirements as prescribed by the NWU and BaSSREC.

Chapter 4: Autoethnography and data analysis

4.1 Introduction

Writing an autoethnography coincides with data analysis, since it requires continued reflection. Therefore, the emergent themes and findings will be discussed in Chapter 5. Since autoethnographies allow for creative freedom as both ‘process and product’ (Adams et al., 2016:112; Chang, 2008:49), this chapter should be read as if reading a theatrical one-man⁷ performance. This chapter investigates my personal journey of coming to faith and how, through musicking, I arrived at spiritual, moral, and philosophical truths that have changed my sense of identity and the way I think, act, and teach, ultimately shaping the concept of IAM. The subject matter at hand will range from child sexual abuse to art appreciation and from service to the church to being bullied and turning the tables. And of course, making sense of how a once openly proud homosexual man, who had found purpose and meaning in his LGBT identity, could suddenly just “throw it all away” by being “brainwashed by the church”⁸. To understand the notion of aesthetic judgments as self-denial rather than self-affirmation, a closer look at the interlinking lived experiences that led me to IAM, is therefore warranted.

This chapter is divided into several acts to illustrate the various facets of my self-study. Act I provides context by relating my lived experiences and how these led me to an intentional affective musicking (IAM) approach as a music educator. By recalling key memories that made a lasting impact on my way of thinking, being, and doing, and that would subsequently also have an effect on my professional identity as a music educator, I was able to construct a timeline of key events that marked significant turning points in the development of my perceived identity and subsequently the development of IAM (Fig. 4).

⁷ Or woman.

⁸ These are actual quotes from close friends that I have lost, after I accepted Jesus Christ as my Lord and Saviour.



Figure 4: Identity development that led to IAM

There are far too many personal moments of great significance related to IAM to document, so I will focus only on events that intersect with religion and spirituality, culture, identity, and musicking. The aim is to crystallise the aesthetic values that are at the core of IAM. Act I will recall my religious upbringing and how early childhood trauma impacted what I believed and how my beliefs were lived out through musicking. When I grew up, the notion of being politically correct (PC) or following PC culture, was considered strange in an Afrikaner household. Having words now to express what musicking meant to me as a child, I view it as a safe space that allowed me to question, challenge, and explore not only my own beliefs but also those of others. Act I will predominantly focus on how I construct and view personal and social identity, and how one traumatic event and its surrounding culture could leave a child spiritually scared, questioning even the purpose of life itself.

Act II demonstrates IAM in practice by describing themes related to our preparation for and staging of the nativity musical, which served as an exploratory approach to implementing IAM. During Act II, the focus shifts from the thoughts, philosophical insights, and past experiences discussed in Act I to my deliberate actions in musicking, including the staging of a musical nativity. My autoethnography, presented in the form of theatrical acts, aims to illustrate how my love of the arts—beyond music and music education—led me to other art forms, such as dance, poetry, drama, composition, and painting, and how this subsequently helped me to find purpose in my

personal and professional life. My autoethnography as a self-study is, therefore, an attempt to articulate the aim of this study: how my observations of preparing a nativity musical can support my personal conviction to promote the purposefulness of IAM in my work as a music educator.

The following Overture, as an introduction to the autoethnography, gives significant background information to support both Acts I and II of the autoethnography.

4.2 Autoethnography

The following Overture, as an introduction to the autoethnography, gives significant background information to support both Acts I and II of the autoethnography.

4.2.1 Overture

My first big break as an actor came at the age of seven or eight (it might even have been five or six) when I was cast as the dead son who welcomes his family at the gates of heaven after they died in a car crash. I had one line: “Daddy, Mommy! You’re home!” My family, especially my father (André), had a significant influence on cultivating my love for the arts and a variety of cultural activities. When the church needed extra players for the annual Easter or Nativity musical, he would be the first to volunteer his time and acting skills. According to my mother, Anna, when I was looking at pictures or reading a book, I would ask her what she heard. Whenever I presented my family with a potential love interest, a favourite story to tell involved my mysterious disappearance at the beach, only to be found a few hours later dancing on the main *Coca-Cola* stage. I was barely a toddler then. My grandmother frequently takes credit for my piano abilities, because “if it weren’t for me, your mother would have never taken you for lessons. Poor Brenda⁹ couldn’t take your hammering anymore, not to mention my ears”. Growing up in a traditional Afrikaans family, where service to the church was, to some degree, perceived as mandatory, I was exposed to numerous Biblical teachings and influences from an early age. So naturally, when I “hammered on the piano”, I would recall the stories I was taught in Sunday school, trying my best to interpret them through sound.

One year, during my early pre-primary school years, my grandfather decided to build a treehouse on his farm for all the cousins to enjoy when we visited. The year the treehouse was completed, as

⁹ The name my grandmother gave her standard upright piano, which was desperately in need of a service.

was our tradition, after the church's annual Christmas play, we (my sibling, I, all the other cousins, and a few family friends) spent the first week of the December holidays with Grandma and Grandpa on the farm. I can't recall the preceding events nor what followed, but I do recall the encounter I had with one of the family's "close friends" in that very treehouse. Growing up, family gatherings on my mother's side traditionally involved all the cousins, including the girls, and, on occasion, even the parents, playing touch rugby or cricket. Not long after that treehouse encounter, I withdrew from our family-friendly rugby and cricket matches as a way to avoid my abuser. I never told my parents, and I'm not sure why, really, but eventually I withdrew from sports altogether, not realising that most Afrikaans fathers want their sons (or at least one) to play for the Springboks. This made me an easy target for bullying, since all my peers were playing welpie rugby¹⁰. However, after seeing *The Phantom of the Opera* and *Billy Elliot* on SABC 3 at the age of eight, I threw myself into the arts. To stay active, I tried my hand at gymnastics and tennis. However, after coming to terms with the fact that his youngest son would not be the next AB de Villiers or, worse yet, Francois Pienaar, André did his best to support my artistic aspirations. This includes later funding for the ballet lessons I took from 2013 to 2016.

4.2.2 Act I

4.2.2.1 Scene 1: Thank you for the music

My parents chose a primary school for both my siblings and me that reflected their Christian values. Although it had a strong Biblical approach to education and a wide range of sporting activities, *Laerskool Krugersdorp-Noord* had only two school choirs (junior and senior) to represent its cultural interests. However, once every few years, the school would host their *revue* concert. On this occasion, everyone, including the Grade 7 rugby A-team, would take part in one big musical extravaganza. Eventually, one year, in 2006, I took part in my first public performance, after which a teacher approached my parents with something to say. Looking back at that moment through rose-tinted lenses, I recall her words as:

"This boy will one day see his name in lights."

When I joined *Hoërskool Monument* in 2011, my father christened me his "proud culture vulture". At the start of high school, I still hadn't told anyone about what happened to me. Similar stories would be passed around by our parents about other families. Hearing some of my uncles responding with "boys will be boys" or "that's normal, we were all curious when we were young" didn't allow me to view myself as a sexually abused victim. I was simply too young to understand.

¹⁰ Traditionally, an enthusiastic, parent-led rugby sport that emphasises fundamental team skills for young boys (ages 6-9).

Up until high school, I had never experienced any of my peers being better than me at the arts (better at sports, however, was a given). After failing at the shot-put event, I think the writing was on the wall. However, during the Grade 8's first-year concert, I was cast as a music teacher, a renowned pianist (though, in actuality, I could barely play *chopsticks*), who was struggling to teach a student (a classmate named Allec) to find middle C. A few scenes later, as if by magic, Allec plays Scott Joplin's (1868-1917) *The Entertainer* without mistakes. During the concert, I was envious of his piano skills; however, that feeling quickly dissipated when Allec offered to teach me during second break. What started as two weekly sessions of theory lessons quickly became daily sessions. When I had to choose my senior high school subjects, I consulted Allec, who encouraged me to choose music as one of my core subjects. By 2013, I knew what I wanted to be: a world-renowned musical composer.

After seeing Andrew Lloyd Webber's musical *Evita*, with lyrics by Tim Rice, during its 2011 run, I began to develop a twisted, warped, and lustful way of viewing the world. The narrative Webber and Rice presented depicted Evita as a woman who slept her way into powerful positions. Having no knowledge of the real Maria Eva Duarte de Perón (1919-1952), I saw the musical representation as historical facts. Image 2 shows how Evita used her lived experiences to rally the masses in pursuit of her personal goals. Evita inspired me to use my trauma to my advantage. Having been molested, called slurs (such as *moffie*), and physically bullied at times, I found no comfort in my direct family nor the church. I scoured the Bible to find answers and comfort to address the feelings I was experiencing (those of same sex attraction), but all I found was rejection and an eternity of suffering.



Image 2: A scene from Pieter Toerien's 2011 production of *Evita*.

The opening act is titled *Requiem for Evita*, and right before Evita is introduced, a choral-like homily is sung in Latin:

Salve regina mater miseriordiae
Vita dulcedo et spes nostra
Salve salve regina Peron
Ad te clamanus exules filii Eva
Ad te suspiramus gementes et flentes
O Clemens o pia

Translation as follows:

Hail, Queen, Mother of Mercy
Life is sweet, and our hope
Hail, hail, Queen Peron
To you I cry, exiled children of Eve
We sigh to you, groaning and weeping
O Clement, O pious

In an online publication of the Cape Times, Chisholm (2017) writes that at the core of *Evita* lies a strong moral message, that “ambition, determination and drive – in addition to a little luck – will get anyone where they want to be”. Though written in 2017, these values, as a fourteen-year-old seeking belonging in 2011, deeply resonated with me. As I walked away from Webber and Rice’s *Evita*, I could not help but idolise her. This idolisation would later develop into a form of Diva Worship. My nature slowly turned into that of a narcissist, placing my own wants and needs above those whom I loved. Feeling empowered and emboldened, I came out of the closet in 2013.

4.2.2.2 Scene 2: I want it all

Stepping into my first musicology lesson (2017), I had to define my personal music philosophy (which by then was leaning heavily on my self-diagnosed Evita-syndrome¹¹). My concept of the “independent artist” was crushed right then and there. Our professor, a balding gentleman with small glasses and a flair for personalised PowerPoint presentations, informed the class of about fifteen that art (in any form) cannot exist in the vacuum of the self. Art is the outcome and process of one or more people’s specific attempts to give meaning to what they experienced within their culture (note: at that time, I still had not told anyone verbally about the treehouse). Hearing this planted a seed that would only later mature; until then, I still viewed music as a way to gain fame and power.

¹¹ A way of thinking and doing whatever it takes to get what you want.

In 2020, my final year as an undergraduate, I aimed to see my name in lights. By then, I had stopped participating in the university's various ensembles, including personal practical lessons, citing the need to focus on my academics and compositional work. This was all a front I put on, for in secret, I did not care to put in the work and effort needed to achieve my personal dream. I still relied heavily on what I thought the world saw—raw talent. By that time, I had written, arranged, directed, and conducted both an Easter and a Christmas service for my childhood church that called for a full orchestra (2014/2015); I had served as an inhouse pianist onboard a local five-star luxury train, Rovos Rail (2016); at university I wrote a one-act comedy that placed third in the annual *Toneel Fees* (2017); *Talia-Toneel* commissioned a small one-act cabaret that, after its premiere (2018) in the *Heimat*, saw its second run (2019) in the *Cachet Klein Teater*; a roommate and I were crowned category winners for the then *Pukkie Talent Fest* (2019); I was offered the position of piano accompanist for a local children's choir; and I even founded a local school choir that featured on television in *Sing in Harmonie* (KykNet) within its founding year (2019). I was adamant that I could achieve my longstanding aspiration of having my name displayed in lights, and I was on a steady upward trajectory. But then...

"My Fellow South Africans..." In March 2020, South Africa officially went into lockdown, marking the first measure of its kind to be implemented in its democratic history (Ramaphosa, 2020:1). At first, like most students, I welcomed this prolonged holiday, but once it was time to submit term papers and write online tests, my lack of academic discipline became apparent. During 2020, I focused on the final year of my BMus degree, which included a relatively short dissertation. During this time, I became self-obsessed and had no room for anyone else's opinion. This was due to my research question at the time: Understanding how three gay male students make sense of their music-listening experiences and the term "Diva Worship".

After the first semester, my report card rolled in, and it showed my priorities had been skewed. To drive the point home, my then composition professor, a man I deeply respect, commented on one of my compositions: 'You sound like, but are not...' My conclusion was: I AM NOT! This broke me and sent me on an emotional and spiritual journey I was not prepared for. Eventually, I came to terms with the fact that, yes, I could compose a tuneful melody, but I lacked the touch to push my music to the scholarly requirements of academia. This realisation truly offended me. Yet I didn't give up on music altogether. During my darkest hours, pre- and post-COVID, music was there to offer comfort and to serve as a vehicle for venting my feelings. I was challenged to realign the goals, wants, and needs that I wished to fulfil through music. Still holding on to romantic ideals, I considered myself a neo-romantic artist, driven to move my audience. But I had to search for an answer to this important question: who is my audience?

4.2.3 Entr'acte

While the global pandemic was still taking its time to fully disappear, I had already finished my BMus, and I had to move back to the family farm due to financial constraints and mental health issues (I still had not told anyone about the treehouse). During my final semester, the mustard seed that had been planted during unscripted musicking sessions began to take root. For the first time, I entertained the idea that I was not the wonder child on my road to fame, like I had consistently predicted. I realised I built this perception of myself as a way to cope with what happened to me in the treehouse. So, in a historic first, I threw myself into my studies.

My grandfather, a cattle farmer, decided to take me on weekly trips out to his old farm. On one occasion, he showed me an old, dust-covered file full of first- and second-place awards, with the occasional third place, and he chuckled as he recalled most of the events and some humorous stories related to each prize-winning beast. But behind his glasses, I could sometimes see tears welling up. In the silence that usually followed, I was amazed at how calmly he appeared to handle the fact that his life's work had been swindled from him. The time I spent with my grandfather had a profound impact on my way of thinking and began to shift my understanding of both personal suffering and achievement. During one farm visit, I confided in my grandfather that I had been struggling with my beliefs for quite some time. I recall that while driving through an orchard of lemon trees, I boldly proclaimed: "Grandpa, God is dead. How could I believe in Him if He allowed horrible things to happen to His created creatures?" He asked me what I would need to be convinced of God's existence. I replied: "I would like to see Him". Without missing a beat, he drove up next to a lemon tree, stretched out his hand, plucked the smallest leaf he could reach and handed it to me: "There's your God". He must have seen the confusion on my face. He asked me, "How does a lemon tree know it's a lemon tree?" This is typically the type of question he enjoys asking. I did not know how to respond. After a short silence, with a soft voice, he said, "God made all things, and through God all things are kept. The lemon tree knows its purpose. What is yours?"

It was during this time that I started working at a primary school located in Kanmare, Gauteng. I refer my reader back to the vignette as an introduction to this dissertation: One day, as I was heading towards my class to set up for lessons, after I made a quick coffee stop in the staff room, I passed two young girls singing and dancing to Cardi B's WAP. To say I was shocked would be an understatement. I found my soul disturbed and troubled by what I saw¹². In a matter of moments,

¹² The lyrics are included as an addendum (C); an extreme crudeness warning is given, but it emphasises the need for IAM.

my grandfather's words echoed through my thoughts: "What is the *purpose* of WAP? Why would an artist sing in such a degrading fashion about the act of lovemaking¹³? What is the artist's *intent*?"

4.2.4 Act II

4.2.4.1 Scene 1: Who I Am

This question, "What is the artist's intent?" stuck with me. I could not shake it off, no matter how hard I tried. Eventually, I submitted my application for master's studies. Primarily because I wanted to experience a proper graduation—the focus was, once again, on myself. I felt wronged by the pandemic. My first attempt to choose a research topic showed how self-obsessed I was. I selected the term intentional affective composition (IAC), coined by my then-supervisor, and tried to manipulate it in my favour¹⁴. I still only saw music as a means to an end. I intended to escape my trauma and was willing to do anything to reach the top. Having given myself over to 'worldly pleasures', my lifestyle had begun to reflect the art, entertainment, and music that I had willingly been consuming. My choices were, to some extent, influenced by chart-topping artists such as Lady Gaga (*Born This Way*, 2011; *Babylon*, 2020), Britney Spears (*Gimme More*, 2007; *3*, 2009), Beyoncé (*Partition*, 2014; *Alien Superstar*, 2022), Lil Nas X (*Montero*, 2021), and Sam Smith (*Diamonds*, 2020; *Unholy*, 2023).

However, one night, while engaged in what some would call ritualistic-occultic behaviour, I thought to myself: 'You are what you eat.' On the very same night, I had a spiritual experience that changed my life forever. While engaged in this activity, I suddenly felt a gut-wrenching pull and found myself standing outside myself. For the first time, I observed my true self and how my actions affected those around me, and worse, those I loved. The whole experience didn't last long, but in the spirit of the moment, it felt like an eternity. My emotional and physical nakedness caused me to weep. But then, I heard a voice calling me, and a blinding light suddenly appeared; I knew I was standing in the presence of the Almighty. I heard one question and one question only: "Is this what you want to be?" Before I could answer, I was back in my body, and the warm light had left. I knew what I needed to do. After years of standing at a crossroads of doubt and uncertainty, I finally decided to seek out the road less travelled.

¹³ Was Cardi B aware that her music would reach far more than its intended audience?

¹⁴ What new insight does my process and creative artefact reflect about intentional affective composition? Exploring intentional affective composition in opera: A practice-led study.

4.2.4.2 Scene Change: Amazing Grace

Finally, after years of searching, my life suddenly seemed to have meaning. After I accepted Christ Jesus as my Lord and personal saviour, I picked up my personal cross, denied myself, which included stepping away from my perceived LGBT identity, and started to follow Him. Everything else seemed to fall in place. I began approaching music with a Christ-like mind, ear, and body. I willingly removed all playlists and albums that promote worldly pleasures and replaced them with Christian music that supports Christian values. My professional work seemed to improve; my students received better attention and dedication (even if we mostly played *Mary Had a Little Lamb*). I have found peace with who I am and what I am. But I wanted to share this reality, as mentioned above, and its values of truth, beauty, and love with others, as sharing the gospel is, as Luke 2:10 asserts, to “bring good tidings of great joy, which shall be to all people” (Bible, 1992).

I wanted my students to understand that we are all part of some grand cosmic plan. One night, during Easter 2024, I prayed to the God of Abraham, the same God who revealed Himself in human form as Jesus, for guidance. All I heard was: “I am who I say I am”. And thus, my new and final research topic was conceived. By replacing ‘composition’ with ‘musicking’ in IAC, a new concept emerged: intentional affective musicking (IAM).

4.2.4.3 Scene 3: Seek and ye shall find

Throughout the writing process, I frequently reflected on my initial question, which was inspired by hearing children listen to a Cardi B song: What does artistic intent look like? So, I devised a plan to incorporate some of my own intent into my teaching and professional work. My intentions were (and still are) quite simple: how can I, as a music educator, promote a sense of meaning among my students? To do this, I took a step back and scrutinised the schools and the music education system. I found it to be somewhat fragmented and disjointed. Students would show up for a 60-minute lesson, plough through their scales, then their technical exercises, mindlessly play through their repertoire, and finish with 30 minutes of theory. Now, for some, this system works, but during conversations with my colleagues, I noticed they, too, grew tired of doing the same thing over and over. I felt that the musical could be a welcome change to the daily routine.

The musical I thus organised for the 2024 music centre year-end recounts the nativity of Jesus Christ, with the goal of engaging and entertaining not only the audience but also the performers.

An example of this is the opening number, which combines several early developmental music pieces into a Prologue that is engaging for each music student, with narrative storytelling woven in between. While writing the musical narrative, I deliberately chose a combination of secular¹⁵ and religious¹⁶ music, as well as pieces from the standard music examination board (ABRSM) and non-examination pieces, to propel the story forward.

Since I predominantly teach beginner musicians, I used the music we practise in lessons to build the narrative score. *The Chimes* (from John Thompson's *Easiest Piano Course Part One*), originally in a 3/4 time signature, was adapted into a 4/4 time signature. I added lyrics from Psalm 150, the idea being that the story is being told from heaven's throne room, and all the choristers and music students depicted the angels that sing praises: "and they rest not day and night, saying Holy, Holy, Holy, Lord God Almighty, which was, and is, and is to come" (Revelation 4:8). Figure 5 shows the original 3/4 theme and Figure 6 the reworked 4/4.

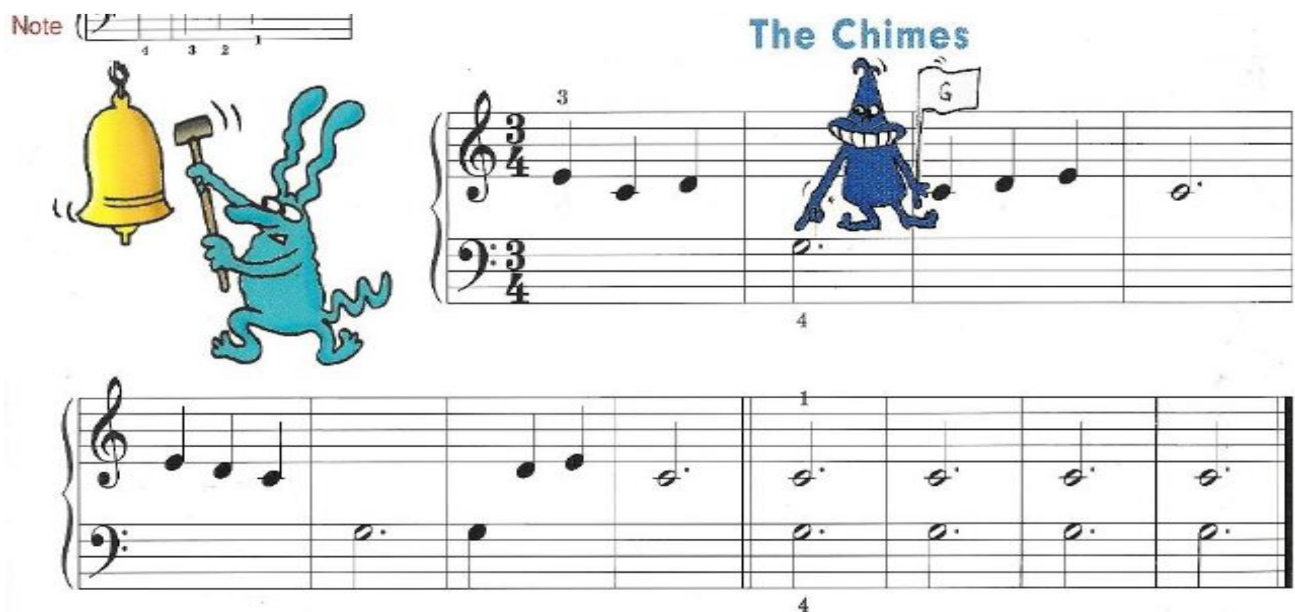


Figure 5: *The Chimes* in its original 3/4-time signature

¹⁵ Secular – Latin root saeculum, which means “generation”, “age”, “era”, or “world”. In Christianity, saeculum was used to differentiate the temporal, earthly world from the eternal, spiritual realm.

¹⁶ Religion – comes from the Latin root, with two debated meanings. Either coming from *relegere*, which means to “re-read” or “consider carefully”. But more commonly accepted, from *religare*, which means “to bind” or “to tie fast”. This latter interpretation suggests religion involves a binding obligation or connection between people and the divine.

Choir: Yes. It is very good.

Andante
Brass + Choir

Choir: Praise Him _____ Praise Him _____ All that _____ liveth!

Guitars + Marimbas

Strings 9

Figure 6: *The Chimes* reworked into a 4/4-time signature.

The music department invited the school's choir to perform alongside the music students, fostering a sense of unity. The choir acted as performers and dancers, being 'on stage', while all willing music students took on the roles of band or orchestra members. From the outset, we, the teachers, could see that the students practised with more focus and determination than previously. As the days slowly passed, the students became increasingly engaged, not only with the music but also with each other. I remember one weekend rehearsal when the older girls, who usually avoided the younger boys, started helping them count measures and keep time with the conductor. Musicking together developed naturally, and this inspired me to continue my efforts to confirm the purposiveness of IAM.

I must, therefore, also mention that I observed how the choir gained confidence through the movement and acting lessons scattered between singing rehearsals. There was one girl in particular whom the entire school disliked. She was rude, rash, and undisciplined—a true troublemaker, if ever there was one. However, I believed that all she needed was an opportunity to 'shine'. When auditions for speaking roles were held, she was the first to put her name down for every possible role, including that of King Herod. But her approach, regardless of how many directions or corrections the director offered, was too harsh and brash. So, as director, I decided to create a role especially for her: the serpent that deceived Adam and Eve. During every rehearsal, she would ask the director to listen to her 'menacing laugh', and if the director disapproved, she would rework it. During breaks, I could hear her practising in the bathroom, in front of the mirror. She became so involved that she even started helping the stagehands (also choir students) during scene changes.

4.2.4.4 The great I AM (Emmanuel)

On the day of performance, 16 November 2024 at 05:00, my creative team and I began the painstaking task of bringing the fragments together, turning the empty stage into a less-empty canvas whereupon the choristers could sing and dance their way through the nativity. At the same time, the musicians provided live accompaniment from the 'pit', which is was the name the students gave for the area in front of the stage, where the students and professional players were seated. The set design had to be simple yet impactful. Our version began with the creation account as recorded in Genesis 1:1: 'In the beginning' (Bible, 1992). Therefore, I required a tree. My late-grandfather (not the one mentioned previously) owned a nursery and made a living by growing and selling trees. Growing up, most Sundays after church, the family would come together and sit under a big pecan tree that he, my grandfather, received as a gift from a friend and planted in the late 70s. Forming bonds and sharing stories beneath that tree remain some of my fondest memories. The most referenced living thing in the Bible, other than people and God, is the tree. From the first chapter of Genesis (verses 11-12) to the final pages of Revelation (verse 22:2), there are abundant references to trees. And as if to underscore the notion, the Bible compares wisdom to a tree in Proverbs 3:18:

She [wisdom] is a tree of life to them that lay hold upon her: and happy is everyone that retaineth her (Bible, 1992).

To me, as the writer and director of the musical, the tree embodies essential values captured in Biblical teachings, which, at its core, is phrased perfectly by Jesus in Matthew 7:20: "by their *fruits* ye shall know them" (Bible, 1992). The tree was placed centre stage, flanked by two white pieces of cloth hanging from the rafters (Image 3). Using flash-ography¹⁷, the musical narrative was structured around the tree that featured in all six scenes.

¹⁷ A term I, as director, came up with to highlight the use of flashlights to facilitate shadow puppeteering while facing ongoing loadshedding.



Image 3: Scene 1 – In the beginning. Adam and Eve.

Officially, we only had one rehearsal in the performance space because the venue (the Snowflake, Brewery Hall) was in high demand before the show's only run. With high stakes and constant technical interruptions, such as microphone failures and missed lighting cues, we powered through. Miraculously, thanks to my rehearsal schedule, which ensured ongoing weekend rehearsals, the choristers and students were well-prepared and paid little attention to technical interruptions. What was challenging, from what I could observe, was the timing of the scene changes. A challenging change was the shift from scene two to scene three. Most of the props and costumes were items found in and around my house. After Mary receives the news from the angel Gabriel that she will be the Virgin Mother that the ancient prophecy spoke of, the orchestra performed *Love Him from afar* (by Béla Bartók, from the UNISA Grade 2 piano book), inspired by how what we see as hardship is meant as a blessing (further inspiration was drawn from Andrew Lloyd Webbers *I don't know how to love Him*, which features in *Jesus Crist Superstar*). During this reflective moment, the scene shifts to Mary and Joseph's rehearsal dinner¹⁸. While the orchestra was playing, the microphones remained active, so the choristers had to move quietly, setting up the scene without distracting from the music. The surrounding township shebeens and Leonardo da Vinci's *Last Supper* inspired the staging, in which crates were turned around and used as tables, along with mismatched crockery (Image 4).

¹⁸ Creative liberties, as with all historical retellings, were taken to facilitate relatability and emotional connection with the subject matter.



Image 4: Scene 3 – First impressions.

Finally, after a full day of sound checks and rehearsal, the doors were opened to the public. The evening started with the music centre's annual end-of-year prize giving, which was less rehearsed than the nativity musical. However, with every student who crossed the stage, all clothed in white, a sense of excitement took hold of the audience, students, staff, and even me. By the time I fumbled through thanking everyone, I could feel the weight of anticipation bearing down on me. After four months of non-stop writing, rehearsals, planning, and rewrites, the moment had finally arrived. As I made my way backstage, the Pastor from my childhood church invited the creative team, the school's headmaster, and me to partake in communion. Reminding us of Christmastime's true purpose: to resolve our earthly differences among each other and to follow in Christ's example, by forgiving our enemies, loving our neighbours, and serving our community. At that moment, I was not paying much attention to his words. All I could think about was the upcoming performance and whether or not everyone would remember their lines and props. However, as I was conducting the final scene (Scene 6), I saw in front of me how a bunch of primary-school choristers and musicians transformed into angels—sacrificing their minor quarrels amongst each other to serve something bigger than themselves. In the final scene, we never see the baby Jesus; all that the audience sees is a light radiating from a manger beneath a tree. Behind Joseph and Mary stands a cross draped in red cloth, with a crown of thorns hanging from it (Image 5). Having started in Genesis with the fall of man, who ate from the tree of knowledge of good and evil, the tree now represents the tree of life. An image that bears hope for the future and the virtue of man.



Image 5: Scene 6 – Behold, God with us.

4.2.4.5 Encore

Was the performance a success? I believe so, yes. Was it worthy of a standing ovation? Probably not. There were missed cues, broken microphones, forgotten lines, and even a wardrobe malfunction (King Herod smashed the wrong guitar during dress rehearsals—it should have been a magnificent golden guitar—leading to the final guitar, his sceptre of power, being a tiny plastic *Crazy Store* ukulele). However, perfection was not the point; Scripture is clear that no one is without fault (Proverbs 14:12, Ecclesiastes 7:20, Isaiah 64:6, James 3:2, Romans 3:23). The point of this concert was to show the choristers and music students that through hard work and teamwork, anything, even the miracle of experiencing success and a sense of achievement through the medium of performative art, is possible.

I have learned more about music, emotions, and relationships in the lead-up to this performance than in any other professional setting. Throughout the creative process, I kept Poulos' (2021:29) questions in the back of my mind. Though highly personal, these questions helped construct a narrative musical that (in theory) would link students' individual practice with something bigger than themselves, all the while staying close to Scripture.

Q: Who am I in this context?

A: *I am a music educator with a love for musical theatre, still experiencing the joy it brought me as a child.*

Q: How do my emotions and memories inform my perspective?

A: *My current perspective is shaped by my past experiences (memories), whether good or bad.*

Q: What cultural or spiritual elements shape my practice?

A: *Before a relational Christian faith, culture (secular music and narratives) shaped my way of thinking and being. But upon experiencing Christ, in unexpected ways, He (through religious music and narrative) started to reshape my being and thinking.*

Q: How do I make sense of and understand affective musicking and meaning-making?

A: *I understand that music has a profound impact on a person's life to the extent that they could base their entire life's work upon it. Be it through teaching others (as Bach did) or composing through the fear of hearing loss (as Beethoven did).*

At the very end of the musical, the 'Praise Him' theme returns on the French Horn as the lights slowly fade out and the cast kneels in front of the manger. The hope, which I believe was realised, was to tie the narrative to the opening act (the Garden of Eden), highlighting that from the very beginning, God knew that our natural human state is to rebel against Him. He foresaw all the evil that would occur all throughout time. He saw the emperor Nero playing his harp while Rome burned. He saw Genghis Khan's military campaign within Central China. He saw the first smoke rising from Auschwitz-Birkenau. He witnessed 9-11 and saw the fear it caused on a global scale, and, on a more personal note, He saw my cousin and me in the treehouse.

When the curtain finally fell and the music ceased, the parents of these brave students were on their feet, cheering them on. Afterwards, several parents approached me and mentioned that they had "had their doubts" or "I didn't know my child could act like that". I even heard a parent say that this experience had transformed their child into a confident individual who has finally started to come out of his shell. After the concert, I reflected on the creative process and how the creative team collaborated. Our concept of reality is based on the relationships we develop with one another during social (ritualistic) activities (Luckmann, 1963: 151). I recalled the energy leading up to the concert and the sense of community it created among the students. Even the school headmaster's perception of the Serpent Deceiver had improved—after the curtain call, I saw him hugging her and offering encouraging words.

4.2.4.5 An empty stage: an afterthought of the autoethnography

Having witnessed the power that IAM carries, I was personally honoured to have played but a small role in someone else's life and search for meaning. Seeing, hearing, and feeling the crowd cheer and beg for more music humbled me and brought me to tears. This experience strengthened my personal and professional belief that IAM has the potential to expand and become something bigger than the self. Standing in the empty Snowflake Theatre, reflecting on the night's musicking activities, I saw potential. An empty stage is ripe with *what could be*, but it is only when an individual intentionally acts benevolently that *what could be* can be realised.

4.3 Summary

The narrative I have related above is nothing unique. In fact, many individuals have experienced something akin to the story I penned. I wanted to share, however, the importance of *intent*. Most in the West have heard the saying from Luke 6:45: 'for out of the abundance of the heart, the mouth speaks' (Bible, 1992). As artists, we are prone to being driven by our hearts' desires (a point in case being the notion of the romantic artist as presented in Chapter 2). Some artists seek fame and fortune, as is evident in their art. Yet IAM does not seek the betterment of the individual artist, but rather everyone who engages with the artefact, by promoting sound values. The following chapter will present the findings of the data analysis and discuss the themes of the autoethnography in relation to the existing scholarly literature, as well as their impact and relevance to IAM.

Chapter 5: Findings, discussion, and conclusion

5.1 Introduction

This study aimed to investigate artistic intent by applying the concept of IAM. In this final chapter, the research findings will be presented and discussed, along with relevant existing literature. The objective of the chapter is to explore whether IAM might provide an spiritual framework that equips music educators with an intentional approach to music education that is grounded in a spiritual philosophy, one that would inform a sense of purposiveness beyond amateur musicking. However, my autoethnography and the self-study that unveiled my spiritual journey necessitate a certain level of cultural understanding (with respect to the national policy on religion and education) and a practical understanding of what aesthetic judgments mean and how they are present in our daily lives. According to Creswell and Creswell (2023:48), this will establish a framework for the researcher to take the participant's personal experiences into account when interpreting the data. The following sections will thus elaborate on the national policy on religion and education and on concepts of aesthetic value viewed through the cultural lens in which I grew up, broadening the context as needed to interpret the findings.

5.1.1 Aesthetic value

As discussed in Chapter 2, aesthetics is the inquiry into the nature of beauty (Cupido, 2022:11; Juslin, 2013:238; Spiegel, 1998:40). As mentioned in Chapter 3 (3.5 Data collection) the Bible, my guiding Holy Scripture as a Christian, and how my coming to faith (3.6 Data analysis) informs my view on IAM and its purposiveness, play a pivotal role in how I suggest aesthetics should be approached and guide artistic intent. Therefore, in IAM, the 'nature of beauty' is understood through the aesthetics as self-denial, based on the Christian understanding that God became flesh:

Behold, a virgin shall be with child, and shall bring forth a son, and they shall call His name Emmanuel – Matthew 1:23 (Bible, 1992).

As the greatest act of self-denial:

Saying, Father, if thou be willing, remove this cup from me: nevertheless not my will, but thine be done – Luke 22:42 (Bible, 1992),

Jesus Christ willingly went to the cross:

For God so loved the world, that he gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life. For God sent not His Son into the world to condemn the world, but rather that the world through Him might be saved – John 3:16-17 (Bible, 1992),

through which the Creator of all things reveals His open invitation to freely respond to His love by entering into loving relationships, not just within each individual's culture, but also with God Himself:

Thou shalt *love* the Lord thy God with all thy heart, and with all thy soul, and with all thy mind. This is the first and great commandment. And the second is like unto it, thou shalt love thy neighbour as thyself. On these two commandments hang all the law and the prophets - Matthew 22:37-40 (Bible, 1992).

Why do I share my religious convictions so openly? In modern times, when dealing with aesthetics, the common trend is to assume that beauty is a known or knowable entity (beauty is in the eye of the beholder) and that aesthetics is merely a means of explaining our appreciation of beauty wherever it occurs. However, aesthetics as self-denial in IAM is rooted in the example of Jesus Christ, who willingly took up a cross meant for another, even though he had been found innocent by Pontius Pilate, the Roman governor, thereby emphasising the beauty of true selfless love. Throughout history, Christian theologians have acknowledged the quality of this divine beauty. An example can be seen in Spiegel (1998:41), who echoes Jonathan Edwards' sentiment when he quotes Saint Augustine, asserting that God is permitted to be infinitely beautiful and perfect because he is the greatest Being, and that all the beauty in the entire creation is simply a reflection of the filtered beams of that being, who possesses an endless fullness of brilliance and glory. In his confessions, Augustine wrote (Augustine & Pusey, 2006:240):

I have learnt to *love* you late, Beauty at once so ancient and so new! I have learnt to love you late! You were within me, and I was in the world outside myself and, disfigured as I was, I fell upon the lovely things of your creation. You were with me, but I was not with you. The beautiful things of this world kept me far from you, and yet, if they had not been in you, they would have had no being at all.

Note the use of the word love. To experience love, the self must experience a relation to the other, and vice versa. Questioning why "art moves us" (Graham, 2005:78; Porter, 2017:5; Walton, 2007:148) is neither arbitrary nor subjective. Perhaps the only reason we perceive beauty as subjective is that we have misplaced aesthetic judgment as a means of self-affirmation. When I speak of self-affirmation, it is important to note exactly what is meant by self-affirmation. I view aesthetic self-affirmation as judgments that, at their logical conclusion, are driven by pride and narcissism. This is in opposition to aesthetics as self-denial, which, instead of leading a person to ask "*what can I gain from music?*", would rather have them ask, "*how can I use music to produce a sense of belonging and purposiveness?*" As explored in my autoethnographic self-narrative, I used to perceive aesthetic judgments as acts of self-affirmation, yet when confronted with young

children engaging with mature content that, aesthetically speaking, is clearly meant for an adult audience, my understanding and appreciation of aesthetic judgments as active choice changed. Artistic intent and aesthetics are efforts to address the central question ethics raises, namely, how to live well. Both Kant and Aristotle claim that art is nothing more than a subset of higher values that come readily from the experience of living (Porter, 2017:5). Porter (2017:2) asserts that aesthetics, in its broadest form, outlines the basic needs of sentience and meaning-making in relation to the universe and life as it is lived. It is, in essence, a component of community building (Scruton, 2018:11). This consequently motivated my “why” and “how” to stage the nativity musical / *AM Emmanuel*.

Our country’s democratic values, as defined by the *Constitution of South Africa* (1996), are those of human dignity, equality, and freedom, which promote the individual and collective well-being of the nation. When judged for their aesthetic value, they can be seen as the expression of the nation’s communal values, which provide cultural guidance and understanding about the self’s responsibilities in building a nation, community, a home, and ultimately, a sense of self and belonging (Porter, 2017:4; Scruton, 2018:11). Viewing aesthetic judgments as a means of self-denial rather than self-affirmation changes the very nature of beauty (Scruton, 2018:10). Beauty, instead, begins to assume a different role as one for reaching consensus, one of the principles by which we create comforting realities. Since I am a Christian, I hold that there are only two main aesthetic variants: the aesthetics of “good and evil”. My artistic intent was thus shaped, and I wanted to share this with my school’s community.

A community’s shared imagination is renewed and cultivated by artistic curiosity, which awakens people to new truths and gives them a fresh perspective on existing truths (Spiegel, 1998:46). In my opinion, IAM occupies a definite spiritual lens, one where the aesthetic values of truth, beauty, and goodness are intentionally promoted within a community, thereby recognising affect as a general term that encompasses various active phenomena that include everything from aesthetic and even spiritual events to mood and emotions (Juslin, 2013:234; Juslin & Sloboda, 2010:10). IAM argues that our contemporary materialistic worldview has created social and cultural environments where deliberate actions by individuals or organised groups can lead to a society that undermines human dignity, equality, and freedom. IAM consequently supports the notion that aesthetic judgments form part of our collective decision-making practices, which ought to value human dignity, equality, and freedom, values that echo not only the *Constitution of South Africa* (1996) but also my Christian values (Guernsey, 2016:1).

5.1.2 The national policy on religion and education

It should be understood that, in accordance with the *Constitution of South Africa* (1996), the state must maintain a position of impartiality, guided by equal respect for all religions and worldviews, while neither promoting nor restricting religion in accordance with the constitutional provision of freedom of religion (Sections 9 and 15). Dreyer (2007:57) declares the policy on religion and education (2003) as an 'important landmark' in the educational, religious, and political history of South Africa, summarising that 'it embodies a position of religious friendliness that acknowledges the importance of religion in the South African context and the positive role that religion can play in modern, democratic societies.'

Regarding religious observances (Constitution of South Africa, 1996:9), the policy (Department of Education, 2003:21) states that public school governing bodies may allow religious observances in their facilities, provided they are conducted fairly and participation remains 'free and voluntary'. Religious observances provide a framework for schools to develop civic, moral, and ethical values among their students and governing bodies (Department of Education, 2003:22). The policy does not specify how religious observance in schools should be conducted, but it advocates creative and innovative approaches. With that said, as a music educator, I am privileged to work in an environment where religious observances are aligned, not only with my Christian faith but also, to the best of my knowledge, with those of my students and their parents, and is also shared and valued by the school governing body.

Having now addressed the cultural and broader theoretical framework within which this study is conducted, I can proceed with attempting to answer the main research question. First, however, I shall address the sub-questions that inform it:

- (a) What learning experiences and emergent themes in my personal and professional life have led me towards IAM?
- (b) What valuable insights, which may guide other music educators, emerged from my reflections on my teaching practices while incorporating IAM?

The findings indicate that the autoethnographical approach to this research is deeply rooted in autoethnography as self-study, as the emergent themes all connect with my personal convictions and how these subsequently impact IAM (Adams *et al.*, 2016:264):

- (a) As music educators, we should educate ourselves about the world of secular music, becoming familiar with the types of music available and the values (or

vices) it promotes. We should be much more aware of how our relationship with music is influenced by music educators' philosophy, which shapes how we teach and the tacit knowledge we convey.

- (b) Meaning, or purposiveness, arises from an individual's (the self's) personal beliefs, emotions, and relationships as they engage with the culture around them (Chang, 2008:24; Ellis *et al.*, 2013:4). These three themes (beliefs, emotions, and relationships) also underscore my personal transformation (as described in the autoethnography) and shaped my teaching philosophy as music educator. This will be discussed in more detail in section 5.2 below.

To summarise my answers to questions a) and b): Our sense of purposiveness is framed by our relationship with our surrounding culture, sharing in common beliefs, and through our work as music educators, through which we can create with artistic intent something that may celebrate the values we would like to promote through music and musicking.

To support our understanding of IAM in practice, I will hereafter discuss the interconnected nature of the data in my autoethnography in order to answer the main research question: *How can music educators enhance intentional affective musicking to promote purposiveness?*

5.2 Discussion of findings

The discussions will begin with a closer examination of emotions, beliefs, and relationships, and how they, in turn, actively shape my personal philosophy as a music educator. When we decide to examine our lives, we are also choosing to reflect on our relationships with others. When we engage in self-study, we add a new dimension to our interpersonal interactions: ourselves as researchers and the theoretical frameworks we use to analyse them (Adams *et al.*, 2016:264). Understanding my philosophy as a music educator is a direct outcome of in-depth reflections in personal journals and, thus, a thorough self-study that coincided with the creation and staging of a nativity musical as a project to illustrate IAM (Hamilton *et al.*, 2008:26; Starr, 2010:2).

Thereafter, I will indicate how my involvement in the nativity musical of 2024 brought to the fore the complexities of dealing with both spiritual and secular music in terms of musicking and how a rootedness in values guided my artistic intent when applying the principles of IAM in staging the musical.

5.2.1 Theme 1: Emotions

From an early age, those in my cultural surroundings have commented on my self-expression through art, going so far as to label me a wonder child. While engaged in musicking, I predominantly experienced positive affect, consistent with Zentner *et al.*'s (2008:106) GEMS model (as presented in Chapter 2). Yet outside of musicking, the emotions I felt were primarily negative.

“Empty... Unfinished... Sad... Abandoned... Alone... That’s how I feel...”
(Janse v. Rensburg, Personal Journal, 2011)

During my final year at university (2020), the honest yet sincere feedback from my composition supervisor/lecturer pushed me towards action. Clearly, I was no Mozart and definitely no Bach. While I experienced negative emotions when confronted with the truth, my active engagement with various art forms led to the experience of positive emotions facilitated by cathartic release (Cochrane *et al.*, 2013:272; McCoy, 2013:xiii). This, as suggested by Van Cappellen *et al.* (2013:1391), paved the way for me to be open to something bigger than myself. This supports Palmer's (1995:103) finding that our consciousness may be heightened throughout the creative process, allowing us to immerse ourselves in the experience like no other. Remnants of the experience include a sensation of ‘moving beyond oneself’ and a sense of unity with others who are performing or listening.

I was taken out of my comfort zone and forced to face reality. This compelled me to turn inward and pose challenging philosophical and spiritual questions, which ultimately led to emotions of anxiety and feelings of being overwhelmed. The emotional turmoil explains why I experienced a 15-year-long identity crisis that led me to question my sense of being and purpose. Furthermore, greater belief in the purpose of life may account for the impact of emotions on beliefs and spirituality more generally. Though my previous LGBT identity falls outside of this study, it’s partly due to my feelings and emotions that I self-identified as gay. Decker (1993:44) states that a component of traumatic experiences is a new awareness that might eventually lead to significant changes in the victim’s observable personal traits. Trauma presents an existential dilemma, compelling the survivor to seek the transcendent within the immanent. Through critical reflection and deep philosophical thought, a cognitive shift prompted by self-transcendent positive emotions led me to engage in wise reasoning and authentic self-pursuit, fostering psychological growth and the creation of meaning (O’Dea *et al.*, 2025:7; Van Cappellen *et al.*, 2013:1390). Ultimately, I made sense of my past self and reconciled my faith in Jesus Christ.

I find myself overwhelmed by the feeling of anxiety. Since my last writing session, Anro has overcome several emotional hurdles. On the 1st of this month, I was baptised at his childhood church (this doesn't contribute to my feeling of anxiety). The baptism prompted me to examine my own life more closely and its various imperfections.

(Janse v. Rensburg, Personal Journal, 2023)

Figure 7 shows how our emotions, when critically reflected upon, can propel us towards a sense of purpose found in spirituality.

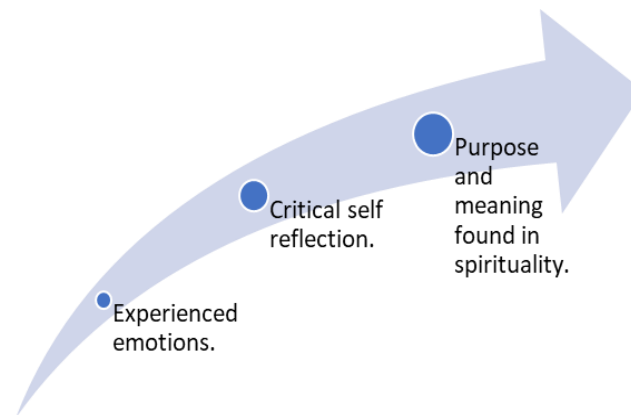


Figure 7: Spirituality found through emotional reflection (author's own image).

Miller (2012:258) echoes Van Cappellen *et al.* (2013:1389-1390), stating that religious and spiritual systems frequently help individuals find purpose in their lives, including the more challenging aspects. Before my conversion to Christianity, I paid little attention to the notion of artistic intent. But when I saw those two girls singing and dancing to Cardi B's WAP, the overwhelming feeling of disgust ultimately triggered me to reexamine my own beliefs and philosophical convictions, which ultimately frame the values I support and promote through ritualistic musicking events (Small, 1998:130).

5.2.2 Theme 2: Beliefs

I was raised in a devout Christian environment, extending from my home life to my school experiences, which is also evident in the data found in my personal journals. This suggests that Christian rituals and events (such as Sunday worship, Monday morning school assembly, Thursday evening church band practice and school/church camping trips to name a few) played a tremendous role in my early development, which gave insight into my own worldview, how I understand the universe, and how I connect with it (Small, 1998:80). During ritualistic social interactions, people transmit unspoken, tacit knowledge to one another (Cupido, 2022:23, 27; Small, 1998:57, 94–95). Through musicking, we create a set of interactions that represent the

contracts in our world—not as they are, but as we would like them to be. The connections formed during a musical (ritualistic) performance reflect our deepest beliefs and shared values (Juslin, 2013:247; Small, 1998:200). The phrase ‘I believe’ is highly prevalent in my personal journal entries, serving as a valuable data source. Entries I made as early as 2006 reflect my moral and spiritual beliefs.

“I believe in my Lord Jesus. He is the King of kings and the King of the world”
(Janse v. Rensburg, Personal journal, 2006)

Growing up in a Christian culture, I established a foundation for my spiritual identity and developed an early framework that shaped my philosophical convictions and moral values. As Elliott *et al.* (2019:9) note, individuals’ beliefs are driven by their personal philosophy, which, in turn, guides their moral convictions, thought patterns, habits, and even actions (Figure 8).

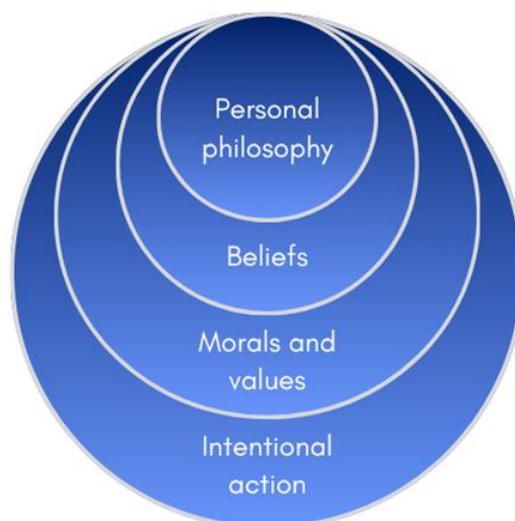


Figure 8: Personal philosophy leading to intentional action

From my big break (my first official performance with the church as a toddler) to my most recent musical (based on the nativity of Jesus Christ), I have been weaving music, art, poetry, and movement with the sacred and divine. Though Bach composed, and most likely directed, more than 56 compositions annually (Mary & Grew, 1947:101), which I do not, I believe what we do share, is artistic intent: that ‘the aim and final end to all music should be none other than the glory of God and the refreshment of the soul’ (Pemberton, 2016:168). In other words, my philosophical convictions cannot help but revolt when I see children engaging with music that promotes questionable values, bringing no refreshment to their souls. For me, IAM occupies a distinct spiritual lens, one in which the aesthetic values of truth, beauty, and goodness are intentionally promoted. The ancient Greeks were the most acutely aware of the intimate connection between

the good and the beautiful (Gerson & Riegel, 2011:235; Lang, 1941:1). I am aware that there is nothing I can do to prevent the free engagement with art; however, upon conversion, I had an epiphany: “you are what you eat” (Chapter 2, Act II scene 1).

I realised that the self is in constant relationship not only with our notion of self but also with culture (Muncey, 2010:33), including the entertainment we willingly consume. Our relationships with the self, others, and our culture shape our personal sense of identity (Small, 1998:60). Hence, the following discussion concerns the third theme: relationship.

5.2.3 Theme 3: Relationship

Starr (2010:4) asserts that identity is viewed as contextual and adaptive; it is a construct of fluidity whose movement is dependent on the demands placed upon it, as it transforms, adapts, and challenges itself to produce meaning. Yet Small (1998:60) reminds us that nobody has an identity other than in relation to others: ‘art cannot exist in the vacuum of self.’ While navigating my own sense of self, I questioned my identity, which necessitated endless interpretation and reinterpretation of events, situations, and circumstances, highlighting the interdependence of lives and lived experiences, past and present (Starr, 2010:4). This inevitably led me to Psalm 150: 1–6 (Bible, 1992):

Praise ye the Lord. Praise God in his sanctuary; praise him in the firmaments of his power.
Praise him for his mighty acts: praise him according to his excellent greatness.
Praise him with the sound of the trumpet; praise him with the psaltery and harp.
Praise him with the timbrel and dance; praise him with stringed instruments and organs.
Praise him upon loud cymbals; praise him upon high-sounding cymbals.
Let everything that hath breath praise the Lord. Praise ye the Lord.

Through musicking, there are many opportunities for social interaction, emotional release (catharsis), stress alleviation, and self-esteem building (Nicolaou *et al.*, 2023:2; Small, 1998:60). I observed Small’s assessment of the relational power musicking carried as I prepared both music students and choristers for the performance. In Act II, Scene 3 of the autoethnography, this relational interplay is evident. Music students started helping (each other) with counting measures and keeping time with the conductor. At the same time, I observed that ‘the choir gained confidence through the movement and acting lessons scattered between singing rehearsals’ (Chapter 2, Act II, scene 3). Musicking together developed naturally, echoing Creech *et al.*

(2021:107), who state that self-efficacy and self-esteem were higher among participants who chose to engage in choir activities (Suarez, 2022:22).

To conclude, we are the product of our relationships. Through critical self-reflection, I came to understand that our search for meaning is also rooted in our relationship with the divine, as is evident in the vast amount of sacred art that seeks to connect our human drive for meaning and purpose (Apel, 1971:16; Bist *et al.*, 2024:2; Nicolaou *et al.*, 2023:5; Shuter, 1968:252–256). Therefore, this interrelation among emotions, beliefs, and relationships led me to question the artistic intentions of spiritual and secular music, and ultimately led to the concept of IAM.

5.2.4 Theme 4: Secular vs spiritual music

As mentioned in the autoethnography, I devised IAM during Easter 2024. With IAM, I attempted to create a philosophical praxis between secular and spiritual aesthetics. I argue that through selective use, secular music has its place in the spiritual musicking (worship). In a world where secular music dominates, IAM seeks to bridge the gap between secular and spiritual values by evaluating each one's set of values and engaging with those that promote both physical and spiritual well-being.

The notion of values and how they affect society is particularly relevant for music educators. Cornelius (2020:2) boldly asks the question: 'What is wrong with society?' and argues that the human race's fixation on greatness leads to the abuse of power and damages civilisation. Individuals seize control and take what they desire; they trample on others and harm society. Here, I argue along with Plato, who in both his Republic and Laws that musical conventions should not be altered, since lawlessness in art and education leads to licentiousness in manners and instability in society (Burkholder *et al.*, 2014:14). Our modern aesthetic judgment assesses the value and beauty of nature according to self-affirming principles that, *if* they promote values such as pride, vanity, and selfishness, could help explain society's moral decay. However, to see aesthetic judgment as a *denial* of self aligns with Christian values that assess the value of beauty as the willingness to negate the self for the betterment of others¹⁹. This is the price of aesthetics: people require community to experience beauty through relating to others and thus gain a sense of belonging in their environment (Scruton, 2018:16; Small, 1998:95).

¹⁹ Matthew 16: [24] If any man come after me, let him deny himself, and take up his cross, and follow me. ... [27] For the Son of Man shall come in the glory of his Father with his angels; and then He shall reward every man according to his works (Bible, 1992).

An applicable example of society's moral decay follows: on 18 August 2008, Morné Harmse committed what has been called 'the most barbaric act of schoolboy violence in South African history.' Harmse used a samurai sword to assault several of his fellow students, killing one, while donning a homemade mask that resembled those worn by American rock band Slipknot (De Wet, 2011:133). Known as the Krugersdorp samurai sword killings, the local community and the nation at large were shocked. I was still in primary school (Grade 5). I recall travelling home and passing *Hoër Tegniese Skool Nic Diederichs*, with a string of news vans parked in and around the school's campus. For weeks, the evening news followed the developing story. It was not long before public opinion blamed Harmse's actions on the band Slipknot and on the values of their music, and, subsequently, the values the musicking community promotes (De Wet, 2011:158). Our nation, built on the democratic values of human dignity, equality, and freedom, is arguably unmanageable. Statistics for South Africa (Cornelius, 2020:1; van Zyl-Gous, 2020) show that compared with 2019:

- Murder cases increased by 1.4% (21 325 cases)
- Attempted murder increased by 1.4% (18 635 cases)
- Severe attacks increased by 2.7% (143 990 reported cases)
- Rape and sexual assault increased by 4.6% (53 293 cases).

In the modern, technological world, news like the Krugersdorp samurai killing can spread like wildfire on social media. Social media allows users to act immorally behind screens. The human race has lost its moral perspective on lawlessness. It has instead become self-centred and self-focused (Cornelius, 2020:2). Vibrant, eye-catching clichés are displacing beauty (Scruton, 2018:16). Or, in the case of music, artists desecrate the beauty of love down to what I can only describe as lyrical pornography and an assault on the values of truth, beauty, and goodness. Cornelius (2020:2) said it best:

People are addicted to drugs, alcohol, pleasure and materialism. We hear of school shootings, drug abuse, rapes, robberies and people being threatened... land-grabbing without compensation, sexually transmitted diseases in epidemic proportions, pornography and gambling now available on the Internet, adultery, sexual activity (now said to be common among primary school children), as well as lying and cheating evident in every socio-economic group.

According to a Facebook post by a concerned citizen: "our beloved country has become an unsafe, corrupt, sick, violent, inhuman, lawless land where the lives of people are not worth anything" (Cornelius, 2020:1). The director of the University of Stellenbosch Business School is adamant that "turning corruption around is an inter-generational task", citing the need for "values,

ethics, code of conduct, expected behaviour, the lifting of value, a strong family life; functional schools *with teachers as moral examples; religious communities that reinforce commitment to the truth and honesty; and workplaces that embody good values*" (my emphasis) (Cornelius, 2020:3).

Rossouw (2011) argues that both institutional and human transformation are essential to South Africa's improvement. Naudé (2011) emphasised the role of religious communities. Due to the Constitution's (friendly) impartiality, religious education should not promote a single faith but teach about various religions in the Life Orientation module (Cornelius, 2020:3; Department of Education, 2003:18). Life Orientation, a core subject for the National Senior Certificate, fosters the holistic development of students, spiritually, emotionally, socially, and intellectually, helping to create well-rounded individuals who can contribute to a democratic society (Department of Education, 2003; Department of Education, 2011). Educating individuals about a higher power is seen as key to societal healing (Cornelius, 2020:3; Landau & Jones, 2021; Plunkett, 1990:14).

Though all religions are to be treated with equal respect, schools and communities are free to associate with religious teachings through religious observance (Department of Education, 2003:6). The national policy on religion and education (Department of Education, 2003:19) leaves the door open for governing bodies and educators to find creative ways of implementing religious observance through making aesthetic judgments as a community. According to Cilliers (2012:35) and Spiegel (1998:40), believers are typically apathetic about developing a scriptural approach towards aesthetics, are ruthlessly utilitarian in their approach toward religious art, and are nervously wary of secular art. And who can blame them? With artists such as Cardi B promoting lustful notions of love, it is easy to see why Christians steer clear of using secular music during religious observance. However, according to both Aristotle and Kant, art is merely an expression of higher values that naturally arise from everyday life (Porter, 2017:5).

While writing the nativity musical, I was faced with interesting narrative decisions. How can I keep my audience and participants engaged with the subject matter in a way that is relatable to them? The most important question when it comes to musicking as worship is not what one chooses to do, but rather how and why (Spiegel, 1998:49). The goal of spiritual art is to stimulate group worship of God (Spiegel, 1998:51) with teaching and learning at its core in addition to celebration (Cilliers, 2012:33). An example in my nativity musical can be seen when Mary and Joseph first met; I reimagined a version of Disney's *Kiss the Girl* (from *The Little Mermaid*, 1989) which served as a narrative tool to propel the Biblical story forward, while promoting the values of truth, beauty, and goodness. Figure 9 illustrates how my personal music educators' philosophy (MEP) informed my aesthetic choices and how I combined spiritual and secular music to promote values of truth,

beauty, and goodness. My past experiences (I was...) led me to take intentional steps (I did...), which enabled me to gain a deeper understanding not just of myself but also of my professional field, ultimately leading to my present state of being (I am...).



Figure 9: Using MEP as an upward spiral (authors own work).

Of the 13 songs featured throughout the narrative in the musical, only six could be considered religious; the other seven come from secular and music examination board repertoire. However, the selected music all correlated with the key values I wish to promote as a music educator (Elliott *et al.*, 2019:9). See addendum C for the nativity program and the selected music items, which weave spiritual and secular music into one cohesive story.

5.2.5 Theme 5: Values

I mentioned earlier that IAM is based on the phrase coined by Cupido (2022:95-96), “intentional affective compositions” (IAC). In short, he asserts that not all composers intentionally insert meaning, emotions, and values within their compositions (Cupido, 2022:102). Aesthetic judgments, however, guide the listener's emotional reaction to music. Therefore, whether the composer intended to or not, the listener is still capable of extrapolating some sense of aesthetic meaning (Cupido, 2022:18; Juslin, 2013:247; Small, 1998:220). My personal convictions ultimately convinced me to abandon my investigation of intentional affective composition, as I no longer saw

myself as the struggling Romantic artist (composer) trying to escape reality (Cupido, 2022:77; Kamien, 2011:255) and idolising fame and fortune. In other words, I replaced the idol of self with the icon of the other. An icon's function, as understood by Cilliers (2012:22), is to point towards something bigger than the self. Dudley Plunkett argues that “our hope of locating a unifying purpose to life, one that will allow us to become regenerative in education and society, depends upon the recognition that we are all spiritual beings” (Plunkett, 1990:14; Wyman, 1991:297). If then, IAC proves that listeners are capable of accurately experiencing the composer's emotional intent, educators should be aware of the affective reactions our students might be experiencing during ritualistic musicking moments, such as private lessons, concert rehearsals, and recitals (Cupido, 2022:28; Small, 1998:60).

As writer, director, and choreographer for the nativity musical, something I did not bargain for was the transformative power of musicking as a means of sharing the Gospel. Not only was I transformed (as explained in the paragraph above), but I also noticed that the students had changed, becoming more focused, disciplined, invested, and forming new relationships. Prior to auditions, I asked my choristers why we celebrate Christmas. Answers ranging from “because I was good this year” to “so I can get the new iPhone” overshadowed the few students who answered, “to celebrate Christ”. Intending to share the good news (the Gospels) of Jesus’ birth and the reason for God's Incarnation²⁰, I adapted the musical's aesthetic nature to facilitate collective worship. As IAM is at its core a framework that promotes spiritual well-being, preparing for performance rehearsals often includes spiritual discussions that explored Christian values such as love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control. Christians also refer to these values as “the fruit of the Spirit”, as described in Galatians 5 (Bible, 1992). When performing or listening to music, referential²¹ meaning operates implicitly; information is shared and communicated through the language of gesture (Cupido, 2022:19; Small, 1998:50). IAM seeks to connect the physical (such as the *patience* both educators and students need when it comes to teaching/practising, the *self-control* needed to master one’s art, and the *love* embedded within music) with the spiritual through ritualistic musicking events that highlight our shared interest with that which is holy and divine (Boyce-Tillman, 2006; Cilliers, 2012; Spiegel, 1998).

²⁰ Following the Fall, God gave Adam and Eve a foundational promise of redemption in Genesis 3:15, declaring that a descendant of the woman would crush the serpent's head, overcoming sin and death.

²¹ The ability to connect musical forms with extramusical concepts (Trainor & Trehub, 1992:455).

5.3 Conclusion

This study falls within the qualitative domain, as it explores the intentions of artistic educators—an inherently unquantifiable concept involving human intentions, motivation, emotions, and actions (Adams et al., 2016:21; Railsback, 2020:29). Chang (2008:52) asserts that researchers and professionals who engage with people in multicultural environments, such as educators, find autoethnography emerging as a particularly helpful and effective method of inquiry. Autoethnography enables a deep and personal examination of lived experiences, connecting the individual (the researcher) to broader cultural, educational, and social contexts (Adams et al., 2016:22; Chang, 2008:46; Railsback, 2020:31). It facilitates an inward focus on personal experiences while engaging with external factors like culture, spirituality, and emotion (Adams et al., 2016:58). Custer (2014:11) emphasises that using autoethnography as a research method can often be exhausting and numbing due to the profound openness it requires of the researcher. However, the advantages of autoethnography are threefold: (1) it provides a research methodology that is accessible to both readers and researchers; (2) it improves cultural awareness of oneself and others; and (3) it has the capacity to change oneself and others in order to inspire them to strive toward the formation of cross-cultural relationships (Chang, 2008:52). Autoethnography is a type of critical education that frequently emphasises an emancipatory or transformative process for the individual, as well as the broader social interactions in which the individual participates (Starr, 2010:4). In this study (1), I made sense of my coming to faith through using the methodology as a way to investigate my own identity; (2) this allowed me to become more aware of my own culture, but also the culture(s) I live and work in; and finally, (3) transformational relationships emerged between myself, the divine, and how I relate to the other. The transformative potential of IAM is evident in how students, staff, and parents reacted to the nativity musical (*I AM Emmanuel*).

5.3.1 Transformation

Muncey (2010:33) asserts that knowledge of oneself and others grows concurrently, both of which are reliant on social contracts; society and the individual are a shared whole, and neither can exist without the other. Several research-technique writers have explored autoethnography as a means of showcasing organisational, societal, or personal growth (Hamilton et al., 2008:24-25; Railsback, 2020:32). Their work emphasises its reflective, empathetic, and praxis-focused qualities. As mentioned above, all three states, *was*, *did*, and *am*, are held together by my MEP, which echoes that of Bach's, and through entering into musicking relationships with my students, I guide my students towards purposiveness. Reading and writing autoethnography offer numerous benefits.

They promote self-understanding and self-reflection, which can lead to personal growth. Additionally, they enable cross-cultural coalition building through increased cultural awareness of oneself and others (Chang, 2008:57).

Examples of these transformations include the following: students started helping each other to keep count and maintain rhythm, and developed a strong sense of theatre etiquette. Choristers felt seen in their roles and even went above and beyond, assisting one another during scene and costume changes. Staff found the change of pace and direction refreshing, as it broke their mundane daily routines. Parents were surprised by how their children ‘came out of their shells’ (Chapter 2, Encore) and found their own voice. But most importantly, relationships were forged through the active engagement in musicking. Emotions and feelings play a significant role, as they do in any relationship. Still, the aim is to find healthy and sustainable ways to make sense of these emotions, guiding them towards an understanding of positive transcendent emotions, with the hope of promoting a more profound sense of spirituality (Van Cappellen *et al.*, 2013:1390). Figure 10 aims to demonstrate the relationships between the factors that shape our professional music educators’ philosophy (emotions, beliefs, and relationships) and how our intentional actions as music educators promote values present in both secular and spiritual music. How we make our aesthetic judgments (self-affirming/self-denial) determines the values we share through musicking events.

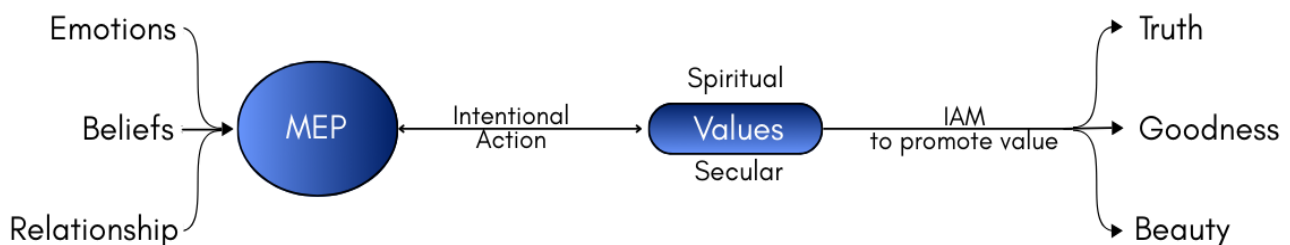


Figure 10: Using IAM to promote values of truth, goodness, and beauty

The relationships that were created extended beyond our rehearsal space. As Spiegel (1998:51) suggests in his article *Aesthetics and Worship*, ‘liturgical art exists not for aesthetic contemplation but for the contemplation of God.’ I recall when we began this musical; many children were disappointed that the chosen narrative was Biblical in nature; however, as we rehearsed and worked with the subject matter, several senior students (Grade 7) came to me asking that I host Bible studies on Friday afternoons. Originally, I was quite humbled and taken aback by this request, but after careful consideration, I declined, arguing: “I just came to faith, how could I host a Bible study session if I, too, am still only learning about God’s mercy, grace, and love?” In a way, I was proud of the children for asking me. This showed that they were indeed contemplating God.

Unexpectedly, writing this autoethnography as an exercise in self-study helped me to view my childhood trauma in a new light. Generally, victims of child sexual assault (CSA) face more negative outcomes than non-victims across various aspects as they reach adulthood. Compared to people who were not sexually assaulted as children, CSA victims experience worse physical health, higher rates of depression, and reduced self-esteem (De Jong & Bijleveld, 2015:1). From my own experiences, I learned that, as educators, we do not always know what is happening in a student's private life. IAM aims to provide an intentionally designed space where participants, through ritualistic musicking, make sense of their own experiences and guide them towards purposiveness. In education, self-transformation can manifest in various ways, such as healing from past emotional wounds, which may lead some individuals to become more introspective in their daily lives (Chang, 2008:53). As shown by the growing literature, autoethnography enables transformation by blending personal stories with cultural analysis, often resulting in therapeutic benefits and practical changes (Hamilton *et al.*, 2008:26; Merlin-Escorza, 2025:3090–3093; Railsback, 2020:44). In the field of education, autoethnography has been utilised to promote reflective practice, question presumptions, and influence changes in professional identity and pedagogical strategies (Misawa & McClain, 2025:5). Research demonstrates that it transforms teachers' methods by connecting individual experiences to more expansive instructional contexts (Gouzouasis & Ryu, 2014:408; Misawa & McClain, 2025:5). Examples include autoethnographies, which promote ethical inquiry and metacognitive awareness by enabling educators to analyse their teacher-student identities. In various contexts, this encourages practitioners to adopt more reflective and culturally sensitive approaches (Vasconcelos, 2014:418). As the artistic director for the musical, I have newfound respect for Bach. I only wrote one musical, and it took about four months to rehearse and prepare. I am, however, more excited than ever to emphasise the importance of artistic intent in promoting purposiveness through IAM and the transformation it can elicit in both learners and teachers.

5.3.2 Artistic intent

As a music educator, I still view myself as a creative artist, which suggests that I, too, need to make intentional decisions, as illustrated by the process to staging the musical nativity. IAM is my artistic response towards these decisions. Rooted in my spiritual conviction that a God of absolute beauty (Spiegel, 1998:42) has given us free will to choose to have a relationship with Him. Understanding that, through ritualistic musicking events, relationships are created (Small, 1998:63), where the belief in God's rigorous rule and love can be understood and celebrated through artistic expression. In keeping with Elliott's (2012:21) question, namely "we must always keep asking ourselves ... why are we doing the things we do?", IAM uses aesthetic value

judgments for the good of society. When in a creative state, artists navigate a field of aesthetic decision-making that, in turn, points to the artefact they create. Graham (2005:213) asks the question: “how are we to accommodate the aesthetic appreciation of [beauty²²] within the framework of a philosophy of art that gives pride of place to intentional meaning and cognitive value?” IAM, in practice, is the philosophical arts framework that provides structure for artistic intent, a praxis shaped by our own personal philosophies and value systems.

The primary function of music is pedagogical, which, according to Greek philosophy, meant character development (Lang, 1941:13). Upon reflection, this character development can be seen in the spiritual transformation I underwent and how my love for music guided this journey. In Romans 12:2, Paul discusses mental renewal as a means of transformation (Badley & Scott, 2011:49).

As a music educator who works with primary school learners, I am reminded by Scripture that: “whoever causes one of the little ones who believe in me to sin, it would be better for him to have a great millstone fastened around his neck and to be drowned in the depth of the sea” (Matthew 18:6-7). As an artist, I utilise scripture as spiritual guidance to promote the values of truth, beauty, and goodness, the purposiveness of IAM. However, knowing that all things are possible, I am excited to continue on this path of exploring IAM as my professional MEP, having witnessed its effect of transformation in both myself and the learners and the community the school serves.

5.3.3 The purposiveness of IAM

The goal of autoethnography is to illustrate transformation (Adams *et al.*, 2016:54; Chang, 2008:40; Suarez, 2022:30) as illustrated in 5.3.1 above. Hopefully, through reading my self-narrative (Chapter 4), it may have become evident that IAM not only changed my way of being and teaching, but that it has also circled out to my students and their parents, colleagues, and the school community. IAM brought the transformation of artistic and music educators' intent to the forefront, and autoethnography was thus the preferred methodological vehicle for presenting and disseminating the narrative. Autoethnography required me as a primary researcher to be intimate and vulnerable, and not use the methodology as a means of producing distanced theorising. Instead, it was an attempt to demonstrate inner struggle, but also that collaborative creation of

²² Beauty as described by Jonathan Edwards: “For as God is infinitely the greatest Being, so he is allowed to be infinitely the most beautiful and excellent: and all the beauty to be found throughout the whole creation, is but the reflection of the diffused beams of that being, who hath an infinite fulness of brightness and glory.” (Spiegel, 1998:41)

sense-making through IAM is possible in situations where people must deal with dire circumstances and a loss of meaning (Muncey, 2010:68).

More research is needed to test the validity of IAM. Beach (2013:68) states that “there have been few real conversations or dialogues between people with secular and religious views, and most of these have been academic exchanges that would have limited appeal with the broader public”. IAM seeks to challenge the limited appeal by inviting the broader public to join in the conversation. Through religious or spiritual observance, there seems to be potential to use musicking spaces as a way to explore values that promote human dignity, equality, and freedom. As the principal researcher, I am curious to know how the intentional attempt to create an aesthetic framework to promote values of well-being relates to other forms of religious thinking and doing. What I can suggest to all music educators, regardless of their spiritual or religious convictions, is this: music can move us (Graham, 2005:79); we should be cautious of where it is taking us, and constantly aware of who we are taking with us in our journey of musicking and the exploration of music in general. If I may be so bold as to add to Elliott's (2012:21) question: “we must always keep asking ourselves ... why *and for whom* (addition mine) are we doing the things we do?”

5.3.4 An autoethnographical postlude

In conclusion, and as an afterthought, I am narrating my final reflections on staging the nativity musical and how it underscores the need for purposiveness through IAM. After the performance, I kept thinking about who I am now and who my learners had become. More importantly, what would I do after my initial exploration of IAM? Once again, I consulted Scripture and reflected on the journey which led me to IAM (I was, I did, I am). Through critical reflection on the experiences that led me to IAM, I have become convinced that IAM offers the potential to scaffold a fragmented arts culture into an interconnected process that promotes values of truth, beauty, and goodness. Based on both a constructivist and a spiritual worldview, IAM offers a framework that, through the intentional use of spiritual and secular art, may provide an aesthetic experience that seeks connection with the divine, as opposed to the questionable aesthetics that are currently rampant, as evidenced by current consumerism, secular music, and the misuse of social media (Cilliers, 2012:41).

However, to give this study a sense of trustworthiness, I am encouraged to share the concert's aftermath, as Creswell and Creswell (2023:243) remind me that researchers are also encouraged to report both positive and negative aspects, including acknowledging conflicting information that challenges emerging themes. What started as an attempt to challenge the status quo, I AM

Emmanuel created quite the excitement. Following the concert, the headmaster approached me to request that the music department and choir host a yearly gala concert, seemingly impressed by what he had seen on stage. Naturally, this would have financial implications. For about a month, discussions were held on how to move forward, but as we entered 2025, discussions had reached an end. As of this writing, Potchefstroom Central Music Centre no longer operates, and, from what I hear, the school's active choristers have declined dramatically. I now find myself in Johannesburg, working at two private schools where I am still actively asking what artistic intent looks like.

My new environment highlights, to me at least, just how fragmented the arts have become in modern schools. Most private schools have a scoring system that tracks a student's school-sponsored activities, which they, the school, reward with school colours (traditionally a special blazer to celebrate and promote the notion of student excellence). While noble in its conception, incentivising students to work hard, in modern times, students seem to judge the prestige of receiving school colours as far more rewarding than the act of creating art. In other words, they no longer love music; they love the personal opportunities it brings them. Opportunities that, if used for self-gain (understood as narcissistic behaviour), what I've been calling self-affirmation, lead to relationships that are devoid of love. The current system, and this is broadly speaking, if left as is, runs the risk of losing sight of how aesthetic judgement is paramount to ensuring that values are promoted that will subsequently also shape our shared values. IAM, as understood through my spiritual lens, removes the self from the centre of his reasoning and replaces it with the concept of Jesus (my spiritual conviction and understanding of what *is* truth, beauty, goodness, and, above all, what is love), what I've been calling self-denial. In doing so, IAM can promote purposiveness not only for the self but also for the greater community it serves.

My MEP is a praxial response to the question: *How can music educators enhance intentional affective musicking as to promote purposiveness?* It is guided by an informed and moral attitude, with a concern for improving human well-being in as many ways as possible (Elliott, 2012:22), including spiritual well-being. In an increasingly secular world, spiritual educators must adapt and find a balance between being in this world but not of it (John 15:19; John 17:14-16). Christians who work in the arts, whether full-time or part-time, have a Biblical obligation to put forth their best effort because, as Scripture states, God's love is made manifest in action (Spiegel, 1998:50). To bring this chapter, and this study to a close, I would like to remind the reader of my metaphoric lens: *you are what you eat*. I grew up in a household that taught me that God is the purest form of love, and thus:

“If music be the food of love, play on.”

William Shakespeare 1564-1616

Reference list

- Adams, T.E., Jones, S.H. & Ellis, C. 2016. *Handbook of Autoethnography*. New York: Routledge.
- Adams, T.E., Holman Jones, S.L. & Ellis, C. 2015. *Autoethnography*. New York, NY: Oxford University Press.
- Addison, J., Steele, R. & Smith, G.G. 1964. *The spectator*. Dent; Dutton: London, New York.
- Apel, W. 1971. *Harvard dictionary of music*. 2nd ed. London: Heinemann Educational.
- Augustine. & Pusey, E.B. 2006. *The confessions of St. Augustine: spiritual meditations and divine insights*. London: Watkins.
- Badley, K. & Scott, J. 2011. Fruitful Research: A Biblical Perspective on the Affective Dimension of Research. *The Christian Librarian*, 54(2):49-57.
- Bartleet, B.L. & Ellis, C. 2009. *Music autoethnographies: making autoethnography sing/making music personal*. Florida: Australian Academic Press.
- Beach, J. 2013. What is enlightenment? a history and sociology of knowledge.
<https://www.researchgate.net/publication/235418543> Date of access: 7 Jun. 2025.
- Benzon, William. 2001. *Beethoven's anvil : music in mind and culture*. Oxford: Oxford University Press.
- Berger, P.L. & Luckmann, T. 1966. *The social construction of reality: a treatise in the sociology of knowledge*. Garden City, N.Y: First Anchor.
- Bespflug, K.S. 2009. *The Elementary School Musical*. Canada: Simon Fraser University. (Thesis-PhD). <https://summit.sfu.ca/item/9570> Date of access: 24 Feb. 2025.
- Bible. 1992. *The Rainbow Study Bible*. King James Version. Oklahoma: Rainbow Studies Inc.
- Bist, D., Shuttleworth, M., Smith, L., Smith, P. & Walker-Gleaves, C. 2024. Music and Spirituality: an auto-ethnographic study of how five individuals used music to enrich their soul. *Religions*, 15(7):858. <https://www.mdpi.com/2077-1444/15/7/858>

Bochner, A.P. & Riggs, N.A. 2014. Practicing narrative inquiry. In: Leavy, P. Ed. *The Oxford handbook of qualitative research*. New York: Oxford University Press. pp. 195–222.

Boyce-Tillman, J. 2006. Music as Spiritual Experience. *Modern Believing*, 47(3):20-31.
<https://research-ebsco-com.nwulib.idm.oclc.org/c/vzpwef/viewer/pdf/mn5se74ccj?route=details>

Bresler, L. 2019. Wondering in the dark: the generative power of unknowing in the arts and in qualitative inquiry. In: Denzin, N. K. & Giadina, M.G. *Qualitative inquiry at a crossroads: political, performative, and methodological reflections*. New York: Routledge.

Burkholder, J.P., Grout, D. & Palisca, C.V. 2014. *A history of Western music*. 9th ed. New York - London: W. W. Norton & Company.

Cahnmann-Taylor, M. & Siegesmund, R. 2018. *Arts-based research in education: foundations for practice*. New York: Routledge.

Carr, D. 2006. Music, spirituality, and education. *Journal of Aesthetic Education*, 42(1):16-29.
<https://www.jstor.org/stable/25160263>

Chang, H. 2008. *Autoethnography as method*. New York, NY: Left Coast Press.

Chesterton, G.K. 1950. *The Common Man*. London: Sheed & Ward London

Cilliers, J. 2012. *Dancing with deity: re-imagining the beauty of worship*. Wellington: Bible Media.

Cochrane, T., Fantini, B. & Scherer, K.R. 2013. *The emotional power of music: multidisciplinary perspectives on musical arousal, expression, and social control*. Oxford: Oxford University Press.

Conrad, D. 2016. The Importance of the Artist's Intent. *Contemporary Aesthetics*, 13(13)
https://digitalcommons.risd.edu/liberalarts_contempaesthetics/vol14/iss1/13

Constitution of the Republic of South Africa 1996.

Cooper, R. & Lilyea, B. 2022. I'm interested in a, but how do I do it? *The Qualitative Report*, 27(1):197–208.

Cornelius, E. 2020. Spiritual intelligence can heal South Africa, and Christianity has a major role to play. *In die Skriflig*, 54(2):1–8.

Creech, A., Hodges, D.A. & Hallam, S. 2021. *Routledge international handbook of music psychology in education and the community*. Abingdon, Oxon: Routledge, Taylor & Francis Group.

Creswell, J.W. & Creswell, J.D. 2018. *Research design: qualitative, quantitative, and mixed methods approaches*. 5th ed. California: SAGE Publications, Inc.

Creswell, J.W. & Creswell, J.D. 2023. *Research design: qualitative, quantitative, and mixed methods approaches*. 6th ed. Oaks, California: SAGE Publications, Inc.

Croom A.M. 2015. Music practice and participation for psychological well-being: a review of how music influences positive emotion, engagement, relationships, meaning, and accomplishment. *Musicae Scientiae*, 19(1):44–64.

Cupido, C. 2019. Enhancing Spirituality through Music Education in the New Apostolic Church. In: Boyce-Tillman, J., Robert, S.B. & Erricker, J., 9th ed. *Enlivening faith: music, spirituality and Christian theology*. Oxford: Peter Lang. pp. 219–240.

Cupido, C. 2022. *Music, art and emotion: depictions of the night inspired by romantic art song*. Cape Town, South Africa: AOSIS.

Custer, D. 2014. Autoethnography as a Transformative Research Method. *The Qualitative Report*, 19(37):1-13. <https://nsuworks.nova.edu/tqr/vol19/iss37/3/>

Costello, C.R., McNiel, D.E. & Binder, R.L. 2016. Adolescent and Social Media: Privacy, Brain Development, and the Law. *The journal of the American Academy of Psychiatry and the Law*, 44(3):313-321.

Decker, L.R. 1993. The Role of Trauma in Spiritual Development. *Journal of Humanistic Psychology*, 33(4):33-46. <https://doi-org.nwulib.idm.oclc.org/10.1177/00221678930334004>

De Jong, R. & Bijleveld, C. 2015. Child sexual abuse and family outcomes. *Crime Science : An Interdisciplinary Journal*, 4(1):1-10. <https://link-springer-com.nwulib.idm.oclc.org/article/10.1186/s40163-015-0046-1>

De Wet, C. 2011. The Krugersdorp samurai sword killing: a media analysis. *Acta Academica*, 43(3):132–165. <https://hdl.handle.net/10520/EJC15534>

Department of Basic Education (South Africa). 2003. *National policy on religion and education*. https://www.gov.za/sites/default/files/gcis_document/201409/religion0.pdf

Department of Basic Education (South Africa). 2011. *Curriculum and Assessment Policy Statement Grade 10-12 Life Orientation: CAPS*. <https://www.thutong.doe.gov.za/ResourceDownload.aspx?id=43232>

Dreyer, J. 2007. The national policy on religion and education in South Africa: reflections from a public practical theology. *Practical Theology in South Africa*, 22:40–60. <https://hdl.handle.net/10520/EJC88620>

Du Plessis, H. 1960. *Johann Sebastian Bach: 'n biografie en ag opstelle*. Kaapstad: Tafelberg-Uitgewers.

Elliott, D. J. 1991. Music as Knowledge. *Journal of Aesthetic Education*, 25(3):21-40. <https://www.jstor.org/stable/3332993>

Elliott, D. J. 2000. Music and Affect: The Praxial View. *Philosophy of Music Education Review*, 8(2):79-88. <https://www.jstor.org/stable/40495437>

Elliott, D.J. 2012. Music Education as/for Artistic Citizenship. *Music Educators Journal*, 99(1):21–27. <https://www.jstor.org/stable/41692691>

Elliott, D.J., Silverman, M. & McPherson, G. 2019. *The Oxford handbook of philosophical and qualitative assessment in music education*. New York: Oxford University Press.

Ellis, C., Holman Jones, S. & Allen-Collinson, J. 2013. Autoethnography as the engagement of self/other, self/culture, self/politics, selves/futures. In: Holman Jones, S., Adams, T.E., & Ellis, C., eds. *Handbook of Autoethnography*. California: Left Coast Press. pp. 281-299.

Ellis, C., Adams, T.E. & Bochner, A.P. 2011. Autoethnography: an overview. *Forum: Qualitative Social Research*, 12. <https://research-ebsco-com.nwulib.idm.oclc.org/c/vzpwef/viewer/pdf/m2ez4eue55?route=details>

- Emden, C & Sandelowski, M. 1999. The good, the bad and the relative, part two: goodness and the criterion problem in qualitative research. *International Journal of Nursing Practice*, 5(1):2-7. <https://doi-org.nwulib.idm.oclc.org/10.1046/j.1440-172x.1999.00139.x>
- Emmons, R.A., Cheung, C. & Tehrani, T. 1998. Assessing spirituality through personal goals: implications for research on religion and subjective well-being. *Social Indicators Research*, 45(1-3):391-422. <https://www.jstor.org/stable/27522349>
- Ergas, O. & Ritter, J.K. 2021. Expanding the place of self in self-study through an autoethnography of discontents. *Studying Teacher Education*, 17(1):4-21. <https://doi.org/10.1080/17425964.2020.1836486>
- Frayling, C. 1994. Research in Art and Design. *Royal College of Art Research Papers*, 1(1):1-5. <https://researchonline.rca.ac.uk/384/>
- Gall, M.D., Gall, J.P. & Borg, W.R. 2003. *Educational research: an introduction*. 7th ed. Boston: Allyn and Bacon.
- Garoutte, N. 2022. *An Intersectional Feminist WAP*. Sweden: Linköping University. (Thesis-Masters). <https://www.diva-portal.org/smash/get/diva2:1676580/FULLTEXT01.pdf> Date of access: 26 Nov. 2025.
- Garrido, S., Baker, F.A., Davidson, J.W., Moore, G. & Wasserman, S. 2015. Music and trauma: the relationship between music, personality, and coping style. *Frontiers in Psychology*, 6. <https://www.frontiersin.org/journals/psychology/articles/10.3389/fpsyg.2015.00977/full>
- Gerson, L. & Riegel, N. 2011. *Beauty, to Kalon, and its relation to the good in the works of Plato*. Toronto: University of Toronto. (Thesis-PhD). <http://hdl.handle.net/1807/29848>
- Gipps, R.G.T. 2024. Metanoia. *Philosophy, Psychiatry, & Psychology*, 31(3):257–260. <https://muse.jhu.edu/article/937769>
- Gouzouasis, P. & Ryu, J. 2014. A pedagogical tale from the piano studio: autoethnography in early childhood music education research. *Music Education Research*, 17:1–24. <https://doi.org/10.1080/14613808.2014.972924>
- Graham, G. 2005. *Philosophy of the Arts*. 3rd ed. London and New York: Routledge.

Guernsey, D. 2016, 17 Oct. Re: Educating to truth, beauty and goodness.
<https://cardinalnewmansociety.org/educating-to-truth-beauty-and-goodness-2/> Date of access: 18 Nov. 2025.

Hamilton, M.L., Smith, L. & Worthington, K. 2008. Fitting the methodology with the research: an exploration of narrative, self-study and auto-ethnography. *Studying Teacher Education*, 4(1):17–28. <https://doi.org/10.1080/17425960801976321>

Harrison, S. D. 2012. 'Letting go': an auto-ethnography of higher degree supervision in music. *International Journal of Music Education*, 30(2):99-110. <https://doi-org.nwulib.idm.oclc.org/10.1177/0255761412439927>

Iphofen, R. & Tolich, M. 2018. *The SAGE handbook of qualitative research ethics*. London: SAGE. Available from eBook Collection: <https://research-ebsco-com.nwulib.idm.oclc.org/c/vzpwef/search/details/nyn2ijqbfm?request-context=plink&db=nlebk>

Jenkins, R. 2004. *Social identity*. 2nd ed. London: Routledge.

Juslin, P.N. 2013. From everyday emotions to aesthetic emotions: towards a unified theory of musical emotions. *Physics of Life Reviews*, 10(3):235–266.
<http://dx.doi.org/10.1016/j.plrev.2013.05.008>

Johnson, M.L. & Larson, S. 2003. "Something in the way she moves": metaphors of musical motion. *Metaphor and Symbol*, 18(2):63-84. https://doi-org.nwulib.idm.oclc.org/10.1207/S15327868MS1802_1

Juslin, P.N. & Sloboda, J.A. 2001. *Music and emotion: theory and research*. Oxford: Oxford University Press.

Juslin, P.N. & Sloboda, J.A. 2010. *Handbook of music and emotion: theory, research, and applications*. Oxford: Oxford University Press.

Kamien, R. 2011. *Music and appreciation*. 10th ed. New York: McGraw-Hill.

Lam, A. 2014. Tacit knowledge, embedded agency and learning: local nodes and global networks. *Prometheus*, 32(1):93–99. <http://dx.doi.org/10.1080/08109028.2014.945290>

- Landau, S.D. & Jones, F.W. 2021. Finding the spiritual in the secular: a meta-analysis of changes in spirituality following secular mindfulness-based programs. *Mindfulness*, 12(7):1567–1581. <https://doi.org/10.1007/s12671-021-01600-0>
- Lang, P.H. 1941. *Music in Western civilisation*. London: J.M. Dent and Sons Ltd.
- Leavy, P., Bochner, A.P. & Riggs, N.A. 2014. Practicing Narrative Inquiry. In: Leavy, P. *The Oxford Handbook of Qualitative Research*. Oxford: Oxford University Press. pp.195-222
- Levinson, J. 2011. *Music, art, and metaphysics: essays in philosophical aesthetics*. Oxford: Oxford University Press
- Livingstone, S. & Brown, A. 2005. Influencing the perceived emotions of music with intent. In: Innocent, T. Ed. *Third Iteration*. Melbourne: CEMA pp.161-170.
- Luckmann, T. 1963. On religion in modern society: individual consciousness, world view, institution. *Journal for the Scientific Study of Religion*, 2(2):147–162. <https://www.jstor.org/stable/1385066>
- Manovski, M. P. 2014. *Arts-based research, autoethnography, and music education: singing through a culture of marginalization*. Rotterdam: Sense Publishers.
- Mary, E. & Grew, S. 1947. *Bach*. London: J.M. Dent and Sons Ltd.
- Mayhew, P.J. 2025. Choosing to thrive: a music teaching career based on core values. *Music Educators Journal*, 112(1):30-37. <https://journals-sagepub-com.nwulib.idm.oclc.org/doi/pdf/10.1177/00274321251357272>
- McCoy, M. 1968-. 2013. *Wounded heroes: vulnerability as a virtue in ancient Greek literature and philosophy*. Oxford: Oxford University Press.
- Merlín-Escorza, C.E. 2025. Transformation in the use of mixed methods for migration-related research. *Journal of Ethnic and Migration Studies*, 51(12):3079-3095. www.tandfonline.com/journals/cjms20
- Merriam, S.B. 2009. *Qualitative research: a guide to design and implementation*. San Francisco: Jossey-Bass.

Merriam, S.B.M & Tisdell, E.J. 2016. *Qualitative research: a guide to design implementation*. 4th ed. San Francisco: John Wiley & Sons.

Meyer, J. 2022. Understanding night music through analysis: Nocturnal features and forces. In: Cupido, C. *Music, art and emotion: depictions of the night inspired by romantic art song*. Cape Town: AOSIS Books. pp. 41–72.

Miller, L.J. 2012. *The Oxford handbook of psychology and spirituality*. New York: Oxford University Press.

Mitchell, N. 2005. Mystery and manners: eucharist in post-modern theology. *Worship*. 79(2):130–151.

Misawa, M. & McClain, A.L. 2025. Incorporating autoethnography for empowerment and transformation in graduate education.

<https://newprairiepress.org/cgi/viewcontent.cgi?article=4466&context=aerc>

Muncey, T. 2005. Doing Autoethnography. *International Journal of Qualitative Methods*, 4(1):69–86. <https://dx.doi.org/10.1177/160940690500400105>

Muncey, T. 2010. *Creating autoethnographies*. Los Angeles: SAGE.

Musixmatch. 2020. *Cardi B, Megan Thee Stallion - WAP (feat. Megan Thee Stallion) lyrics*.

<https://www.musixmatch.com/lyrics/Cardi-B-Megan-Thee-Stallion/WAP-Megan-Thee-Stallion-2>

Date of access: 13 Aug. 2026.

Naudé, P. 2011. *Turning corruption around is an inter-generational task* [Blog post].

<https://www.leader.co.za/article.aspx?s=1&f=1&a=2894> Date of access: 19 Nov. 2025.

Neill, A. & Ridley, A. 1995. *The philosophy of art: readings ancient and modern*. Boston, Massachusetts: McGraw-Hill.

Nicolaou, G., Nijs, L. & van Petegem, P. 2023. Moving in musicking: the evolving pedagogical practice of the artist-facilitator within asylum seeker centers. *Frontiers in Psychology*, 14.

doi: [10.3389/fpsyg.2023.1177355](https://doi.org/10.3389/fpsyg.2023.1177355)

- O'Dea, M.K., Igou, E.R., Van Tilburg, W.A.P. & Kinsella, E.L. 2025. Affect, connect, and grow: how self-transcendent emotions foster meaning in life. *The Journal of Positive Psychology*, 1-13. <https://doi.org/10.1080/17439760.2025.2604069>
- Palmer, A.J. 1995. Music education and spirituality: a philosophical exploration. *Philosophy of Music Education Review*, 3(2):91-106. <https://www.jstor.org/stable/40327096>
- Pemberton, B. 2016. The arts as portals for understanding the other. *Athens Journal of Humanities & Arts*, 3(3):159-170. <https://doi.org/10.30958/ajha.3.3.1> Date of access: 25 Oct. 2025.
- Plunkett, D. 1990. *Secular and spiritual values: grounds for hope in education*. London: Routledge.
- Porter, J. 2017. Beauty, value, and the aesthetics of life in Kant and Aristotle. *Republics of Letters*, 5(1):1–22.
- Poulos, C.N. 2021. *Essentials of autoethnography: essentials of qualitative methods series*. Washington: American Psychological Association.
- Pritchard, E.A. 2002. Bilderverbot Meets Body in Theodor W. Adorno's Inverse Theology. *The Harvard Theological Review*, 95(3):291-318. <https://www.jstor.org/stable/4150749>
- Pugmire, D. 2006. The secular reception of religious music. *Philosophy*, 81(1):65-79. <https://doi.org/10.1017/S0031819106000040>
- Railsback, K. 2020. *Therapeutic autoethnography: from epiphany to catharsis*. Florida: Nova Southeastern University. (Thesis – PhD). https://nsuworks.nova.edu/shss_dft_etd/68 Date of access: 10 Jul. 2025.
- Reimer, B. 1989. Music education as aesthetic education: toward the future. *Music Educators Journal*, 75(7):26-32. <https://www.jstor.org/stable/3400308>
- Republic of South Africa. 2013. Protection of Personal Information Act (4/2013). *Government Gazette*, 37067: 2-148, 26 Nov.
- Riegel, N. 2011. *Beauty, To Kalon, and Its relation to the good in the works of Plato*. Toronto: University of Toronto. (Thesis – PhD). <http://hdl.handle.net/1807/29848> Date of access: 20 Oct. 2025.

- Rossouw, D. 2011. Fighting corruption [Blog post].
<https://www.leader.co.za/article.aspx?s=1&f=1&a=2951> Date of access: 19 Nov. 2025.
- Saldaña, J. 2015. *Thinking qualitatively: methods of mind*. California: SAGE.
- Saldaña, J. 2016. *The coding manual for qualitative researchers*. 2nd ed. London: Sage.
- Schroeder, R. 2017. Evaluative criteria for autoethnographic research: who's to judge? In: Deitering, A.M., Stoddart, R.A. & Schroeder, R. Ed. *The self as subject: autoethnographic research into identity, culture, and academic librarianship*. Chicago: ACRL Publications. pp. 315-346.
- Scholes, P.A. 1954. *The listener's history of music*. Oxford University Press: London
- Scruton, R. 2018. Why beauty matters. *The Monist*, 101(1):9-6. <https://research-ebsco-com.nwulib.idm.oclc.org/c/vzpwef/viewer/pdf/buwp6xtfr?route=details>
- Seligman, M.E.P. 2011. *Flourish: a visionary new understanding of happiness and well-being*. New York: Atria.
- Shields, R. & Hardy, N. 2024. Practical aesthesis. *Thesis Eleven*, 180(1) 15-36.
<https://dx.doi.org/10.1177/07255136241227675>
- Shuter, R. 1968. *The psychology of musical ability*. 2nd ed. London: Methuen.
- Slaby, J., Mühlhoff, R. & Wüschner, P. 2019. Affective Arrangements. *Emotion Review*, 11(1):3-12.
<https://doi.org/10.1177/1754073917722214>
- Small, C. 1998. *Musicking: the meanings of performing and listening*. Hanover: University Press of New England.
- Smith, H. & Dean, R.T. 2009. *Practice-led research, research-led practice in the creative arts*. Edinburgh: Edinburgh University Press.
- Spiegel, J.S. 1998. Aesthetics and Worship. *Southern Baptist Journal of Theology*, 2(4):40-54.
https://cdn.sbts.edu/documents/sbjt/sbjt_1998winter6.pdf

- Starr, L.J. 2010. The use of autoethnography in educational research: locating who we are in what we do. *Canadian Journal for New Scholars in Education*, 3(1):1-9.
<https://journalhosting.ucalgary.ca/index.php/cjnse/article/view/30477>
- Stenmark, M. 1995. *Rationality in science, religion, and everyday life: a critical evaluation of four models of rationality*. Notre Dame: University of Notre Dame Press.
- Stenmark, M. 2022. Worldview studies. *Religious Studies*, 58(3):564-582.
<https://doi.org/10.1017/S0034412521000135>
- Suarez, E. S. V. 2022. Why do I do what I do? and for what and for whom?: an autoethnography of a music educator-adult learner. *Philippine Social Science Journal*, 5(3):21-32.
<https://philssj.org/index.php/main/article/view/509>
- Sullivan, G. 2009. Making space: the purpose and place of practice-led research. In: Smith, H. & Dean, R.T. Ed. *Practice-led research, research-led practice in the creative arts*. Edinburgh: Edinburgh University Press. pp. 41-65.
- Sykes, J. 2021. The secularism of music studies. *Yale Journal of Music & Religion*, 6(2):119-143.
<https://doi.org/10.17132/2377-231X.1210>
- Trainor, L.J. & Trehub. 1992. The development of referential meaning in music. *Music Perception*, 9(4):455-470. <https://www.jstor.org/stable/40285565>
- Van Cappellen, P., Saroglou, V., Iweins, C., Piovesana, M. & Fredrickson, B.L. 2013. Self-transcendent positive emotions increase spirituality through basic world assumptions. *Cognition & Emotion*, 27(8):1378-1394. <https://doi.org/10.1080/02699931.2013.787395>
- Van den Hoogen, A.J.M. 2000. Dof zink en megalieten: over de voorstelling van het onvoorstelbare. Nijmegen: Damon/ Katholiek Studiecentrum (Dissertation)
- Van Der Merwe, L. & Habron, J. 2015. A conceptual model of spirituality in music education. *Journal of Research in Music Education*, 63(1):47-69.
<https://doi-org.nwulib.idm.oclc.org/10.1177/0022429415575314>
- van Zyl-Gous, N. 2020. *2019/2020 SAPS crime statistics analysis*.
<https://static.pmg.org.za/200826ResearchUnitCrimeStats2.pdf> Date of access: 23 Nov. 2025.

Vasconcelos, E. 2014. I can see you: an autoethnography of my teacher-student self. *Qualitative Report*, 16(2):415-440. <http://www.nova.edu/ssss/QR/QR16-2/vasconcelos.pdf>

Wall, S. 2008. Easier said than done: writing an autoethnography. *International Journal of Qualitative Methods*, 7(1): 38-53 <https://doi-org.nwulib.idm.oclc.org/10.1177/160940690800700103>

Walton, K. 2007. Aesthetics-what? why? and wherefore? *The Journal of Aesthetics and Art Criticism*, 65(2):147-161. <https://www.jstor.org/stable/4622220> Date of access: 18 Nov. 2025.

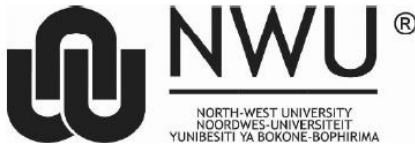
Wyman, B. 1991. Secular and spiritual values: grounds for hope in education by D. Plunkett. *The Journal of Educational Thought (JET) / Revue de la Pensée Éducative*, 25(3):279-281. <https://www.jstor.org/stable/23767379>

Yin, R.K. 2011. *Qualitative research from start to finish*. New York: The Guilford Press.

Zentner, M., Grandjean, D. & Scherer, K.R. 2008. Emotions evoked by the sound of music: characterization, classification, and measurement. *Emotion*, 8(4):494-521. DOI: [10.1037/1528-3542.8.4.494](https://doi.org/10.1037/1528-3542.8.4.494)

Zentner, M. 2010. Homer's Prophecy: an Essay on Music's Primary Emotions. *Music Analysis*, 29(1-3):102-125. <https://www.jstor.org/stable/41289723>

Addendum A



Private Bag X6001, Potchefstroom
South Africa 2520

Tel: 018 299-1111/2222
Web: <http://www.nwu.ac.za>

**Basic and Social Science Research Ethics
Committee (BaSSREC)**

**Faculty of Humanities Ethics Office for Research,
Training and Support**
Tel: 018 285 2457
Email: Janelize.Morelli@nwu.ac.za

04 December 2024

FEEDBACK OF THE RESEARCH STUDY FROM THE NORTH-WEST UNIVERSITY BASIC AND SOCIAL SCIENCE RESEARCH ETHICS COMMITTEE (BASSREC) OF THE FACULTY OF HUMANITIES

Ethics number: NWU-01072-24-S7

Kindly use the ethics reference number provided above in all future correspondence or documents submitted to the administrative assistant of the North-West University BaSSREC.

Study title: Promoting purposiveness through intentional affective musicking: an autoethnographic study.

Study leader/supervisor: Prof. W. Weyer

Student: A.J. van Rensburg (28840658)

Application type: Single study

Risk level: Low risk

Dear Prof. Weyer,

You are kindly informed that this application was reviewed at the meeting of the North-West University Basic and Social Science Research Ethics Committee (BaSSREC), Faculty of Humanities, North-West University, held on **03/12/2024**. Following review of the application, it has been decided that the study is **Conditionally approved with minor changes** as indicated on the feedback report (attached).

Please note that the reviewer reports were summarized for your convenience. Under each criteria the feedback of each reviewer (1,2,3) is listed, with a summary of the feedback per criteria, decided at the meeting.

Some technical and scientific recommendations have been made. These are recommendations for the refinement of the application and is subject to a discussion between the applicant and their supervisor(s).

Please respond to the feedback of all reviewers by means of a complete rebuttal report (attached) addressing all comments, that must be submitted to the Chair of BaSSREC. You may also refer to the recommended template on the BaSSREC Webpage: <http://humanities.nwu.ac.za/basic-and-social-sciences-research-ethics-committee-bassrec>

Before final approval and the ethics approval certificate can be provided, the following documentation needs to be resubmitted to BaSSREC-Admin@nwu.ac.za for final assessment by the chairperson/BaSSREC nominee:

- Rebuttal report
- BaSSREC Ethics application form
- Proposal

If you have any questions or need further assistance, please contact BaSSREC.

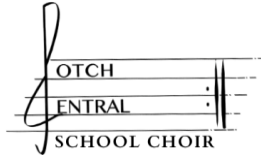
Yours sincerely

A handwritten signature in black ink, appearing to read 'J Morelli', with a horizontal line underneath.

Professor Janelize Morelli

Deputy Chairperson: NWU-BaSSREC

Addendum B



Dear Parent/Guardian and Chorister

PLEASE NOTE

After last year's successful gala evening, *Potch Central Music Centre* has invited the choir to partake in a much larger capacity at their gala concert this year. In the second semester (terms 3 and 4) the choir will be preparing for a big concert that will take place on the 16th of November 2024. In short, we are doing a musical!

The choir will serve as actors and singers while the music students, and a few professional players, will provide live musical accompaniment. But it should be noted that the chosen musical recalls the nativity of Jesus Christ. The rehearsal and performance of this musical form part of a study that is being conducted that investigates Intentional Affective Musicking (IAM).

Therefore, participating in this semester's choral series is entirely optional and of free will.

If for any reason (eg; the themes, content, and message, of the nativity play) a parent or chorister is uncomfortable they have the full right to withdraw from the choir and its related activities. As the writer and director of this musical, I must inform you as a parent, and as a chorister, that for the next 4 months all rehearsals will be dedicated primarily to this play. So, the subject of Jesus will be heavily present.

If there is no conflict of interest, I extend an open invitation to *actively* partake in this year's musical production. It is sure to be a once-in-a-lifetime experience! Not just for the choristers but for the parents as well.

If there are any questions or uncertainties, please feel free to contact me directly.

Mr. Anro Janse v. Rensburg

Conductor: Mr. A Janse van Rensburg

Headmaster: Mr. J. Geldenhuys

TEAR-OFF HERE

I, _____, the parent of _____ have read this letter regarding the details of the second semester and with this consent that my child may partake in all related choral activities as well as committing to my child's attendance at said performance.

Signature of parent

Addendum C

Wet Ass Pussy – Cardi B Featuring AI “T” McLaran and Megan Thee Stallion

[Intro]

Whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house (Hol' up)
I said certified freak, seven days a week
t-ass pussy, make that pullout game weak, woo (Ah)

[Chorus]

Yeah, yeah, yeah, yeah
Yeah, you fuckin' with some wet-ass pussy
Bring a bucket and a mop for this wet-ass pussy
Give me everything you got for this wet-ass pussy

[Verse 1]

Beat it up, nigga, catch a charge
Extra large and extra hard
Put this pussy right in your face
Swipe your nose like a credit card
Hop on top, I wanna ride
I do a kegel while it's inside
Spit in my mouth, look in my eyes
This pussy is wet, come take a dive
Tie me up like I'm a surprise
Let's roleplay, I'll wear a disguise
Want you to park that big Mack truck right in this little
garage
Make it cream, make me scream
Out in public, make a scene
I don't cook, I don't clean
But let me tell you how I got this ring (Ayy, ayy)

[Verse 2]

Wet me, swallow me, drip down the side of me (Yeah)
Ick, jump out 'fore you let it get inside of me (Yeah)
Tell him where to put it, never tell him where I'm 'bout to
be (Huh)
Jump down on him 'fore I have a nigga runnin' me (Pow,
pow, pow)
Talk your shit, bite your lip (Yeah)
Wait for a car while you ride that dick (While you ride that
dick)
He really ain't never gotta fuck him for a thang (Yeah)
He already made his mind up 'fore he came (Ayy, ah)
I've got your boots and your coat for this wet-ass pussy
(Ah, ah, ah)
I bought a phone just for pictures of this wet-ass pussy
(Click, click, click)
I paid my tuition just to kiss me on this wet-ass pussy
(Mwah, mwah, mwah)
I want to make it rain if you wanna see some wet-ass pussy
(Yeah, yeah)

[Verse 3]

Look, I need a hard hitter, need a deep stroker
Need a Henny drinker, need a weed smoker
Not a garter snake, I need a king cobra
With a hook in it, hope it lean over
He got some money, then that's where I'm headed
Pussy A1 just like his credit
He got a beard, well, I'm tryna wet it
I let him taste it, now he diabetic
I don't wanna spit, I wanna gulp
I wanna gag, I wanna choke
I want you to touch that lil' dangly thing that swing in the
back of my throat
My head game is fire, punani Dasani
It's goin' in dry and it's comin' out soggy
I ride on that thing like the cops is behind me (Yeah, ah)
I spit on his mic and now he tryna sign me, woo

[Verse 4]

Your honor, I'm a freak bitch, handcuffs, leashes
Switch my wig, make him feel like he cheatin'
Put him on his knees, give him somethin' to believe in
Never lost a fight, but I'm lookin' for a beatin' (Ah)
In the food chain, I'm the one that eat ya
If he ate my ass, he's a bottom-feeder
Big D stand for big demeanor
I could make ya bust before I ever meet ya
If it don't hang, then he can't bang
You can't hurt my feelings, but I like pain
If he fuck me and ask "Whose is it?"
When I ride the dick, I'ma spell my name, ah

[Chorus]

Yeah, yeah, yeah
Yeah, you fuckin' with some wet-ass pussy
Bring a bucket and a mop for this wet-ass pussy
Give me everything you got for this wet-ass pussy
Now from the top, make it drop, that's some wet-ass pussy
Now get a bucket and a mop, that's some wet-ass pussy
I'm talkin' wap, wap, wap, that's some wet-ass pussy
Macaroni in a pot, that's some wet-ass pussy, huh

[Outro]

There's some whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house
There's some whores in this house

Addendum D

Potch Central Music Centre
with
Potch Central School Choir
presents

I AM EMMANUEL

GALA CONCERT
16 Nov. 2024



I AM EMMANUEL

Book by Anro Janse v. Rensburg

Original Lyrics by Têlan Hemar

Music arranged and compiled by Anro Janse v. Rensburg

MUSICAL DIRECTOR
Mr. Ginger

LIGHTING TECHNICIAN
Elihle Ngaba and Hannes Jacobs

SOUND DESIGNER
DJ Stoop

CHOREOGRAPHER
Mr. Ginger and Company

TECHNICAL ASSISTANT
Elihle Ngaba

SET DESIGNER
Mr. Ginger

ORIGINAL MUSIC BY
Anro Janse v. Rensburg

PROGRAMME DESIGNER
Dr. Aileen Jordaan and
Anro Janse van Rensburg

DIRECTOR
Anro Janse v. Rensburg

With special thanks to:

Potch Central School Choir; Jaco and Monique Bekker, along with their beautiful children; our professional players in the pit; Mrs Babs Brouwer; Mrs Rosa Myburgh; Mrs Christine Rautenbach; Prof. Waldo Weyer; Mr Shaun Botha; Mr Jacques Geldenhuys; Mrs Hester Parsons; Mrs Suné Lategang; Mrs Chantel Joubert; AGS Krugersdorp Sentraal; Mrs Megan Shaw and Mr Stefan van der Walt.

Potchefstroom Central Music Centre - Mrs Sonja Smith

Sonja Smith is a music tutor in various instruments. Piano, Recorders (from Sopranino to Bas), Flute and Theory of Music. She also has many years of experience as a Choir conductor (church choirs, primary and high school choirs in the Overberg, Western Cape and a lady's Choir, Cantabilé in Potchefstroom, till 2019).

After her high school education at the School of Arts (then known as the Art, Ballet, Music & Drama School) in Johannesburg, Sonja matriculated in music and has been in the music world for 42 years. Sonja's passion has always been music. Her goals and aspirations are to educate and tutor children and students about her love for music and to share her music knowledge and experience with them. She also taught Kindermusik for 12 years to children from 6 months to 7 years old.

"It's not about me; it's all about the child."

Sonja took a course at the Society of Recorder Players, UK. Attended advanced classes for Recorder & Choir in Education Summer School for teachers in training, England, Leeds in 1982 & 1984. She completed an Advanced Choral Conducting Course at the School of Music / Conservatory, North-West University, and a BA MUS Honours degree in Research Methodology, Practical Music (Recorder Performers), Didacticism Practical Music (Recorder), Choir Conducting, and Group Music. Sonja has been working at the Music Centre since 2012, focusing on piano, recorder, and music theory (UNISA certified), and became HOD in 2019.

Her sports are open-water swimming, horse riding, and sailing. Her hobbies are various arts and crafts and of course, Music!

PS. Sonja says, "I am a granny of three grandchildren who live in the Netherlands."



Choir Administrator - Mrs Ashley v.d.Berg



What a year it has been for the Potch Central School Choir! While we didn't participate in formal competitions, we made a significant impact through our public engagements. We were part of several informal singing events in the first semester, including the school's 100th birthday celebration, the North-West Children's Choir choir festival, and the Gimmie eisteddfod. In November 2023, we welcomed Mr Anro Janse v. Rensburg as our new choirmaster, and since then, our choir has grown from 19 to 59 members, a testament to our successful engagements.

To tie in with our centennial celebrations, the music centre approached the choir about participating in their gala concert, and what a way to end the year! Our choirmaster, Mr Anro J.v.Rensburg, conceptualised, wrote, arranged all the music, choreographed, and directed the entire production with some help from the choristers where needed. As a piano and percussion tutor at Potch Central Music Centre, I'm looking forward to see what the future has in store for the choir under the guiding hand of Mr Anro J.v.Rensburgs.

All our students, including those from the music centre, along with Mr. Anro J.v.Rensburg and Mrs. Sonja Smith, have worked tirelessly to prepare for this evening's concert. We hope that this is only the first of many to come. Thank you to every parent, teacher and Mr. Geldenhuys for making the dream a reality. Now, fill your glass, sit back and enjoy the performance.

A note from the writer's desk - Mr Anro Janse v. Rensburg

Shakespeare once famously wrote, 'To be or not to be?' Being rather artistic myself, I took that question to heart. What does true purpose and meaning in an individual's life look like? There wasn't an answer (if there ever could be) to this question at first, but I had an itch to scratch, so I kept searching. While researching my music degree, I stumbled upon an idea not too long ago. What drives an artist's intentions if art is created out of artistic intent? These questions led me to Psalm 150.

Praise Him with the sound of the trumpet; praise Him with psaltery and harp.

Many artists engage in a form of worship when creating art without even realising it. Here, I found the inspiration for Intentional Affective Musicking (IAM). The relationship between religion and art has a long history. Since ancient times, art has been one of the most essential mediums for capturing the meaning of the holy and the sublime and, hence, the search for meaning and purpose at both a group and individual level. While conceptualising this production, I constantly asked what my artistic intent would be. This led to several existential crises and copious amounts of coffee.

Reflecting on my experiences in choir, orchestras, drama, and ballet, along with my teacher's experience in teaching, I noticed that musicking provides an excellent opportunity to be a part of something "bigger than the self." To music is to take part in any capacity in a musical production. Couple intentional-(musical)-affect with the act of musicking, and the stage is set. I do not know precisely what IAM could be and what it can look like, but it could lead to higher levels of self-efficacy and self-esteem. Based on a Christian worldview, I hope and pray that IAM can provide the needed religious and spiritual framework for an individual to help them have meaning in their lives and make sense of life's challenging aspects.

On my journey, music played a significant role in my coming to faith. At their core, I believe that the arts are the greatest gift mankind could have received from our Creator, created in His image. This means we are made to create and praise. I shall leave you with this thought: when we create, who, why, and what are we creating for?

Let everything that hath breath praise the Lord! Praise ye the Lord!



SYNOPSIS

In the beginning, God created the universe. In just six days all we know was created. On the seventh day God looked at what He created and called it "very good". God walked and talked with Adam and Eve, man and woman created in His image, in the garden of Eden providing them with everything they needed. But man being weak fell for the lies the serpent spread and so they ate from the tree of knowledge from good and evil. This single act removed man from God. So, God devised a plan, a plan of true salvation...

God has been preparing the way from the great flood to the fall of Babylon. God held all the cards from Abraham to Joseph's brothers betraying him. From Moses leading the Israelites out of the land of Egypt to the first temple, God led the way. In every story, book, chapter and verse, we can hear His voice if we listen closely. Christ is coming. The promised Messiah will crush the serpent's head. One day, a group of Magi from the east (in the general direction of ancient Babylon) were studying ancient prophecies, awaiting the stars to proclaim His arrival. And so, a new star emerged. With haste, they packed their gifts, loaded their camels and set course for the land of Juda.

While the wise men were already on their way, God sent His messenger, Gabriel, to appear to Mary. Mary was told that she had found favour with God and that she would be the virgin mother so many prophecies spoke of. But there was just one tiny problem. Mary was not yet married; she was only betrothed to be married to Joseph, a carpenter. After Joseph learned about Mary's pregnancy, he sought to break the engagement in secret. But no matter what or how man tries, when God has put a plan into action, there is no stopping it. So, Gabriel appeared to Joseph as well. Informing him that what Mary had said was indeed the truth and that God is the Father.

Mary and Joseph got married, and soon after, they set off to Bethlehem to comply with the census Rome commanded to be taken throughout its territories. While on their journey, our wise men crossed into the land of Juda. However, Juda already had a king, Herod the Great. After meeting with the king, Herod allowed the Magi to find the promised Saviour King so that he, too, could bow and worship at his feet. But this was not his true intention. Herod wished to slay the baby Christ; his pride and jealous nature blinded him with anger; how could anyone even think of worshipping another? In secret, Herod devised a plan to slay all newborn male babies.

On the night of Christ's birth, a group of Shepherds sat in the cool of the night, keeping watch over their flock. Suddenly the night sky filled with an angelic choir singing praises to God. The Shepherds felt moved by the spirit and made their way to a stable. Due to the census, no other options were available for Mary and Joseph. All the Inns were filled, but one kind soul said they could spend the night in their stable. Here, wrapped in light, our Shepherds and wise men found Christ, the Saviour King. Bowing in front of the baby Jesus, the Magi presented Him with three gifts: gold as a symbol of kingship on earth, frankincense as a symbol of deity, and myrrh as a symbol of death.

The Company



Student Ensemble



Potch Central
wi
Potch Central
pres



EMMA

Orchestra

Conductor - Anro J

Flute/Recorder

Clarinet in Bb/Flute/Piccolo-André Oosthu

Trumpet in Bb-Sameul Nku Fren

Guitar-Christ

Violin I - Nicó Smit; Annema

Violin II - Elandri Vors

Cello - Charles Oliver; Annab

Percussion - Lohann d



Music Centre th School Choir ents

EMMANUEL

estra

Janse van Rensburg*
er-Sonja Smith
izen Bassoon-Ashly Kgomotso Sibanyoni
nch Horn-Julian Reinecke-Watson
tiaan Krüger
rie Hoffman; Matthew Vorster
ster; Lamees Matwadia
bel Botma; Lukas van Vreden
u,Preez; Shay Longden

Prize Giving
Welcome and opening
Mr. Christiaan Krüger

Potch Central Music Centre
Personnel and Students

A Word or Two
Mrs. Sonja Smith (Head of Music Department)
Mr. Anro Janse v. Renburg (Artistic Director)
Raffle Lucky Draw

I AM-Emmanuel
Scene 1: In the beginning
Prologue - The Company
We Three Kings - The Company
O Come, O Come Emmanuel - The Company

Scene 2: Mary receives word
Ndikhokhele Bawo - Mary, Gabriel, Narrators and Ensemble
Love Him from afar - Ndivhuwo Muthathi

Scene 3: First Impressions
Kiss the Girl - The Company
Old French Song - Helét van Zyl

Scene 4: Could it be True
Hallelujah Hosanna - Joseph, Gabriel and Ensemble
Children's Ballet - Jenna Jansen v. Vuuren

Scene 5: King Herod
What a Man - The Company
Seven Nation Army - The Company

Scene 6: Behold, God With Us
The Nativity Song - Shepherds, Gabriel and Ensemble



STUDENT ENSEMBLE



Elth Ekwere

Piano



Janna-Josanne Kuyasa

Piano



Ashland Mame

Piano



Aneshelland Mame

Piano



Anienettand Mame

Piano



Hanesa Jacobs

Piano



Muli Tshabalala

Piano



Hlengiwe Zulu

Piano



Anishah Mawanya

Guitar



Lwisa Sibeko

Music Appreciation



Sebastian Hlengiwe

Piano



Bheka Mame

Piano



Mamefiso Lesame

Piano



Tristan Doores

Music Appreciation



Zikhle Doores

Guitar



Lwisa Doores

Music Appreciation



Gabya Williams

Music Appreciation



Doores Sibeko

Percussion



Doores Sibeko

Guitar



Tshabalala

Piano



Zikhle Doores

Percussion



Ashland Doores

Guitar



Ashland Doores

Guitar



Ashland Doores

Guitar



Simeon van Veen

Percussion



Ndabisa Mthethi

Piano



Bheka Mame

Percussion



Thabisa Doores

Recorder



Christiana Mawanya

Percussion

Doores Sibeko

Recorder

THE COMPANY



Cayley Constance

Ensemble



Khumbi Sechelo

Ensemble



Armani Motlhankwa

Ensemble



Armani Motlhankwa

Ensemble



Zoah Julies

Ensemble



Tshiamo

Ensemble



Chabane

Ensemble



Tshiamo

Ensemble



Oshane

Ensemble



Lina

Ensemble



Letlile Tshabale

Ensemble



Tshamo

Ensemble



Tshamo

Ensemble



Oshane

Ensemble



Dikane

Ensemble



Oshane

Ensemble



Oshane

Ensemble



Joseph's Mother/Shepherd

Joseph's Mother/Shepherd



Linda

Wise Man



Lihumani

Ensemble



Tshamo

Ensemble



Tshamo

Ensemble



Natalie

Narrator



Baikanyo

Ensemble



Ntshamo

Ensemble



Mary

Mary



Tshamo

Ensemble



Tshamo

Ensemble



Eve/Mary's Mother

Eve/Mary's Mother



Tshamo

Ensemble

THE COMPANY



Tshwaraganang Rhibilela
Ensemble



Mphahane Sene
Ensemble



Tshane Mchutsiwa
The Angel Gabriel



Amarisa Dancos
The Deceiver



Khano Matamela
Ensemble



Josephs Father/Shepherd



Ensemble



Kingsguard



Joseph



Ensemble



Technical Assistant



Ensemble



Ensemble



Ensemble



Ensemble



Ensemble



Ensemble



Ensemble



Ensemble



Ensemble



Ensemble



Ensemble



Kingsguard



Narrator



Shepherd



Wise Man



Wise Man



King Herod



