

Exploring teachers' experiences of
integrating Kodály in group music settings
for children

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TO WHOM IT MAY CONCERN

This is to confirm that I assisted **Ms ER Oosthuizen** with the language editing of her Master of Music degree in Musicology at the School of Music, North-West University. The title of the thesis is **Exploring teachers' experiences of integrating Kodály in group music settings for children**. Her supervisor was Prof. M van Vreden (North-West University).

I went through the thesis making corrections and suggestions with respect to language usage and restricted my editing to addressing such issues. Given the nature of the process, it is not necessary for me to see the final version, but I always remained available for consultation as long as necessary.

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DEDICATION

I dedicate this thesis to my beloved grandfather, Johannes Petro van der Walt (23 April 1929 – 7 February 2023), who instilled in me a profound pride in my heritage through his unwavering dedication to his calling as an artist. I fondly recall the daily walks along the 'wasgoedpennetjielaan' on the Potchefstroom campus, where I still keenly sense my grandfather's presence as I admire his craftsmanship. I also dedicate this work to our beloved son, Johannes Christiaan Oosthuizen (19 February 2023 -). May God lead you through this wonderful life to grow into a man of Christ.

Soli Deo Gloria – to God be all the glory!

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ABSTRACT

Keywords: Kodály, teaching experiences, group music lessons, Kodály teacher training, meaning.

This qualitative case study explored the experiences of ten teachers who integrated Kodály into group music settings for children between the ages of four to nine years. Research in Kodály music education often focuses on the value of the approach for the learners, overlooking the perspectives of the teachers and the meaning they ascribe to their experiences of Kodály. This means that the literature on teachers' experiences of integrating Kodály was limited. This study, consequently, explored both the literature that was available, as well as the findings of the participants' experiences in this study. The literature that was investigated included child development during early and middle childhood; the Kodály concept (contents and teacher training); and the history of Kodály in South Africa. The purpose of this study was to explore how the participants understood their experiences of integrating Kodály into their teaching. The integration of Kodály refers to using the relevant principles and tools within a group music context. The participant experiences were presented as directly as possible so that the participants' voices could be heard by integrating their precise verbatim comments as closely as possible into the presentation of the findings. The findings focused on how Kodály training and teaching led to specific experiences such as changes in musicianship, teaching methodology, enjoyment, classroom management, lesson planning, relationship with their learners, views on the value of Kodály, challenges, and how Kodály inspired and drove them as music teachers.

Data were collected through semi-structured interviews, transcribed and analysed in ATLAS.ti 9. From the analysis, five main themes emerged that related to the participants' experiences: (1) "My whole sense of music changed" (benefits); (2) "One cannot wing a Kodály lesson" (challenges); (3) "An amalgamation between learners, teacher and the music" (practical application); (4) "Energised by teaching Kodály" (drive); (5) "A journey – into yourself; through music and through the souls of your learners" (meaning). Further analysis indicated that all the experiences contributed to the participants experiencing a sense of meaning as music teachers. Through the positive elements as well as the challenges of Kodály-based teaching, they felt that they were making a difference in the lives of their learners – because the Kodály teacher training equipped them with thorough musicianship and adaptable methodological principles. This study contributes to a greater understanding of how Kodály teacher training and integration in group settings could beneficially influence the experiences teachers have and how such experiences can lead to a sense of meaning in teachers.

OPSOMMING

Sleuteltermes: Kodály, onderrigervaring, groepsmusiek, Kodály-onderwysopleiding, betekenis

Hierdie kwalitatiewe gevallestudie verken die ervarings van tien onderwysers wat Kodály in groepsmusiek vir kinders tussen vier en nege jaar integreer. Navorsing oor Kodály-musiekonderrig fokus dikwels op die waarde wat die benadering vir leerders het maar kyk die onderwysers se perspektief en wat Kodály vir hulle beteken mis. Om hierdie rede is daar nog beperkte literatuur oor die invloed van Kodály-integrasie op onderwysers. Vir hierdie navorsing is dus gebruik gemaak van die bestaande literatuur en die bevindings oor deelnemers se ervaring. Literatuur oor kinderontwikkeling in die vroeë en middelkinderjare, die Kodály-konsep (die begrip en hoe dit in onderwysopleiding toegepas word), en die geskiedenis van Kodály in Suid-Afrika is bestudeer. Die doel van hierdie studie was om vas te stel hoe deelnemers die Kodály-benadering in hul onderrig integreer. Kodály-integrasie verwys na die gebruik van die beginsels en hulpmiddels van Kodály 'n groepsmusiekkonteks. Die deelnemers se ervarings is so akkuraat as moontlik in die bevindings weergegee sodat dit so akkuraat as moontlik weergegee kon word. Die bevindings fokus op hoe Kodály onderwyseropleiding en -onderrig lei tot onderwysers se ervaring van die volgende: veranderinge in hulle musiekvaardigheid, onderrigmetodologie, genot, klasbestuur, lesbeplanning en verhoudings met hul leerlinge asook hul mening oor Kodály, die uitdagings waarvoor hulle te staan gekom het en hoe Kodály hulle as musiekonderwysers geïnspireer en gemotiveer het.

Data is deur middel van semigestruktureerde onderhoude ingesamel, getranskribeer en met behulp van ATLAS.ti 9 geanaliseer. Deelnemers se ervarings is op grond van die analise in vyf hoofemas verdeel: (1) “My totale gevoel van musiek het verander” (die voordele van Kodály); (2) “Mens kan nie 'n Kodály-les onvoorbereid aanbied nie” (die uitdagings van Kodály); (3) “'n Samesmelting tussen leerlinge, onderwyser en die musiek” (die praktiese toepassing van Kodály) (4) “Verkwikking deur Kodály-onderrig” (motivering deur Kodály); (5) “'n Reis – in jouself in; deur musiek en deur die siele van jou leerlinge” (betekenis deur Kodály). Die analise het ook getoon dat al die ervarings daartoe bydra dat die deelnemers betekenis in hul rol as musiekonderwysers ervaar het. Omdat die Kodály-opleiding die respondente toegerus het met ordentlike musiekvaardighede en aanpasbare metodologiese beginsels, het nie net hulle positiewe ervarings nie maar ook die uitdagings van die Kodály-benadering hulle laat voel dat hulle 'n verskil maak in hul leerders se lewens. Hierdie studie dra by tot 'n beter begrip van hoe Kodály-onderwysopleiding en die integrasie daarvan in groepsverband vir onderwysers voordelig kan wees en hoe dit hulle 'n gevoel van betekenis kan gee.

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LIST OF ABBREVIATIONS

BEd – Bachelor of Education

BKA – British Kodály Academy

ECCE – Early Childhood Care and Education

FET phase – Further Education and Training phase

KMEIA – Kodály Music Education Institute of Australia

KSSA – Kodály Society of South Africa

PGCE – Postgraduate Certificate in Education

ZPD – Zone of proximal development

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CHAPTER 1 INTRODUCTION

1.1. Introduction

I see eyes light up with relief and excitement – a feeling of “finally”. I see my own reaction reflected – I feel the “finally” too. Finally, there are answers to the numerous questions and uncertainties we experience in the music classroom. We sing in canon, move to music, learn solfa singing and rhythm reading – and by the end of the week, both a non-music specialist preschool teacher and a shy bio-kineticist are singing and moving harmoniously with the rest of us.

After my studies, as a young music teacher, I increasingly experienced a gap in my own teaching. I did not know how to teach what I believed my learners should achieve. I merely taught the way I was taught but felt frustrated that I could not succeed in applying the “sound before symbol” principle. This led me to attend my first Kodály-centred course – an introductory, preschool “Colourstrings”¹ course, where I first began to understand the true value of the Kodály concept. Because of the challenges I experienced with aural training and solfa singing, Kodály never appealed to me during my studies. During that week, however, I realised the relevance of the Kodály concept, since I was taught how to develop exactly the skills I struggled with by applying an executable and simple process. I felt empowered by musical comprehension and musical literacy. My music education paradigm slowly shifted from desk-bound instruction to organic and fun, play-based learning. I was eager and excited when I left the course – ready to put my newfound knowledge and skills into practice – without feeling the fear of having only my own limited resources to rely on.

After a few months of preparing my Grade four learners to distinguish *so* and *mi* with many activities and songs, I was humming a simple two-bar passage using a *so-mi* (minor third), on quarter and eighth notes (*ta* and *ti*) for them to dictate.² I carefully watched them as they repeated the passage in their heads using their inner hearing,³ which we had practised. I was anxious that it might have been too difficult as this was their first dictation combining melody and rhythm. However, they completed it with no difficulty and were puzzled by my surprise. To them, it was

¹ Colourstrings is a music education approach based on Kodály’s ideas, developed in the 1970s in Finland by Géza Szilvay (Mitchell, 1998:73).

² At this stage the dictation entailed arranging two different colour material circles in the correct order. Hearts were used to indicate the pulse, as in this example:



³ Inner hearing, also referred to as “audiation”, is the ability to mentally hear a melody without an acoustical stimulation (Houlahan & Tacka, 2008:165).

obvious that they could do it, since it was exactly what I had prepared them for – but to me it was miraculous. Thinking of my Grade four self, I knew what my learners did not know – that most music learners, even on higher levels, would not have been able to do what they just did. I have seen the potential of Kodály on my own Kodály training courses, but at this moment, I could feel it – and it filled me with hope for myself as a music teacher.

I reflected on my own experiences since I started to integrate Kodály into my teaching. This led me to want to know in what ways the experiences of other teachers who also integrated the Kodály approach into group music settings were similar to my own experiences, or whether they were not. After preliminary research on the Kodály approach, I realised the need for more research on the experiences of teachers integrating Kodály into group music settings for children within a South African context. These experiences could provide insights into the value of Kodály in group music settings for children in South Africa, provide guidance for effective teaching and learning strategies of Kodály, and influence the extent to which Kodály is used in group music settings for children.

1.2. Literature overview

The following section provides an overview of the literature on the development of the Kodály concept as well as its philosophical foundations, and explores the extent of research on Kodály in South Africa.

1.2.1. The Kodály concept

Zoltán Kodály (1882-1967), born in Kecskemét, Hungary, was known as a composer, conductor ethnomusicologist, linguist, author, philosopher, music educator and the creator of the Kodály concept (Choksy, 1981:3). There is some controversy around the naming of the Kodály concept, as Kodály himself did not develop a methodology, but rather a set of principles for music education (International Kodály Society, 2014; Strong, 1969:6). Other than the discrepancies in the naming of the Kodály concept, which is either referred to as the Kodály method, philosophy, methodology or approach, there is no consensus on the main principles of the Kodály concept. I suspect this is so for four possible reasons: (1) practitioners choose the principles and philosophies of Zoltán Kodály that suit their teaching and learning aims best; (2) there are so many noteworthy principles and philosophies deriving from Zoltán Kodály that it has become very difficult to provide a concise and accurate description of the Kodály concept; (3) because Zoltán Kodály mainly presented philosophies and principles, while his followers then designed a method, it is often difficult to differentiate between Zoltán Kodály's ideas and those of his followers, since they have subsequently become intertwined in the literature; (4) throughout the years, the Kodály concept has been adapted to be successfully integrated into other countries' music education systems

within different contexts⁴ and these adaptations have merged with the body of literature on Kodály, making it difficult to distinguish which are truly 'Kodály' and which are not.

Kodály's colleagues, friends and students created a methodology that creates confusion about how the Kodály movement should be referred to. Naming varies between the "Kodály Method", the "Kodály Approach", the "Kodály Context" and the "Kodály Concept" (Gault, 2016:74). Some prefer to describe it as a philosophy, since a method fails to take into account the teacher and student's situation (Meyers, 2017:23). Kodály's philosophy facilitates flexibility – centred on the students and not a method because "in Kodály we pull from many resources to provide the best songs and activities for the needs of the students [while] method books are linear and one-size-fits-all. Kodály is about the students; method books are about the instruments" (Meyers, 2017:23). However, various Kodály institutions, including the Hungarian Kodály Institute, the Organization of American Kodály Educators, and Kodály Australia, refer specifically to 'the Kodály concept' since it is based on Zoltán Kodály's principles. Choksy (1981:6) explains that, through Kodály's guidance, a "life-permeating philosophy of education" evolved and only the pedagogical principles of Kodály can be called *Kodály-method*. Therefore, for the purpose of this study, I refer to the Kodály concept and approach, which includes both Kodály's philosophies and music education principles, as well as the methodologies developed by his followers. To facilitate readability, I use mainly the term *Kodály* to refer to the Kodály concept.

Cuskelly (2021:287) points out that what is commonly known as the 'Kodály method', wherein the principles of the philosophy are simplified, condensed, controlled and labelled, is a constant and destructive obstacle to the Kodály concept. He states that this 'method' undermines the "inherent humanistic, educational, and musical value" of the Kodály concept – degrading the initial philosophical ideas. Along with poor-quality teacher training, *this* 'method' has spread and evoked worldwide criticism of Kodály (Cuskelly, 2021:287). Roberts (2016:13) related to these views when he explained that teachers should be empowered to make autonomous decisions about the most effective way to teach the concepts. Therefore, there is no set Kodály method, and assuming there is can hinder the teacher's critical thinking within their specific teaching context (Roberts, 2016:13). The teacher should be allowed to design their own way through critical thinking in order to guide the learner's learning (Roberts, 2016:13). Where the essential characteristics of the philosophy have been deeply understood, adapted and implemented, there is proof of "powerful music teaching and learning" in the classroom (Cuskelly, 2021:287).

Because the Kodály approach has spread throughout the world, there are differences in the application or methodologies of Kodály. This study only focuses on two branches of Kodály methodology, namely the Australian methodology and Colourstrings. Other Kodály

⁴ Section 2.2.1 provides more information on the spread of Kodály throughout the world.

methodologies such as the Hungarian or American are not discussed. This is because I was trained mainly through Colourstrings and through the Cuskelly College of Music in Australia and therefore only have experience in the application of these two methodological approaches. Furthermore, Kodály teacher training in South Africa has mainly been done through Colourstrings and the Cuskelly College of Music and it is therefore more relevant to have discussed these methodologies and not others.

Choksy (1981:6) identified five main principles of Kodály which will be used as the framework of this section, namely:

- musical literacy is the right of every human being;
- musical learning should be internalised through the voice;
- the musical ear should be developed at a young age;
- musical learning should start with the singing of folksongs in the mother tongue; and
- only music of the highest quality should be used.

1.2.1.1. Musical literacy is the right of every human being

Kodály maintained that music is a spiritual food which should be accessible to all people (Kodály & Daniel, 1966). This inspired him to work to expand the population of those who listen and understand what he called “serious” music (Kodály & Daniel, 1966). He directed his attention to primary schools in Hungary and found that music education had disappeared almost entirely, as children were never taught to understand music (Kodály & Daniel, 1966). This made him focus his efforts and studies on how to address this problem and make “good music” more accessible to all people (Kodály & Daniel, 1966). Kodály is described by Jacobi (2012:11) as one of the “earliest and most articulate advocates of music literacy”.

Kodály advocated that true musical literacy – specifically to be able to read, write and think music – is the right of every human being (Bowyer, 2015:70; Choksy, 1981; DeVries, 2001:29). He stated that music education should be accessible to all children as a school subject (Houlahan & Tacka, 2008:2). The foundation for musical literacy is comprised of relative solmization/movable doh system, where *do* is the tonic note in major, and *la* is the tonic in minor; Curwen hand signs which represent the notes of the scale; rhythm syllables;⁵ and the pentatonic scale (Ittzés, 2004:132; Rappaport, 2011:4). Developing musical literacy that is age- and developmentally appropriate is central to the Kodály concept (Mason, 2012:31; Bernstorff, 2015:19; Brown, 2015:18).

⁵ Words represent different note values to show durational relationships between notes.

Along with musical literacy comes audiation (“inner hearing”). Kodály strongly maintained that “there is no good musician who does not hear what he sees, and does not see what he hears” (Bowyer, 2015:70). Utilizing the concept of “sound before sight”, learners are prepared for new musical elements in a subconscious way – moving from the known to the unknown musical concepts (Dunbar & Cooper, 2020:2). Cummings (2011:2) explains that the Kodály philosophy focuses on fostering an understanding of and a love for music in every child, regardless of the child’s prior knowledge and background.

1.2.1.2. Internalise musical learning through the voice

Wilson (1990:42) maintains that the most effective way to engage in musical experience is through active participation in sound production, through the voice, parallel peer activities and the facilitation of a reflective and playful teacher. According to van As and Excell (2018:2), children are assisted to bond emotionally with others through successful musical experiences when they express themselves through song, rhythmic movement and listening. Training children from a young age to understand and use the most natural instrument – their voice – is a distinct characteristic of Kodály’s approach (DeVries, 2001:25), and it becomes the fundamental medium through which musical concepts are experienced and understood (Segal, 1969:9). Kodály’s own comment on singing was: “If one were to attempt to express the essence of this education in one word, it could only be singing” (International Kodály Society, 2014).

According to Kodály, singing provides the best start to musical learning. He maintained that even before a child starts learning to play an instrument, he or she should be able to read and interpret music by using only the voice (Choksy, 1981:7). This is done by sight-singing. Individual sight-singing along with music listening develops inner hearing in such a way that one can see what you hear – as if looking at the sheet music when only hearing the music (Choksy, 1981:7). Therefore, singing should be the basis of music education (Ittzés, 2004:132). Singing in a group is an integral part of the Kodály concept in order to do part singing (Houlahan & Tacka, 2015b:24). Singing in Kodály includes solo singing, call-and-response singing, rounds, canons, melodic ostinati, partner songs and art music (Houlahan & Tacka, 2015b:38). Through the group and individual singing, specific musical skills such as individual attention to the music, sensitivity to the group during signing, and effective part-singing can be developed (Houlahan & Tacka, 2015b:15).

1.2.1.3. Develop the musical ear at a young age

According to Choksy *et al.* (2001:83), the Kodály concept uses a “child-developmental” approach where all material should suit the child’s capabilities appropriate for their developmental stage and context (Bowyer, 2015:70). From pre-school music education, the Kodály curriculum


systematically broadens through the grades, incorporating work from Orff, Dalcroze and Curwen (Segal, 1969:9). Zoltán Kodály was an advocate for early music education. He suggested that music education should begin nine months before the birth of the child. In 1966 in an interview at the University of California, however, he changed his previous statement and said music education should begin “nine months before the birth of the mother” (Bernstorf, 2013:24). He stressed the necessity of starting formal music education from at least kindergarten age, using material suitable for the specific age. He suggested using children’s own simple, repetitive and sometimes primitive improvisations (Strong, 1969:4; DeVries, 2001:29).

He explained that, since all children like to improvise melodies, music teachers should use those simple materials and slowly develop them into broader forms (Kodály & Daniel, 1966; Jacobi, 2012:28). Wilson (1990:40) supports the argument for early music education by explaining that musical learning already begins from infancy when the children identify their parents’ vocalisations through tonality and rhythmicity. He states that it is evident that all humans have an innate responsiveness to music as well as the capacity to create and imitate music (Wilson, 1990:40). Even before formal music lessons commence, children have already used music in very specific ways, for instance, accompanying their own play with musical improvisations or with the teasing chant⁶ (children’s chant) containing mi, so and la (Lieberman, 1975:33; Wilson, 1990:40).

Kodály maintained that the ages three to seven are the most important educationally, since these are the years when foundations are laid and decisive musical experiences begin (Choksy, 1981:7). According to Edwin Gordon, the child’s inborn musical ability is best developed to its full potential through exercises before the age of nine (Wilson, 1990:40). After that, the effort will be far greater to reach full potential (Wilson, 1990:40). The purpose of musical training from birth to age three according to Kodály, is to enhance the child’s emotional stability; promote rhythmic movement and improvised, spontaneous vocalizations; and to awaken musical interest in the child (Lineburgh, 2001:12). Van As and Excell (2018:2) argue that music is an important and natural part of the growth and development of young children and that children’s lives are positively affected when they experience early interactions with music.

1.2.1.4. Singing folksongs as the basis for musical learning

Singing folksongs as the basis of musical learning is fundamental to the Kodály concept; as Kodály himself stated: “the soul of the [Hungarian] child should be nursed on the mother’s milk of the ancient Magyar (Hungarian) musical phenomenon; ... a child should not be allowed to learn any other language apart from his mother-tongue until he has consciously mastered this latter ...

⁶ The teasing chant: 

a child nurtured on mixed music will not feel musically at home anywhere” (Choksy, 1981:8). He regarded folk music as the mother tongue which represented living art (Entin, 1990:45). Choksy *et al.* (1986:71) explain:

Language and music fit together in a special way in folk songs. The natural stress patterns of a language are mirrored in melody and rhythm so that the young child not only learns tunes and words but also acquires greater fluency and understanding in his own language. Folk songs, themselves valuable as an art form, can give children a sense of cultural identity and continuity of the past.

Along with his friend and colleague, Béla Bartók, Kodály fought against the stigma of the time when Hungarian music was still unvalued and unnoticed by professional musicians and concert audiences from the time that Hungary was politically and economically part of the Hapsburg Austro-Hungarian Empire. They searched for the ancient roots of Hungarian music and made various folksong collections, despite being ridiculed by the authorities at the Franz Liszt Academy, where Kodály was a student (Choksy, 1981:4). Later on, however, Kodály was regarded as “a personification of the nation’s spiritual identity”, since he preserved their identity and culture through music education (Eősze, 1962:275).

1.2.1.5. Using music of the highest quality

Kodály maintained that only the highest quality folk music and composed music should be used in musical learning for children and stated that there will be no lesson learnt from “unesthetic music” (Choksy, 1981:8). Choksy (1988:17) specifies the material to be used, namely: (1) authentic children’s nursery songs and games; (2) authentic folk music; and (3) composed music of good quality. Kodály’s premise for this is that young children firstly learn through singing games; then through folk songs of their own country and region; and finally, through international folk songs, which are a bridge to art music and composed music (Entin, 1990:52). When in a multi-cultural context, music should be of high quality, incorporate musical concepts for teaching, and should also develop a joy in singing multicultural songs (Houlahan & Tacka, 2015a:18).

Besides emphasising the need for high-quality music, Kodály was adamant about the importance of training good teachers. He was convinced that music education in schools would improve if teachers are trained so well that they will be able to develop a learner’s aural skills and provide the learner with general musical knowledge (Liszt Academy Kodály Institute, 2014). Even though Kodály did not focus on developing a pedagogy or method through which his concept would be realised, he did express his conviction of the importance of using the moveable do solfa for musical training, and the value of the pentatonic scale as the starting point for musical learning (Choksy, 1981:8). Regarding solfa, Kodály advocated that it should be taught even before

notation and should be used through to the highest grade of tuition for both singing and instrumental work, since:

Successions of syllables are easier and more reliably memorised than letters; in addition, the syllable indicates the tonal function and, by memorising the interval, we develop our sense of the tonal function ... the aim is to read music in the same way that an educated adult can read a book: in silence, but imagining the sound. (Choksy, 1981:8)

Kodály noticed how children struggled to sing semitones, and therefore he suggested that for beginners, teachers should use pentatonic songs, of which there are many in Hungarian folk music. He suggested that semitones be introduced only from eleven years of age (Choksy, 1981:9). Kodály sought out the best educational thoughts from the past and the present – which led him to England, where he was impressed with the quality of choral singing. Here he came across the work of John Spencer Curwen (1816 – 1880), who devised the hand signs for the solfa system, which he also incorporated into his teaching (Choksy, 1981:9). Kodály also used and adapted the work of French teacher and musician, Emile-Joseph Chevé (1804 – 1865), who was responsible for rhythm syllables, through which the duration of a note is correctly expressed aloud (Choksy, 1981:10).

Furthermore, Kodály integrated aspects of Emile Jaques-Dalcroze's Eurhythmics,⁷ namely stepping on the beat, clapping rhythms, rhythmic movement and performing rhythmic ostinati (Choksy, 1981:10). However, rather than using a piano as was customary in Dalcroze practice, the child moved to his own singing (Choksy, 1981:10). Another integral component of Kodály is the three P's – preparation, presentation and practice – through which music is taught (Mason, 2012:28; Houlahan & Tacka, 2015a:10). There is a specific order in learning music – where the application of music (music making) comes before the theoretical knowledge of the music (notating music). Therefore, music theory is explored through music making (Türkmen & Göncü, 2018:40). The order of learning new material and concepts follows the following levels: hearing, singing, deriving, writing, reading and creating (Choksy, 1981:10).

Choksy summaries the five principles of the Kodály concept and explains how Kodály's ideas became so significant in the world of music:

It is just that: they are ideas. They are the embodiment of something much larger than a bag of tricks by which to teach. If one were to take away rhythm duration syllables and

⁷ Dalcroze Eurhythmics, named after Emile Jaques-Dalcroze (1865 – 1950), is a music education approach focused on child-led, exploratory learning utilizing rhythmic and expressive movement, singing and improvisation (van der Merwe & Habron, 2018:2).

hand signs, if one removed all the visual aids that have become appendages to the “method” ... the ideas will remain. (Choksy, 1981:11)

Kodály has been implemented in many countries. In Turkey, Türkmen and Göncü (2018:42) found that music teachers were reluctant to use Kodály because of a lack of knowledge about the approach. This was because their teacher training during their music studies provided insufficient information and training on the approach (Türkmen & Göncü, 2018:42). Other challenges emerged, since Kodály was not integrated into any music programme, nor was it introduced in pre-school. Furthermore, the Kodály approach was not adapted well enough in education faculties and training programmes to suit the Turkish context (Türkmen & Göncü, 2018:43). They did, however, find that Turkish folksongs and school songs can be adapted to the Kodály approach, and that hand signs can be used effectively (Türkmen & Göncü, 2018:45).

Cummings (2011:1) collected accounts of the experiences of teachers in Melbourne and in the United Kingdom who were implementing Kodály. She mentions that the teachers with thorough training found it easier to do their planning in line with Kodály’s principles, and were much more successful in implementing the method (Cummings, 2011:1). These teachers found that the Kodály way of teaching musical concepts (such as rhythm and pitch) in a “structured and developmental sequence” lead to greater success, since it involves the learners in active music making (Cummings, 2011:1). This led to the learners understanding these musical concepts completely when a particular element was taught carefully. The teachers did find it challenging, however, not to implement Kodály in such a way that it became a rigid, skill-development process (Cummings, 2011:1). Cummings suggests rather focusing on helping learners to enjoy music making and aim at making meaningful lessons by focusing on the music, and not the skill-based activities. Integrating Kodály into one’s teaching is challenging in that it is a “labour-intensive art” and teachers should have mastered the complicated skills through methodological training in order to teach effectively (Cummings, 2011:1). Cummings is convinced that Kodály can be successfully integrated into state schools, culturally diverse schools, as well as rural schools when Kodály is approached in a “more open way”, and following Zoltán Kodály’s envisioned outcome for students, namely, that music is “integral in the development of the person as a whole” (Cummings, 2011:2) and that “its primary role is to develop a love of music supported by understanding and knowledge” (Choksy, 1999:17).

1.2.2. The Kodály concept in a South African context

The philosophy and methodology of Kodály have influenced many countries and Choksy (2000:2) described it as a movement which has spread around the globe. Kodály has been effectively integrated into various countries, but as a methodology originating in a mono-cultural and mono-lingual setting in Hungary, there is a need to consider how it might be integrated into a highly

diverse South African setting taking the different contexts into account. Joseph (2012:290) explains how music is both a social and learned phenomenon, through which we can, by active participation and appreciation, discover who we are and connect with others by understanding the rich diversity of human experience, and by developing an awareness of different cultures.

Because of South Africa's colonial past, waves of migration and cross-cultural marriages, South Africa has an extremely diverse multicultural society (Joseph, 2012:292). Consequently, South Africa is a multicultural and multilingual country, unlike Hungary. Establishing an effective cultural response will, however, not be the focus of this study, but rather teachers' experiences of integrating Kodály into their group lessons for children. Joseph Szarska, head of the Pedagogical Institute in Budapest, believed that the Kodály method could be used internationally since it offers a clear, sequential and logical methodology which consequently can be understood by anyone and not just by musically talented children (Joseph, 2012:292).

Mnogma (1987:199) emphasises that the goal of music education at all levels within South Africa should take the heterogeneous nature of South African society into account and regard music as the expression of the people's values and feelings. Music education should thus include both Western and African music. It is necessary that we preserve South African music to preserve the culture and history of the many different peoples in this country. Tracey (1990:313) mentions how effectively this worked in the great folk-music collections of Kodály and Bartók. Mitas (2014:19) argues that Kodály could strengthen music education in South African classrooms (group music), since the use of the pentatonic scale and various modes link to South African indigenous and folk music. Van Vreden (2016:5) refers to how Kodály could be effectively used in the Grade R⁸ class to develop musical literacy, and van As and Excell (2018:4) reflected on how Kodály improved singing through known folk songs. Graham (2014:66) observed that through Kodály, the musicianship of young, impoverished children can be effectively developed. In a research study comparing the musical skills of children receiving Kodály-based musical training, with that of children who did not receive such training, Heunis (1990:104) found that their ability to observe pitch, metre, and note duration improved. Graham and Flores (2013:10) discovered that, through the Kodály-based music programme "Colourstrings", there was a link formed between children's personal music interactions and the making of music through an instrument when using Kodály principles.

According to Miller and Kofie (1994:4), Kodály had not been integrated into African music teaching in any systematic or broad way before 1994. Miller and Kofie (1994:4) implemented Kodály in experimental ways at Kenyatta University and found that inadequate musicianship skills among the students led to inaccurate transcriptions of African folksongs because of the rhythmic and

⁸ Grade R, also known as the Receptive Year, is the year of schooling before Grade 1.

melodic complexities of the African folksong (Miller & Kofie, 1994:5). Despite the challenges, there was an enthusiastic and positive response from former students when they started teaching Kodály (Miller & Kofie, 1994:5). “Kodály emphasises literacy as an avenue for opening doors to the world of music” (Miller & Kofie, 1994:5). Miller and Kofie (1994:6) suggest that songs and dances from multiple ethnic groups should be incorporated into music education. They then concluded that the Kodály philosophy and methodology have great potential to function effectively in the African context (Miller & Kofie, 1994:9). They argue that it might bridge the gap between an often-maligned African musical tradition and the current music education system. In Africa the saying is that “if you can speak, you can sing” and since singing is already “at the heart of African music”, Kodály’s insistence on using the voice as the most natural instrument is well suited to the African context (Miller & Kofie, 1994:7). Furthermore, Miller and Kofie (1994:7) maintain that singing provides an opportunity for participation in musical activities – which complements African music as it is, by definition, inclusive and participatory.

1.3. Problem statement

Kodály has been acknowledged as an effective music education approach since the 1950s (Bowyer, 2015:70; Houlahan & Tacka, 2008:4). However, there is insufficient literature on teachers’ experiences of integrating Kodály into group settings for children within the South African context. The problem addressed in this study was the lack of available literature on the experiences of teachers integrating Kodály into group music settings for children in South Africa.

The available literature covered integrating Kodály into the Grade R classroom (van Vreden, 2016); Kodály in young impoverished and marginalised communities (Graham, 2014); Kodály in the primary phase in the Orange Free State (Heunis, 1990); and the experiences of student teachers adopting different music education approaches (van As & Excell, 2018). Some of these studies mention the experiences of the teachers who are adopting Kodály in a group setting for children, but these teachers were all professional music educators. My study, however, focused on the experiences of teachers both in school and music studio contexts. These teachers varied from professional music educators to preschool classroom teachers, but everyone had undergone Kodály training and were integrating Kodály into their teaching and learning.

1.3.1. Audience

Merriam (2009:3) points out that the aim of applied research is to improve the quality of practice within a specific discipline. The audience for this study includes:

- music teachers who integrate the principles and methodology of Kodály in their teaching and learning;

- pre-school and Foundation Phase classroom teachers who integrate the principles and methodology of Kodály into their teaching and learning;
- administrators and policymakers who determine the music curriculum at schools;
- music lecturers, who determine the training content of undergraduate music teacher students at tertiary institutions;
- the parents of learners receiving Kodály-based lessons.

This study provided insight into the integration of Kodály into group music contexts for children, which could broaden their musical knowledge as well as the choice of teaching and learning methodologies.

1.4. Purpose statement

The objective of this case study was to explore how ten teachers explained their experiences of integrating the Kodály concept into group music settings for children between the ages of four to nine years. The integration of Kodály will be generally defined as utilising the principles of the Kodály philosophy and methodology within a group music setting.

1.5. Research question

The central research question of this study was:

How do ten teachers explain their experiences of integrating the Kodály concept into group music settings for children between the ages four to nine years?

1.6. Procedures

The worldview for this study was constructivist. Social constructivism is often combined with interpretivism, which is usually seen as a qualitative research approach as it seeks to understand the world in which participants live and work (Creswell, 2014:37). Creswell (2014:37) explains that this worldview aims to understand the individual meaning the participants add to certain objects or things through their experiences.

1.6.1. Research approach

Creswell (2014:32) explains that qualitative research entails “exploring and understanding the meaning individuals or groups ascribe to a social or human problem”. Merriam (2009:5) concurs that qualitative research is focused on understanding how those involved interpret their experiences, construct their worlds and “what meaning they attribute to their experiences”. Taking these explanations of qualitative research into account, a qualitative approach was the best-suited

research approach for this study, since the experiences of ten teachers who integrated Kodály into group music settings for children were explored.

The research process of the qualitative approach entails addressing emerging questions and procedures by means of collecting data in the participants' settings (Creswell, 2014:32). For this study the data were collected through semi-structured interviews with the participants, who reflected on their experiences of integrating Kodály into their teaching and learning. Themes were built up from particular details to more general issues; interpretations were made based on the meaning of the data; and an inductive process was used by focussing on the individual meanings and the situation's complexity (Creswell, 2014:32).

1.6.2. Research design

Yin (2003:19) describes a research design as the “logic” that connects the collected data and the conclusions drawn from that data to the research questions of the study. Case studies are a design of inquiry found in many fields. The researcher develops an in-depth analysis of a case, which is often a programme, an event, an activity, a process, or one or more individuals (Stake, 1995; Yin, 2009). Cases are bounded by time and activity, and researchers collect detailed information using a variety of data-collection procedures over a sustained period of time (Stake, 1995; Yin, 2009). The binding factors of this study were that all the participants integrated Kodály into group music settings for children (activity); they all received Kodály training between 2017 and 2021 and belonged to the ‘Kodály Educators in SA’ WhatsApp group⁹ (see section 1.6.4.1). Furthermore, data were collected over a period of two months while the teachers were integrating Kodály into their teaching. By comparing the participants' data, the trustworthiness and transferability of findings were enhanced – although still preserving the site-specific understandings which were foundational to the methodology (Jenkins *et al.*, 2018:1969).

According to Yin (2003:19), there are three conditions which determine what strategy of inquiry should be used in a study: (1) the type of research questions; (2) the amount of control the researcher has over the behavioural events; (3) and how much focus is placed on historical or contemporary events (Yin, 2003:5). Yin (2003:1) explains that case studies are the preferred strategy when “why” or “how” questions are to be answered. In this study, the question of *how* teachers in South Africa experience the integration of Kodály in group music settings for children was asked. Regarding the control the researcher has over the behavioural events in case studies,

⁹ For each “Colourstrings” and Kodály course I attended, a WhatsApp group was created for all the participants to provide and share information. One general group (‘Kodály Educators in SA’) was created from these groups by the University of Pretoria’s Kodály Academy as a platform for questions, sharing of ideas and for sending information on courses. This group was created after a course in 2019, and since people have been added to the group after each course. At the time of this study, the group had approximately 80 members.

the researcher has little or no control (Yin, 2003:1). In this study the researcher had no control over the behaviour or experiences of the participants, since interview questions were open-ended, requiring personal reflections, and I did not observe lessons, which further limited my influence. Yin (2003:1) further explains that case studies focus on a contemporary issue or phenomenon within a real-life context. This study explored the experiences of teachers who were integrating Kodály into group music settings for children, which was a phenomenon in a real-life context.

1.6.3. Role of the researcher

Merriam (2009:15) defines the role of the researcher as the “primary instrument for data collection and analysis”. Since qualitative research is interpretative research, my role as the researcher was to be continuously and intensively involved with the experiences of the participants and act as an observer of the participants by taking notes during the interviews (Creswell, 2014:237, 242). This introduced a variety of issues –ethical, strategic and personal – into the research process. To address these issues throughout the study, I reflected on those aspects which directed my interpretations. These aspects included my biases, my personal background, my values and socio-economic status (Creswell, 2014:237). Creswell recommends including statements about the researcher’s past experiences with the research problem, the participants, or the setting. It was through these personal experiences that I approached the study and through which I shaped my interpretations (Creswell, 2014:237). Refer to section 1.1 which sheds some light on my background and biases.

1.6.4. Data collection

I was interested in exploring and understanding how the participants make sense of their experiences (Bloomberg & Volpe, 2019:91). Creswell (2014:239) explains that data collection entails the setting of study boundaries, establishing a protocol for collecting and analysing data, and the collecting of data through semi-structured or unstructured interviews. For this study, data were collected through open-ended interview questions. The participants of this study were “purposefully selected” (Creswell, 2014:239) within their unique settings to explore their experiences with Kodály integration. The participants were interviewed one-on-one – either in person or through a video call. Bloomberg and Volpe (2019:76) underline the importance of qualitative research being flexible and “attuned to emerging data”. For this reason, the number of semi-structured interviews per participant was at least two, while some preferred three shorter interviews.

Yin (2003:72) explains the importance of setting up specific field procedures for a case study. Since case studies explore the events within real-life contexts, the investigator did not have control over the data collection environment, as the data was collected from the everyday

situations of the participants. Consequently, I integrated these real-life events with the data-collection plan by accommodating the participants' availability for semi-structured interviews, rather than my own convenience. The semi-structured interviews were open-ended.¹⁰ With the permission of the participants, audio recordings of the semi-structured interviews were made. All recordings will be stored for at least five years on a computer drive as well as on an online Google drive, and hard copy notes will be stored in a file in the researcher's office.

The participants were teachers with different musical training backgrounds prior to their Kodály training; they taught group music to four- to nine-year-old children in different settings – varying from studio settings to school settings. The term “teacher” is used because, even though they all teach music, they do so in different settings and have different training backgrounds. The training background of the teachers varied from music degrees to UNISA or Trinity training in a specific instrument as well as classroom teachers with little formal musical training. The binding factor was that they have all received Kodály training between 2017 and 2021 and that they were integrating Kodály into group music settings for children, whether it be in school or studio settings. For the purpose of this study, “childhood” refers to children aged four to nine years and includes both the early childhood development (ECD) stage and foundation phase.

1.6.4.1. Selection of participants

A participant screening procedure, as suggested by Yin (2003:78), was done to ensure that I identify participants properly before doing the formal data collection. This was done by first identifying a set of operational criteria according to which participants were determined to be qualified to participate in this study (Yin, 2003:78). The participants had to be teachers integrating Kodály into group music lessons for children and they had to have received Kodály training from a qualified Kodály educator. By inviting teachers to participate in the study, a *Google form*¹¹ was set up and shared on the ‘Kodály Educators in SA’ WhatsApp group,¹² of which all participants were members. This participant information form required basic information from the participants: their musical training; their Kodály training; information regarding their teaching and experience (instruments, settings, teaching area, ages of learners); and whether and how they integrate Kodály into their lessons. Completing the form took seven-to-ten minutes. This was done from 1 – 15 October 2021 and participants had to complete the form only once. They received a copy of their answers via e-mail and were allowed to make changes to the form until 15 October.

¹⁰ See addendum A for the interview protocol.

¹¹ See addendum B for the participant information form.

¹² For each “Colourstrings” and Kodály course attended, a WhatsApp-group was created of all the participants to provide and share information. One general group (‘Kodály Educators in SA’) was created from these group by the University of Pretoria’s Kodály Academy in 2019 as a platform for questions, sharing of ideas and for sending information on courses.

Ten teachers completed the form, and their information matched the criteria. This criterion was (1) having received Kodály training between 2017 to 2021 and (2) they should be integrating Kodály into their teaching and learning in group lessons for children between four to nine years. These ten participants' ages ranged between 31 and 54; nine participants were female, and one was male; nine participants' ethnicity was white, and one was coloured. After receiving ethical clearance from BaSSREC – the Basic and Social Sciences Research Ethics Committee of the Faculty of Humanities of the North-West University, these participants were contacted to give their informed consent to participate and participate in the semi-structured interviews. After that they had at least one interview when I asked them questions about their experiences. There were 26 interview questions, and the interviews were scheduled according to the participants' available time – interviews lasted from 30 to 90 minutes. The interviews took place in November 2021. Member checking was done to ensure the validity of transcriptions and findings, and all final findings was provided to the participants.

1.6.5. Data analysis

When collecting and analysing data, the main objective is to understand the participants' perspectives and not that of the researcher (Merriam, 2009:14). Creswell (2014:247) suggests a process of six steps for data analysis. The practical application of these steps is described in section 3.9. Firstly, all data were organised by transcribing semi-structured interviews and typing up notes before starting with the data-analysis process. Secondly, I read through the data to get a general sense of the information in order to reflect on its overall meaning (Creswell, 2014:247). In this phase of the analysis, Creswell suggests considering the following questions: (1) what general ideas are emerging from what the participants are saying; (2) what is the nature of these ideas; and (3) what is the impression of the general credibility, depth and applicability of the information?

Thirdly, the data were coded using a computer software program for qualitative data analysis, ATLAS.ti 9, to compare, manage and structure the data (Friese, 2012:9). This program was used as it is compatible with different data formats such as text, audio, video and graphics (Friese, 2012:10). Using this software, the data were coded, interpreted and compared in order to organise the data through visual networks and maps (Creswell, 2013:203). Codes were generated from the semi-structured interviews to identify emerging themes. Saldaña (2009:3) explains that a “code in qualitative inquiry is most often a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for a portion of language-based or visual data”. Coding is in essence analysis, and therefore the data were coded during as well as after collection (Saldaña, 2009:7). Given the inductive nature of qualitative research (Merriam, 2009:15), the heuristic coding was exploratory, linking the data to ideas and ideas to the data relating to the idea (Saldaña, 2009:8). These codes were ordered from specific to general through

small codes, which were then organised into categories, sub-themes, and larger themes. These indicated the theory about the experiences of teachers who integrate Kodály into group music settings for children in South Africa.

The fourth step included writing a description of the setting, people, categories and themes for the analysis. These descriptions were detailed interpretations of the information on the people, setting, places and events (Creswell, 2014:249). As part of the fifth step in the analysis, descriptions and themes were presented through a narrative – a detailed discussion of themes and interconnecting themes – as well as through figures and descriptive information of each participant (Creswell, 2014:249). Each interview was analysed completely before moving to the next, and codes were only compared at the end to ensure the integrity of the study. Finally, I derived an interpretation by asking “What were the lessons learnt?” in terms of my personal interpretations, and the meaning formed through comparing findings (Creswell, 2014:249).

1.6.6. Validity

Certain procedures were followed to ensure the accuracy of findings throughout the study (Creswell, 2014:251). The trustworthiness, authenticity and credibility of the research were attained through various validating strategies, including crystallisation, clarifying my own bias, peer debriefing, and member checking (Creswell, 2014:251; Merriam 2009). The data were viewed from various perspectives to ensure the validity of the research (Merriam, 2009:26). Crystallisation was used to view the data from different angles (Richardson, 1997:92). To communicate an honest and transparent narrative to the readers, I clearly stated my bias during this study. Even though I tried to be objective, my background inevitably shaped my interpretation of the research findings (Creswell, 2014:251). By using “peer debriefing” with my supervisor, I further ensured the accuracy of my findings (Creswell, 2014:252). Member-checking was done by sending the preliminary data analysis to the participants to review and check whether the interpretations and words reflected their views right (Merriam, 2009).

1.6.7. Ethical considerations

Since I collected data from people about themselves, there was an array of ethical issues that had to be addressed in this study. Taking these issues into account throughout the whole study, I ensured that the participants were protected and that the research integrity was preserved (Creswell, 2014:132). Prior to starting with the study, I obtained ethical approval from BaSSREC – the Basic and Social Sciences Research Ethics Committee of the Faculty of Humanities of the North-West University (ethics number NWU-01140-21-A7). The ethics letter of approval is included in addendum C. I have completed the necessary ethics training (certificates are included in addendum D).

The recruitment strategies will be discussed in the remainder of this section. I gained permission from the participants to use their data by means of signed informed consent forms (Yin, 2018:90). I did not purposefully select participants who could have further an interest in the outcome of the study (Creswell, 2014; Yin, 2018:90). At the beginning of the study, the research purpose was clearly stated to the participants, as well as how the data will be used. I selected a research problem which benefited the participants and they were not pressured to take part in the study (Creswell, 2014:132). The participants' privacy was protected by not publishing information that they considered private (Merriam, 2009:29).

When collecting the data, I showed my respect for the participants by building trust throughout the semi-structured interviews. This was achieved through different strategies such as following a list of provisions for the treatment of participants to ensure they all receive the same treatment (Creswell & Creswell, 2018:145). I established whether there were any differences that need to be respected such as cultural, religious, gender or any other differences (Yin, 2018:91). Furthermore, possible power imbalances between the participants and researcher were considered and respected during the semi-structured interview to ensure that the participants felt comfortable and safe. This was done by involving the participants as collaborators, as well as by avoiding asking leading questions, disclosing my, or their, personal information or sharing my personal views (Creswell & Creswell, 2018:145). Lastly, an interview protocol was followed with set questions to avoid collecting harmful information from the participants (Creswell & Creswell, 2018; Yin, 2018:90). The participants were assured that they had the right to withdraw at any stage of the study.

When analysing the data, I reported on multiple perspectives and contradicting findings to ensure that I did not only relay positive results (Creswell, 2014:133; Yin, 2018:88). To protect the participants' identity, pseudonyms were used, and their personal information was known only to me (Merriam, 2009:29). When reporting, sharing and storing the data, no information that could potentially harm the participants was disclosed. This is why composite stories were used to ensure the individuals could not be identified (Creswell & Creswell, 2018:145). Unbiased and appropriate language was used to communicate clearly and sincerely. The raw data will be stored for five years (Creswell, 2014:133; Creswell & Creswell, 2018:145).

1.7. Conclusion

Chapter 1 provided an introduction to the problem addressed in this study and an overview of the literature; it also introduced the research methodology used to address the research problem. The following chapter will discuss three main aspects regarding the participants' context, namely their learners' development, the inner workings of Kodály, and what Kodály integration in South Africa entails.

CHAPTER 2 LITERATURE REVIEW

Chapter 2 presents a review of the literature relating to this study and aims to provide information on the participant context. This chapter consists of three parts: the learners' development (musical-, physical-, cognitive-, emotional- and social- development); the Kodály concept (the integration thereof, and Kodály teacher training); and Kodály in South Africa (the history, teaching approaches and application). Figure 2-1 below provides a graphic layout of the chapter's content.

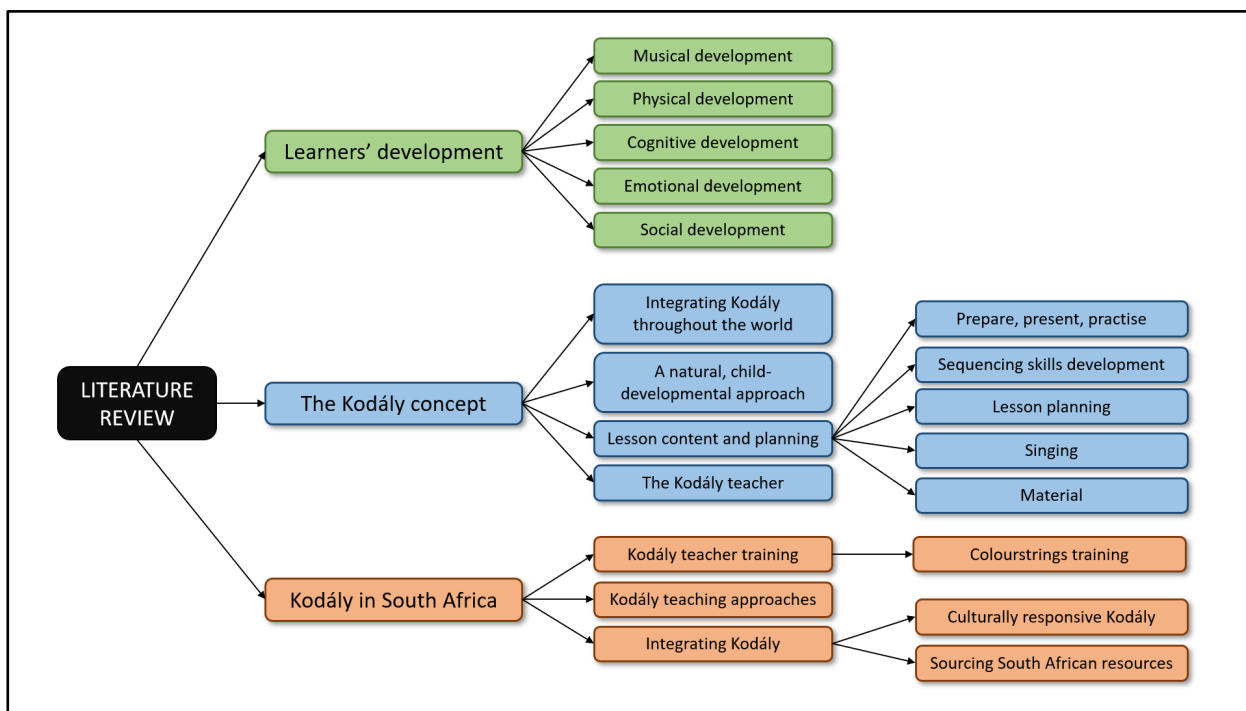


Figure 2-1: Literature review diagram

2.1. Learners' development

Because the participants in this study teach learners between four and nine years of age, specific attention will be placed on five areas of development within the specific phases included in this study, namely their musical-, physical-, cognitive-, emotional- and social development. In this study, the terms 'his/him/he' are used when referring to the learners, although it includes both girls and boys.

De Witt (2021:4) classifies child development into four phases to understand the complexities of gradual and continuous progression. These phases are the prenatal phase from conception to birth; infancy and toddlerhood from birth to two years; early childhood from two to six years; middle childhood from six to 11 years, and adolescence from 11 to 18 years of age (De Witt, 2021:4). Within the school ageing structure, both the Early Childhood Care and Education phase (ECCE) (ages 0 - 4 years) and the Foundation phase (ages 5 – 9 years) will be included for the purpose

of this research. Papalia, Old and Feldman (2006:4) define development as the “gradual observable changes in, or the unfolding of, the child-in-totality, who is *en route* to proper adulthood”. Child development comprises of two domains, namely maturation and growth – the latter being influenced by genetic composition, external physical factors such nutrition, as well as economic-, social- and cultural factors (De Witt, 2021:4).

Knowledge of maturation is significant for this study because maturation is a condition for a child’s learning (De Witt, 2021:5). Therefore, the maturation of the child within his specific age should be taken into account when teaching, since it is futile trying to teach certain skills to the child before he is developmentally ready for it (Kostelnik *et al.*, 2004:16). Maturation refers to the physical development of an organism and is mainly attributed to the influence of heredity (De Witt, 2021:4). Maturation takes place in specific directions, namely from the central axis of the body to the limbs (hands and feet). Therefore, the young child can make larger movements before small movements, for instance, movements with the whole arm before movements with the fingers (Slater & Bremner, 2003:37). This is referred to as the proximodistal law.

The following sections will elaborate on the musical, physical, cognitive, emotional and social development of the child during the early childhood and middle childhood phase. Addendum E contains tables compiled by De Witt (2021) in which the cognitive, emotional and social development of the child are summarised.

2.1.1. Musical development

Choksy (1981:15) explains that the developmental stages through which the child should pass in acquiring the necessary skills for musical performance are the same regardless of whether the child is in early or middle childhood. Dolloff (2005:281) also explains that the principles of teaching music remain the same regardless of the age of the learners or even adult students. It is only the levels of musical challenges and vocabulary that are adapted according to the age of the learners (Dolloff, 2005:282).

Choksy (1981:15) highlights the curious phenomenon that it is more difficult to teach music to an older child than to a younger child, even though the younger child has fewer skills and very likely a smaller singing range. Therefore, Choksy supports Kodály’s belief in early music education. According to Bernstorff (2013:24), research in infant and childhood development supports Kodály’s premise that music education should begin at an early age. Early childhood experiences that foster the exploration of sound – especially musical sound – are advocated as a precursor to music literacy by early childhood researchers such as Piaget, Montessori, Pestalozzi and Kodály himself (Bernstorff, 2013:24). Woodward (2005:249) maintains that young children are natural

music makers who all have the musical intelligence and capacity to develop musicianship as creators and performers of music, and not just be consumers of music.

Choksy (1981:15) identifies various areas of the young child's musical development, namely in-tune singing, moving, playing and creating. They tend to create natural chants, the rhythms of which are in simple or compound double time and may even vary within the chant (Choksy, 1981:16). During this phase they often sing tunes while playing. These tunes are usually in a slow tempo, plaintive and sung on an approximation of a minor third and major second (Choksy, 1981:16). According to Choksy (1981:16), the child's singing usually starts with a descending interval and he can rarely sing half-steps in tune. Furthermore, the natural singing range of the child is generally between the D above middle C and the A or B above middle C (Choksy, 1981:16). The young child might initially struggle with precise rhythmic movements and pitch matching¹³ (Choksy, 1981:16). The mother-tongue language and local culture play a crucial role in the child's musical development as spontaneous singing in early childhood is characterised mainly by the prosodic features¹⁴ of the mother tongue – following the melodic-rhythmic patterns of the language (Welch, 2006:315). From four years of age the child can express emotions such as happiness and sadness in their improvised songs, utilizing major modalities and dotted or syncopated rhythms for 'happy' songs and smaller ranges along with suppressed melodic contours for 'sad' songs (Welch, 2006:316). Between the ages of four to seven, children develop the ability to recognise and express the intended emotion of a heard song (Welch, 2006:316).

Welch (2006:317) provides a four-phase model of vocal pitch-matching development:

- Phase one: the initial focus of interest for the child is the words of the song rather than the melody. The singing is usually chant-like with restricted pitch and melodic phrases with mainly descending patterns;
- Phase two: The child becomes aware that his vocal pitch is controllable and can be changed. Their singing begins to follow the general contours of the melody while tonality usually changes from phrase to phrase. Improvised songs borrow elements from the child's musical culture. The child's vocal range expands;
- Phase three: The melodic shape and intervals of the song are mostly accurate, although the tonality may change within the song while the child is singing. This may be due to inappropriate register usage;

¹³ Pitch matching refers to the child matching the pitch the teacher is singing.

¹⁴ The prosodic features appear when sounds are put together in connected speech and include the intonation, stress and rhythm of the language. It is critical to teach learners prosodic features of a language as successful communication depends as much on these features as on the correct pronunciation of sounds (British Council, 2023).

- Phase four: The child makes no significant pitch or melodic errors when singing relatively simple folk songs.

According to Koops (2018:412), middle childhood is characterised by a passion for projects driven by curiosity and concentration. Zimmerman (1986:18) explains that during this phase the “acquisition of sensory information gives way to depth of understanding and the transfer of knowledge from one situation to the other”. Musical learning follows the same development as other knowledge – elementary concepts become more concrete, and there is an alternation between learning plateaus and periods of intellectual growth and understanding (Zimmerman, 1986:18). Gembris (2006:131) refers that most of the present studies on musical development indicated that the development of melodic perception progresses from perceiving the melodic contour to perceiving the more specific details of the melody as the child’s age increases. The child can analyse musical sounds and realise that voices and instruments have distinct and unique sound characteristics because they developed the ability to listen selectively (Gooding & Standley, 2011:34; Warrener, 1985:25). He can connect a specific voice or instrument to the correct sound and is also able to recognise tonality changes in a song (Warrener, 1985:25). The child develops awareness and preference for tonality (Gembris, 2006:134). He develops a strong sense of melody – being able to sing songs without changing tonality (Warrener, 1985:25). The development of harmonic perception begins and therefore the child can perform rounds – conserving the melody in his head despite changes in accompaniment, harmony or other alterations (Huang, 2007:83; Warrener, 1985:25). They become conscious of counter-melodies, harmonic colourings, instrumental shadings and dynamic manipulations, and can, therefore, identify the elements that make a song unique (Warrener, 1985:25).

During this phase, the child can interpret musical symbols, and by the second grade (seven to eight years) the child should be able to read and play notation on simple melodic instruments (Kenney, 1997:105; Warrener, 1985:25). By the age of seven, the child can attend to both the pulse and the rhythm at the same time (Paananen, 2006:351). Hargreaves and Zimmerman (1992:379) maintain that the developmental sequence of rhythmic concepts progresses from beat, to rhythmic patterns, and then metre. Metre develops around the age of nine years. During this phase, the rhythmic independence of the child can be developed by playing ostinati while simultaneously singing a song; and by singing songs with a variety of metres and rhythms (Warrener, 1985:26). By exposing the children to different musical concepts such as staccato, and syncopation, their listening perception can be developed (Warrener, 1985:26).

Regarding singing development during middle childhood, the child has approximately a range of an octave by the age of seven years, which expands to two octaves by age nine (Gembris, 2006:136; Warrener, 1985:26). From eight years, the child begins to sing with increased tonal stability (Hargreaves & Zimmerman, 1992:80). The male and female voice has similar qualities

until the age of ten, explains Gackle (1991:17). Vocal independence can be developed in various ways: it can be done by not playing accompaniment but only relying on a piano or other melodic instruments for a starting note; by singing the same song in several keys; or by singing rounds and later harmonic part-singing (Warrener, 1985:26). At this age children sing with greater accuracy singing songs with stepwise melodies and small intervals (Mizener, 2008:20). Three crucial musical aspects, which Warrener (1985:25) states form the core of musical aptitude, develop during the middle childhood phase. These aspects are (1) the maturation of basic concepts of tonality and (2) rhythm, and (3) the development of listening perception (Warrener, 1985:25). These aspects are also considered to be the core of musical aptitude, and therefore Warrener (1985:25) argues that this might explain why musical aptitude becomes set by the age of nine.

2.1.2. Physical development

When discussing the physical development of the child the following factors come into play: (1) genetic factors concerning body size and appearance; (2) nutrition, which is important in the forming of bone structures and intellectual abilities; (3) health, which is required for normal physical development; (4) affection and stimulation – since normal growth and development are reliant on loving affection and stimulation by caregivers; (5) culture – since the way children are inducted into a culture affects how they define themselves; (6) and socio-economic environment, which can affect a child's development (De Witt, 2021:11). When discussing physical development, the changes noted are generalizations and differ from child to child.

2.1.2.1. Early childhood physical development

Early childhood includes the ages two to six, but for this study the focus will be on ages four to six, since this study focuses only on teachers integrating Kodály for learners aged four to nine years. In this section, the ECCE phase is included which refers to birth to four years, as well as preschool and the first year of the Foundation Phase.¹⁵ A child develops most rapidly during the first five or six years and, as in infancy, the young child's growth occurs in spurts and not continually (Tyler, 2020:465). It is also in this period that the child's development is most easily influenced – both positively and negatively (Engelbrecht *et al.*, 1982:51; Slater & Bremner, 2003:36). It is, therefore, critical that those working with children in this phase be aware of the developmental milestones as well as their role in ensuring thorough outcomes (De Witt, 2021:4).

¹⁵ Foundation Phase includes Grade R to Grade three in the South African educational system, which is from six years to nine years.

2.1.2.2. Middle childhood physical development

Middle childhood refers to the period from age seven to eleven, which coincides with the Foundation Phase in the South African educational system curriculum. I will focus on the development from seven to nine years old. During this phase the larger muscles stretch, and the child's coordination improves (De Witt, 2021:13). Lung capacity enlarges and the breathing system's functioning becomes more economic. These two facts enable the child to engage in more strenuous physical activities for longer periods of time (Louw & Louw, 2014:240; Tyler, 2020:603). The child's balance and grace of movement improve, resulting in participation in activities such as running, jumping, dancing, bike riding, swimming, and kicking or throwing a ball (Louw & Louw, 2014:241).

According to Tyler (2020:604), there is a major brain growth spurt at six to eight years, when fine motor skills and eye coordination improve significantly. Short-term and long-term memory improves as well as the ability to plan and coordinate activities that require both hands (Tyler, 2020:604). The child's manual skills develop rapidly, and they learn the difference between their right and left hands. They show enjoyment in increased fine motor skills and hand-muscle control, which enables them to draw, write in a more structured way, knit, play video games, do sculpture and play musical instruments (Fogel & Melson, 1988:34). De Witt (2021:13) explains that children who develop physically at optimum rate have a heightened ability to thoroughly explore their environment – leading to improved cognitive development. It is therefore crucial in this phase that teachers consider that the child has developmental needs as his physical skills influence numerous other areas of his life (De Witt, 2021:13).

2.1.3. Cognitive development

Cognitive development refers to how the child's way of thinking develops and changes over time. According to the theories of the Swiss psychologist, Jean Piaget (1896-1980), children naturally try to make sense of the world surrounding them (Louw & Louw, 2014:25). This is done by gathering information on objects and people, and building theories which are then tested by their own experiences – after which they change their theories according to their observations (Louw & Louw, 2014:25). Piaget identified four stages of cognitive development based on ages when the child generally undergoes radical changes, namely birth to age two, two to seven, seven to eleven years, and eleven years through to adolescence (Louw & Louw, 2014:26). These stages are termed the sensorimotor stage (birth to age two); the pre-operational stage (two to six/seven); the concrete operational stage (seven to eleven years); and the formal operational stage (twelve years and older) (De Witt, 2021:15; Louw & Louw, 2014:26). Addendum E contains a summarised table of the cognitive development of the child.

2.1.3.1. Early childhood cognitive development

Piaget's pre-operational stage (two to six years) coincides with early childhood. In this section, however, special focus will be placed only on the stage from the age of four, since the youngest age which the participants teach is four years old. This stage entails developing the ability to represent things symbolically or mentally (De Witt, 2021:15). Therefore, children begin to understand language and symbols, and utilise them to represent ideas, objects, words and images (Louw & Louw, 2014:26; Tyler, 2020:503). Subsequently, they engage more in pretend play such as pretending a stick is a sword or stretched-out arms are plane wings (Tyler, 2020:503).

The child's understanding of words during this stage is, however, tied to their own perceptions, imitation, symbolic schemes and imagery (De Witt, 2021:15). Because of this egocentrism the child's attention is held when songs refer to familiar subjects such as family members, home and school activities, toys, pets, nature and himself (Warrener, 1985:24). The child at this age can't yet understand adult logic or mentally manipulate information (Tyler, 2020:503). Piaget uses the term 'operation' to refer to a mental representation created by logical reasoning or thought, and hence the child at this stage is considered pre-operational (Tyler, 2020:503).

This stage is further divided into two sub-phases, namely pre-conceptual thought (two to four years) and intuitive thought (four to seven years). During the pre-conceptual sub-phase, the child uses language within his own frame of reference; he sees events as independent occurrences – not seeing their interrelationships (De Witt, 2021:17). Within the intuitive thought sub-phase, the child relies more on intuitive thinking than on perception (Tyler, 2020:503). Words are then used as part of the thinking process and the child attempts to understand the world by asking many questions (De Witt, 2021:17; Tyler, 2020:503). During this sub-stage, the child can think of only one thing at a time and is forming suitable thought structures based on perceptual experiences (De Witt, 2021:18).

Since the child can focus only on the most prominent aspect of what is being perceived, he can focus only on the most dominant aspect of the music being listened to (Warrener, 1985:24). Therefore, the child will likely focus his attention on the accompaniment of a song rather than the melody if the accompaniment is extremely rhythmic and interesting (Wolf Cohen, 1974:6; Warrener, 1985:24). Warrener (1985:24) does, however, encourage still introducing children to many different aspects of music such as different modes, metres and instruments, provided the children are not asked to divert their attention from the primary task. At this age the child also tends to change tonality while singing (Warrener, 1985:24).

One of Piaget's contemporaries, Russian psychologist, Lev Vygotsky (1896 – 1934), maintained that the child's culture has a major impact on cognitive development (Tyler, 2020:508). Two of Vygotsky's concepts that have specific relevance to this study are the "zone of proximal development" (ZPD) and "scaffolding". The ZPD refers to the difference in what a child would be able to do when working independently versus working under the guidance of a skilled adult or peer (Louw & Louw, 2014:178). A child's ZPD is where he can almost perform a task but still requires some assistance, and with the right teaching, he can accomplish the task. Vygotsky explains that a good teacher should identify a child's ZPD and then stretch him to achieve beyond that zone. Thereafter the adult gradually withdraws the support until the child can do the task by himself (Tyler, 2020:509).

This concept inspired the notion of "scaffolding" where the teacher, or parent, temporarily assists another person in learning a new task. Adults would provide slightly more advanced help than that of the child's current skill level, which will in turn stimulate the child to reach a new level of the skill (Louw & Louw, 2014:178). The key element to scaffolding is to give only the amount of assistance needed, and nothing more to promote learning (Louw & Louw, 2014:178). Another noteworthy educational concept is "accompanied participation", where the adult takes part in a task in such a way that it helps to bring the child's understanding of the activity more in line with that of the adult's (Louw & Louw, 2014:179). In section 2.2.2 I discuss how Vygotsky's theory of ZPD and scaffolding is incorporated into the Kodály concept.

2.1.3.2. Middle childhood cognitive development

According to Piaget's stages of cognitive development, the six- to nine-year-old child functions in the concrete operational phase. This phase is characterized by the child's use of a coherent cognitive system and reversible thought processes concerning real and concrete things (Fogel & Melson, 1988:371). They are also able to understand the hierarchy of classes and their thoughts become less egocentric (De Witt, 2021:20; Louw & Louw, 2014:244). Section 2.1.1 discusses the relation between cognitive and musical development in middle childhood.

The child's memorization ability develops during this period and they now also have the vocabulary to describe what they remember (De Witt, 2021:21). Remembering and memorization are developed by using various strategies, namely repetition, organization, elaboration and external aids such as placing an object in specific places to remember, for example, to pack it for school. The classroom situation helps develop short-term memory most rapidly during middle childhood (Berk, 2007:238). Language development takes place at a slower pace than in early childhood, but the child now starts to make more complex sentences (Louw & Louw, 2014:248). Their vocabulary grows, they start to understand abstract meanings, sarcasm, irony, that what was said is not necessarily what was meant; they experiment with wordplay for humour, and they

learn how to adjust speaking style according to the type of conversation they are participating in (Louw & Louw, 2014:248-249).

De Witt (2021:21) expresses concerns about bilingual education, which is predominant in South Africa, since mother-tongue education helps develop and retain a sense of pride in their home language, and some question whether a child can master two languages. Even though it is the policy in South Africa that a child should receive education in his mother tongue for at least the first three years of formal schooling, De Witt (2021:21) acknowledges that the reality in South Africa is that the classrooms consist of children from different cultures and languages – hindering mother-tongue education. Section 2.3.3.2 provides further discussion on the challenges of finding appropriate material for the South-African classroom.

2.1.4. Emotional development

Various factors influence the emotional development of the child, including:

- a) the socio-cultural environment, since the culture at the time of birth influences the forming of emotions considered acceptable in the group (Berg & Petersen Wirth, 2007:258);
- b) the educational practices implemented by parents or guardians, which play a role in the establishment of what is permitted and proper (De Witt, 2021:23);
- c) certain rules that apply in the community and culture, as they also influence the child's emotional development since they determine the child's emotional life experience and whether he obeys the rules or not (Berg & Petersen Wirth, 2007:258); and
- d) the reward system within the educational environment as it also plays a role in emotional development, since the child who experiences recognition through acceptance learns behaviour more readily than the child who receives no acknowledgement (De Witt, 2021:23).

Addendum E contains a summarised table of the emotional development of the child.

2.1.4.1. Early childhood emotional development

The increased cognitive and social development introduces changes to the child's emotional experiences, causing basic emotions such as joy and sadness which appeared in the baby years to become more complex and varied. The most basic human emotions are joy, fear, anger and sadness, according to Clark-Stewart *et al.* (1985:277). During early childhood the child's self-discovery develops more self-conscious emotions, namely shyness, guilt and pride, and they become more aware of their own emotions, as well as those of others (Louw & Louw, 2014:196).

According to German-American psychologist Erik Erikson (1902 – 1994), there are eight stages of emotional development; early childhood coincides with the third stage: the development of initiative versus guilt (ages two to six). During this stage the preschool child, together with all his newfound skills, develops a sense of self-worth and, in the process of conquering the world around him, he develops a sense of personal mastery (De Witt, 2021:25). Erikson maintained the primary task of the child during this stage is to avoid guilt and display initiative (Woolfolk, 1990:82). He explains that children often venture into unfamiliar situations because of their growing physical abilities leading them to sometimes break the rules which were laid down. It is here where the educator should support the child – cultivating and fostering initiative to purposefully convince him what type of person he may become (Slavin, 2012:55). They start to realise that thoughts and feelings are connected, and a sad memory can make you feel sad. Louw and Louw (2014:197) highlight that the preschool child already possesses an impressive ability to interpret, predict and change the emotions of others. They do, however, struggle to understand conflicting emotions such as being happy and sad about the same thing because of their limited cognitive ability to focus on only one thing at a time (Louw & Louw 2014:197).

2.1.4.2. Middle childhood emotional development

According to Erikson's stages of emotional development, middle childhood coincides with the stage of industry versus inferiority, which is from six to twelve years of age. During this stage, the child's main influences shift from the parents to the teachers and peers. The child's self-image is easily influenced negatively by failure, which brings about negative feelings, whereas success brings good feelings (Slavin, 2012:55). This is because their self-concept is based on their knowledge of themselves and the outcome of their personal experiences, although they later include feedback from other people as well (Berk, 2006:447).

Erikson maintained that children in this period are especially industrious – planning, playing, achieving and getting together with friends, and if the children are successful in these endeavours, this will build a sense of confidence for facing challenges in future (Tyler, 2020:691). Louw and Louw (2014:275) provide a useful synopsis of the emotional development in this phase: the child's ability to understand complex emotions such as pride or shame increases; they understand now that one can experience more than one emotion for one situation; their ability to hide negative emotions develops; they start to understand situations and the emotions which results from those situations; they increasingly understand the discrepancies in how emotion is experienced and how it is expressed; and by the end of middle childhood, children understand the role of cognition in emotion regulation, the role of people's wishes and beliefs and the relationship between emotion and morality.

2.1.5. Social development

Social development refers to both the development of the child's social skills and his need for human contact (De Witt, 2021:29). Family relationships play an integral part in the social development of the child. A child who experiences a loving and warm family environment and who receives clear explanations for rules about appropriate and inappropriate behaviour, and who is also given opportunities to be helpful, is more capable of showing altruistic behaviour towards others – also called prosocial behaviour (Louw & Louw, 2014:232). Addendum E contains a summarised table of the social development of the child.

2.1.5.1. Early childhood social development

Young children who experience secure attachments show fewer behavioural problems, while those who do not experience such an environment struggle with rage and anger (Louw & Louw, 2014:219). The parents, peers, siblings and teachers play an indispensable role in the child's social development as they consciously attempt to mould the child socially (De Witt, 2021:29). While parents, guardians and teachers can provide support, their peers provide the ideal opportunity for the child to practise the norms taught by the adults (De Witt, 2021:30).

Canadian-American psychologist, Albert Bandura (1925 – 2021), constructed the social learning theory positing that environmental influences mainly determine behaviour and include three factors: the person, the situation, and the behaviour within the situation (Meyer *et al.*, 1988:233). Bandura is especially known for his theory of modelling, which also has a specific application to this study. This theory posits that children learn numerous new social responses merely by observing the actions of models around them, such as their parents, siblings, teachers, friends and storybook or television heroes. The child then sorts the responses of these models in their memory – forming mental images and symbolic representations that help the child acquire new patterns of social behaviour (Perry & Bussey, 1984:120).

2.1.5.2. Middle childhood social development

Friendship plays an integral part in the child's life during this phase, since it is where they practise social skills; learn to handle rejection; develop qualities such as generosity, respect, compromise, competition and cooperation; and develop a feeling of 'belonging' (De Witt, 2021:31; Papalia & Olds, 1993:447-450). Even though he spends less time at home, the home is still the place where the child finds safety, and according to Louw and Louw (2014:278), the family is still the centre of the child's life. The parents' educative style plays an integral role in the child's socialisation, yet the same educative style will not produce the same result in every child in the family (De Witt, 2021:31). During middle childhood, the child's friendships develop into loyal and true friendships,

and the child's understanding of friendship becomes less egocentric and rather revolves around mutual trust and commitment (Louw & Louw, 2014:292; Tyler, 2020:700).

2.2. The Kodály concept

Chapter 1 addressed the philosophical principles implicit in Kodály. In this section, the focus will be on the inner workings of the Kodály concept, which evolved throughout the years. On the basis of Kodály's principles, his students, Ádám Jenő, Mrs Szönyi, and László Dobszay, produced various works which became known collectively as the Kodály *method* (Strong, 1969:6). The *method* has evolved over the years and its application differs depending on the country, language and setting (Heunis, 1990:32-40). Some methodological aspects are universal, while others were formed from individuals' experiences of using Kodály's principles in practice (Cuskelly, 2021:287).

Rappaport (2011:4) argues that Kodály is mainly an experiential constructivist approach: learners first uncover the various layers of understanding of a musical element (such as a quarter note), then they aurally identify and decode it, and then they manipulate and 'read' it (using simplified symbols) – all before the element is named. Cuskelly (2021:287) explains that Kodály's philosophies have a very strong inward orientation because sophisticated music-thinking processes are utilised, and the development of audiation skills is carefully sequenced so that students are inducted into the role of a musician. By immersing the learners in the repertoire through active engagement in music-making with appropriate materials and movement, the learners have a rich kinaesthetic and auditory experience of the music (Cuskelly, 2021:287). Through these experiences, the child builds formal musical knowledge and music literacy is developed (Cuskelly, 2021:287). Kodály's belief that everyone needs to be musically literate was not an end in itself, but reading music is regarded as the path to unlocking the treasures music has to offer, which can then be enjoyed by all for a lifetime (Rappaport, 2011:4).

DeVries (2001:25) highlights the problem that occurs when any of the Kodály principles are stressed in isolation – leading to the detriment of the approach as a whole because it then fails to be adaptable. He explains that, since we live in a context different from that of Hungary, the difference should be reflected in the application of the Kodály concept (DeVries, 2001:25). When one of the principles is stressed too much, this may lead to experiencing music as a series of chores (DeVries, 2001:25). Forrai explains that the "rigid following of the sequence, and the significantly cognitive manner in achieving musical literacy" became a problem as early as 1967 – right after Kodály's death (Strong, 1969:7). Therefore, Forrai stressed that the sequences in the Kodály concept should be flexible, explaining: "Kodály was never rigid; he was a very bright, clear-thinking person, who could see things very broadly – he was never rigid" (Strong, 1969:7).

2.2.1. Integrating Kodály throughout the world

The results must be heard to be believed. The point is not that ten-year-old children sing, often sightreading, Palestrina, Schutz and Kodály choruses of complicated harmonic and contrapuntal problems with the utmost clarity, precision and correctness – the point is that this is done as part of a general school curriculum with ‘average’ children without exceptional musical gifts – they would no more think of ‘sight-reading’ a page of music than of ‘sight-reading’ a newspaper. They simply read it; they would consider themselves illiterate if they could not. (Kozma, 1962:30)

This description illustrates the impact Kodály’s teachings had on the Hungarian educational system as every child was able to sight-sing with the same ease and proficiency as reading a book. Since 1940 the Hungarian government has implemented Kodály’s philosophies and the associated methods in primary to tertiary educational institutions (Heunis, 1990:31). It became the national system for music education – endorsed by the Ministry of Education. Teachers were trained to work within the framework of this method (Choksy, 1981:147). The result was well-trained teachers, high standards of singing in schools, Hungarian youths actively participating in musical cultural activities; and the development of an exceptional vocal musical culture – characterised by national participation in choral singing (Heunis, 1990:31). Katalin Forrai (1990:8), a student of Kodály’s, writes about how Kodály believed that it would take decades – even centuries – to build a musical nation. To attain this, he dreamt that every child could grow up, from birth, in an “environment rich in the beauty of music”. Forrai confirms that this was not an easy task as she was chosen by Kodály to focus on preschool training in Hungary – dedicating 35 years of her life to this task (Forrai, 1990:8).

The results of the approach outlined above attracted international attention and many music educators from various countries visited Hungary to gain more insight into its music programme (Heunis, 1990:32). Consequently, it spread to various other countries for two reasons, according to Heunis (1990:32): firstly, it was a successful music education programme which ensured outstanding results; and secondly, this programme was remarkably adaptable under different circumstances. The latter reason can be explained by the fact that Kodály’s principles are based on the universal developmental process of children and are therefore suitable for any culture’s children. Furthermore, since folk music is the premise for music education, the method can be integrated into any culture’s folk music (Heunis, 1990:32; York, 1999:14) There is, however, some difficulty to the last aspect in South Africa, which will be addressed in section 2.3.3.2.

The Kodály concept spread in the 1960s to America and Canada; from the 1970s it spread to Australia, Belgium and Iceland.¹⁶ Since then it has spread to other countries such as England, Scotland, New Zealand, Asia (Singapore), Norway, Finland, Germany, the Netherlands, Malaysia (Cuskelly, 2013) and most likely various other countries that are still working on how to integrate Kodály into their respective contexts.

2.2.2. A natural, child-developmental approach

Cuskelly (2021:287) refers to the Kodály concept as a “natural approach” to music education where the learner and the music are placed at the “centre of the educative process, building agency, skills, and knowledge in a subtle and refined manner and results in a sophisticated, personalised, and contextualised sense of musical meaning evidenced in secure and convincing performance”. Rappaport (2011:5) maintains that Kodály is grounded in learning theories as it has similarities to well-known education philosophies in child development and language development. The quote below indicates the child-centredness of Kodály’s teaching philosophies:

Teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instil a thirst for finer music in him, a thirst which will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition. (Kodály, 1974:124)

There are various correlations between the philosophies of Kodály and Piaget’s theory on developmental stages.¹⁷ During the pre-operational stage, the child begins to think verbally and symbolically, which aligns with Kodály’s aural and visual preparation of a musical element (Rappaport, 2011:5). During the concrete operational stage, the child is able to think abstractly and retain knowledge. Following Kodály, the musical elements are, after being prepared through singing and games, presented according to their names and symbols, and then they are practised (Rappaport, 2011:5). There has been critique that Kodály’s ideas are only applicable in terms of Western rationalism, but its similarities to the theories of Russian psychologist, Vygotsky, shows that Kodály’s ideas are also suitable from a more Eastern perspective as well (Rappaport, 2011:5).

According to Vygotsky’s *zone of proximal development* (ZPD), the child should be led to discover knowledge just beyond what the already knows rather than merely acquire it (see section 2.1.3.1 for a discussion of the ZPD). This is similar to Kodály’s idea of first preparing the child through experiencing musical elements before presenting the name and symbol to the child (Rappaport,

¹⁶ It is not within the scope of this study to explore the spread of the Kodály concept, but a more elaborate discussion can be found in a study by Heunis (1990:32-40).

¹⁷ See section 2.1.3 for a discussion on Piaget’s developmental theories.

2011:5). As Vygotsky argued that children learn from their social environment (family, school, church) in the same way, most Kodály lessons are taught in large groups of children. According to Rappaport (2011:6), when teaching in groups, the specific group, the classroom norms, the skills and knowledge have a significant impact on the child's individual learning.

A central idea in the Kodály approach that correlates with Vygotsky's theory on language development is the order in which elements are taught. Vygotsky's language development theory has four phases where the child discovers sounds and words in a way that makes sense to him (Rappaport, 2011:6). As such, Kodály does not follow the "adult-oriented subject-logic" approach which makes sequential sense to the adult, but rather teaches musical elements in a sequence which makes sense to the child (Rappaport, 2011:6). For example, when teaching note values within the adult-oriented subject-logic approach, one starts with a whole note and then divides it into two halves, and then in two quarters, and so on. In Kodály's child-oriented approach, one starts with the rhythmic patterns which are most commonly known to the children from their song materials, ethnic backgrounds and age (Rappaport, 2011:6). Rhythm is therefore initially taught through quarter notes and eighth notes as children can relate these note values to walking and running (Graham, 2014:14). Pitch is initially taught through short pentatonic songs, since the semitones (fa and ti) are challenging for children to sing (Graham, 2014:14).

Houlahan and Tacka (2015c:47) explain another important component which correlates with Vygotsky's theories, namely scaffolding. The concept of *scaffolding* is used in the guiding questions which are asked after the kinaesthetic activity during the preparation phase of teaching a new musical element (section 2.1.3.1). For example, after the learners have walked on the beat of a song while singing the song, the teacher may ask: "How many words/sounds were on each step?". These questions provide the metacognitive scaffolding that enables them to both understand the learning process as well as learn the new element (Houlahan and Tacka, 2015c:47). Rappaport (2011:6) explains that the Kodály constructivist approach first starts with the development of a strong internal sense of the pulse within every child. Thereafter, the learners gradually discover that there are different numbers of sounds or silence within a beat. This is done by using repetitive rhythmic patterns in various songs in their repertoire (Rappaport, 2011:6). A similar path is followed when teaching pitch. The order in which solfa is taught is adapted to the learners' context – and what will make sense to the student and is developmentally appropriate¹⁸ (Rappaport, 2011:6).

Choksy (1981:10) explains that the order for learning new concepts is: hearing, singing, deriving, writing, reading and then creating. Entin (1990:1) states that the sequential nature of the Kodály

¹⁸ Rappaport (2011:6) describes that the most common melodic pattern for young African American children is *do-la-so*, while for young Anglo children it is *so-mi-la*, while for adults it's likely *me-re-do*.

concept and the fact that it is based on child development theories makes it effective in providing a strong musical foundation for young children. Furthermore, Entin (1990:2) argues that the Kodály concept is a “sensor-motor developmental approach in which music materials are taught using auditory, visual and kinaesthetic modes of learning”.

Graham (2014:11) states that there are multiple dimensions of musicianship training in Kodály, namely:

- performing such as singing, movement and playing of instruments;
- stewardship of cultural and musical heritage;
- critical thinking through music literacy;
- creativity through improvisation and composition;
- listening.

Houlahan and Tacka (2015c:173) argue that inspiring the inherent artistry in every learner should be the primary objective of Kodály-centred teaching.

2.2.3. Lesson content and planning

It is not technique that is the essence of art, but the soul. As soon as the soul can communicate freely, without obstacles, a complete musical effect is created. Technique sufficient for a free manifestation of the child’s soul can be easily mastered under a good leader in any school. (Kodály, 1974:122)

This quote illustrates the importance of excellent teaching techniques which should enable the learner to engage with music as a true artist (Houlahan & Tacka, 2015c:173). Within the Kodály context, the teacher should sequence the rhythmic and melodic elements according to their teaching context – incorporating the regional and cultural heritage as inspiration for lesson content (Bowyer, 2015:74). Bowyer (2015:74) refers to educators such as Lois Choksy, Michaél Houlahan and Philip Tacka, and Reta Klinger who have suggested melodic and rhythmic sequencing for the Kodály classroom in the form of lesson guides. The work of Holy Names University professor, Reta Klinger (1953-2012), in ‘A Guide to Lesson Planning in a Kodály Setting’ (2012) has been integral in current Kodály methodologies (Roberts, 2016:13). Houlahan and Tacka (2008, 2014, 2015a,b,c,d) have compiled a series of six guides from preschool to Grade 5 in which they provide curriculum and lesson plan ideas. These are all based on American material and should therefore be adapted when used in South Africa.

Apart from the philosophical ideas of Kodály which have been discussed, the following tools are used in the Kodály-based lesson:

1. Singing, which should be the primary goal of every lesson (Houlahan & Tacka, 2015d:207);
2. Relative solmisation (moveable do system), which indicates both tonal and harmonic function in music (Klinger, 2012:6);
3. Pentatony, which is used for early music training because of its predominance in most folk music (Klinger, 2012:6) and the exclusion of the semitones (Graham, 2014:14);
4. Rhythm syllables that are adapted from Emile-Joseph Chev  (1804-1864) and articulate the value of a note by allocating a specific syllable to it (Graham, 2014:15);
5. Solfa hand signs, designed by Sarah Glover (1785-1867), popularised by John Spencer Curwen (1816-1880) and then adapted by Hungarian music teachers (Bowyer, 2015:72). It has the purpose of teaching the learners to audiate (hear) when shown the hand signs;
6. Stick notation, which is a simplified music notation referring only to the rhythm and not the pitch. Therefore, only the stems of the note symbols are used except for the half, dotted half and whole notes (Graham, 2014:15). Figure 2-2 shows an example of stick notation where the hearts represent the pulse and the notes are used without the note heads (except for whole and half notes);
7. Movement through which learners develop a secure sense of the pulse and an awareness of metre (Bowyer, 2015:73).

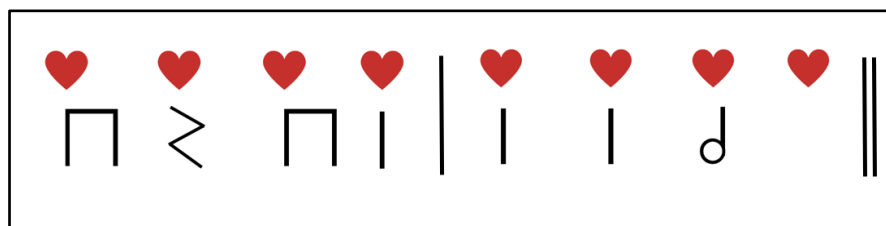


Figure 2-2: Example of stick notation (author’s own work)

In terms of determining the curriculum content, Klinger includes three questions that, according to her, are encouraged in the Kod ly concept (Bowyer, 2015:74; Klinger, 2012:7):

1. What musical skills should the children possess?
2. What do the children already know, or what are they already able to do?
3. What should be taught, and how should it be taught?

While the first two questions are answered through the teacher’s observation of the learners, the third question is answered by planning the three P’s – prepare, present and practise (Klinger, 2012:7).

2.2.3.1. Prepare, present, practise

The three P's refer to the sequence through which the child is taught and precedes the sequencing of musical elements and skills (Dunbar & Cooper, 2020:2). Kodály is a child-developmental approach that takes into account the child's cognitive abilities at various ages (Choksy, 1999:10; Dunbar & Cooper, 2020:2). These three phases guide the learner from subconscious learning to conscious learning. The literature sometimes refers to 'unconscious learning' or 'pre-conscious', but in this study, the term 'subconscious learning' will be used (Cuskelly, 2021:293).

During preschool, the focus is on 'readiness music education' which refers to subconscious musical learning with the aim of promoting the harmonious holistic development of the child. Readiness music should be the starting point of musical training in preschool (Forrai, 1990:12-14). Forrai (1990:12) states that the preschool learner's music education should entail the following:

- experiencing singing and listening to music;
- the teacher should help awaken their interest in music and help form aesthetic sensitivity and musical taste;
- the child should become accustomed to singing in tune;
- the child's sense of rhythm and movement should be developed;
- groundwork should be done to establish the child's musical mother tongue.

According to Forrai (1990:12), the aim of striving to meet the above goals should be to help develop the child's self-confidence, help them overcome inhibitions, foster self-discipline, build a sense of community and aid in shaping their attitudes. By ensuring that singing is a joy for the child, their musical memories will be joyful (Forrai, 1990:12). Readiness music education is part of the 'preparation' phase as no musical elements will be named at this stage. The preparation phase lasts for many lessons and should begin with the physical (kinaesthetic) experience of the element (like using body solfa or reaching their hands high up for high notes and touching the ground for low notes). This is followed by the aural experience, and then the visual experience which refers to the iconic representations of notes or rhythms in the form of pictures from the songs (see Figure 2-2 for an example) (Bowyer, 2015:74; Klinger, 2012:7). The learning is subconscious as there is no mention of note names or rhythms.

Within Colourstrings¹⁹ (2017:19) there is also the distinction between 'unconscious', 'half/semi-conscious' learning and conscious learning. The 'unconscious' learning refers to the child

¹⁹ See section 1.1 for a short explanation of what Colourstrings is.

absorbing musical experiences through physical movement and engaging as many senses as possible to deepen understanding. After that, the ‘half-conscious’ phase is mostly aural, and the child becomes aware of what they are learning or doing. Finally, the conscious phase is visual, and the child learns the names of what they are doing and starts using notation (Colourstrings, 2017:19).

From primary school age, during the *prepare* phase, the child is introduced to the repertoire which contains specific melodic and/or rhythmic elements (Klinger, 2012:7). By singing, playing, dancing and moving to the material, they are – over a period of time – asked to deduce certain things about the note patterns in songs such as:

- did the children hear a new note or rhythm that they haven’t heard before?
- was this note higher or lower?
- was the note longer or shorter? (Klinger, 2012:7).

In some Kodály streams the teacher uses the same key throughout a lesson to be able to ask if the children heard a higher or lower note in relation to the notes that have been sung. This differs from Colourstrings, where teachers are encouraged to change the key throughout the lesson to strengthen awareness of intonation. As an example, the children’s song “See saw” (Figure 2-3) will be used to illustrate how the learners are led to understand the melodic contour of the song. Figure 2-4 illustrates how iconic representation can be used to convey the melodic contour of the child song, “See saw” where the swings are the pulses but placed higher and lower according to the melody. Figure 2-5 illustrates how the words would be sung while the learners follow the pulse represented by the swings. The words can then be replaced with the words “high” and “low” as shown in Figure 2-6. In the case of teaching the children the rhythm of the song, they can be led to differentiate how many sounds or words they hear on each swing picture/beat.



Figure 2-3: Notation of children’s song “See Saw”

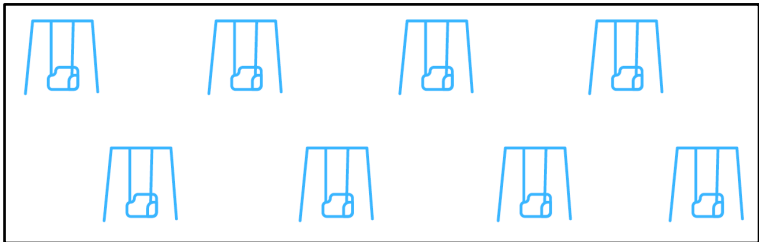


Figure 2-4: Example of iconic pulse and pitch representation of “See Saw”

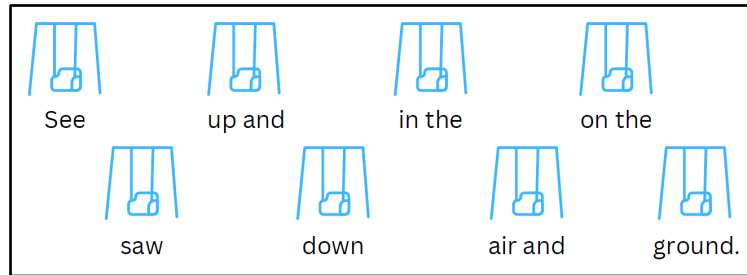


Figure 2-5: Example of singing the words on the iconic representation

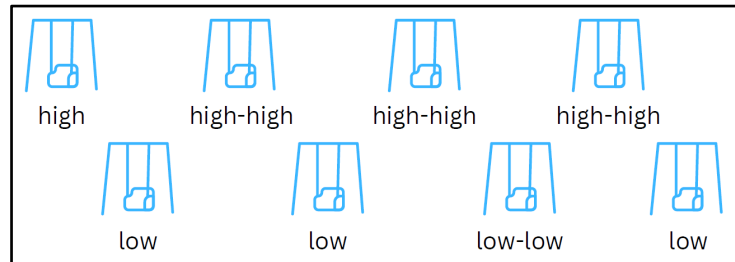


Figure 2-6: Example of singing “high/low” on the iconic representation

During the presentation phase, the learners are led to discover what rhythmic or pitch feature in a song is of interest (Harrison, 2021:301). This is only after the teacher is convinced that the learners have an understanding of the new note or rhythm and that they can express their understanding through accurate performance (Klinger, 2012:7). The sound is then connected to the written symbol and given its name such as the note’s solfa name, or the rhythm’s time name. During this phase, the concepts are made conscious as this raises what the child already knows in his subconscious to a more conscious level. The presentation, in contrast to preparation, takes place in one lesson (Klinger, 2012:7). For example, instead of singing ‘See saw’ on the words or using ‘high-low’ along with body-solfa, the words or ‘high-low’ will now be replaced with *so* and *mi*.

The *practice* phase involves practising learnt skills through other songs with the same musical elements (Harrison, 2021:301). This phase is also termed the reinforcement phase, where the learner’s understanding of the melodic or rhythmic element is solidified and deepened (Klinger, 2012:7). Bowyer (2015:75) makes a distinction between ‘early practice’ and ‘late practice’. During ‘early practice’ the new skill is practised by reviewing and repeating the new skill through reading, dictation, decoding, part work and inner-ear using familiar material (Bowyer, 2015:75). Later, the skill is reinforced by applying it to unknown song material and in increasingly difficult musical contexts such as improvisation, composition, teaching and audiation (Bowyer, 2015:75; Klinger, 2012:7).

A crucial point is that these three phases are interdependent – meaning that the “practice of an early skill becomes the basis of preparation for a later skill” (Klinger, 2012:8). It is therefore imperative that the class is secure in their ability to perform an earlier skill before going on to learn the next (Klinger, 2012:8). This leads to the issue of assessment. As the teacher needs to establish whether the class is ready to learn the next skill, continuous assessment is necessary. Klinger (2012:7) maintains that both the teacher and the learners should be involved in the assessment throughout all three phases. The children must feel successful and develop a sense of responsibility for their success by being able to perform a skill without the teacher’s help (Klinger, 2012:8).

Houlahan and Tacka (2008:442) explain that the student should not be graded during the formative assessment, as this is the informal assessment of the student’s work during the lesson. This continuous assessment allows the teacher to adjust their instructional approach to improve learning. This is done by observing the learners and assessing their performance of learnt information or skills, such as repertoire; performance of core activities; creativity through the composition or improvisation with a known musical element; or critical thinking demonstrated through their musical literacy (Houlahan & Tacka, 2008:443).

Summative assessment occurs at the end of teaching a musical concept as it is the formal assessment of the learner’s comprehension (Houlahan & Tacka, 2008:443). This assessment, within the school context, should correlate with the national standards (Houlahan & Tacka, 2008:443), and the teacher should plan skills development accordingly.

2.2.3.2. Sequencing skills development







As mentioned before, one of the main characteristics of Kodály is the careful sequencing through which musical elements are taught (Hanson, 2003:6; Ibbotson & See, 2021:3). Much in the way that already known language elements are sequenced when teaching young children how to read and write, musical elements which are more naturally known are used as the starting point from where small steps are taken to broaden their knowledge (Rappaport, 2011:6). Boshkoff (1991:31) explains that Kodály, like other educators such as Orff, believed that learning should gradually move from the familiar to the abstract.

Therefore, within the Kodály concept, there is a suggested order to teach elements according to what makes the most sense to the children, as discussed in section 2.2.2. This implies that the order should be adapted according to the respective language and culture, but the general sequence is illustrated in Table 2-1 and Table 2-2 below (Klinger, 2012:13). The ‘time names’ are therefore also adaptable, with the requirement that they are kept as consistent and uniform as possible within a country.

Table 2-1: Melodic sequencing

Melodic sequence
so – mi
la
do
re
la ₁ (low la)
so ₁ (low so)
do ¹ (high do)
fa
ti

Table 2-2: Rhythmic sequencing

Rhythm sequence		
Symbol	Name	Rhythm name
	quarter note & two eighth notes	ta & ti-ti
	quarter rest	za/shu
	four sixteenth notes	tika-tika
	half note	ta-a
	whole note	ta-a-a-a
	one eighth note, quarter note & an eighth note	syn-co-pa
	one eighth note & two sixteenth notes	ti-tika
	two sixteenth notes & one eighth note	tika-ti
	one dotted quarter note & one eighth note	tum-ti
	one eighth note & one dotted quarter note	ti-tum
	one dotted eighth note & one sixteenth note	tim-ka
	one sixteenth note & one dotted eighth note	ka-tim

2.2.3.3. Lesson planning

When it comes to lesson planning, there is no set template or structure, but rather guidelines for Kodály-based teaching (Klinger, 2012:7). Since one of the principles of Kodály is to adapt according to the needs of the learners, the teacher must decide what to include in the curriculum and plan teaching strategies for the individual components (Klinger, 2012:7). Boshkoff (1991:31) compares Kodály-based lesson planning to the “weaving of a tapestry”. She explains that in the school context, planning starts with the complete music curriculum, which includes the sequence of elements to be taught through the different grades – covering the whole musical development of the child (Boshkoff, 1991:31). From the curriculum, the yearly syllabus is derived – containing the skills to be learnt – and the smallest component of the curriculum is the lesson plan (Boshkoff, 1991:31).

When thinking of the weaving metaphor, Boshkoff (1991:31) describes the yearly syllabus as the horizontal lines – weaving multiple strands of ideas across the year. She describes the daily lesson plan as the vertical lines which weave the tapestry together (Boshkoff, 1991:31). The daily teaching of concepts is sequenced within the *prepare*, *present* and *practise* (the three Ps) phases. Klinger (2012:6) emphasises the precise sequencing of musical concepts and elements so that they are presented in a way that it is truly meaningful for the child and not merely from an intellectual perspective.

Klinger (2012:12) suggests that, when planning a lesson, the following musical goals are to be strategically taken into account:

1. Repertoire – the basis of developing musical skill. It should include tasteful folk songs, singing games and art songs – chosen for their beauty, age-suitability, and pedagogical purposes;
2. In-tune singing – essential for the conscious understanding of any musical skill because the musical elements are focused on and developed through the learner’s in-tune singing;
3. Inner hearing/audiation – one of the most important aspects of musicianship;
4. Readiness skill development – the subconscious learning of musical concepts and skills - usually in preschool. Readiness skill development may, however, be introduced to beginners of any age group;
5. Rhythmic skills development – begins after the learners understand the difference between the beat and the rhythm (often introduced as ‘the way the words go’);
6. Melodic skills development – usually starts with *so-mi*, and then adding a solfa-note one at a time, forming the pentatonic scale and after that the diatonic major and minor scales as they occur in the song material. Along with this is the relative placement of notation on

the staff as well as the merging of rhythm with melody by placing noteheads on the stems²⁰, for example:



7. Sight singing – the ability to perform a learnt musical element in new situations. This demonstrates an advanced internalisation of that element. Sight singing is reinforced at each stage of melodic and rhythmic development. It forms part of the late practice phase of an element;
8. Musical dictation – the ability to put musical notation on paper and is also part of the late practice phase²¹. It should be practised with each melodic and rhythmic skill learnt;
9. Musical memory – the simple repetition of well-known songs, games and extractions of rhythmic and melodic patterns from the material. This should help develop inner hearing, sight reading, dictation and intonation skills;
10. Listening skills – developed on various levels. The careful, guided listening to new songs or rhymes is as important as listening to art music.
11. Part-work development – develops harmonic hearing. This is fundamental to choral and ensemble work. It develops the ability to concentrate on two or more aspects of a piece of music at the same time. This ability precedes the ability to consciously sing in parts or to truly hear two parts simultaneously. Part work can be incorporated and practised during the practising of each melodic or rhythmic element;
12. Improvisation and composition – they are the result of a conscious understanding of musical elements, specific musical styles, form and notation (in the case of composition). Improvisation and composition may be the most difficult goals to achieve in sequential musical learning and are part of the late practice of any musical skill;
13. Understanding the elements of music – achieved when all musical learning and skills have been developed. The learners then have a comprehensive understanding of the broader elements of music, namely rhythm, form, timbre and melody.

It is the desired outcome of Kodály-based music learning that learners should be able to apply all the acquired skills in new musical situations in order to translate, sing, perform, comprehend and enjoy music (Klinger, 2012:10-11). Roberts (2012:23) explains that in the Kodály context various objectives are included in one lesson - leading to having from five to eight activities in one lesson. Each activity, ranging from movement, singing skills, music literacy or part-work, has a specific objective (Roberts, 2016:23).

Klinger (2012:15) divided her guide to lesson planning into long-term planning and daily planning, where long-term planning takes the three Ps into account. She suggests setting up a strategy for

²⁰ It is important to note that after iconic representation of rhythms, stick notation is used (see Figure 2-2).

²¹ Section 2.2.3.1. discusses the preparation, presentation, and practise phases.

each objective that forms the long-term planning for a specific musical element. An effective strategy should enable the teacher to look at the specific musical element and see how it will be taught from start to finish (Roberts, 2012:13). Klinger (2012:12) points out that, when setting up a strategy, one should consider the age and experience of the class, the number of contact hours available per week, the current musical ability of the class, and what musical materials will be appropriate for the class (Klinger, 2012:12). The strategy involves the planning for the preparation, presentation, and practice of each skill in the sequence. The strategy should (1) move from the known to the unknown, (2) include a variety of activities to reach the objective, (3) with the activities organised in a logical order for the preparation phase, and (4) include a range of appropriate practice activities, organised from easier to more difficult (Roberts, 2016:14). Addendum F includes an example of how one could work in setting up a strategy for a lesson.

2.2.3.4. Singing

“Deeper musical education always developed only where it was based on singing. Only the human voice – the most beautiful instrument available freely to all – can be the foundation of general musical culture, influencing all people” (Kodály in Bónis, 1989:7). Kodály advocated unaccompanied singing as the central tool of instruction as it is the most natural instrument and innate to all (Bowyer, 2015:70). Lamont *et al.* (2012:255) explained that singing is part of every culture around the world – historically and at present. They state that making vocal sounds is an element of being human (Lamont *et al.*, 2012:255). Through singing, both the child’s ear and brain are developed – resulting in a musically literate child (Boshkoff, 1991:31). Cuskelly (2021:290) emphasises that in order to achieve ‘sound before symbol’ in music teaching and learning, the learners must first be immersed in musical sounds, after which they can use music notation during engaged participation in the music. This view is affirmed by Parncutt and McPherson (2002:107): “At the heart of arguments for the sound-before-sight sequence is the premise that sensory and/or motor experiences should always precede the learning and use of symbols”. The sensory experience is the hearing of one’s own voice, and the motor experiences occur when adding various tools such as body solfa or moving to the contours of the melody. Singing also forms a direct line of thinking from the brain to the voice, instead of using an instrument as a mediator between a person and the music (Cuskelly, 2021:291).

It is important to note that Kodály was by no means against playing an instrument – his argument was to begin musical learning with singing as it is the most natural instrument, available to every person (Forrai, 2005:16). Developing the voice prepares the way for audiation development, developing a sense of rhythm, musical intelligence and language development (Cuskelly, 2021:290; Forrai, 2005:16). It also aids in all theoretical, analytical, generative and performance activities (Cuskelly, 2021:290). Moreover, singing is available to all without any cost – which is not the case with instrumental tuition (Cuskelly, 2021:290). Instrumental teaching fails to provide

a broad music educational approach because of its financial, social, educational and personal exclusivity (Cuskelly, 2021:290). Cuskelly (2021:291) further states that even where music programmes provide instruments, it is unfortunately not uncommon that these programmes aim to uncover only the talented learners. They also mostly perform selected pieces of Western repertoire rather than focusing on developing musical skills and understanding for all within the wider social context (Cuskelly, 2021:291).

According to Entin (1990:100), developing singing skills – especially diction and breathing – also aids in developing proper speech habits. He explains that singing, as well as playing music, advances the holistic development of the child – socially, emotionally, physically and intellectually (Entin, 1990:101). Cuskelly (2021:288) rejects the perception that the Kodály method is only a vocal method intended for high-level choral performance with little application to broader music education because singing immerses the learner in active music-making; it teaches them how to be musicians and “establishes a connectedness that underpins a lifelong sense of meaning – both intrinsic and extrinsic – in music” (Kodály, 1974:288)

2.2.3.5. Material

Kodály expressed his love for good quality music through the following quote:

It was sunset on a summer day. The room was filled with the reddish gold of the evening glow. My parents were playing music. I was some three or four years old, and I was lying on the floor at the leg of the piano. It was then that I received the first and ever deepest musical impression. Later on, I learnt that the piece was the F-major violin sonata of Mozart. I do not believe that I could have become the musician I am now or rather, that I would have become a musician at all, if on that day my parents had played a popular song-hit. (Kodály in Bónis, 1989:107)

The Kodály-based lesson consists of music from the child’s environment, starting with simple childhood games, songs, rhymes and chants, and then progressing to rounds, canons, two-part songs and art songs for listening (Boshkoff, 1991:31). Kodály (1974:147) advocated that children should be exposed to only the best quality music – as we strive to provide our children with the best reading material, we should also strive to provide them with the best listening material.

Kodály’s guiding principles for the selection of material are (Houlahan & Tacka, 2008:41):

- songs should be of unquestionable musical quality;
- songs should be musically pleasing;
- the music and the text should complement one another;
- the rhythm, text and nuances should match the structure of the language;

- songs should be age-relevant;
- songs should reflect the cultural background of the learners;
- some songs should have a specific pedagogical purpose while others are for fun.

The repertoire for the classroom should not only include material that contains musical elements to be taught but also material that furthers the joy of singing (Houlahan & Tacka, 2015a:18). By choosing “magical” rhymes, songs and singing games, the younger children are led to enter a world of fantasy and joy in the music classroom (Lineburgh, 2001:9). The material for pre-school includes singing games which consist of pentatonic songs – some composed pieces and traditional rhymes – ranging over six notes (Forrai, 1990:18). The children’s inner hearing and in-tune singing is developed by using songs with simple, repetitive melodies (Houlahan & Tacka, 2015a:17). In primary school material becomes more complex: the singing games are developed into polyphonic choral works; simple melodies are developed into complete songs; and simple listening activities become conscious music appreciation (Forrai, 1990:19).

Nursery rhymes and singing games form the foundation of teaching music to young children because they include movement with the music and form so much part of the young child’s experience and cultural heritage (Entin, 1990:51). Therefore, rhymes form an integral part of both the Kodály and Colourstrings lessons (Brown *et al.*, 1981:152; Colourstrings, 2017:56). According to Bernstorff (2014:17), the value of rhymes and poetry lies in the fact that they illustrate the structures of a language – aiding in language development. Forrai (1990:20) refers to a common critique of rhymes, namely that they may contain unknown words that the children might find distracting or are simply irrelevant. She explains, however, that these words will widen the child’s vocabulary, recall the folk traditions of the culture and reinvigorate the language (Forrai, 1990:20). Rhymes are additionally usually accompanied by movement using Dalcroze Eurhythmics²² (Brown *et al.*, 1981:152; Colourstrings, 2017:56) – aiding in the development of beat and rhythm (Entin, 1990:93).

For young children, movement is incorporated by moving to their own singing. Choksy (1981:22) explains that their bodies relate more easily to self-produced music than they would react to an external source (instrument or recording). These movements need not yet have structure and the children could be encouraged to make free rhythmic movements (Choksy, 1981:23). Choksy (1981:23) advises that circle games should be the first structured movement to be introduced to children. Through performing singing games and dances, the children will gradually begin to respond more accurately to a basic beat (Choksy, 1981:24) since the continuity of the beat is reinforced in the games by means of movement (Forrai, 1990:49). Singing games are extremely useful in the Kodály lesson as they are pleasant activities for children where they sing, perform

²² See section 1.2.1.5 for an explanation of Dalcroze Eurhythmics.

motions, patiently wait their turn, and voluntarily accept and follow rules (Forrai, 2005:22). Forrai (2005:22) states that while playing singing games, children are usually emotionally balanced and do not experience frustration, fear or aggression. Furthermore, from a musical perspective, singing games often offer the opportunity for mini-solos where children will sing short phrases on their own – like singing their name, or a part of the song (Harrison, 2021:299). This develops musical awareness, helps with pitch, rhythm and beat development, and aids in developing the children's internal sense of pitch, which is not dependent on an instrument or on others singing (Harrison, 2021:299). Lineburgh (2001:9) explains that singing games, paired with movement, naturally develop listening, singing ability and rhythmic feeling. It is therefore not necessary to teach these skills apart from the singing games, because various skills, such as clapping the rhythm or showing higher and lower pitches in the air, can be experienced in an integrated way during the natural performance of singing games (Lineburgh, 2001:9).

Rounds soon follow after singing games in Kodály-based teaching, since Kodály was convinced that the optimal way to develop accurate intonation is through singing in harmony (Harrison, 2021:299). Rounds can be utilised to reinforce educational objectives such as fluent singing of intervals; the introduction of a 'new' solfa pitch; the teaching of a particular meter or rhythmic pattern (Harrison, 2021:299). It can also provide structure to the classroom by using a 'round for the day or month' or by singing it as a greeting song, which can in turn comfort learners who struggle because it means that they can sing or play a simple ostinato for the round leading to a balanced and relaxed learning environment (Bernstorf, 2014:17). Bernstorf (2014:17) explains that rounds can also be enhanced by adding movement to different parts of the round, which facilitates problem-solving strategies and critical thinking. She concludes that rounds create a powerful inclusive classroom as everyone has peer support in each group – leading them to feel that they are working independently but not alone (Bernstorf, 2014:18). According to Harrison (2021:300), many rounds can be used as instant canons where the learners can simultaneously hear what they are singing as well as listen to what they are about to sing – developing the ability to hear two pitches at once. An activity can even be done where the learners are not taught the melody beforehand and have to sing and listen at the same time (Harrison, 2021:300). Kodály wrote *24 little canons on the black keys* in 1945, in which he demonstrates the possibility of using the voice and piano for canons with oneself (Kite, 1990:29).

Kodály's emphasis on singing games clearly shows the value of social and joyful learning – which is also advocated by both Piaget and Vygotsky (Cuskelly, 2021:293).

The games have a purely human value: they increase the experiences of being social and the joy of life. There is no better remedy for the precocity of the children of today. Our children, past the nursery school age, are inclined to regard play as not suiting them any longer. It should not be left at that. We should encourage the older ones so that they do

not feel ashamed of enjoying it still. The longer childhood is, the more harmonious and happier the adult life will be. (Kodály in Bónis, 1989:620)

Gibson (2008:7) stipulates that play is central to children and within their musical play, they incorporate rhythms, imagination, movement and drama. In a Kodály-based lesson, children are actively involved in singing, making music, creating rhythms and active listening as they develop musical literacy through a rich collection of concepts (Dolloff, 2005:283). David Elliot states that musical problem solving and problem reduction are approached very effectively in Kodály-based programmes and, therefore, learners are inclined to develop excellent musical ears and lifelong skills (Dolloff, 2005:283). The learners are led from immersion in the musical activity to the embodied learning of concepts (through body patterns, body solfa, melodic contouring, subconscious beat and rhythmic development). After that, the embodiment is connected to the child's understanding of musical knowledge – providing the child with a personalised and internalised understanding of musical elements and concepts (Cuskelly, 2021:293). Only after this rich experience of internalised concepts is the more abstract musical notation introduced – forming a “playful, stimulating, child-centred, and powerfully educative” process (Cuskelly, 2021:293).

2.2.4. The Kodály teacher

It is much more important who the singing master at Kisvárda [a small school] is than who the director of the Opera House is because a poor director will fail. (Often even a good one.) But a bad teacher may kill off the love of music for thirty years from thirty classes of pupils. (Kodály, 1974:124)

The above quote illustrates how Kodály was a strong advocate for music teachers to be both fine pedagogues as well as excellent musicians (Boshkoff, 1991:34). Kodály (1954/1974:197) maintained a good musician should have “(1) a well-trained ear; (2) a well-trained intelligence; (3) a well-trained heart; and (4) a well-trained hand”. The Kodály concept challenges all to learn and grow as pedagogues and musicians – even experienced teachers have reported that their teaching performance was strengthened through Kodály training (Boshkoff, 1991:34). Cuskelly (2021:293) emphasises that the teaching and learning process should be a satisfying and stimulating experience for teachers – specifically in terms of musical engagement. This can only be the case when the focus is placed on praxis; continual refinement of musical skills and musical perception; and the use of quality repertoire (Cuskelly, 2021:293).

According to Ittész (2004:138), Kodály specifically advocated for better teacher training because he believed the key to successful music education is a well-trained and enthusiastic music teacher. Houlahan and Tacka (2008:20) explain that Kodály teachers should “embody and exemplify musicianship” because they can only teach music effectively when they know the

subject well. Teachers without sufficient musicianship are prone to philosophical and practical misunderstandings. Therefore, Houlahan and Tacka (2008:3) are convinced that children's musicianship develops through the actions and interactions with "musically proficient teachers". Kodály teachers should develop the inherent musical abilities of the learners through listening, creativity, performance, critical thinking, musical literacy, so helping them to become stewards of their cultural and musical heritage (Houlahan & Tacka, 2008:20).

By delivering the best musical learning opportunities to children, the inherent human value and worth of each child are honoured (Eastman, 2019:26). Kodály believed that "music is nourishment...which multiplies the beauty of life and all its values" (Houlahan & Tacka, 2008:19). Eastman (2019:26) maintains that this belief inspires Kodály educators to cultivate within every learner the life-skills and personal values that contribute towards creating a well-functioning diverse society. The goal for musical instruction should be to "create a community of learners in the music classroom that experience and explore all of the various facets of music and begin to share this knowledge as a service to the community" (Houlahan & Tacka, 2008:20).

2.3. Kodály in South Africa

Kodály entered South Africa through Colourstrings when Zelda Martin met Karen Makenzie, the head of Colourstrings Music Kindergarten Training, at a Colourstrings Summer School in London in 2003. Makenzie and Martin arranged the first Colourstrings course in South Africa in 2003 with 30 attendees (Colourstrings, 2017:4). After three courses had been presented, the need arose to provide Colourstrings Kindergarten learners with instrumental teachers. Therefore, Zelda facilitated a violin course with Yvonne Frye, and a Colour Keys course with Aija-Riikka Rannanmäki (Colourstrings, 2017:4). Since then the Colourstrings method has been used in private studios as well as classrooms for children aged 0 to 7 years throughout South Africa.

The University of Pretoria's Kodály Academy was established in 2018 by Erika van der Merwe and Liesl Swanepoel, where they presented many Kodály lessons to children of various ages. They arranged an international course with James Cuskelly in 2019, which helped to spread the Kodály concept. In 2022 Dorette Vermeulen and I joined Erika and Liesl to establish the Kodály Society of South Africa (KSSA). In 2023 Zelda Martin joined the team. The KSSA is working on furthering Kodály through various endeavours such as courses, workshops, online training sessions, a magazine, socials and information on their website (Kodály Society of South Africa, 2022).

From discussions with various people, I became aware of confusion about whether Kodály had been used in South Africa in the past. Reference was made specifically to the work of well-known South African choir conductor, music educator and composer, Philip McLachlan (1916-1983),

who made use of solfa singing and French time names. His work addressed the problem of teachers not having well-developed philosophies and sufficient tools to teach music literacy well (Heunis, 1990:3). He made great strides in South African school music education with publications such as *Klasonderrig in musiek* (1978) and the *Notepret* series (1978-1980) (McLachlan, 1979) which consists of five sight-reading collections for primary school. Heunis (1990:42) speculates that this series was the most important medium in teaching sight-reading in the 1990s. The *Notepret* series uses the same tools as the Kodály concept – namely tonic solfa, solfa hand signs and French time names (McLachlan, 1986:71). This may have led to the confusion that McLachlan specifically integrated Kodály in his writings.

There are numerous similarities between the writings of McLachlan and Kodály– such as the importance of using the voice as the most natural instrument; using folk music and music of high quality; using solfa and French time names and incorporating the ideas of Dalcroze for movement (McLachlan, 1986). More similar principles common to McLachlan and Kodály are that music education should be practical before theoretical; that music making is the purpose of music education; that all learners should receive general music education to promote a musically-aware community and amateur music practice (Harrison, 2021:298; McLachlan, 1986:2-3). There are, however many differences as well, such as McLachlan promoting accompanied singing (McLachlan, 1986:16), whereas Kodály strongly advocated a cappella singing (Choksy, 1981:17) and Kodály stresses the importance of using pentatonic songs for early education (Forrai, 1990:26), whereas McLachlan doesn't specifically say this (McLachlan, 1986). Heunis (1990:3) found that the teachers' lack of systematic understanding and methods for teaching musical literacy led to using the *Notepret* material as "rigid drilling", causing both the teacher and the learners to dislike music reading. Since both the writings of McLachlan and Kodály use tools created by others such as solfa singing, Curwen hand signs, French time names, and movement principles by Dalcroze, there will understandably be similarities. McLachlan mentions the work of Kodály only when he refers to the successful utilisation of the Curwen hand signs in Hungary (1986:68).

After the first Colourstrings course in South Africa in 2003, there have been many more that aided in the spread of Kodály-based training. The following section discusses what Kodály teacher training entails.

2.3.1. Kodály teacher training

For training in Kodály, one is required to complete a Kodály course or workshop run by a person or institution that has expertise in Kodály. Various such institutions worldwide will be referred to in this section. There are general Kodály workshops addressing specific areas in the field such

as the basic principles of Kodály at certain ages, and there are courses through which one can become a certified Kodály educator. This section will focus mainly on Kodály certification courses.

Kodály certification is constructed on the basis of three levels and three phases – early, primary and secondary education. Within these three phases, there are three levels of proficiency, consisting of three modules: (1) musicianship (solfege); (2) pedagogy, materials, and song collection; (3) and choral conducting. Each module has a certain number of credits, and each institution determines the course length. Completing all three levels in one of the phases is required to obtain a full Kodály certification. Some institutions provide the option of only attending the course without being assessed or required to complete assignments (Kodály Society of South Africa, 2022). In the past, one needed to travel abroad to attend these courses, but since Covid-19 many institutions have made online courses available. These institutions are the Cuskelly College of Music (2022) in Australia, the Kodály Institute of the Liszt Ferenc Academy (Liszt Academy Kodály Institute, 2022) in Hungary, and the British Kodály Academy (BKA) (2022), which is affiliated with the International Kodály Society (Ibbotson & See, 2021:3).

In Australia, accreditation is given by the national Kodály body, namely Kodály Music Education Institute of Australia Incorporated (KMEIA) (Cuskelly, 2013:26). Cuskelly (2013:26) explains that these courses have been recognised by various universities and educational authorities because of their rigour. These qualifications provide high-level specific music education training and prepare a way for accredited tertiary study in some places. The British Kodály Academy provides a schematic illustration of how they construct their Kodály levels in Figure 2-7.

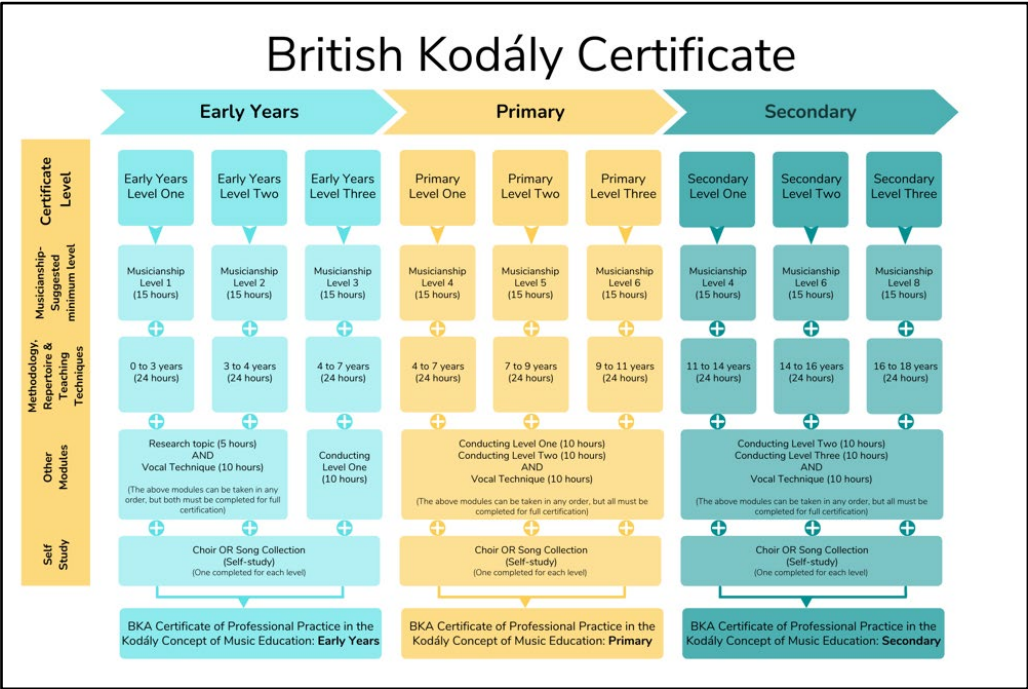


Figure 2-7: British Kodály Certification (British Kodály Academy, 2022)

Several experts have flown to South Africa from other countries to present workshops, including James Cuskelly, Len Taylor, Lucinda Geoghegan and Naheed Cruickshank. These workshops were organised by the University of Pretoria Kodály Academy in 2019. In August 2023 the Kodály Society of South Africa and the University of Pretoria's Kodály Academy hosted a course and workshops with approximately 100 attendees. The course and workshops were presented by James Cuskelly, Lucinda Geoghegan and Michael Barrett (conductor of the University of Pretoria's choir).

2.3.1.1. Colourstrings training

Most teachers using Kodály in South Africa, like myself, have entered the Kodály world through Colourstrings. Under the guidance of Zelda Martin, Colourstrings South Africa has done a great deal to spread the principles of Kodály and instil interest in further training in many teachers. The Colourstrings courses also work in levels, and to be a qualified Colourstrings teacher (and being able to advertise yourself as such), the highest level must be obtained. The first course is the Introduction to Colourstrings Kindergarten, which is presented by Zelda Martin at least once a year. This is a five-day course with methodology and musicianship training but without any coursework (Colourstrings, 2017:3).

The second is phase one training, for which an expert from abroad is usually brought in such as Naheed Cruickshank, who is a *Colourstrings Teacher Training Instructor* from Glasgow, Scotland (Colourstrings, 2017:4). This is a five- to six-day course in which the methodology and musicianship presented are more complex. This phase includes a musicianship assessment, practical assessments in the form of lesson observations and lesson plans, and written assessments on child psychology, essays and evaluation of teaching practice. The final phase is phase two, which can be attended only once phase one has been successfully completed (Colourstrings, 2017:3).

2.3.2. Kodály teaching approaches

Kodály teaching approaches in South Africa currently entail studio and pre-school Colourstrings group lessons and Kodály-based lessons in primary and secondary schools during the music class. As Colourstrings and Kodály lessons use group singing as the main activity to grow musicality and conceptualise harmony, the classes are presented to children's groups that vary in number. Colourstrings has been used in community projects – utilising the benefits of Kodály such as improved general literacy, community, musicality, joy, imagination through story songs, and confidence (Graham & Flores, 2013:7-10). Various private music teachers and franchise music studios have incorporated Kodály principles into their teaching. Many classroom teachers

have also started to incorporate Kodály principles into their teaching and learning, as was evident from the participants of this study.

2.3.3. Integrating Kodály

There are many factors of the Kodály concept that fit the South African context, such as the vocalising that is innate in African cultures, and therefore using the voice as the primary instrument presents no difficulty for many South Africans (Graham & Flores, 2013:8). Oehrle (2005:220) explains that in Africa the *process* is far more critical than the *product*, which is also the case in Kodály-based education. In African music, the community dimension is the essential aspect of music-making (Oehrle, 2005:220) which is also achieved in Kodály group singing. “Community life lays a great deal of emphasis on group music making, not on solo music making” (Oehrle, 2005:221). Van Wyk (1998:23) notes that choir singing is the most popular musical endeavour in South Africa. Furthermore, Cuskelly (2021:290) points out the cost-effectiveness of using the voice as the main instrument for musical learning is relevant within the South African context, where many communities cannot afford instruments.

As mentioned in section 2.3, there has been a history of using tonic solfa in South Africa. This was not only in the work of Philip McLachlan, but Stevens (2007:39) refers to the fact that tonic solfa had a century and a half’s history in South Africa. It was initially used by Christian missions and by the British colonial community in the mid-1850s who attempted to reproduce their own musical culture abroad. Later tonic solfa was included in government-supported schools. Stevens (2007:37) explains that tonic solfa had become “so fully assimilated into the African cultural milieu that it has been indigenised and become the mainstay of community choral singing”. Tonic solfa was one of the more positive aspects of European music which had been introduced in Africa. Hence the use of tonic solfa is not foreign in South African communities and further complements the use of Kodály-based music education.

There are also challenges to integrating Kodály in South Africa that cannot be ignored. These include creating a culturally responsive Kodály-based music education and the sourcing of appropriate South African material for the Kodály classroom.

2.3.3.1. Culturally responsive Kodály

Kodály’s principles must be adapted to fit the culture of the children being taught as a prerequisite for effective teaching and learning (Cuskelly, 2021:287; Entin, 1990:4). Kodály maintained that cultivating expressive cultural values as the foundation of a person’s personality is the purpose of music, since “certain regions of the soul [can] only be touched by music” (Bagley, 2005:106). Graham (2014:10) affirms that music can be seen as the force that reflects and communicates culture – referring to it as ‘food’ necessary for survival. All learners have the potential to learn

and perform music from their own culture since they are exposed to it from birth (De Villiers, 2015:63). Today it is rare in South Africa, however, to have a classroom with children who all have the same language and culture. Therefore, like many other multicultural and multilingual countries, South Africa has a more complex task in integrating Kodály's principles into music education.

For multilingual countries, Cuskelly (2021:294) suggests initially focusing on a *target language* and less on the *mother tongue*: “the official first language of a nation would seem to be a fair starting place for the ordering of an agreed-upon body of material”. He admits that this is a highly complex issue and requires that those developing material do it in such a manner that the understanding of discipline-specific knowledge is promoted, while also transmitting something of the essence of the nation (Cuskelly, 2021:294). Graham (2014:10) posits that children experience a sense of belonging, respect and self-worth when they are made aware of their cultural heritage. It is therefore necessary in South Africa that the teacher adapt Kodály's principles and choose the material according to the learners' backgrounds. A culturally responsive approach is necessary where all learners are given the opportunity to learn about, and legitimise their own culture, as well as learn to appreciate the culture of other learners through music (Walter, 2018:25). This is done by using “multicultural curricular materials to explicitly connect culture to music content knowledge, skills development, and dispositions” (Walter, 2018:25).

Bond and Russell (2021:2) maintain that culturally responsive education should also regard the “intersectionality of race and ethnicity with other facets of culture, such as socioeconomic status and religion”. Walter (2018:25) maintains that culturally responsive teaching is much more student-centred and culturally relevant than the curricular-driven approach of multicultural music education. It is a comprehensive approach where decisions are made about what will be learnt based on demonstrating an understanding of who the learners are, who we are as teachers, and how or why the learners operate in the world (Walter, 2018:25).

2.3.3.2. Sourcing South African resources

With South Africa being a multicultural society, it is necessary to adapt Kodály to be culturally responsive by providing more than just Western music education (Joseph, 2015:295). This means that learners learn about and perform the music of each other's cultures – creating an encompassing classroom environment that provides learners with a better understanding of their environment (Joseph, 2015:299). Currently, the KSSA (Kodály Society of South Africa, 2022) is working on a project to collect suitable material for the Kodály classroom from all languages and cultures in South Africa. This is done by collecting material, which is then analysed by the KSSA team, and uploaded to an online database (Kodály Society of South Africa, 2022).

Forrai (1990:25) comments on the constant problem of finding suitable material as there are not enough children's songs with suitable texts and appropriately limited melodic ranges in various countries. The question she poses is: "are we preserving the folk tradition if we write new words to folk melodies or are we destroying the organic unity of words and melody?". According to Forrai (1990:25), Kodály had an answer for this question, namely that it is acceptable on the condition that the new words are written by a talented person so that poetry is created, and the words do not contradict the character of the music but complements it. He explained that, in a sense, that is exactly what happens spontaneously in folk music (Forrai, 1990:25).

In South Africa we face this problem, but to an ever-greater extent because of the number of languages and cultures in our country. Cuskelly (2013:27) reports on how the process of finding local folk materials for suitable repertoire is a challenge in countries with great cultural diversity. Simple pentatonic songs are the starting point for selecting material for teaching melodic elements in Kodály-based teaching (Harrison, 2021:299). From personal research, very few Afrikaans songs use the pentatonic scale, and many African pentatonic songs are not notated. English songs from various other English-speaking countries have become part of our English folk songs. Many South African folk songs use complex rhythms, making them a challenge to use for rhythmic learning. It is therefore imperative to continue the work of the KSSA to collect and sort South African songs of all languages in order for them to be used in the Kodály classroom.

2.4. Conclusion

It is of great importance that teachers are thoroughly aware of the developmental factors of their learners in order to adjust their teaching accordingly. Children are most susceptible to positive and negative influences during the early childhood phase (De Witt, 2021:14). The music teacher has the responsibility to provide exploratory musical experiences (Bernstorff, 2013:24) – aiding in exploring their physical and mental capabilities as well as their understanding of emotions. The teacher should help the children acquire new patterns of social behaviour (Perry & Bussey, 1984:120) by providing social learning opportunities where the learners can observe the other students, the stories told, the songs sung and the actions of the teachers themselves (Meyer *et al.*, 1988:233). Middle childhood is characterized by increased motor skills and cognitive development. Musical learning should advance their already developing vocabulary (Louw & Louw, 2014:248-249); their industrious endeavours of planning, playing and achieving (Tyler, 2020:691); their growing comprehension of emotions (Louw & Louw, 2014:275); and their social interactions which revolve increasingly around mutual trust and commitment (Louw & Louw, 2014:292; Tyler, 2020:700).

The Kodály concept is built on the foundation of child developmental theories (Rappaport, 2011:5) and can therefore provide guidance in attaining the above-mentioned objectives. Using the voice

as the principal instrument, a connection between the learners and the music is created as the learners become music-makers themselves (Kodaly, 2021:288). The use of nursery rhymes, nursery songs, singing games and songs that involve the imagination, young children are guided to a fantasy world of joy and play, while subconsciously learning musical concepts and skills by embodying pulse and rhythm, and developing a natural singing voice (Forrai, 1990:12; Lineburgh, 2001:9). Older learners are challenged by musical problem-solving and problem reduction through more complex singing games, rounds, canons and two-part songs – developing lifelong skills (Dolloff, 2005:283). Realizing this may lead to building learners' self-confidence, fostering self-discipline, overcoming inhibitions, shaping their attitudes and building a sense of community (Forrai; 1990:12). The Kodály teacher is in the position to cultivate and nurture learners with an understanding and appreciation of music, left with life-skills and personal values so that they may serve the community with their knowledge (Eastman, 2019:26; Houlahan & Tacka, 2008:20).

In South Africa, the word has spread about the Kodály concept, and many teachers have taken the opportunity to learn more through the various Colourstrings and Kodály courses. Although Kodály-based teaching is still in its beginning stages, the approach has been used in various music studios and schools. The approach has much potential to be successfully integrated into the South African teaching context, although some crucial challenges are to be overcome. In this study, the positive and negative experiences teachers had when integrating Kodály are explored to enlighten the integration possibilities of Kodály in South Africa.

The following chapter describes in detail the research methodology followed in the study. A qualitative research approach and case study research design were used to address the research problem. The research methodology was established before the literature review and revised throughout the study to answer the research question.

CHAPTER 3 RESEARCH METHODOLOGY

This study explored the experiences of ten teachers who integrated Kodály into group music settings for children. A qualitative approach was used to explore the experiences in the form of a case study. Chapter 3 provides a review of the methodology followed throughout this study. Points of discussion in this chapter include the research problem, purpose statement and question; the research approach and design; descriptions of the participants; data collection, analysis and interpretation; the role of the researcher; and the processes followed to ensure the validity and ethical integrity of this study.

3.1. Research problem

The problem addressed in this study was the lack of available literature on the experiences of teachers integrating Kodály in group music settings for children in South Africa. Although there has been limited research on the Kodály approach in South Africa, none of the research focuses on teachers' experiences. Research has suggested that the Kodály concept could be effectively integrated into South African music education, but with little to no reference to the experiences of Kodály teachers (Graham & Flores, 2013:10; Heunis, 1990:104; Mitas; 2014:19; Mnogma, 1987:199; Van As & Excell, 2018:4; Van Vreden, 2016:5). The problem was addressed utilizing a thorough literature review and interviews. Patton (2015:426) explains that interviews provide the researcher with what he/she cannot observe, namely the participant's feelings, thoughts, intentions, past behaviours, personal experiences, how he/she organises the world, or how he/she attributes meaning to what happens in the world. Therefore, interviews allow the researcher to investigate the perspectives of another (Patton, 2015:426). The interviews for this study involved a broad exploration of the participants' experiences of integrating Kodály without confining the research to one certain teaching experience. Therefore, the data collection, which was done through semi-structured interviews, was as open as possible, addressing various experiences the participants could have had when integrating Kodály. Various topics were addressed such as the participants' teaching context, their Kodály training and their integration of Kodály.

3.2. Research purpose

The purpose of this study was to explore the experiences of ten teachers who integrated Kodály into group music lessons for four- to nine-year-old children. For this study, the integration of the Kodály concept was defined as utilising the principles of the Kodály philosophy and methodology. The participants' experiences were explored broadly and consisted of discussing their feelings, practical experiences as well as convictions regarding Kodály in music education. This study could inspire and encourage other teachers with similar experiences, as both positive and

negative experiences were included. Creswell (2014:252) recommends also including negative information which runs counter to the themes of the study, as “real life is composed of different perspectives that do not always coalesce”. Furthermore, this study could inspire music teachers to learn more about Kodály and integrate it into their teaching when learning about the value of Kodály through the participants’ experiences.

3.3. Research question

The research question for this study was: How do ten teachers explain their experiences of integrating the Kodály concept into group music settings for children between the ages four to nine years?

3.4. Research approach: Qualitative research

Qualitative research is focused on meaning within a specific context through discovery, insight and understanding from the perspective of those being studied (Merriam & Tisdell, 2016:1,2). In this study I endeavoured to understand the world in which the participants lived and worked, and how they ascribed subjective meanings to their experiences when integrating Kodály into group music settings (Creswell, 2013:24). Therefore, a qualitative research approach was appropriate to respond to the research question. Leavy (2017:129) explains that qualitative research is built on “holistic approaches to the research process” and, therefore, the choice of research methodology is determined by a philosophical belief system. The research was interpretive as I assumed that there were multiple interpretations of a single event – with the event being Kodály-based lessons (Merriam & Tisdell, 2016:9). Therefore, the worldview that guided the research was constructivist, because knowledge was constructed and not found (Merriam & Tisdell, 2016:9). The focus was on participants’ subjective understanding and how they construct and reconstruct meaning through their daily interactions (Leavy, 2017:129). Denzin and Lincoln (2018:47) explain that qualitative research is committed to the interpretative understanding of human experience.

The following characteristics of qualitative research as outlined by Creswell and Poth (2018:44-45) were evident throughout this study: (1) all data were collected by myself as the researcher through an initial participant information form²³ and the semi-structured interviews; (2) patterns and categories were formed and organised inductively by working back and forth between the themes and the data until a comprehensive set of themes was established; (3) throughout the whole research process, I focused on the meaning the participants ascribed to their experiences, and not on my own meaning or that conveyed in the literature; (4) I endeavoured to understand

²³ See sections 1.6.4.1 and 3.8 for more information on the participant information form.

the influence the participants' context (Kodály-based group lessons) had on their experiences; (5) the research process was fluid because I allowed changes to emerge as the research progressed; (6) I clearly described my background, personal and work experiences and how these informed my interpretation of the research; and (7) I gave a holistic account of the research by reporting from multiple perspectives.

I was the primary instrument for data collection and analysis since I conducted the interviews myself. The analysis was also done by myself, along with regular peer reviews with my study leader. Following an inductive process, as explained by Creswell (2014:32), my interpretations were derived from the analysis of the data; themes were built up from the particular to the general and the focus was on the respective individual meanings, as described in section 3.9. The research methodology was revised throughout the study as my knowledge broadened throughout the research process – which is in line with the flexibility of qualitative research (Leavy, 2017:124). Furthermore, the findings were described through words and mind maps (Saldaña, 2015:3). The exact words of the participants were regularly cited to illustrate the findings and to ensure that their voices and character were evident.

3.5. Research design: A case study

I followed a case study research design as it is best suited for the study's aim. According to Yin (2018:33), when the research question seeks to explain some contemporary circumstance or phenomenon by asking a “how” or a “why” question, a case study is appropriate. This study's research question revolved around “how” ten teachers explain their experiences of integrating Kodály into group music settings for children. A case study explores a real-life, contemporary bounded system, or *case*, through in-depth data collection, case descriptions and case themes (Creswell & Poth, 2018:96). According to Creswell (2013:97), Leedy and Ormrod (2010:137) and Merriam (2009:40), a case study entails exploring the bounded activity over a certain period of time and place. The case was the experiences the participants had of integrating Kodály into group music settings. The bounded activity was the participants' integration of Kodály into group music lessons for four to nine-year-old children. The time boundary was from 2017 to 2021 as the participants all received Kodály training during that time and also taught Kodály-based lessons during that time. Furthermore, all the participants were members of the 'Kodály Educators in SA' WhatsApp group²⁴ which was the bounded *place*.

This study focused on capturing the circumstances of an everyday situation – namely the experiences of teachers teaching Kodály-based lessons. Yin (2018:85) explains that this is a rationale for having a *single-case study* with the single case being the experiences of the

²⁴ See section 3.8 for an explanation on the Kodály Educator's WhatsApp group.

teachers. This case, however, involves the experiences of ten participants that act as embedded sub-units (Yin, 2018:87). When a single case study involves units of analysis at more than one level, attention is also given to these sub-unit/s and is termed the *embedded single-case study* (Yin, 2018:88). The embedded sub-units are within the case and provide opportunities for extensive analysis – which enhances insights into the single case (Yin, 2018:90). Figure 3-1 illustrates the single case (teacher experiences of integrating Kodály) within the context (Kodály-based group music lessons for children aged four to nine years), and the embedded sub-units (the ten teachers).

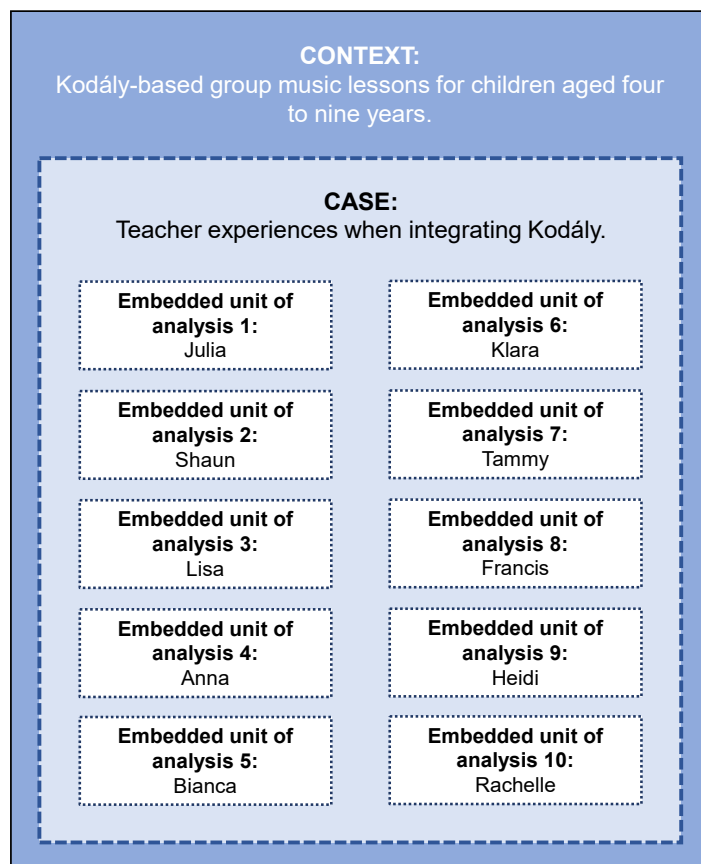


Figure 3-1: Visual representation of the embedded single-case study based on Yin’s ‘Basic types of designs for case studies’ (Yin, 2018:84)

An important characteristic of case studies is that they represent an in-depth understanding of the case (Creswell & Poth, 2018:97). This is accomplished by collecting data through a variety of sources for in-depth analysis without manipulating the participants or the context (Creswell, 2013:137; Creswell & Poth, 2018:97; Merriam, 2009:40; Yin, 2009:11). For this study, a preliminary participant information form, as well as the final semi-structured interviews²⁵ were the sources for data analysis. In a case study, the researcher should have little to no control over the behavioural events – which in this case refers to the participants’ behaviour when teaching and

²⁵ See addendum A for the interview protocol and addendum B for the participant information form.

responding in the interviews (Yin, 2009:1). I did not have control over the participants' behaviour when they were teaching (for example, their lesson content and teaching approach) or during the semi-structured interviews (for example, their answers and reactions). Striving to understand the uniqueness and complexity of the case (Stake, 1995:16), I searched for matching patterns within the participants' interviews in order to build an explanation of the case (Yin, 2018:224 & 228). This study is an explanatory case study as it strives to explain *how* the participants understood their experiences (Yin, 2018:351). Therefore, the data analysis aimed at reflecting theoretically significant propositions and develop ideas for further study (Yin, 2018:228-229). This was done by identifying emerging themes to describe the case, and then drawing a conclusion about the overall meaning derived from the case (Creswell & Poth, 2018:97).

3.6. Role of the researcher

My primary role as the researcher was to collect and analyse the data (Merriam, 2009:15) as a means to explore the meanings the participants ascribed to their experiences. There are, however, numerous issues which come into play during the research process, such as my biases, personal background, values, culture, beliefs, and socio-economic status. These issues inevitably directed my interpretations. Hence, it is necessary to provide background information on myself as the researcher.

I had been taking piano lessons from the age of eight, when I was primarily trained in light music (popular music) and improvising and accompanying music based on the chord structures. In high school, I started classical training through UNISA and went on to study BMus. It was an enormous challenge to acquire the musicianship necessary for BMus studies. After my studies, I taught piano and group theory lessons. I often felt frustrated with my lack of tools to help the learners understand concepts. I attended my first Colourstrings course in 2019, which gave me both the direction and the tools I needed, and my frustration was transformed into constant excitement. This inspired me to ascertain what the experiences of other teachers were and therefore I undertook this study. The introduction to Chapter 1 contains a more elaborate narration of my initial experiences.²⁶

Whilst conducting the interviews, I endeavoured to use various skills as suggested by Yin (2003:59), such as being a good listener, being flexible, having a firm grasp of the subject being studied and remaining unbiased. I therefore attempted to ask appropriate questions and interpret their answers by being a good listener by not "tapping into" (Yin, 2003:59) my own ideologies or preconceptions. I was attentive to their personal contexts and feelings and, therefore, directed my follow-up questions to understand each participant's responses better. The questions covered a

²⁶ See section 1.1.

broad variety of issues regarding Kodály-based teaching and were asked as openly as possible. During the interviews, I regarded myself merely as the “primary instrument for data collection” (Merriam, 2009:15), and therefore, acted as an observer during the interviews by making notes and listening attentively (Creswell, 2014:242).

I was also adaptive and flexible by regarding “unforeseen situations as opportunities and not as threats” (Yin, 2003:59). I arranged meeting times according to the participants’ schedules and remained flexible about changing time slots when necessary. I also tried to understand the participants’ points of view when they understood a question differently than I had intended. I saw these answers as opportunities to explore issues which I did not think of prior to the interviews. At the time of the interviews, I already had a firm grasp of the Kodály concept as a result of all my research on Kodály and the Kodály courses I have attended. Yin (2003:59) holds this as an essential factor, because it ensured that I could reduce the relevant information into “manageable proportions” (Yin, 2003:59). I was, therefore, able to focus on the most relevant issues from the data for this study. Throughout the study, I strove to be unbiased by addressing my preconceived notions when collecting and analysing the data, as Yin (2003:59) suggests.

3.7. Participants

In line with what Creswell (2014:189) suggests, the participants were purposely selected according to two specific criteria in this case, namely:

- they must have received Kodály or Colourstrings training between 2017 and 2021;
- they had to have experience in integrating Kodály into group music settings for children aged between four to nine years.

Throughout the study, the terms *participants* and *teachers* will be used interchangeably when referring to the participants. Participants were invited to participate through a message sent on the ‘Kodály Educators in SA’ WhatsApp group. The message included a link to a Google form for the initial participant information form.²⁷ Ten individuals were identified who met the criteria, as indicated below.

1. Julia, aged 34, had a BMus degree and Kodály and Colourstrings training. She presented group Kodály lessons as well as instrumental lessons in piano, organ, violin, clarinet and recorder. She taught music at a private school as an extracurricular activity and her learners were aged from four to nine years.
2. Shaun, aged 36, had a national diploma in contemporary music and completed various Kodály and Colourstrings courses. During the study, he was also completing a BEd degree

²⁷ See addendum B for the participant information form.

(Foundation Phase). He taught class music to the Foundation Phase and Intermediate Phase learners, where he integrated Kodály. He also taught individual voice and piano lessons.

3. Bianca, aged 37, had a BMus degree and completed the Colourstrings introductory course. She had been integrating Kodály informally in group lessons in her private studio in the past. She had been consciously integrating Kodály for four months at the time of the interviews. She taught group music to four- to nine-year-old children.
4. Lisa, aged 36, had a two-year diploma in music and another two-year diploma in jazz and popular music. She completed the introductory Colourstrings course and had been integrating Kodály into her lessons for three months at the time of the interviews. She taught class music to Foundation Phase and Intermediate Phase learners. She also conducted the choir at the primary school where she worked.
5. Anna, aged 43, was busy completing a diploma in practical music and she had completed two Colourstrings courses at the time of the study. She had taught group music and recorder to four- to nine-year-old children at pre- and primary schools.
6. Klara, aged 43, was trained as a Grade R teacher and completed two Colourstrings courses. She integrated Kodály into her daily routine as part of the Life Skills subject for Grade R learners. She taught five- to six-year-old children.
7. Tammy, aged 35, completed UNISA Grade 7 piano training as well as two Colourstrings courses. She taught group music at primary schools to learners aged between four to nine years.
8. Frances, aged 54, has a diploma in education when she received music education training. She had completed UNISA Grade 8 in piano and completed various Kodály and Orff courses. She established her own franchise where they integrated Kodály into the lessons. She taught group music lessons to four- to six-year-olds.
9. Heidi, aged 31, received BMus training; completed Australian Kodály Certificate levels one and two in secondary school training and completed one Colourstrings course. She taught seven- to nine-year-old children as an extracurricular activity at the University of Pretoria and teaches private piano lessons.
10. Rachelle, aged 25, has a BMus, and PGCE (Postgraduate Certificate in Education), and completed the introductory Colourstrings course. She taught group music lessons, private piano lessons and music theory lessons. She taught Kodály in class music at a private school to four- to nine-year-old learners.

3.8. Data collection

The main means of data collection was the semi-structured interviews in which I asked open-ended interview questions. A two-step procedure was followed in collecting the data: firstly an

invitation to participate in the study, and complete the participant information form²⁸. This form required basic information from the participants: their musical training; their Kodály teacher training; information regarding their teaching and experience (instruments, settings, teaching area, ages of learners); and whether they integrate Kodály into their lessons.

Secondly, ten participants were selected and contacted to organise suitable times for interviews. The interviews were conducted in November 2021. Before the interviews, each participant had to fill in an informed consent form.²⁹ All the participants were comfortable with me recording the interview to make accurate transcripts afterwards. The in-person interviews were audio-recorded with my phone, while the Zoom interviews were video and audio recorded through Zoom's recording function. I arranged three 30-minute interviews with each participant. Some participants preferred one 60-minute interview, while others had two 60- to 90-minute interviews. I found that none of the participants felt rushed or bored during interviews and took as much time to share their experiences as they felt necessary. Most of the interviews were done online because the participants preferred not to travel as their time was restricted due to full schedules. Others preferred the online option because the distance between myself and them was too great. I chose to use Zoom as the online platform because I had the most experience in using it, but I did provide other options such as Google Meet and Skype. All the participants preferred Zoom.

Only three interviews were conducted in-person. I gave the option to have the interviews either at a restaurant or at my house, but the participants preferred to meet at my house. As the interviews were conducted during the Covid-19 lockdown restrictions, safety procedures were followed to mitigate risks. When meeting in person, the participants had to complete a Covid-19 consent form (addendum H). During the interviews, I remained as flexible as possible, as Bloomberg and Volpe (2019:76) suggest. On the interview protocol³⁰ there was a heading containing the date, place, my name as the interviewer and the interviewee's pseudonym, as well as clear, systematic instructions for the interviewer. This ensured cohesion of the standard procedures throughout the interviews (Creswell, 2014:244). Different probes for the questions were formulated to follow up on the main questions by explaining their thoughts in more detail. To conclude the semi-structured interview, a final thank-you statement was formulated to acknowledge the participant's time spent on the interview. Finally, a log was kept of the collected documents for analysis (Creswell, 2014:244).

At the beginning of each interview, I first asked some ice-breaker questions such as the participants' teaching context and how they were doing at the time. As suggested by Yin

²⁸ See addendum B for the participant information form.

²⁹ See addendum H for the informed consent form.

³⁰ See addendum A for the interview protocol.

(2018:113), “how” and “what” questions were asked instead of “why” questions to communicate a friendly and non-threatening environment. Non-directional or neutral words and phrases were used in the interview questions to ensure that the participants were not prompted in a specific direction (Creswell, 2014:169). The interview questions were broad and covered various topics such as their personal Kodály story; how they integrate Kodály into their teaching and learning; their experiences and feelings about Kodály teaching – both positive and negative; and their general thoughts on music education and Kodály. A disadvantage of such broad questions was that the participants did not always completely understand what the aim of the interview was (even though it was stated in the invitation and informed consent form) and therefore regularly interpreted the questions differently than I had intended. This was an advantage for me, however, as their answers revealed areas I did not think of exploring. I was always able to prompt them to answer the question as I meant it – for the sake of having consistency in the findings. The broadness of the questions was also beneficial for the study, as it did not restrict the findings to address only my own preconceived ideas and expectations. At the time of the interviews, I did not have a clear idea of what I was expecting from the answers, as is natural in an inductive study (Merriam & Tisdell, 2016:15).

Since data collection and analysis happen simultaneously in qualitative research, I was already doing rudimentary analysis while collecting the data (Merriam & Tisdell, 2016:197). This consisted of making notes from the reflective answers documented in the second and third part of the participant information form,³¹ which aided in compiling the interview protocol. During the interviews I made notes of relevant statements which could lead to meaningful insights. This helped me to “pursue specific leads” (Merriam & Tisdell, 2016:198) in subsequent interviews by expanding questions and asking them what they thought of some patterns I had noticed. Asking for participants' thoughts on patterns helped me to organise my thoughts and gain deeper insight into the participant's experiences. I did not, however, use this strategy in every interview, but only with those participants whose opinions would not have been influenced by my thoughts.

All the collected data, namely the participant information form, the audio and video recordings, the informed consent forms and the transcriptions will be stored for at least five years on cloud storage (Google Drive) and in a file in my office. All the interviews were completed before I started transcribing.

³¹ See addendum B for the participant information form.

3.9. Data analysis and interpretation

The main objective for data analysis was to understand the participants' experiences, as Merriam (2009:14) advises. The six-step data-analysis process as presented by Creswell (2014:247) was used:

1. Data were organised by transcribing the recordings and typing up any notes which I made. This was done in the Atlas ti.9 document creator from November 2021 to February 2022;
2. I read through the transcriptions to gain a general sense of the information to reflect on its overall meaning (Creswell, 2014:247);
3. The data were coded in Atlas ti.9 to interpret and compare the data. Emerging themes were identified from the codes. This was done from September to November 2022;
4. Descriptions of the participants were written,³² and a description of the themes was provided in Chapter 4 (Creswell, 2014:249);
5. Each interview was analysed as a whole before continuing to the next, and comparisons were made only after all the interviews were analysed to ensure the integrity of the study; The themes were presented through narrative paragraphs and in Chapter 4;
6. I made my interpretation by asking “what were the lessons learnt?” in terms of my personal interpretations, and the meaning formed from comparing findings (Creswell, 2014:249).

The transcribing of the interviews was done right after all the interviews were completed. I transcribed the interviews verbatim. I decided to do this myself despite it being time-consuming, because it increased my familiarity with the data and I could make analytical notes along the way (Merriam & Tisdell, 2016:132). This aided me in the data-analysis process. I created a separate document for each participant in Atlas ti.9 and I used their pseudonyms in these documents to protect their identity. By listening carefully to the recordings, I transcribed the interviews verbatim and added notes on the tone of voice or facial expressions. I kept the transcriptions in the language of the interviews, which were either in English or Afrikaans. I organised the transcriptions according to the question numbers and added the time when each new question started. I also integrated the participants' biographical information such as where they taught and to what ages at the beginning of the transcription.

3.9.1. Coding

Atlas ti.9 is a tool for qualitative analysis to organise unstructured data to explore “the complex phenomena hidden in your data” (Friese, 2021:9). A new version, *Atlas ti.23*, was launched in 2022, but I used Atlas ti.9 as it was the only version available when I initially commenced with my

³² See section 3.7. for descriptions of each participant.

data analysis. With this tool I was able to manage, extract, compare and reassemble the large amounts of data in my transcriptions in a creative and flexible – yet systematic – way (Friese, 2021:9). When reading through each transcription separately, I tagged segments – called quotations in Atlas ti. – which were relevant to the research question. These quotations were then coded with a word or short phrase which gave an attribute to the quotation (Saldaña, 2009:3). While coding, I kept the research question, written on a piece of paper, in front of me to ensure that I did not deviate from the purpose of the study. I also made notes while coding and made descriptions of various codes. This helped me to build a comprehensive understanding of the data. Various phases of the coding were saved to reflect on the analysis process and the development of the final codes.

An inductive process was followed by first creating many specific codes in each transcription, and after that these codes were combined into larger, more general codes. The data therefore determined the codes, and the data were not forced to fit within pre-existing codes (Miles *et al.*, 2014:81). After all the coding was completed, there were approximately 500 codes. Because I coded each interview separately, many similar codes emerged. Within the Atlas ti.9 code manager, I could view all the codes and view their quotations by clicking on the code. I was then able to identify codes that were similar and merge them. After this process, there were approximately 300 codes. After that, codes that were related to one another and formed part of small themes were merged. Larger themes started to emerge, and the smaller themes were grouped below them by making them the same colour and adding the main theme's text in front of the sub-themes (for example MEANING_Joy). In the end, there were approximately 40 codes which were organised into six themes. After that network views of these themes were created.

3.9.2. Data analysis and interpretation

The following step was to export the themes with their quotations and rewrite them as a report (see Chapter 4). This part of the analysis was done from December 2022 to January 2023 in Microsoft Word. There was a gap in time between the transcriptions (February 2022) and the coding (December 2022) during which I wrote Chapter 2 – the literature review. I had also been working on Chapter 2 before the start of the interviews. Merriam and Tisdell (2016:198) suggest exploring and reviewing the literature while collecting and analysing the data, as this will enhance the data analysis.

The decision to organise the research in the way explained above was not deliberate, but a consequence of the unforeseen planning disruptions caused by Covid-19. It was, however, advantageous to 'interrupt' the writing of Chapter 2 with the interviews, as the discussions from the interviews inspired me and gave me clearer direction in selecting relevant literature for the literature review. Furthermore, when I continued to work on the data analysis after completing the

literature review, I had a very thorough knowledge of the issue and I looked at the data with renewed interest and inspiration.

Each theme was separately exported to a Microsoft Word document. The participant experiences were no longer separated but combined through the themes and subthemes to explore the case as a whole. Within each theme, I wrote each coded quotation in my own words and translated it into English where necessary. While doing this, I also removed quotations that did not fit a specific code and rearranged quotations when there were repetitions of the same quote in different codes. As this happened regularly, I focused on isolating only the experience relevant to the specific code, and therefore sometimes needed to split quotations when parts of them fitted different codes. I made sure to report as accurately as possible on the participants' experiences and used in-vivo codes to ensure the validity and authenticity of the analysis. The codes then became sub-themes. During this process, I was also constantly reading through the themes and sub-themes while asking whether the structure made sense. I rearranged many sub-themes in the process and renamed the main themes to respond to the research question. I stored various versions of this process to refer to when necessary and to reflect on my progress.

Afterwards I compiled a formal report containing my preliminary findings. This document was sent to the participants as part of the validation strategies for this study. After my supervisor's review of the findings, I created a diagram showing the interconnectedness of the main themes.

3.10. Validity and trustworthiness

"To have any effect on either the practice or the theory of a field, research studies must be rigorously conducted; they need to present insights and conclusions that ring true to readers, practitioners, and other researchers" (Merriam & Tisdell, 2016:238). Merriam and Tisdell (2016) emphasise the importance of providing the researcher, and others with confidence in the investigation and results of this study. The study's findings should therefore be sufficiently authentic that I would trust them enough to act on them and make decisions based on the findings (Lincoln *et al.*, 2011:120). Various procedures were followed to ensure the validity and trustworthiness of this study.

Firstly, my background and bias were clarified (see sections 1.1 and 3.6). Secondly, the data were observed from different angles and perspectives (Merriam, 2009:26). This ensured honesty and transparency in the data analysis as my background inevitably shaped my interpretation of the research findings (Creswell, 2014:251). Throughout the data analysis, I kept the research questions in mind to ensure that I addressed the purpose of the study. I had peer debriefing sessions with my supervisor as often as possible (mostly weekly) where we discussed the analysis and where she commented on written work. I took great care to implement her

suggestions, which helped ensure the accuracy of the findings (Creswell, 2014:252). During the data analysis and interpretation phases I continually viewed the themes and subthemes holistically to establish if the findings made sense and whether they were in line with the participants' experiences.

When documenting the findings, I used rich descriptions and kept the wording as close as possible to the participant's own words. The rich descriptions of the participants and findings provided the reader with the necessary context. The most important strategy was to send the preliminary findings report to all the participants in early January 2023 to check whether they agreed with my interpretations. I compiled the findings in a PDF report and sent it via email and WhatsApp to each participant separately. In the message I thanked them once again for their participation, reminded them of their pseudonym and encouraged them to notify me within two weeks whether they were satisfied with the findings based on their interview. This strategy ensured that I did not misinterpret the meaning of what a participant said and also helped me identify my own biases (Maxwell, 2013:127). Two participants requested minor changes, while the others who did reply indicated that they were satisfied with the findings. One participant found it inspiring to know that other teachers had similar experiences to hers.

Furthermore, I tried to get as close as possible to the participant's experiences by selecting enough participants to ensure that the emerging findings reached saturation. This was evident in the fact that I heard many of the same experiences repeatedly, with not much new information emerging (Merriam & Tisdell; 2016:246). I also purposefully looked for variations in "the understanding of the phenomenon" (Merriam & Tisdell; 2016:248) by researching the negative experiences and challenges the participants had in integrating Kodály.

Concerning the impact of Covid-19 on my study, I experienced both positive and negative effects. Due to the uncertainty Covid-19 brought, my planning, and therefore the progress of the study, were both affected. The positive effect of Covid-19 on my study, however, was that many Kodály courses were presented online. In the past, this was never considered because of the practical nature of these courses. With Covid-19, many institutions decided to try online courses and found that for the most part, this worked very well. I therefore had access to many more courses from abroad and from very reputable institutions, whereas in the past one would have had to travel overseas. I virtually attended various online courses, which gave me extremely valuable insights for my study. I learnt more about what the Kodály approach entails practically, what relevant issues are in the field and what resources are useful (especially since there are so many Kodály books and resources).

Furthermore, when it came to the online interviews, both myself and the participants were very comfortable meeting online. In the past, I would not have been so comfortable with this, but with

all the online events during Covid-19, it was not an obstacle. This also enabled me to include participants in the study who would otherwise have been out of reach because of their distance.

3.11. Ethical procedures

Throughout the data collection and analysis, I strove to adhere to various ethical procedures. Cohen *et al.* (2018:120) explain that ethical issues enter even in the consideration of the research topic as the researcher should consider whose interests are involved, or what is at stake when conducting the study. These issues were taken into account as I ensured that the participants would benefit from the study. The interview protocol was structured in such a way that none of the questions could harm the participants or required them to share information that was uncomfortable to them. When they disclosed personal information, I took care not to include it in the findings. The recordings and transcriptions of the interviews were accessible only to me. Any documentation which I had to share with others, such as the coding and findings, used the participants' pseudonyms. Their background was also portrayed in such a way that they cannot be identified. The findings of the study benefitted the participants as they could find it encouraging that other teachers shared the same experiences with them. They can also be inspired by the stories of other teachers and develop their own teaching and learning.

These benefits were also applicable to me as a Kodály teacher as the findings of the study inspired and encouraged me as well. Furthermore, after I had experienced Kodály teaching, I longed to know as much as possible about the approach I could. I figured that doing a research study on the subject might achieve this. In this respect, the study also benefitted my own personal development. I also hoped that the study would benefit other music teachers and policymakers by providing insight into the approach when making a decision on what music education approach to adopt. Before starting the data-collection process, I received thorough ethical training; the relevant certificates are included in addendum D. I received ethical approval from BaSSREC (Basic and Social Sciences Research Ethics Committee) of the Faculty of Humanities of the Northwest University. My ethics number was NWU-01140-21-A7.³³ After that, I invited teachers to participate as described in section 3.8. None of the participants was forced to participate and they voluntarily completed the participant information form.³⁴ The topic of the study was clearly stated in the invitation as well as a short outline of what they could expect. Ten participants completed the participant information form and all ten met the criteria for participation.

I then obtained permission from the participants to use their data on the basis of the informed consent forms.³⁵ Participants were protected by having what the study entails clearly explained to

³³ See addendum C for the ethics letter of approval.

³⁴ See addendum B for the participant information form.

³⁵ See addendum H for the informed consent form.

them as well as what exactly will be required of them. This was stipulated in the informed consent form. These forms were sent via email. I set out requests for the interviews in November 2021 and provided the participants with meeting opportunities, of which they could choose three. Some participants preferred to complete the interview in one session while others preferred longer, or more sessions. I did not require the participants to adjust their plans according to my schedule, but rather respected their time and commitments by adjusting my schedule. This was also the case with the meeting place. I provided the participants with various options for in-person and online interviews.

Even though I knew all the participants from previous Kodály and Colourstrings courses, I endeavoured to listen to the participants and interpret their answers as objectively as possible. I believe my prior relationships with the participants enabled me to understand and interpret their answers with more insight. Some participants were also more comfortable sharing experiences and feelings with me because of our prior relationship. I communicated the same way with all the participants, even though I knew some better than others. I avoided asking leading questions or sharing my personal views during the interviews. The interview protocol ensured that I did not collect harmful information from the participants as I followed the set questions while still maintaining the semi-structured nature of the interview (Creswell & Creswell, 2018; Yin, 2018:90). The participants clearly understood that they had the right to withdraw from the study at any point.

When I analysed the data, I worked inductively – not letting my preconceived ideas lead the analysis but rather letting the data lead the analysis. This required many discussions with my supervisor and many revisions of the codes, and later the themes and sub-themes. I reported from various perspectives and made sure also to include negative results along with the positive results (Creswell, 2014:133; Yin, 2018:88). No information which could potentially harm the participants was included in the findings and composite stories were used to ensure that the participants could not be identified (Creswell & Creswell, 2018:145). Pseudonyms were used, and none of their private information was published (Merriam, 2009:29).

3.12. Conclusion

The qualitative research approach and embedded single-case study research design suited the purpose of the study well. Chapter 3 presented an in-depth discussion on the research approach and design and the research procedures. The subsequent chapter discusses the findings, which consist of five main themes identified through the data analysis.

CHAPTER 4 FINDINGS

Chapter 4 presents the findings for the study as they were derived from the participant interviews. There were ten participants, who all taught group music to children at different sites. Julia and Tammy taught at schools where music was an extracurricular activity. Shaun, Lisa and Rachelle taught music as a subject in the Foundation and Intermediate phase. Anna taught music at pre-schools, while Klara taught Grade R, where she integrated music into her daily lessons. Heidi, Bianca and Frances taught at private music studios.

Five main themes emerged from the analysis of the interviews to represent the experiences of the participants. Theme names were determined by isolating a quote that encompassed the theme and conveyed the central experiences of the participants. The quote-theme names are followed by a more general summary descriptive term. The theme names should be read as answers to the question: How can you explain your experiences of integrating Kodály into group music settings for children? The responses included:

1. “My whole sense of music changed” (benefits);
2. “One cannot wing a Kodály lesson” (challenges);
3. “An amalgamation between learners, teacher and the music” (practical application);
4. “Energised by teaching Kodály” (drive);
5. “A journey – into yourself; through music and through the souls of your learners” (meaning)

In addendum I are the instructions on how to open the Atlas ti. 9 bundle and access the codes and themes referred to in Chapters 4 and 5. Figure 4-1 below illustrates the main themes.

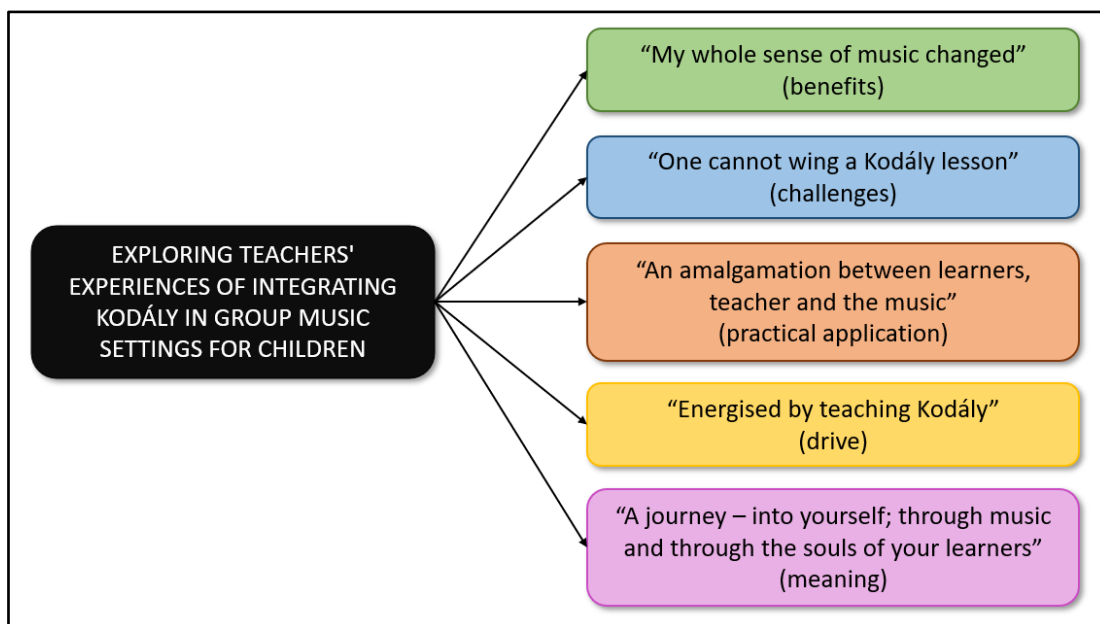


Figure 4-1: Main themes

4.1. “My whole sense of music changed” (benefits)

This theme contains five sub-themes, namely, improved teaching methodology, improved musicianship, musical benefits, non-musical benefits, and greater possibilities when teaching. Throughout this and the following sections there will be references to the training of the teachers. I will not distinguish between Kodály or Colourstrings training each time, and mainly refer to *Kodály training* which in some cases also includes Colourstrings training. The participant's specific training is described in section 3.7.

4.1.1. Improved teaching methodology

This sub-theme contains descriptions of how Kodály improved the participants' teaching methodology. Julia had much more structure in her lessons and was able to ensure musical learning in every activity in the lesson. Lisa's teaching became more purposeful, as she had experienced much uncertainty in the past. Her whole educational style changed and she now knew that she was teaching in the right way. She now had more confidence because she knew everything that she did was meaningful in working towards a goal. Although Lisa always actively participated in her own lessons, she was now encouraged to do so even more. For example, she would “jump like a frog with the learners” (6:42)³⁶. She was now aware of the good effect Kodály-based music education has on the whole-brain development of the child. This greatly influenced her choral conducting as well. She used to sing along with the learners during rehearsal, but now she would rather “stand back and give them the space to make their own sound” (6:27). Because Kodály places such emphasis on singing and inner hearing, she realised that one should give the learners the responsibility to use their listening skills while singing.

Bianca had always been using elements of Kodály in her teaching, but after Colourstrings training, she felt that everything in the lesson became more intentional. Even though she did have a vague objective for every activity in a lesson in the past, she now felt that “I only now *truly* worked to the objective” (7:5). Her biggest insight was that she used to merely entertain the learners. Despite the children enjoying it and having fun, she felt that she was detracting from the music for the children by only entertaining and not allowing musical learning. “I did not trust that they would enjoy the musical concepts in and of themselves – but they *do!*” (7:5). With Kodály, Bianca had more micro-instruments to teach with. This enabled her to attain different objectives with the same song, rather than using various songs for the different objectives. She had more room to be adaptable in a lesson; her teaching became more organized and structured; she felt less like an

³⁶ In Chapters 4 and 5 this citation will be used to reference the primary documents analysed in Atlas ti.9. The first number refers to the number of the document in the dataset, and the second number indicates the chronological order of the quotation in the document (Friese, 2012:167)

entertainer and was able to include the learners more in the learning process. She was now able to realise ideas in practice that were once only vague thoughts in her mind.

The philosophies of Kodály enabled Anna to engage better with the children. She now focused more on the holistic development of the learner rather than just on instrumental playing. Klara's teaching was greatly influenced, despite not being a musician herself. She never wanted to teach music in her Grade R classroom because she thought "I don't like singing and I don't like dancing" (10:31). During a Colourstrings course she realised that, through Kodály, "you don't need anything – you just need yourself" (10:31). She realised that she was able to teach music and effectively use music throughout the day in the Grade R classroom. She felt that the dividing line between her and the learners was gone and they functioned together as a whole. They were "building something together and working together to achieve a musical goal" (10:32) – giving them a feeling of accomplishment.

Frances became less pedantic in her teaching. She realised that "it is okay if the learners have not grasped a concept, since I will use the specific musical element with songs in the future and the learners will understand it somewhere along the line" (11:32). Heidi's teaching experience was also greatly influenced. She found she was getting impatient when she once had to teach conventional theory in a non-Kodály way. She was surprised by her impatience – it was something she had never experienced when she taught Kodály-based lessons. She realised her impatience was because of a lack of tools to help the learners – the only 'tool' in conventional theory was to keep drilling, which the learners did not enjoy. In contrast, she explained that through Kodály, it was never a problem when learners did not understand, because you can always approach the concept from another angle. This also stimulated the learners and built their enthusiasm. Rachelle realised the value of Kodály for music education after attending a Colourstrings course. She saw the difference it could make in her teaching and decided that "she is unlikely to follow another approach again – especially with young children" (13:3).

4.1.2. Improved musicianship

The participants reflected on how their musicianship improved through Kodály training and teaching. Musicianship refers to musical skills. Julia, Shaun, Lisa, Bianca, Anna, Tammy, Frances, Heidi and Rachelle indicated that their musicianship improved through Kodály. Julia found that her inner hearing, musical literacy, comprehension of musical pieces and her ability to play in an ensemble improved. Shaun explained that, as a child, reading music scared him the most. "I could not decode it and accepted that it was beyond me. I was not able to internalise it, but *now* it's so obvious!" (5:38). To him, reading music is the same as reading words and should therefore be taught carefully and sequentially. Lisa felt her musicianship improved when she stopped playing piano accompaniment during lessons and therefore had to be more aware of her

own pitch. Kodály led Bianca back to the basics of music, which was very important to her since she had not made music for some time. She now pays more attention to finer details in the music. Anna's musicality increased as a result of all the singing and ear training. "Using tonic solfa sharpened my ear and the singing changed my life", she explained (8:26).

Tammy realised that there are different ways in which people learn and that Kodály fitted her brain profile well. The singing made the biggest impact on her along with the visual, movement and listening aspects of the approach. Being a kinaesthetic learner, all the music theory she had learnt in the past suddenly made sense to her. Singing helped her understand intervals and she found herself doing "things she thought she would never be able to do – such as hearing harmonies in music, improvising and composing" (9:13). Heidi used to feel "incredibly limited as a musician in terms of listening skills, but I now feel richer and fulfilled as a musician" (12:15). She anticipated that, as the years progressed, she would find even more fulfilment in her skills. Before Kodály training and after her BMus training, Heidi struggled with improvisation. She felt bad about this, because she believed that improvising should be part of a musician's life and pieces should just "slip from your fingers" (12:5). "The more I learned through Kodály, the deeper the music sank in and the better I could remember pieces. I was now able to sit at the piano and just play for fun or improvise. It's awesome! I hope to instil this in my students as well" (12:5). She discovered what true Kodály-based training can do for your musicianship – "how it opens your ears to music" (12:4). "My whole sense of music changed. I once found myself listening to the bass line of my phone's alarm – something that I could not hear in the past!" (12:15).

When Frances attended her first Kodály course, it "blew my mind" (11:21). The course material challenged her to remember how to use tonic-solfa, which she had not used in a long time. She found this exciting and she loved the challenge. Kodály built Rachele's confidence as a musician. Throughout her musical training, she struggled with tonic-solfa because it was presented in such a difficult way that she "just physically couldn't manage it" (13:27), even though she could sing well. She now saw it the same way as mathematics: "one has to understand it to be able to do it" (13:27). She became a better musician through Kodály, which then flowed into her teaching.

4.1.3. Musical benefits

This sub-theme discusses the musical benefits that the participants noticed Kodály had for their learners. Julia regularly experienced surprising moments during lessons where learners would unexpectedly master skills. She called these "wow moments" (4:82). "I'm still struggling to keep the learners in tune, and the next moment – suddenly, they would do it by themselves and I would think: What just happened? Wow!" (4:82). She believed that Kodály teachers experience such moments more often, since they can compare the 'fruit' to a time when they did not teach Kodály. She noticed that the learners understood the music better. She could work a lot with improvisation

and composition with the older learners – developing the learners’ autonomy over their work. The learners felt that what they have created belonged to them. She experienced that Kodály-based teaching provided an environment where the learners felt comfortable enough to improvise. Julia had become able to foster a love for music in her learners. Shaun could not believe how easily the learners were able to understand musical concepts and skills. Even in Grade 1, when they worked only with *so*, *mi* and *la* along with *ta*, *ti* and *za*, they were “actually able to sing the tonic-solfa and read rhythms” (5:47). To Shaun, it seemed that the learners did not conceptually understand that they were reading music, but he regarded this as age-appropriate learning. “But the moment they *do* realise what exactly they *are* doing...wow, you need to see the excitement on their faces!” (5:17).

When Bianca started to intentionally integrate Kodály into her teaching, she found that the learners were capable of so many more skills, and much sharper focus. Anna maintained that the learners’ musicality improved. This was evident when she used Colourstrings in the lessons as preparation for playing the recorder. The Colourstrings songs focused on the embodiment of quarter and eighth notes, and therefore the learners could immediately play these note values when they started playing the recorders. Her learners became bored with the previous methodologies she used, but with Kodály this did not happen. Heidi was convinced of Kodály’s value when she saw the difference it made compared to conventional theory lessons – which she used to think “was the only path in music” (12:4). She regarded those who sang in choirs or participated in musical activities that broaden your musical scope merely as privileged. Instead, she realised that a rich musical experience was accessible to anyone through Kodály. “You just can’t go back to teaching normal theory lessons ever again” (12:4). Heidi could also see an enormous difference in the way music was internalised and the joy the learners experienced. The learners were also less likely to give up on music as so many musical elements could be taught in a more enjoyable way.

4.1.4. Non-musical benefits

Various non-musical benefits of teaching Kodály-based lessons emerged from the data analysis. Bianca was enabled to focus on the relationships between the learners and, in this way, the music became an “instrument in relationship-building” (7:33). Tammy stipulated that Kodály lessons “weren’t just about the music, but rather focused on the holistic development of the learner” (9:4). This meant that their social skills were developed – particularly through the singing games. Anna maintained this approach could address some anger-management issues as the lesson structure and content made misbehaviour more controllable. According to Klara, Kodály has so much value for other learning areas, because rhythm, tempo and patterns form part of all the other subjects. She said: “Kodály actually has everything to do with everything” (10:8). Moreover, she found that singing and moving make the learners’ bodies calmer when used as warm-up activities in the

mornings. The music activities helped to release the stress and anxiety the learners experienced. “Kodály is about more than just teaching music, but rather what I am teaching *through* the music”, Klara explained (10:24). “There is a vast difference in experiences from before using Kodály and after – music in the lesson is just more fun with Kodály!” (10:36).

Frances explained that Curwen hand signs helped to develop the perceptual skills of the learners as they demonstrated the pitch rising and lowering. Heidi emphasised the value of social interaction in Kodály-based lessons. “Singing is healing and Kodály lessons could therefore aid in social skills development, confidence and depression”, maintained Heidi (12:53). Rachelle referred to how Kodály emphasised repetition and she observed that it gave the learners a sense of security as the routine and repetition made the young learners feel safe. Rachelle is now able to calm down the busy learners, as well as engage the shy learners by making them feel they have a place in the class. She felt that Kodály lessons aided in the personality development of the learners as she could see they learn “how to be human” (13:25) through the lessons.

4.1.5. Colourful teaching possibilities

This sub-theme is about the possibilities the participants sensed when they integrated Kodály into their teaching. Julia explained that Kodály made musical learning accessible to any person, since every child has a voice that could be worked with. Through solfa patterns indicating when the learners should stand or sit, she made fun transitions between activities throughout the lessons. Consequently, the learners were more focused as she usually surprised them with these transitions. She now had a framework in which she could build musical learning. She was continuously building on musical skills and concepts to prepare the learners for specific musicianship goals. She had more possibilities in terms of variety and level of activities, which enabled her to teach in a more child-centred way. She could achieve a natural flow which helped in regulating energy levels in both the learners and herself.

Bianca found the use of Curwen hand signs helped to embody the music and made the pitch less abstract for the learners. Before Kodály, she used to start musical training with instruments, but found that it was not very meaningful. Singing proved to be the most meaningful approach to music education. Anna stated that Kodály provides the learners with easy access to music, since the approach is fun and interactive. She was convinced that the approach worked when her youngest learners could say every word of their songs and sang the melodies perfectly. She said: “Before Kodály it was very difficult to get musical concepts *cemented* into a child, but through Kodály I have colourful things to do to ensure focus and interest” (8:43). In the past, she could not establish whether the learners had learnt anything and regularly had to restart teaching a concept in every lesson. Heidi could approach a musical concept from different angles and in stimulating ways, so that the learners sustained their enthusiasm. She had many rich ways to

practise musical skills. Heidi explained that, although conventional theory lessons provided some opportunity for interaction in the lesson, she felt that through Kodály she could facilitate such interactions more often and more positively. She found that there were more opportunities for the learners to experience being successful, since learning is constructed in small building blocks that gradually increase in difficulty. “There is no ‘you can do it, or you can’t’ in Kodály teaching” according to Heidi (12:37).

Rachelle did not see much value in the way that she used to teach group music lessons in the past. That only entailed preparation for the prize-giving ceremony at the end of the year, along with some music appreciation activities. She used to struggle to teach group music lessons, because there was never a moment when everyone was involved at the same time. With previous methodologies, the learners would run around while she was trying to teach a song, but with Kodály she could connect with the learners through the music. She could also establish a flow in the lesson – without any abrupt stops. Rachelle enjoyed the fact that one incorporates all the musical elements in every Kodály lesson and that there is always music in the lesson. She also maintained that by using folk music, as advocated by Kodály himself, the music was brought closer to the learners, since they knew the songs and this enabled them to be part of the lesson. She believed that these are the reasons that Kodály works so well.

4.2. “One cannot wing a Kodály lesson” (challenges)

This theme consists of six sub-themes namely classroom management; engaging learners; integrating Kodály; sourcing appropriate material; exhaustion; and the unfamiliarity of Kodály.

4.2.1. Classroom management

Julia, Shaun, and Tammy found it challenging when new learners without any Kodály background entered the class. Julia found it best to start from the beginning with *so* and *mi* solfa singing. Shaun got frustrated when he had to change his year planning to accommodate new learners with no prior Kodály knowledge. The different levels of proficiency were challenging to manage, because he continuously had to remember what each learner knew. Despite this being a challenge, the learners managed to catch up easily. The aspect Rachelle found most challenging is having diverse learners in the same lesson, for example, having both shy learners who struggled to get involved in the lesson, as well as extreme busybodies who enjoyed running around, dancing and moving.

Lisa struggled to manage the younger learners when they got excited, and Tammy struggled to establish a flow in the lesson while trying to manage difficult learners. Tammy did not want to remove these learners from the class as the lesson benefited them. She did not have challenges with Kodály itself, but rather with the learners, classroom organisation, atmosphere and

environment. Anna sometimes found it challenging to control the learners' creativity, as their creativity sometimes became overwhelming. Covid-19 created classroom management challenges for Anna and Klara. Anna explained that something as simple as using a prop became a challenge, as she needed to have a prop for each learner instead of sharing props. Klara struggled to manage the classroom, because they could not hear each other when they were wearing masks. She did not enjoy these lessons and some of the learners were scared and sad.

4.2.2. Engaging learners

Frances, Lisa, Anna and Rachelle had challenges engaging older learners in Grade 3 classes. Frances found they required to be challenged throughout the lesson and they usually challenged her as well. "You need a whole bag of tricks to keep them engaged" (11:34). The older learners became too aware of their voices, which made it challenging for her to encourage them to participate. It was important to her to bring joy into the lesson, but when learners would disrupt the lesson, it was difficult to sustain a joyful atmosphere. Lisa also found that some boys felt too "cool" (6:49) to sing or were too shy to sing. Anna's learners also felt too uncomfortable to sing, while some of Rachelle's learners were not yet used to singing. The older learners regularly asked Rachelle why they were singing particular songs *again* – initially leading her to think that they did not want to do it. She found, however, that they were merely asking questions and that they were actually very receptive to the approach.

To maintain pre-school learners' attention, Anna's lessons needed to be structured and systematic by letting activities flow into one another without having to announce the next activity. Klara rather planned the music section of her day in the morning, because the Grade R learners tended to be irritable and tired later in the day. It frustrated her when the learners did not want to be part of the lesson. Rachelle sometimes found that young learners did not want to sing their names back to her at first, as this required them to sing solo.³⁷ They struggled or did not sing at all. She found that she could get the learners' attention relatively easily by calling their names and asking their opinions.

Bianca and Tammy struggled to manage learners who did not want to participate and who disrupted the focus of the class. For Bianca, this hindered the class and herself from experiencing the music. These learners broke the momentum she was building up to engage the learners. She was uncertain what to do with learners who did not care. She struggled more to engage in smaller classes with fewer learners than in larger classes, because in the smaller groups the learners could incite each other more easily not to participate. Sometimes she lost the interest of a learner and she could not establish whether the lesson content was too easy or too difficult. Tammy's

³⁷ Rachelle would greet the children and ask them their names by singing using so and mi.

biggest challenge was to engage learners who did not show any interest. Some new learners, who did not have a Kodály background, tended to think the lesson was “stupid” (9:27). She did not know how to engage learners who just stared at her and looked bored. This made her feel like a failure.

4.2.3. Integrating Kodály

The teaching challenges participants experienced in presenting Kodály-based lessons related to lesson preparation, time planning, adjusting to the approach and establishing flow in the lesson.

In terms of lesson preparation, Julia found it challenging to convey a musical concept if she had not conceptualised exactly what she required of the learners. Kodály-based lessons required fine planning – “one cannot wing a Kodály lesson” (4:56). She therefore had to be well prepared to avoid discipline problems. Heidi explained that lesson planning required a lot of creativity and effort to prepare all the material, such as rhythm flashcards or props for games. It was also time-consuming, because she set up content from various resources. Shaun could sometimes not determine why learners struggled to understand a concept. He accepted that this forms part of his own learning process and even found it interesting to establish what went wrong in the process. The challenges he encountered were usually the result of a problem with the sequence in which he taught musical elements. He felt relieved that he could just go back and do it again.

Regarding time planning, Shaun found it daunting and challenging to complete all the work in the different grades to meet curriculum standards. He suggested that learners should have a music lesson every day instead of once a week. He also became frustrated when there was not enough time to work one-on-one to help learners who needed remedial attention. He emphasised that having learners with learning problems is not the challenge – the challenge is not having enough time with them. Lisa also experienced that there was not enough time to teach everything she needed to as the time went by very quickly during the lesson. When Tammy did not plan well enough for Kodály lessons, the time tended to pass too quickly and she would run out of activities. However, the more experience she gained, the more activities she found to do with the learners. Because Rachelle taught ten classes, she did not always have the time to read through her lesson plans before a lesson. This was not very problematic, but she is convinced doing so could have prevented “hiccups” in the lesson (13:35). She struggled to find a balance amidst all that she wanted to teach the learners.

Regarding adjusting to the approach, it took Anna a few weeks to adjust, because there were so many new concepts she had to grasp. “I initially felt uncomfortable with singing instructions, but the moment when it becomes part of you, the Kodály journey gets easy” (8:59). Heidi wondered whether she experienced bad days and “dumb moments” (12:22) during lessons, because Kodály

was still so new to her. She longed to receive “blueprints” (12:22) from someone who could advise her. Rachelle was overwhelmed with information after her Colourstrings course and therefore did not know where to begin. She immediately started using the Singing Rascals songs³⁸ that she learnt on the Colourstrings course, but sometimes made mistakes because it was still so new to her. She assumed that after doing it for years, this would no longer be a problem.

Regarding establishing a flow in the lesson, both Lisa and Bianca struggled because they would “hit a blank” (6:45) and constantly needed to return to their lesson plan. Lisa believed that it would get easier as Kodály was still very new to her. Bianca regularly forgot or got confused with the words for rhymes or songs, since she needed to translate many songs. Frances admitted that she tended to “rush, rush, rush” (11:28) through her lessons causing her to miss learning opportunities where the learners could have given input. She sometimes struggled to put musical concepts into words, and therefore merely acted out the concept practically instead of trying to describe it. Heidi also had to resist the temptation to progress faster when the learners understood a concept, because in doing so, she left gaps in their learning. She struggled to quickly think of ways to approach a concept from a different angle to help the learners comprehend concepts. The consequence was usually that she would leave the concept hanging “in the air” (12:36) – which she found very unsatisfying. Sometimes Heidi struggled to stick to the order of her lesson plan – reaching the focus point when the learners were tired, or accidentally skipping the preparation phase for an activity. She made the mistake of checking weaker learners’ comprehension at key moments and then assumed that their comprehension was a representation of the class comprehension. This led to her keeping the rest of the class behind when she could have progressed further. Consequently, she had to know her students personally to avoid this mistake.

4.2.4. Sourcing appropriate material

Frances referred to Kodály’s advocating the use of folk songs. “This, to me, is a huge challenge in South Africa, because we are a multilingual country, and how do you make that work?” (11:14). She has tried to use traditional songs effectively in the Kodály approach, but in her opinion did not manage to do so successfully. She has researched many isiZulu songs, and has the FAK songbook for Afrikaans songs, but she struggled to gather songs from other South African languages. She also explained that some of the folk songs can no longer be sung, because the context in which they were created could be inappropriate for certain learners. She has tried to find suitable pentatonic folk songs and needed to change their words, so that they have meaning

³⁸ The Singing Rascal songs are a three-book series compiled by Colourstrings creator, Geza Szilvay. The books include melodies from European folk songs, which were translated to English. The songs are taught to young children from the age of 18 months and repeated through the instrumental Colourstrings courses – leading to greater familiarity with the compositions (Colourstrings International, 2023).

in the learners' context. She was aware that translating material is frowned upon by purist Kodály practitioners, but it was the only way she could overcome this challenge.

Bianca also found it challenging to find suitable material in Afrikaans. "Even though there is fantastic material on the internet, none of it is in Afrikaans" (7:39). She did use two Afrikaans verse books for rhymes, but the songs were not in the right format, and she needed to transcribe them herself. She has, however, found ways to overcome this challenge. "I translated material a lot, but still, this is not the same as having original material in the desired language and culture" (7:39). She comforted herself with the fact that children no longer know folk music and therefore her translated songs are acceptable. Julia needed to translate many of the songs for the lesson, since she could not find songs with the required tone set in the language she taught. Sometimes she struggled to remember the translation during the lesson. Even though she wrote out the solfa, she would occasionally get confused, or she realised that her translation was unmusical. When changing the words, the children normally noticed it in the next lesson. Heidi researched Kodály material and bought books which in the end were not as useful as she had expected – but it was all she had. Rachele commented that it was sometimes difficult to gather enough material for a lesson.

4.2.5. Exhaustion

Participants found teaching Kodály exhausting at times. Shaun maintained that music is a very "contact-driven subject" (5:24). "It can be very exhausting for the teacher, while the children merely enjoy it" (5:24). Since the teaching time was limited to one-hour lessons per week, there was no time to occasionally just relax during the lessons. He felt as if "being on a stage the whole day while teaching". This was both "depleting and also very rewarding" (5:27). He experienced that schools usually did not realise how difficult teaching music was. They assumed that it was the fun period, while it was cognitively taxing. The only reason Shaun ever disliked his work was because of an energy burn-out and never because he was not enjoying his work. Teaching Kodály-based lessons, according to Shaun, is very active work because of all the dancing and movement - "it's almost like going to the gym!" (5:105). Consequently, one could get very exhausted physically.

Lisa put all that she had into her lessons and frequently arrived home feeling very tired. She felt that if she did not radiate passion and energy, the learners would not respond. Her voice also became very tired as she had many 45-minute lessons consecutively, where she sang throughout the lessons. Moreover, her classes were big, and she had to learn to sing more quietly to relieve her voice. She explained that she was "dead" (6:11) when she got home exhausted. Bianca was exhausted when learners were being difficult. Being a mother, and because of other factors, Bianca's energy levels were regularly low, which affected her focus during the lessons. Heidi

found it exhausting to plan Kodály lessons, because the information was still new to her and she did not have any guidance. Consequently, she was sometimes already tired when she got to the lesson as a result of the effort of the lesson planning required. It also affected her voice when she was tired, as it would become hoarse throughout the lesson. Heidi believed that she got tired due to working so diligently, with the consequence that she worked slowly. Rachelle also mentioned that she was often more tired after a lesson, although usually also happier.

4.2.6. The unfamiliarity of Kodály

Julia, Shaun, Tammy, Bianca, Anna, Frances, Heidi and Rachelle found that very few people knew what Kodály was. Julia felt like the “weird teacher” (4:37) who taught Kodály when no one knew what it was. When passionately telling another teacher about the approach, the teacher dismissively said that “she knew about Kodály – they did it at university and it was very boring. She would not let her learners do it” (4:68). Julia felt discouraged and realised that this teacher had no idea what Kodály-based music education really is. Shaun struggled to make his school understand that Kodály lessons should not be scheduled late on a Friday afternoon as the learners would be too tired to focus.

Usually, when Tammy used the word *Kodály* she was met with silence or confusion as a response. Kodály was especially unfamiliar within her community. This made her feel like an “outsider and weird – as if she was a crazy person who wanted to bring in new things” (9:20). Anna argued that the approach was not popular, because most people have not experienced the principles in action. To Klara, it was a problem that so few people knew about Kodály. They assumed that she merely sang songs in her lessons and they did not understand what it really entailed. People got confused when she explained that she does not use instruments such as bells or tambourines, but rather claves, shakers, scarves and ribbons. They found it strange that she mainly used the voice in her lessons and not instruments. Frances and Heidi also found that people did not know what they were talking about when telling them about Kodály. Some people Heidi spoke to showed an interest, while those who knew “a little bit about music education responded excitedly saying ‘wow, that really sounds awesome!’” (12:20). Rachelle found it difficult to explain the approach and why it works so well, because people in the circles she moved in did not know what Kodály was.

4.3. “An amalgamation between learners, teacher and the music” (practical application)

Various practical elements of Kodály teaching led to noteworthy experiences. These elements are apparent in the sub-themes of this theme, namely the role of the teacher; teaching and

learning aims; teacher-learner relationship; lesson planning; classroom management; singing and games; learner's ages; class size; and meaningful teaching experiences.

4.3.1. Teacher's role

Many participants shared similar ideals regarding their role in the teaching setting. Julia, Shaun, Tammy and Frances all described themselves as facilitators. Julia regarded herself as setting an example of fluent movement and a good singing voice. She focused on awakening a positive feeling towards music and building respect toward one another and to the music. Her role also entailed listening and observing each learner. Shaun believed that within the constructivist nature of the approach, he should become the "leader of the pack" (5:85) as he played and worked *with* the learners. Tammy facilitated the relationships between the learners as they sometimes struggled to include everyone. Klara felt like a mentor who showed the learners how to perform different skills.

Heidi and Frances explained that they learned along with the learners. "Since Kodály is a holistic approach, there is not a *top-down situation* where the teacher is the instructor, and the child is lesser". There is rather "an atmosphere of questioning led by the teacher", according to Frances (11:27). She focused on bringing joy to the learners' lives, while teaching at high musical standards. Heidi found comfort in the fact that she could learn *with* the children. "A presenter at a university workshop explained that a teacher does not need to be a master of all musical skills before she/he can start teaching. He/she can grow immensely *during the process* of teaching new skills to the children. It made me feel brave enough to teach skills even when I had not perfectly mastered them myself" (12:28). She also felt that she played a crucial role in the interaction between the learners specifically because the approach is so interactive. Bianca and Rachell had a similar view, namely to guide the learners to focus on the music. Rachelle argued that her role as a teacher was to "create a space where the relationship between the learners and the music is nurtured" (13:39). She regarded herself as the mediator between the learners and the music.

4.3.2. Teaching and learning aims

Julia focused on skills development, because it was important to her that "each learner should develop a knowledge of themselves in order to grow into independent musicians – even though not all are necessarily going to become professional musicians" (4:74). "I measure my results not through achievement in exams, but rather on whether my teaching is child-orientated and whether I am cultivating individuals who love music" (4:65). Julia realised early on that presenting Kodály lessons is "an art – a type of performance" (4:72), not for the sake of performing, but rather for the sake of engaging all the learners and to convey a positive feeling toward music. When she succeeded in this goal, she was satisfied that it had been a successful lesson – even when she

did not feel well at times. Julia, Anna and Klara all focused on enjoyment during a lesson. Julia explained that the learners should enjoy the music and have a safe space where they can express themselves through the music. She aimed to develop human dignity and self-knowledge in every child. Anna focused on introducing musical concepts in a fun way and not a painful way. It was important to Heidi to build the learners' self-confidence in an accommodating environment and believed the games and singing in Kodály lessons could aid to reduce social anxiety. Bianca was more focused on relationship building than on the music, while Tammy focused on including every child. Frances explained: "To me, the main thing is that the learners got the concept – it did not really matter if they understood the terminology". She would, therefore, rather let the learners *walk* the beat instead of using the term.

In terms of their personal aims, Tammy focused on singing beautifully and in-tune during her lessons. Heidi often reminded herself to "see every child as the beautiful person and artwork that they are and remember how privileged she was to be their teacher" (12:27). Her focus was not on being the perfect teacher, but rather on enjoying the learners and building them up. She also wanted to always be genuine with the learners by admitting when she was wrong or had a bad day. During the lessons she focused on following the step-by-step learning process she had planned for each lesson and resisting the temptation of progressing too fast.

4.3.3. Teacher-learner relationship

Julia, Anna, Bianca, Lisa, Tammy and Rachelle explained how the learners would be excited to see them, even outside the music classroom. Bianca felt loved by her learners, while Lisa realised her learners thought she knew everything because she could play simple melodies on various instruments. Bianca found that she could "build deeper relationships and connections with the learners because Kodály lessons aided in working at a deeper level with the learners" (7:29). She experienced a more cooperative relationship with her learners ever since integrating Kodály into her teaching. Anna's relationship between herself and the learners became more spontaneous, and the learners felt more at ease to approach her. Frances was able to connect with a learner in every lesson and Heidi reported that there was a deeper level of bonding with her learners. "It was easier to engage all the learners throughout the lesson, which was not possible when I used a different approach" explained Rachelle (13:10). When she compared her connection with the learners before using Kodály, she felt that she and the learners were unable to establish a connection. "There should be an amalgamation between the learners, the teacher and the music" (13:41). Through Kodály she could succeed in achieving this aim.

4.3.4. Lesson planning

The participants reflected on the positive experiences around lesson planning, material, structure and the passing of time. In terms of lesson planning, Julia and Shaun both emphasised how important thorough lesson planning was to them, because it determined the flow and enjoyment in a lesson. Tammy, on the other hand, usually planned some ideas in her head, although she found that she could think better on her feet when she had a well-planned lesson. To Frances, it was very important to know her lesson plan beforehand, as she could then adapt during the lesson when needed. When she knew her lessons, she was more comfortable to listen to what the learners were saying and could respond to it – not missing learning opportunities. Rachelle felt increasingly positive about her lesson planning after her Kodály training. She felt steadfast and more secure because she knew she was following a plan.

Regarding lesson material, it was important to Shaun to expose the Foundation Phase learners to classical music, as they would most likely not hear it anywhere else. He was, however, also adamant not to get stuck at classical music, but to expose the learners to a broad variety of genres and styles. For lesson planning, Shaun used Tacka and Houlahan's guides (2008, 2014, 2015a, 2015b, 2015d, 2015e) and Kodály's 333 solfa reading exercises, from his *Choral Method* (Kodály, 1972) for practice activities. Rachelle believed that she could establish a relationship between the learners and the music more effectively, because she used folk music which was "close to the children's hearts" (13:42). She maintained that this was one of the reasons why Kodály worked. Klara stated that it made sense to her to use folk music as she teaches at an Afrikaans school and the learners enjoyed the Afrikaans folk songs.

The participants described how they experienced the sequencing of learning content as well as how this affected the structure of their lessons. "With Kodály, musical concepts and skills are divided into such small, sequential building blocks that I would never place learners in the position where they are not able to do a task" explained Julia (4:19). This sequential nature of the approach was the reason why Shaun decided that he could teach Kodály-based lessons for the rest of his life as the approach made more sense to him. He mentioned that even when he made mistakes in his sequencing and found that the learners did not understand a concept, it was easy to go back and do it again. Kodály's principles and sequencing gave Julia, Bianca, Frances and Rachelle's lessons more structure. This was the most important tool for Julia as the structure provided a framework on which she could build her teaching. She then found it easier to manage the relationships between the learners. The structure enabled Bianca to focus more on the music and helped Frances to ensure that learning took place sequentially. Rachelle found that the structure of Kodály lessons improved the learners' focus, which in turn enhanced their engagement in the lesson.

Julia, Shaun, Lisa, Bianca, Anna, Frances, Heidi and Rachelle all stated that the time passed very quickly in Kodály lessons. Julia did thorough planning and therefore the timing of her lessons would work out perfectly most of the time, but for Bianca a good lesson passed by as if there was “no time at all” (7:40). Shaun, Lisa and Anna explained that they felt that they did not have enough time for all that they wanted to do. Frances noted that the time passed so quickly because both she and the learners were having fun and did not realise the passing of time. Because Klara integrated music throughout the day with her Grade R learners, she could be flexible with time planning. Therefore, when the learners were engaged, the lesson would last longer than when they were distracted or tired. Rachelle experienced the passing of time differed from day to day as some days would pass quickly and others much more slowly.

4.3.5. Classroom management

Julia, Lisa, Anna, Klara and Rachelle explained that integrating the Kodály concept aided in classroom management and discipline. Julia described the Kodály concept as a great tool to manage discipline in the classroom, since it gave her more structure. She could manage the class in a musical way rather than in a “militaristic manner” (4:60), because Kodály helped her create such an atmosphere where the learners wanted to follow her example. Lisa, Anna and Klara found that by singing to the learners, they would get their attention when needed. Anna found creative ways to manage learners without making them feel like scapegoats or risk being offensive. The Kodály approach has also proven effective in sustaining the learners’ concentration, according to Anna. She found the learners were so occupied with singing and activities that those who were inclined to be disruptive were influenced by positive peer pressure to participate and focus. Rachelle used to struggle with classroom management because of two learners who were busybodies who could not sit still and constantly disrupted the class. She did find, however, that through Kodály she could include them more in the lesson.

4.3.6. Singing and games

To Julia, it made sense to use singing as a means to teach music, because each child has a voice. Julia, Lisa and Bianca also emphasised that one should first be able to sing before playing a musical instrument. Before her Kodály training, Lisa thought that a person could either sing or not. She therefore did not feel that she could have an effect on the learners’ lives. “My eyes were opened, and I now regard singing as a skill that can be developed in every person” explained Lisa (6:22). Bianca maintained that Kodály is a meaningful approach because it develops the voice of every person. Anna’s learners would always calm down when she started to sing. It was a very effective way to get their attention. Whenever she started singing, they knew some musical activity was about to start. She noted that the learners were especially creative when they were singing. They wanted to sing solos or add lyrics to songs. Singing became a lifestyle for Anna and

differentiated her from the other teachers. Bianca found that all her learners were eventually willing to sing as it became the norm in the lesson. Since she had a better methodology than in the past, she could give the learners tools which made it easier for them to sing. Tammy's learners started to sing at home, which was something they never did in the past. She believed the solo singing built confidence in the learners.

"The ability to take the learners to an imaginary music world is a fantastic tool in the Kodály classroom" Julia maintained (4:58). Shaun enjoyed using games in the lesson. Playing games where boys and girls needed to hold hands or move together helped to teach them how to play with one another without feeling awkward and without fighting. He noticed them playing the classroom games during breaks as well – providing them with more age-appropriate games. Anna and Klara found that the learners incorporated the songs she taught them into their play. Klara observed how the learners would sing the songs they had learned while jumping on the tyres in the playground. Anna explained: "I experienced an extreme energetic rush of good hormones during lessons, and I believe it is a result of the laughing and singing in the lesson" (8:52). She maintained that singing and playing have been scientifically proven to have a beneficial effect on humans. By making the games encouraging and accommodating, Heidi maintained that a Kodály lesson could help children overcome social anxiety. Heidi found that Kodály-based lessons involved the learners much more, as they would take ownership of games by making suggestions on how to adapt and improve the games. She even had learners who created their own singing games and insisted that they play them in the lesson. Even with more theoretical activities, the learners would make suggestions. Kodály teaching helped to get her learners involved and stimulate their creativity. Rachelle realised that the lessons felt more like playing than teaching a lesson to the children.

4.3.7. Learner's ages

The participants shared their experiences when teaching pre-school and Foundation Phase learners. Julia and Shaun referred to how pre-school learning happened subconsciously. The learners were, according to Julia, not yet aware of where the learning was heading and merely followed along with the lesson. Rachelle also found they did not ask many questions and rather just accepted the lesson content. Shaun taught a great deal of repertoire through games and kinaesthetic activities. Anna experienced that the preschool learners' singing voices developed much faster than those of the older learners. Both Anna and Rachelle noted that the pre-schoolers were more receptive to the approach because of the singing and playing of games. Tammy and Anna experienced the most joy when they taught preschool learners. For Anna, it was because they "absorbed" (8:39) the concepts easily and then applied what they learned outside the classroom. Tammy felt that she had more confidence teaching younger children, because she could connect better with them. They watched her with "eagle eyes" (9:26) and copied her in

everything – she did not even need to ask them to sing back to her, because they did it by themselves. Frances felt that she needed to be “on the ball” (11:19) and never stop while teaching preschool learners, as she might lose their attention. She was adamant that the teacher should do the activities with the learners throughout the Foundation Phase. Shaun regarded Grade R as crucial in building a foundation for Grade 1 as they start reading staff notation in Grade 1. He insisted on teaching the Grade R lessons to ensure that a good foundation was laid. He expressed his amazement at how the Grade 1’s were able to read notation and explained that there is a large cognitive jump between Grade R and Grade 1.

Julia experienced the upper-Foundation Phase learners as much more focused and therefore found ways to surprise them throughout the lesson. She would prepare them for the next musical concept through small sequential building blocks. She also focused more on improvisation and composition, as this gave them a feeling of autonomy over their musical learning. Learning became more abstract when they started to read music notation in preparation for instrumental playing. The older learners were able to understand where Julia was heading with their learning. Shaun also found the learners would figure out what concept he was preparing them for before he had the opportunity to present the concept. He experienced that the learners were more mature than in the past as the Grade 3 learners would act like Grade 5 learners. He noted that the older learners did not enjoy learning *so-mi* songs as they associated them with young children’s songs. He therefore taught them *do-re-mi* songs instead. Lisa, on the contrary, found that the upper-Foundation Phase learners at her school enjoyed the *so-mi* songs that she did with the Foundation Phase. She did, however, find that the Foundation Phase learners had more imagination than those in the Intermediate Phase. This was evident when they did imaginary play in a lesson. She would ask the learners if they could, for example, see the rainbow; the Foundation Phase learners responded “Yes!” with excitement, while the older learners responded more reluctantly. She was regularly astonished at how well the upper-Foundation Phase learners could understand musical concepts in comparison with younger learners. She noted that this was also a result of the preparation she did with them in the Kodály lessons.

4.3.8. Class size

Shaun and Bianca stated that Kodály worked very well in group settings. Bianca found teaching group music easier with Kodály than when she used other methodologies. Julia, Shaun and Anna explained that there was positive peer pressure within the group lessons which encouraged and inspired the learners to participate because they saw their friends enjoying the lesson. Julia elaborated on the variety of activities one could do in group lessons such as part-singing, which helped to develop the learners' inner hearing. Shaun found that the group supported the newer learners through peer modelling, so that they caught up more easily. Bianca and Anna

experienced a cooperative relationship in group lessons. They explained that the group created an energy which they shared with one another.

Julia, Shaun, Bianca, Tammy and Heidi maintained that Kodály worked well in an individual setting as well. Anna, Frances, Klara, Lisa and Rachelle have not had experience in teaching Kodály in individual lessons. Julia believed individual Kodály lessons had a therapeutic value. She found that, although the learners were sometimes less comfortable than in a group setting, it still worked extremely well. Shaun had received only positive responses from teaching Kodály individually. He did not experience learners feeling intimidated in individual lessons, as they worked very well most of the time. He integrated Kodály into individual instrumental lessons. These learners felt that they learnt more than just their instrument in their lessons, as he included musicianship training through sight reading and sight singing at an age-appropriate level. Teaching Kodály one-on-one felt very valuable to Bianca as she could place more focus on conveying certain concepts. Heidi found that when teaching one-on-one, learners' pitch improved and they could conceptualise various musical concepts much more quickly than in group lessons.

4.3.9. Meaningful teaching experiences

Julia and Frances both felt that every lesson had a positive peak experience. "This was the reason why I decided to change my career to music educator – to have highlights in my teaching every day, because I can see the joy it brings into the children's lives" (11:10) explained Frances. To Julia, it was a highlight when learners developed skills and musicality. She regularly had "wow moments" (4:83) when the learners would unexpectedly sing in tune or when a young child would sing tonic-solfa while showing solfa hand-signs. "These moments give me fuel to continue, and I would never get used to it" (4:83).

Shaun described a peak experience when he could see the learning coming together and it then made sense as he could see the bigger picture of what had happened. That was a moment that stood out to him and felt great. He also talked about an occurrence when he was working with his Grade 3 learners who already knew the different intervals in the pentatonic scale. On this day he provided them with xylophones and told them "You know the solfa and the intervals, here is *do*. Now play" (5:16). The learners' faces lit up when they realised that they could play their songs on the xylophone. To Shaun this was incredible, and it was a "true sound-before-symbol experience" (5:16). The concepts were already in the learners' bodies and only the correct technique remained to be taught. He loved it when the older learners would figure out what he was going to teach them next, and they shout out the answer before he had asked the question.

Every time Lisa used solfa-singing in her lessons was a positive experience for her, because most learners were able to sing *so-mi* perfectly in tune. For Bianca, it was a peak experience to see

how the learners enjoyed the lessons and how their eyes sparkled. She elaborated on two types of peak experiences, namely when learners who were initially too shy to sing would start singing together, and when the whole class suddenly understood a concept and she could see how they enjoyed it. Anna had a special moment when her learners named her their “favourite teacher” (8:18) after she had been teaching them for only three months. Additionally, every time the learners incorporated their music activities into their playground play, it was a positive experience for Anna.

Tammy had a learner who did not want to participate for the whole year – he sat in the corner and hid until one day he sang ‘goodbye’ to her. This moment brought tears to her eyes, because she could see how the solo singing helped to build his confidence. Klara had positive experiences such as when the learners would spontaneously hand each other items on a steady beat as practised in class, or when they would sing while some were colouring and others were playing with blocks or puzzles. To Frances, “every lesson was a highlight because in every lesson there is a connection with a child and in every lesson there was a time when you could bring joy into a child’s life” (11:10). Every time Heidi could see the children having fun was a peak experience for her. She loved seeing the joy in the learners as well as their progress. Joyous moments to her were when the young learners took ownership of a game by bringing in their own ideas; when a learner would suddenly sing in tune or play her a song on the piano; or when she received letters from learners. Rachelle explained three different peak experiences she had. One was when a mentally handicapped boy, who usually remained at the back of the class, one day joined the circle and started participating on his own. Her most enjoyable moment was when she let the learners dance to a song without instruction and saw how they enjoyed “just going crazy by providing them with the outlet space” (13:46). One of her most cherished experiences was when a young boy came to sit in her lap during his second class. She was moved that he felt safe enough to do so, as he saw what type of teacher she was.

4.3.9.1. Kodály in special needs context

Five participants – Julia, Shaun, Anna, Tammy and Rachelle – taught Kodály-based lessons to learners with special needs. Julia taught an autistic boy who one day improvised with her on the kantele,³⁹ because the instrument could easily be tuned to the mode she preferred and was easy to play without prior instruction. Ever since that day, he regularly used the kantele to regulate himself. She also worked with deaf children who found the focus on the pulse very valuable as they could *feel* it in their bodies without hearing it. They then organised the music within the pulses

³⁹ A kantele, the national instrument of Finland, is a string instrument which can have five to 36 strings. It has a bell-like sound and can be tuned according to the need of the musician. It has a resonating body and can be plucked, strummed, struck, or bowed (Soria, 2017).

by understanding and hearing the music in their heads. She believed that this provided an opportunity for the learners to explore their emotions, because they were able to participate in music-making. The sequential nature of the approach ensured that learners were always guided to be able to perform a task. This, according to Julia, gave a feeling of self-fulfilment to the learners. Shaun had two remedial learners in his classes who struggled with gross motor movements. He also taught individual piano lessons to them. In the individual lessons, he helped them with the movements, and they improved so much that they became better with gross motor movements than the rest of their classmates.

Anna had a girl with ADHD in her class who was a challenge to teach, because Anna did not want to “put the learner on the spot” (8:46) when managing behaviour. When they rehearsed for their concert, the learners struggled to participate. On the day of the concert, however, she performed everything as practised and even reminded other learners to focus while performing. Anna also had an autistic learner and found that the repetition and playfulness of Kodály lessons helped to calm down both the child with ADHD and the child with autism. Rachelle taught a mentally disabled learner who, after a month, started to participate in the group. Rachelle maintained that Kodály lessons work well with special needs learners because this learner decided of his own will to join the group. Despite not being able to do all the activities, he decided to participate because he saw the joy the other learners had and wanted to share in it.

4.4. “Energised by teaching Kodály” (drive)

This theme consists of various elements that drove the participants to integrate Kodály into their lessons, namely the Kodály philosophy, creativity, energising and uplifting, excitement, positive feedback, the difference Kodály could make and Kodály in South Africa.

4.4.1. The Kodály philosophy

Various aspects of Kodály’s philosophy and principles were important to the participants and drove them to integrate Kodály into their teaching. These include the general philosophy, singing and the overall approach, which is intuitive, child-developmentally appropriate and holistic.

Julia and Shaun were both attracted to the approach because it made music accessible to all since anyone who received training could understand music. It therefore made more sense to them as music educators to use Kodály. Shaun enjoyed the fluency one could establish through the principle of “caught not taught” (5:91) – where the teacher avoids extensive verbal instructions and rather demonstrates with minimal verbal instruction. Klara and Shaun referred to how Kodály’s principles overlap with other academic fields and are therefore valuable for other learning areas. Shaun explained that the Kodály approach aligned with the teaching philosophies he was taught in his BEd degree. Therefore, it was up to date with how education has changed, according

to Shaun. Frances explained that Kodály brought education and music together. She decided to integrate Kodály specifically because it made lessons more structured and ensured that she taught more structurally. Both she and Heidi were interested in the way Kodály incorporates various tools from other philosophies. To Heidi, the focus on singing games and repertoire was what set Kodály apart from other methodologies. The simplicity of the approach and how it felt like playing rather than a formal lesson was what convinced Rachelle to integrate Kodály into her teaching.

The focus on singing was an important factor in why participants such as Julia, Lisa, Bianca, Tammy, Frances and Klara integrated Kodály into their teaching. Tammy always believed that singing was the “best way to teach children as it enables them to feel the music in their bodies” (9:3). Therefore, Kodály made more sense to her, and she could integrate it with ease. Frances also decided to integrate Kodály into her teaching specifically because of the emphasis on singing. She believed that children generally do not sing enough, and therefore Kodály-based teaching is very valuable. By using singing, Frances felt that she taught from what the learners already had, namely their voices, and then built knowledge and skills from there. The singing element was what distinguished the Kodály approach from the Orff method, according to Frances.

Julia, Frances and Heidi realised that they had been using various principles of Kodály in the past without knowing it. They explained that the approach is very intuitive. Julia instinctively taught according to some of Kodály’s principles and when Frances did research on Kodály, everything she read made sense to her because she was already doing it. Her research and training showed that she merely needed to place more focus on certain aspects of her teaching. Out of necessity, Heidi had used many Kodály principles in her teaching intuitively. Her Kodály training then showed better ways to apply them.

Shaun explained that Kodály is built on the developmental phases as outlined by Piaget, which consequently makes the approach age-appropriate. This, along with the sequencing of learning skills and musical concepts, convinced Shaun to integrate Kodály into his teaching. He also experienced how the principle of sound before symbol made an impact on his learners as they were first thoroughly prepared. Another age-appropriate aspect, according to Shaun, was the subconscious teaching of pre-school learners – where they learnt music through games and movement and not through theory.

Julia regarded it important not to teach musical elements in isolation and Kodály enabled her to teach music more holistically through singing and playing games, which encouraged language, gross motor and musical development. Tammy concurred that “Kodály is a multi-sensory and holistic approach to music education as well as to the holistic development of the child, because teaching Kodály is not just about the music” (9:4). Lisa noticed how Kodály developed the whole

brain of the child and the good effect it had on the learners. The approach was a “winning recipe” (8:6) to Anna, because it developed the child both musically and holistically by integrating other learning areas. She now focused much more on developing the learners holistically, instead of merely preparing them for instrumental playing. Frances saw the link between general holistic education and how Kodály accomplished holistic teaching. Because Frances had always focused on teaching holistically, she found it easy to integrate Kodály. She emphasised how well Kodály could work in the foundation phase precisely because of the holistic nature of the approach.

4.4.2. Creativity

Julia, Shaun, Lisa, Anna, Bianca, Klara and Heidi mentioned that their learners were very creative during Kodály lessons. Julia believed Kodály lessons stimulated the learners to think creatively at an age when learners are especially susceptible to stimulating creativity. Julia, Anna, Tammy, Klara and Heidi found that the learners would make up their own songs, bring their own elements into the song, or make suggestions to change games. Anna noticed their creativity “going through the roof” (8:56) in the lessons and believed the singing stimulated creativity. Julia, Shaun and Heidi incorporated improvisation with older learners, although Heidi and Shaun still hoped to grow in this regard. Bianca was regularly surprised by the creativity of her learners as well as her own. She found that each learner brought something to the lesson and believed the approach stimulated creativity. Before her Kodály training, her creativity was “all over the place, but now it was much more focused, which made it more meaningful” (7:44).

In terms of their own creativity, Julia, Anna, Tammy, Klara, Frances and Heidi explained how Kodály advanced their creativity. Julia explained, “I had to often calm myself as I would get creative by bringing in new ideas while teaching – although it was usually delightful” (4:88). Anna described her creativity during a lesson as feeling like “opening a tap and the water [creativity] just came out” (8:53). It became easier for her to get through a lesson because her creativity was so stimulated. Klara was empowered to utilise her creativity during the day when she saw learning opportunities in the Grade R classroom or outside. She would, for example, guide the learners to integrate jumping on the pulse of a song. Frances experienced “new ideas forming in her mind whenever they were making music in the lesson. Heidi referred to how her ability to improvise improved ever since her Kodály training, which had stimulated her creativity tremendously. In the past, she had only limited creativity and could not reach her goals. Now Heidi had so many guidelines and pieces of advice to work with that she could apply her creativity in lesson planning much more effectively.

4.4.3. Energy and upliftment

Shaun, Bianca, Anna, Tammy and Heidi remarked how Kodály tends to improve their energy levels. Bianca usually felt good emotionally and 100% full of energy after a lesson when the learners had participated well. Anna would go into “autopilot mode” (8:49) once she began a lesson and her energy flowed throughout the lesson. She felt as if she was “injected with high, intense energy” (8:51) during a Kodály lesson. Tammy was always “energised by teaching Kodály lessons - even on days when she was tired and not in the mood to teach” (9:28). Heidi also felt energised by the lessons – especially because she and the learners focused together during lessons.

Bianca explained how her, and the learners’ energy influenced one another. She regularly needed to help calm the learners because their energy levels were usually high. Anna experienced her learners’ energy levels increasing toward the end of the lessons. Lisa commented that the learners were always energised when they attended Kodály lessons. Heidi found that Kodály lessons, when done correctly, energised the learners. To Bianca, one of the most enjoyable elements of the group lessons created an energy between the learners and herself – they could, therefore, receive energy from one another.

Shaun, Lisa, Bianca, Anna, Tammy, Klara, Frances and Rachelle mentioned that Kodály lessons tend to uplift their mood. After a lesson, Shaun would usually feel much better, while Lisa felt better because she could see how the learners developed. Bianca explained that music helped one to be present in the moment, which enabled her to feel better in a lesson immediately. Anna’s mood was usually lifted whenever she started singing and moving in a lesson. Even though Tammy was sometimes not in the mood to teach, she was always happy afterwards. Klara felt that the excitement in the lesson “released endorphins” (10:33) - making the whole lesson experience more enjoyable.

Frances decided to teach Kodály because she found that Kodály lessons are uplifting. She explained that when she had a bad day, teaching would always make her feel better because all her stress, issues and thoughts could be “left at the door” (11:26). “By seeing the joy of the learners and having fun with them, my mood was always lifted – that’s why I love what I do!” (11:26) Frances remarked. Rachelle could sometimes use lesson material that resonated with her own emotions, making her happier afterwards.

4.4.4. Excitement

The participants elaborated on their own excitement and their observations of the learners’ excitement. Lisa found that the learners were always excited to come to class. Tammy, Rachelle and Anna noticed that the learners were always excited when they saw them, even outside of the

classroom. Lisa got excited every time her learners sang in tune. She was eager to teach music to the whole primary school and observe their musical development through Kodály-based lessons. “I’m especially excited for the Grade 3 class next year because with all the Kodály preparation we have done, it is just going to be smooth sailing!” (Lisa, 6:64). She could already observe results despite having integrated Kodály into her lessons for a short time. She was excited about the Kodály journey she was on. Bianca expressed the view that “Kodály just made me very excited” (7:17), while the teaching possibilities in group context made Rachelle excited.

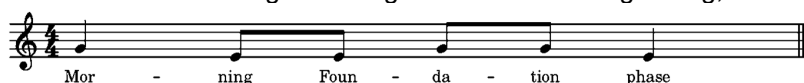
Frances noted that others observing her lessons, particularly parents, were excited about the lessons. Even though she had always been aware of pitch, her Kodály training emphasised the importance of pitch and the analysing of music. She had a new experience at a garden concert when she realised she was not only listening to the melody, but also to how the guitar was harmonising with the melody. “This excited me and my whole music experience became more exciting and enjoyable ever since that Kodály course” (Frances, 11:22) to her. She was also excited about how Kodály training challenged her to grow. Heidi explained the excitement she shared with other Kodály teachers when they met each other at a concert. They were thrilled to find other teachers who also taught Kodály.

4.4.5. Positive feedback

Most participants received positive feedback when they explained to others what the Kodály concept entailed, or when someone observed a lesson. Julia found people “hung onto her lips” (4:66) when they saw her passion for Kodály teaching. The teachers who observed Julia’s Kodály lessons usually responded “that was awesome!” (4:71). Shaun’s colleagues also found the approach amazing as the constructivist nature of the approach suited their own teaching philosophies. Those teachers who observed his lessons gave overwhelmingly positive feedback and some even became involved in the lesson while they were reluctant in the past.

Lisa’s principal complimented her on how positively her Kodály teaching had affected the school, and her colleagues were amazed at how she could get the attention of the whole Foundation Phase by singing “morning foundation phase” (6:30).⁴⁰ Bianca found the mothers who attended the lessons had a very positive response to the approach, since they could see how their children enjoyed the content and how they grew. The parents got excited and thought “Wow, just look how my child has progressed” (7:20) – especially because the children sang the material they had learned at home. After Anna had prepared note values through Colourstrings songs for some

⁴⁰ Lisa refers to how she would usually greet the learners before every lesson – using the solfa pitches that she had been focusing on during that time. For this greeting, she only used *so* and *mi*. For example:



time, her colleagues could not believe how well the learners understood how to play the note values on their recorders. In the past, they used to struggle for a year to teach note values.

When Tammy explained the Kodály concept to people in detail, they got excited, and her students' parents were especially excited because they noticed their children sang more often at home. The feedback Tammy heard most often was that teachers and parents could see how the children enjoyed it and wanted to attend lessons again and again. One of Tammy's colleagues commented that she had a talent for working with young learners and was meant to work with them. Klara's assistant stated that she wished her daughter's school would teach music the way Klara does, because the Kodály lessons are more like playing than lessons. Frances also got positive responses when she explained the holistic nature of the Kodály approach. The parents who attended lessons usually got excited and enjoyed the lesson – especially when she explained the reasons behind the activities. The parents who attended Heidi's lessons also gave her positive feedback, since they saw how their children were “hooked” (12:24) by the music activities. Rachelle usually got very positive responses when she explained the Kodály concept to others. Their positive reactions made her feel even more proud to be a Kodály teacher.

4.4.6. The difference Kodály could make

Shaun, Frances and Rachelle all wished they had been taught music through the Kodály approach. As Shaun always struggled with sight reading as a child, he wished he had been taught through the Kodály approach, because it now made reading music obvious. He wished he had been taught in the sequential way of the Kodály approach, because he thought that would have made him a much better musician. Frances was mostly taught piano technique and only later in her life developed her inner hearing through choral singing. She hated every part of UNISA⁴¹ exams as she was very nervous, leading her to lose her love for music for a while. She wished she had been taught “the Kodály way”, as sight reading and listening exercises would have been easier. Rachelle also wished that Kodály had been taught in South Africa when she was younger. She believed that she would not have struggled so much during her music studies, if she had been taught through the Kodály approach.

The participants shared their thoughts on how the world would have been different if there had been more Kodály-based teaching. Julia maintained that there would have been an overall deeper appreciation of music as more people would be able to understand and therefore enjoy music. She also believed that musicians would have better musical skills (musicianship). Shaun likewise stated that everyone would have appreciated music on a deeper level, as Kodály makes

⁴¹ The University of South Africa (UNISA) has instrumental and music theory syllabi and examinations which takes place twice yearly.

understanding music accessible to all and not just for the “elite, or those who are musically inclined” (5:112). He felt that there was a “disconnect between the importance of music education and the enjoyment of art – meaning that without the education, there cannot be appreciation” (5:133). Therefore, music education would have been made more relevant and supported.

Lisa believed that learners’ listening skills, creative thinking, discipline, cultural education, social development and emotional development would have been much better. According to Lisa, there is improvement in all areas of one’s life when learning music. Therefore, learners who receive Kodály lessons would perform better academically and would have a greater appreciation of the arts. Bianca believed the world would be a better place if there were more Kodály-based teaching. She based this belief on “how music brings the various aspects of a person together – aiding one to see others as holistic beings” (7:45). “This would lead to a better understanding of the world and improved empathy toward one another. Therefore, there would be improved morality” Bianca explained (7:45).

Anna believed that Kodály lessons would aid in addressing anger-management issues in some learners, because the positivity cultivated in Kodály lessons would help to control misbehaviour. Tammy thought there would be fewer interventions required for learners with special needs, as many of the activities in Kodály lessons have a therapeutic effect on learners. She maintained that through Kodály lessons, children would be happier and more people would be able to “place themselves in others' shoes” (9:47). Klara felt that more people would sing and dance in public, as Kodály makes music learning more accessible and much more fun. Klara is convinced that if children were taught this way from an early age, and not in a “you have to sit still and play that bell or shaker in so and so way” (10:36), music in the classroom would be a much more natural activity. Therefore, more people would sing as it would be easier for them. She said that it would also flow into greater creativity, since there was so much one could do with Kodály teaching. Heidi maintained that there would be more amateur musicians who enjoy making music for its own sake, since they would have a better comprehension of music. Improved comprehension would make music-making more enjoyable to both the amateur as well as the professional musician. She believed there would be more young people with more advanced musical skills, such as composing. Rachelle referred to the beautiful African voices in South Africa, and she believed that there would be even more amazing voices in South Africa, if there were more Kodály-based teaching. She also felt that more people would have an appreciation of music. This would also remedy the tendency to mock boys who play instruments.

4.4.7. Kodály in South Africa

Julia, Shaun, Lisa, Tammy and Frances specifically spoke about how Kodály is relevant in South African music education. Julia commented that conventional UNISA theory had become more

focused on exams and status, while Kodály is for all people – meaning that it makes understanding music accessible to anyone. Frances sometimes got very despondent about the South African music education system as there is no change or improvement. She believed a more holistic approach was necessary, such as the Kodály approach: “Why not use what somebody else did – who was a brilliant composer and musician – and see how we can adapt it here [in South Africa] and uplift our education!” (11:24). Shaun maintained that music education in South Africa was “archaic” (5:62) and caused people to lose interest in learning music. He insisted that music educators should adapt and adjust to preserve interest in music education. He explained how some people believed learners were uninterested in taking music in the FET phase. He replied that they would “of course have no interest if they have not been taught music from Foundation Phase – why would they?” (5:64). He pointed out how unreasonable it was to expect learners to show an interest in taking on a subject at a high level when they knew “nothing about it” (5:64). Shaun also encountered administrators who did not want to have music lessons as a subject at school but wanted various ensembles. He asked, “where were the learners supposed to learn to play the instruments if there are periods for music?” (5:69).

There have been many questions about why Kodály had not been integrated into South African music education in the past (see section 2.3). The use of tonic-solfa in older music methodologies gave participants the impression that it was the Kodály approach that had been taught in the past. Tammy, Julia and Shaun were under such an impression. Tammy mentioned how Kodály’s ideas are not new, since her mom did hand signs at school. Julia referred to the work of Philip McLachlan such as the *Notepret* series (McLachlan, 1979) and resources her grandmother used, which also included tonic-solfa. Shaun remembered doing solfa and time names in primary school and referred to how popular the use of tonic-solfa was in the townships.

4.5. “A journey into yourself, the music and the souls of your learners” (meaning)

The last main theme consists of eight sub-themes namely happiness, enjoyment, amazement, inspiration, rewarding and fruitfulness, passion, empowerment and the Kodály journey.

4.5.1. Happiness

This sub-theme includes the various ways participants experienced happiness and positivity since receiving Kodály training and integrating Kodály into their teaching. Julia felt very enthusiastic about teaching Kodály because it gave her confidence. In the past Shaun felt bored with teaching music and was perplexed with his career choice, asking: “What am I going to do? I can’t do this for the rest of my life” (5:47). After he was introduced to Kodály-based teaching, his outlook changed: “But when I experienced Kodály, my teaching gene was ignited!” (5:47). Kodály was the reason why Shaun started to study Foundation Phase education, and it changed his life

completely. "I'm actually able to enjoy my work!" (5:47). He enjoyed the fact that he "achieved something with the learners" (5:15). This aspect left him in a positive emotional state and had a positive psychological effect on him.

Bianca and Anna felt very excited about teaching Kodály. "It did not just change me as a musician but as a person and it brought awareness that a child should be developed holistically and not just in playing an instrument" (8:28), Anna explained. "I felt 100% more encouraged to continue teaching music, since I could now see results" (6:38), Lisa said. Everything she did in the lesson was worth it – even if they sang for ten minutes, there was a purpose. She was no longer uncertain about what to do with the learners, or what the outcomes should be. Her whole life was changed through Kodály, because it gave her hope. Anna explained that she was unhappy with the methodology she had previously used and felt that it was time to change. "I fell in love with the Kodály philosophy and knew that this was the philosophy I wanted to incorporate into my teaching" (8:10). From a business perspective, Kodály set her aside from other teachers – filling a gap in the profession, since other teachers in her area weren't using Kodály. Tammy believed that the approach is unique and the best way to teach music. "All I ever wanted to do in my whole life is to sing – and ever since I've been teaching Colourstrings and Kodály, I have achieved making my whole life about singing!" (9:17). She never regretted a lesson: "I usually realise during the lesson 'this is why I'm doing it – wow!'" (9:28). This realisation motivated her to continue teaching whenever she doubted herself.

Klara discovered that she *can* in fact teach music, while in the past she had been too afraid to do so. The Kodály concept made more sense to her as a non-musician and Grade R teacher compared to the approach she had used in the past. The fact that the approach is built on child-development philosophies gave her more practical tools. She consequently experienced the Kodály method as easy – specifically because one does not require extras such as a piano or guitar. "I don't feel stupid to teach music anymore, as Kodály showed me to merely make music part of my day and I can actually do it" (10:7). "Kodály made all the difference in my experiences as a teacher – I now have positive and fruitful experiences" (12:17). She felt privileged that she could revolve her whole occupation around Kodály-based teaching. "The fact that my occupation is fulfilling made a considerable difference in my life motivation" (12:19), Heidi explained. Rachelle felt more positive since integrating Kodály, as she now had a plan to approach teaching. It has taken huge pressure off her, because she now knew what her end goal was – which made her feel calmer. Being a young teacher, with limited experience, Rachelle admitted that the Kodály concept was comforting for her. She used to think teaching music was an inferior profession, since mathematics and all the other subjects were regarded as so much more important. However, since integrating Kodály into her music teaching, she gained the confidence to say, "I'm

a music teacher and *this* is why: because I can see the difference music makes in the lives of my learners” (13:25).

4.5.2. Enjoyment

This sub-theme deals with ways the participants experienced enjoyment through their application of the Kodály concept – referring either to their observations of the learners' enjoyment which contributes to their own enjoyment (4.5.1.1), or their own enjoyment when teaching Kodály (4.5.1.2).

4.5.2.1. The learners' enjoyment

Julia, Shaun and Tammy explained that their learners always enjoyed the Kodály lessons. Shaun used Kodály's 333 solfa exercises (Kodály, 1972) and the learners loved reading from it. They enjoyed reading music as they loved pointing to the sheet music and singing along. He was afraid that the learners might get bored or intimidated by sight-singing, but that did not happen. The learners loved the fact that he was sometimes the “class clown” (5:77) by participating in activities. He also enjoyed acting as such. Bianca noticed that the children loved doing inner-hearing activities, which she used often. She found the learners enjoyed learning musical concepts in and of themselves, without needing extra entertainment in the lesson. Lisa's learners loved solfa singing, the Colourstrings songs and doing movements with her such as jumping like a frog.

Tammy's learners regularly wanted to do the same activities “over and over again” (9:27) as they enjoyed them so much. Lisa used some of the same material with her Grade 3 learners that she used with the younger children, such as *so, mi, la* songs. She feared that they would find these songs boring, but they did not – “they loved it” (6:20). Klara explained that even though they did not always learn the music and the words 100% correctly, the learners always had fun. They always felt calm, uplifted and happy afterwards. “Kodály just made learning music more fun”, Klara explained (10:36). Anna realised that the learners associated her with fun and saw her as the *fun teacher*, because they would immediately want to start playing their music games when they saw her. Because the Kodály approach is fun and interactive, she was more approachable. Heidi sometimes felt like a type of musical role model to her learners, as she conveyed positivity about the music. The result was that they really enjoyed the lessons and had positive experiences.

4.5.2.2. The teacher's enjoyment

Shaun realised that through applying Kodály, he now enjoyed his work. He also enjoyed the Kodály teacher community at his school as they all “spoke the same language” (5:5) in terms of this music education approach. Shaun loved it when new people became interested in Kodály,

since they could then exchange ideas and thoughts. Bianca enjoyed the creativity in the classroom and how both she and the learners surprised her with new ideas. Lisa enjoyed seeing how the learners sang and enjoyed the lessons. Klara enjoyed making music with the learners as it just made the whole process more fun, because they were working together to accomplish a musical goal.

Frances excitedly stated that she really enjoyed teaching Kodály-based lessons and her whole musical experience had become more exciting and enjoyable: “Teaching Kodály lessons is the best job ever because you see the joy of the children and how you are just having such fun!” (11:26). She found that the movements during the lesson also acted as exercises, while the singing and fun “just make you feel better – that’s why we do what we do” (11:26). Heidi enjoyed teaching Kodály because “it is fun, and you can see the children’s eyes sparkle compared to conventional theory lessons” (12:10). She had parents ask her not to do theory with their children when an older sibling lost interest in music, because theory lessons were so unpleasant. “Kodály lessons are just so much different – and I enjoy it as well!” (12:10) explained Heidi.

Julia experienced intense joy when there were “lots of giggles and just absolute enjoyment” (4:84) from both herself and the learners during activities. Bianca experienced joy whenever the learners experienced joy – especially when the joy brought everyone together. Anna experienced intense joy with the younger children, because “they were so innocent, and they absorbed concepts so quickly” (8:39). She also had parents tell her that their children sang the songs they learnt from her at home which made her feel “wow, this [Kodály] thing works – I’m not gonna change” (8:39). Tammy experienced joy when the learners sang beautifully together.

Frances believed that “bringing joy to the lives of children was what music and movement are all about” (11:10). She reiterated that it was one of Kodály’s principles – to teach music so that it is a joy to the learner, while teaching them effectively and according to specific standards. “The teacher is required to also be excellent in what you do because then you can project that joy and perfectionism⁴² into the child and uplift their learning even more”, explained Frances (11:10). Heidi maintained that the unique element of Kodály teaching was working *with* the learners toward growth, which gave her so much joy. It was a joy to see how certain things began to fall into place throughout the year and to see how her learners progressed. She experienced intense joy when learners began showing a part of themselves or sharing how they felt. Rachelle felt that it was always a joy to teach Kodály-based lessons. She enjoyed providing the learners with a “space to let out - where they could just be themselves” (13:46).

⁴² In the Kodály approach the correct (perfect) performance of rhythm and solfa reading is a central goal which is accomplished through comprehensive understanding of these concepts through games and embodiment.

4.5.3. Amazement

Participants experienced amazement for various reasons. Lisa slowly integrated Kodály into her Grade 3 lessons with solfa singing and hand signs. She could not believe how well they could pitch within a few months. To her, it was amazing how well the learners sang – it gave her goosebumps just thinking about it. She was also amazed by the fact that the learners actually enjoyed singing solo when asked to do so. With Kodály, Bianca was amazed at what the learners were capable of and that they all sang – even the shy learners. Tammy also found it amazing when a learner who did not sing in tune or show hand signs would suddenly improve and participate. “It was *wow* when everyone sang beautifully together, and I could see the fruit of the groundwork I had laid throughout the year” (9:11). To Frances, it was amazing that, through Kodály, every child was able to sing comfortably and accurately, because it had learned “by starting correctly at the bottom – with focus on pitch” (11:9). It was amazing to Shaun how the learners enjoyed sight singing. Julia spoke of how even the Grade 3 learners were in awe of one of the puppets she used in class. Lisa, Bianca and Klara were amazed by the learners’ creativity, and they often made suggestions for games. This indicated how they developed skills – which amazed Klara.

Lisa stressed how the children’s listening had declined through the use of technology and social media through television and phones, and how important this particular skill is in life. She was amazed at how Kodály lessons “opened their ears” (6:47) and improved their listening skills. It amazed Klara when the learners would keep the same beat or when the whole class was working as a whole – even for just a moment. Julia used to sing specific solfa pitches to indicate whether the learners should sit or stand. For example, *so-mi-do* would mean that they should sit and *do-mi-so* would indicate they should stand. She was amazed that the learners also understood the commands, when she only played the notes on the glockenspiel without singing. Rachelle was amazed at the difference she could see in learners after integrating Kodály into her lessons for only a month. “I only understood the impact of Kodály after integrating it myself” (13:4), Rachelle explained.

4.5.4. Inspiration

Three participants – Shaun, Lisa and Frances – spoke about how Kodály training inspired them. Shaun focused on regular professional development by attending Kodály courses and workshops, which he found very inspiring. Colourstrings and Kodály inspired Lisa as she realised that singing could be taught to anyone. Her “eyes were opened” (6:22) regarding the value of music education. This inspired her and made her feel 100% more encouraged to continue teaching music. She also had more certainty about what to do in the lessons, which further inspired and encouraged her. Lisa was so inspired to be a better musician that she started taking singing

lessons to improve her singing technique. Frances was inspired by her Kodály training to focus more on pitch in her teaching.

4.5.5. Rewarding and fruitfulness

Many participants found Kodály rewarding because of the results they observed. Julia found Kodály-based lessons fulfilling and rewarding as her learners could genuinely understand music. Through Kodály, she could develop the learners' skills and love for music, making her feel that she was doing what she was supposed to be doing. Shaun also experienced Kodály as fruitful, rewarding and energising, as he could see results. "I can actually see results when someone teaches Kodály. It just made so much more sense to use Kodály, since it is built on child developmental theories!" (5:47). Lisa's whole educational style changed because she could see the results of Kodály even after integrating it into her lessons for a short time. "I know I'm doing it [teaching] right, as there is research behind the approach" (6:24). The fact that Bianca could establish deeper relationships with her learners was very rewarding to her. Through Kodály, Klara shared a feeling of accomplishment with her learners whenever they did something successfully together.

Even though teaching Kodály lessons can be exhausting, the participants indicated that it was worth the effort. Shaun maintained that Kodály teachers generally work a bit harder than other music teachers, but with more fruitful results – making it worth the effort. Lisa became very exhausted by Kodály lessons, but she loved it so much that she would continue, adding that "I could not ask for a better job" (6:34). Because the approach was so fruitful, Lisa felt the exhaustion was worth it. Because Tammy loved singing, she described her tiredness as enjoyable and felt it was worth the effort. Heidi explained that the lesson planning was exhausting, but it was still worth doing it thoroughly. When Rachelle explained to others what her Kodály lessons entailed and they reacted positively, she felt that it was worth integrating Kodály into her teaching.

4.5.6. Passion

Julia's passion for Kodály teaching was evident when she enthusiastically explained to others what the approach entailed, and they usually got excited with her. Lisa became so passionate about teaching Kodály that she was always looking forward to going to work. Her passion drove her to put her other emotions and exhaustion aside and poured all her energies into the lessons. Anna explained: "I am passionate about the approach because it changed me as a teacher based on the results that I found and saw. I don't think I would ever change to another teaching methodology again" (8:12). Heidi was passionate about Kodály because she could see the fruit of the method from day to day.

4.5.7. Empowerment

The participants shared how Kodály had made them and their learners proud. Their self-perception was positively affected by this. “I became a much more comfortable (relaxed) person since integrating Kodály into my work, because it gave me the confidence to know that I was teaching correctly – based on the results I saw” (4:65), Julia explained. Bianca experienced how the learners felt proud of themselves when executing something correctly. Many of her learners insisted on singing alone to prove that they could do it. Lisa used to struggle to decide how to approach class music, but after attending a Colourstrings course, all the various elements came together, and teaching classroom music now made more sense to her. Anna felt Kodály made her unique as a music teacher, because she was the only teacher who adopted Kodály in her area.

When Klara and her class had successfully developed a musical skill or performed a song, she felt they were moving forward as a group, making them all feel proud. She now had more confidence about teaching music and no longer felt confused and stressed. Through Kodály, teaching music came naturally and so became easier. She also gained more confidence in her singing voice and she now had a feeling of “I can do it” when it came to teaching music. “Even as a non-musician the approach is valuable”, she maintained (10:7). Tammy felt that she was more capable of performing various musical skills correctly through Kodály such as sight-singing and improvisation. She had always struggled to know where she fitted in the music community. She used to feel that she wasn’t good enough, but through Kodály she found her place. She therefore believed that the Kodály approach has “eternal value” (9:18). Rachelle felt proud to call herself a Kodály teacher, because it made her feel that she was really making a difference as a music teacher. She felt particularly proud when she received positive reactions after explaining what Kodály lessons entailed. “Kodály made me feel that I am enough” (13:32), Rachelle stated.

4.5.8. The Kodály journey

The participants shared their thoughts on how they experienced Kodály as a journey. Julia explained that it was a journey towards changing music education in South Africa by integrating Kodály more into the syllabus. Shaun explained: “The Kodály journey is a constant journey of professional development, personal discovery and musical development due to the required musicianship training that teachers have to undergo to be excellent Kodály educators” (4:91). Lisa experienced the Kodály journey as improving her teaching in every lesson. She therefore felt that teaching Kodály became easier with experience. Bianca stated that Kodály was a “journey into yourself, a journey through music and a journey through the souls of your learners” (7:46). This journey compelled her to “stand still during every lesson to observe the present and, after each

lesson, to see the vistas on the horizon” (7:46), referring to the goals she was working towards with the learners.

Anna described the journey as an “engine that needed to get started up” (8:59). At first, she felt uncomfortable singing so much during lessons, but with experience, she got used to it – it became part of her and the journey became easier. Tammy felt that Kodály would remain part of her for the rest of her life. She would sing with her children and play the activities at home – making Kodály part of her everyday life. Klara discovered many different things in her Kodály journey. She discovered that she *can* teach music and need not be scared to do so. She discovered that she needed only herself and did not need to play instruments to teach music. She realised through Kodály how much music was part of her life in her heartbeat, movements, galloping and everything she did. Without Kodály, she would not have cared so much about music education.

Frances described Kodály teaching as a “lifelong journey just as teaching is a lifelong journey” (11:38). She experienced how you grow in knowledge and experiences. She looked forward to the journey ahead. Heidi explained that the Kodály journey required a lot of effort, but the consequent growth was a joy in itself. At first Heidi felt that she might burn out because of the effort it took to construct a lesson plan as she was a perfectionist. However, after some time, she started to see how the learning fell into place, which gave her great joy. A prominent Kodály educator encouraged her during the early stages of her training: “he emphasised that Kodály teachers should remember that, initially, their Kodály teaching will be far from perfect, but still so much better than it would have been without Kodály elements” (12:54). These words gave her the courage to continue teaching Kodály, even though she did not have full knowledge yet. Rachelle stated: “Kodály is a journey of self-reflection – a journey through which you improve yourself as a musician and music educator. There will always be something new you can learn. Teaching Kodály is a never-ending journey” (13:53).

4.6. Conclusion

From the teachers’ interviews, five main themes emerged. They shared how the Kodály approach benefitted them – making their teaching more purposefully focused on conveying musical learning and improving their musical skills, which made them better teachers; and they also grew to understand what challenges they faced. They had more possibilities when teaching – this also enhanced the non-musical benefits such as relationship building, emotional development and fostering a love for music. They observed many musical benefits in their learners who showed better comprehension, creativity and musicality. There were also many challenges in teaching Kodály, such as the effort that thorough lesson planning and teaching required. In the multicultural and multilingual context of South Africa, the teachers struggled to find folk music with appropriate musical elements and words. As the Kodály concept was not well known, the participants were

sometimes disheartened when others did not show any interest in understanding the content and value of Kodály-based teaching.

The participants had many positive experiences as they were conscientious teachers focused on the personal development of each child. They strove to develop each learner into an independent musician by creating a safe environment for learning and creating. Singing and playing games provided this safe environment where even learners with special needs wanted to participate and share in the enjoyment. Teaching Kodály fostered in them a drive to teach music because their creativity, energy and excitement were stimulated. They felt proud about the positive feedback they received when they shared the value of Kodály with others, or when others observed their lessons approvingly. They believed Kodály could develop empathy, bring music and general education together, and create a more musical and creative society.

Teaching Kodály gave them a sense of meaning as music teachers. Teaching Kodály generated happiness, enjoyment, amazement, inspiration, rewards and passion, and they felt empowered. They felt that teaching Kodály-based lessons was a journey where they learn and teach more than just music – they learn about themselves and their learners through teaching music. The five themes are connected with each other and related to the literature – this will be the focus of the last chapter.

CHAPTER 5 CONCLUSION AND RECOMMENDATIONS

Chapter 5 reconnects the data analysis in Chapter 4 with the research question and also addresses what the research can offer to selected audiences (Silverman, 2013:374). This chapter consists of (1) an overview of the themes; (2) findings and the literature; (3) limitations of the study; (4) confessions and trumpets; (5) further research that might follow from the findings; and (6) a conclusion to the study.

The research question is addressed in this chapter by analysing the data derived from the interviews and connecting it with the relevant literature on the subject. The research question is: How do ten teachers explain their experiences of integrating the Kodály concept into group music settings for children between the ages four to nine years? Answering the question will address the research problem, namely the lack of available literature on the experiences of teachers who integrate Kodály into their group music teaching settings for children aged four to nine years. In the interviews the participants reflected on various Kodály-related experiences such as the reaction and growth of the learners; their own personal and professional growth; their experiences when teaching; and how integrating Kodály into their teaching has influenced them.

5.1. Overview of the themes

The five main themes that emerged from the data, were:

1. “My whole sense of music changed” (benefits);
2. “One cannot wing a Kodály lesson” (challenges);
3. “An amalgamation between learners, teacher and the music” (practical application);
4. “Energised by teaching Kodály” (drive);
5. “A journey – into yourself; through music and through the souls of your learners” (meaning)

These themes were comprehensive, containing many details and descriptions. Therefore, a shorter summary overview of each is provided to highlight the experiences that were specifically relevant to answering the research question.

5.1.1. “My whole sense of music changed” (benefits)

This first theme included five sub-themes, namely experiences of how the participants’ teaching (1) methodology and (2) musicianship improved; what (3) musical and (4) non-musical benefits they experienced; and how they perceived (5) greater possibilities when they integrated Kodály into their teaching. These changes that they experienced led to a profound change in their perception of music and how to teach it. They saw music education and their own understanding of music in a new light, and therefore *their whole sense of music changed*. This theme is also

referred to as *the benefits of Kodály*, because these sub-themes showed how the participants benefitted from integrating Kodály into their teaching.

Their teaching became more structured, organised and purposeful. They started to focus on specific objectives more intentionally and incorporated musical learning into every activity. They had more teaching tools available to them, which made them more adaptable and relaxed – leading to better engagement with the learners. The teachers' musicianship improved because of the thorough Kodály training and by applying what they had learned in their teaching. They reported that their inner hearing, music literacy, musical comprehension, ensemble playing, improvisation and composition improved. Their improved musicianship made them feel excited and confident in the classroom.

The teachers observed specific musical benefits in their teaching and learning. They were able to create an environment where the learners felt comfortable enough to improvise and be creative. Their learners showed improved musical comprehension, musicality, musicianship, focus and interest, and had developed a greater love for music. The teachers also observed non-musical benefits and regarded what they taught *through* the music as more significant than what they taught *of* the music. Kodály-based teaching aided in relationship building, social development, personality development and confidence, and counteracted depression in their learners. The learners were calmer, because the activities released their stress and anxiety and gave them a sense of security. Furthermore, the teachers found that they had more possibilities in terms of variety and level of activities when teaching. The focus on the voice made musical learning accessible to everyone and improved the embodiment of musical concepts. Their teaching became more fun, interactive, meaningful, stimulating and child-centred. Consequently, the learners were more enthusiastic and executed musical tasks and games with more success.

5.1.2. “One cannot wing a Kodály lesson” (challenges)

There were multiple challenges the participants faced when they integrated Kodály into group settings. Some of these challenges were specific to Kodály-based lessons, while others were general challenges that they might also have faced in non-Kodály-based lessons. It was important to include both types of challenges. The Kodály-specific challenges showed where the approach needed to be adapted to work more effectively in the South African context. The general challenges showed the similarities between the Kodály approach and non-Kodály approaches to music education. The challenges formed the sub-themes, namely (1) classroom management, (2) engaging learners, (3) integrating Kodály, (4) sourcing appropriate material, (5) exhaustion, and (6) the unfamiliarity of Kodály. Awareness of this is valuable because it can encourage fellow Kodály teachers to know that their challenges are shared by others.

The teachers found it challenging to manage the classroom when there were learners with different levels of proficiency, or when they were overly shy, excited or undisciplined. Covid-19 created a challenge in handling props and hearing the learners behind masks. Classroom management challenges were not rooted in Kodály itself, but rather because of the learners and the classroom environment. Challenges in engaging the learners arose because of uninterested learners and their unfamiliarity with singing. Older learners were too shy, uncomfortable and unaccustomed to singing to participate in the lesson, while the younger children were often tired, distracted or struggled to sing. The teachers sometimes battled to understand why other learners were uninterested in the lesson.

Kodály-based lesson planning required much effort, creativity and time. They struggled with time management as there were not enough music classes scheduled to complete the required work. Because Kodály teaching was so new to them, they were sometimes overwhelmed, uncomfortable, made mistakes and longed for mentorship. The teachers struggled to establish a flow because they forgot the content of their lesson, accidentally rushed through the lesson, or confused the order of the lesson. The sourcing of appropriate material for Kodály lessons was challenging because it required simple folk songs in the learners' mother tongues. They needed to have folk songs in various languages because of the multicultural nature of classrooms. The teachers could not find sufficient songs and resorted to making their own translations, which they were not always satisfied with. Teaching Kodály-based lessons was exhausting, because it required the teachers to be actively involved in movement and singing. The lesson planning, the presenting of the lesson and the constant singing often made them tired. Because so few people had heard of and experienced Kodály-based teaching, the teachers often felt like outsiders with little to no understanding and interest from others. They found that integrating Kodály into a lesson is not easy, because of the thorough planning and diligent execution necessary – therefore, *one cannot wing a Kodály lesson*.

5.1.3. “An amalgamation between learners, teacher and the music” (practical application)

Various elements from the practical application of Kodály made a deep impression on the participants' experiences. These elements formed the nine sub-themes for this theme: (1) teacher role; (2) teaching and learning aims; (3) teacher-learner relationship; (4) lesson planning; (5) classroom management; (6) singing and games; (7) learners' ages; (8) class size; and (9) meaningful teaching experiences. The Kodály approach had an influence on how the participants viewed themselves, the lesson and the learners. The philosophies and tools of the approach initiated an *amalgamation of the learners, the teacher and the music*.

The teachers regarded their role as facilitators, mentors and examples – working and learning *with* the learners. They aimed at creating a positive environment where musical skills, as well as emotional and social skills, were developed. They focused on developing a love for music, self-expression, self-knowledge, dignity, self-confidence and sound relationships. The teachers had increasingly positive relationships with the learners. They could build deeper connections and bonds and have more spontaneous and cooperative relationships because of the Kodály approach.

Lesson planning became easier because the teachers had a clear plan through the sequencing suggested in the approach. The sequencing gave more structure and promoted the learners' focus on and relationship with the music. Using folk music established a relationship between the learners and the music, because it was familiar to them. They regularly enjoyed the lessons so much that they did not notice the passing of time. Tools such as singing, games and lesson structure created a positive atmosphere that aided in classroom management. They were convinced of the value of starting musical learning with singing before instrumental playing, because every child has a voice and can be taught to use it through singing. With the tools the approach provided, it became easier for the learners to learn how to sing. The singing calmed the learners down, kept their attention, stimulated their creativity and built their confidence. The playing of singing games created an accommodating and encouraging learning environment. Learners learned age-appropriate games, which they then incorporated into their playground play. The games stimulated the learner's creativity and helped overcome social anxiety.

When they taught preschool learners, they found that their voices developed faster and they were more receptive to the approach. The upper-Foundation Phase learners were more focused and understood concepts more quickly than younger learners, but they did not enjoy imaginary play as much. The participants emphasised that the approach worked extremely well in a group context, because when the learners saw each other's enjoyment, it created a positive peer pressure that encouraged more reluctant learners to participate. Moreover, through the games and singing there was a group energy which aided in learning. Some participants had experience in teaching Kodály-based lessons one-on-one. They found that in individual contexts Kodály lessons had a therapeutic value and deeper learning was possible. By using Kodály principles and tools, they developed musicianship through singing in individual instrumental lessons. These learners found it fulfilling that they were not only learning their instrument but also general musicianship.

The teachers' peak teaching experiences occurred when learners enjoyed a lesson, when they understood a concept or mastered a skill, when they sang in tune, and when they took ownership of games. Julia, Shaun, Anna, Tammy and Rachelle taught Kodály-based lessons to learners with special needs and explained how it benefited them. Autistic learners were calmed by the

Kodály lesson, because the music-making helped them regulate their emotions. The focus on pulse development enabled deaf learners to participate in and enjoy musicianship activities. Kodály activities helped these learners explore their emotions and experience joy, which gave them a feeling of self-fulfilment.

5.1.4. “Energised by teaching Kodály” (drive)

The fourth theme consisted of experiences that drove the participants to continue integrating Kodály into their teaching and learning. These sub-themes are: (1) the Kodály philosophy; (2) creativity; (3) energising and uplifting; (4) excitement; (5) positive feedback; (6) the difference Kodály could make; and (7) the relevance of Kodály in South Africa. They felt that they could persist despite the challenges they faced, because they felt *energised by teaching Kodály*-based lessons.

The philosophy of the approach was an integral driving force for the teachers. They described it as an accessible, child-centred, intuitive, developmentally appropriate and holistic approach that brought child education methodologies and the music together. The principle of singing was of great importance to them. They found singing was the best way to start musical learning, because it internalises the music-making and every child has a voice that can be taught how to sing. They realised that teaching Kodály is about more than just the music because it helps to develop the child holistically.

They experienced an increase in creativity in themselves as well as in the learners, which made them feel joyful and empowered. It convinced them that Kodály is a sound methodology which stimulates creativity. They experienced their energy levels rising when they taught Kodály, because the singing and moving created an energising and enjoyable teaching environment. Working towards a mutual musical goal with the learners created a shared energy between the teacher and the learners. In this positive teaching environment, they observed the learners’ musical growth and enjoyment, which lifted their own mood whenever they taught Kodály. The positive musical and emotional results the teachers could observe in the learners – such as singing in tune and being engaged in the lesson – made them excited about teaching Kodály. The learners enjoyed the lessons so much that they were always excited to see the participants, even outside of the music classroom. This made them feel loved. The participants became increasingly excited about their own musical development, which was a result of Kodály teacher training. Experiencing their own excitement and the learners’ love drove them to want to learn more about teaching Kodály.

The teachers experienced positive reactions from teachers and parents when they saw the passion the teachers had for the approach, and when they saw how the children enjoyed the

lessons, sang more at home, mastered skills easily and became more enthusiastic about music. This made the participants feel proud to be Kodály teachers. They saw the difference Kodály could make and experienced some regret at not having been taught through the Kodály approach themselves, as that would have improved their aural skills, sight-singing and -reading skills, and made them better musicians. From their experiences they concluded that more Kodály-based teaching could create a greater appreciation and enjoyment of music; it would improve listening skills, creative thinking, discipline, cultural education, social and emotional development; fewer interventions would be needed as Kodály lessons have a therapeutic value; more people would sing as a matter of course because it would be easier. With specific reference to South Africa, the teachers experienced elements of the approach as being effective specifically in our context. By using the voice as the first and main instrument, musical learning is made accessible without having to rely on instruments, which require funding. Sol-fa singing is also a known practice in various South African communities, which makes Kodály-based teaching suitable in our context. The fact that it is based on developmental theories and up to date with current education philosophy helped the participants to develop the learners holistically.

5.1.5. “A journey into yourself, the music and the souls of your learners” (meaning)

The final main theme consisted of experiences that gave the participants a feeling of *meaning* and purpose. These experiences are the following eight sub-themes: (1) happiness; (2) enjoyment; (3) amazement; (4) inspiration; (5) rewarding and fruitfulness; (6) passion; (7) empowerment; and (8) the Kodály journey. The experiences under this theme showed that by integrating Kodály into their lessons, the teachers found a sense of meaning, not only as music teachers but also to some extent for themselves as a person.

They reported feeling emotions that contributed to happiness. Integrating Kodály made them happy because they could see the positive results in their learners. It made more sense to them to teach Kodály-based lessons, as they felt they were achieving something with the learners – leading to positive and fruitful experiences. This made them feel confident, encouraged, inspired, relaxed, comforted, motivated and gave them hope as their teaching was more purposeful and enjoyable. They felt that they were making a difference in the lives of their learners, which in turn led to their own happiness. They were making a difference specifically because their teaching methodologies improved.

Both the teachers and the learners enjoyed Kodály-based lessons. The participants saw the learners' enjoyment in that they wanted to play certain games repeatedly; in how they loved solfa singing and inner-hearing activities, and in how they enjoyed the active involvement of the teacher. They reported also enjoying their work more because it enhanced creativity; they could see the learners' joy; they developed cooperative relationships with the learners; they enjoyed

hearing the beautiful singing of the learners and creating an environment where the learners could express themselves. The teachers were amazed at how beautifully the learners could sing in tune, how they enjoyed music literacy activities, how their listening skills improved and how they could keep a steady beat. Kodály training inspired the teachers, because through it they realised that anyone can be taught how to sing, their own musicianship improved, and they could see the value of music education for the child's development.

Teaching became more rewarding to the teachers because they could see the results in the learners, who developed a love and understanding of music; they could build deeper relationships and achieve a feeling of accomplishment with the learners. Even though they were often exhausted by preparing and teaching Kodály lessons, they regarded it as worthwhile, because the results they observed were so fruitful. Observing the fruitfulness of the approach made them passionate about Kodály, which in turn made them excited about their work. They felt proud when they saw that they were making a difference in the learners' lives. Kodály empowered them to feel that they were good enough, even though they were still learning themselves. They found great joy in the personal, professional and musical development that Kodály teaching stimulated. The Kodály journey gave them confidence, made them care about music education, made them excited about personal development, and made music-making part of their everyday lives. They felt like Kodály led them on *a journey into themselves, through music and the souls of their learners*.

5.1.6. The relationships between the themes

To analyse the relationships between the main themes, I considered how they might have affected or generated one another. From here on the general theme names will be used rather than the quote theme names for easier conceptualisation and readability. Figure 5-1 illustrates these relationships in a hierarchical scheme. The order of the hierarchy is determined according to the nature of connections each theme has and not the importance of the themes. The theme *challenges* only have connections that flow from it and is, therefore, at the top. Three of the other themes (benefits, practical application and drive) have connections flowing to, and from them, and are ordered accordingly. The theme *meaning* is the only theme that has connections flowing into it and none flowing outwards. Through this scheme, a very important finding is shown: it clearly illustrated that four of the themes flowed to the fifth – meaning. This was significant because it showed that the teachers' experiences of the benefits, the challenges, the practical application, and the experiences of Kodály that gave them drive, all contributed to a sense of meaning. This does not imply that integrating Kodály into their lessons was the only way through which the participants found meaning in their lives. The other connections, as indicated in Figure 5-1, between the themes are also of importance. These connections and relationships are discussed below.

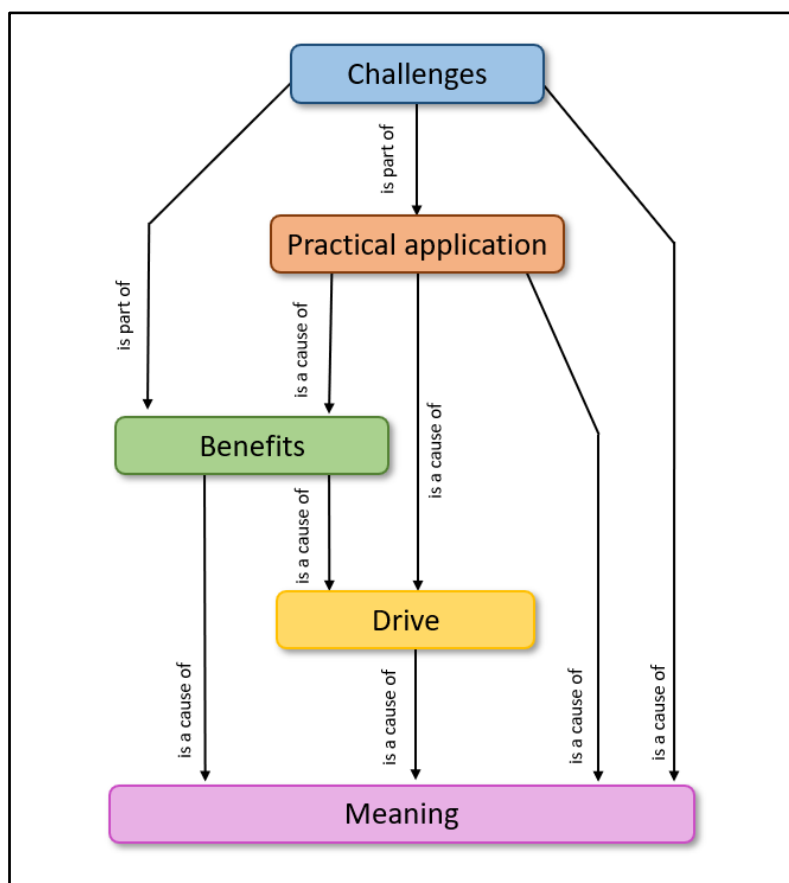


Figure 5-1: Relationship between the main themes

The challenges of integrating Kodály are part of the practical application and the benefits of Kodály because while applying Kodály, the teachers also experienced the challenges. It was clear that the challenges were not insurmountable, although they did influence the practical application. Only when the participants were honest about the problems they faced could the true value of the benefits of the approach become fully evident. Therefore, the challenges of integrating Kodály are part of the benefits of Kodály. The challenges are a cause of meaning because by recognising and overcoming the challenges, the participants experienced a sense of meaning. The experiences regarding the practical application of Kodály caused the benefits of Kodály, because the participants could only identify the benefits by using the approach in practice. The practical application is a cause of meaning because through applying Kodály, the participants' drive to teach music was promoted and consequently created a sense of meaning. The benefits of Kodály caused drive because by experiencing these benefits, the teachers were driven to continue teaching music. The drive the participants experienced created a sense of meaning because it made them feel that they could make a difference through Kodály-based teaching. Therefore, all the experiences formed part of the teachers' Kodály journeys which gave them a sense of meaning.

5.2. Findings and the literature

Throughout the study, the aim was to answer one question: How do ten teachers explain their experiences of integrating the Kodály concept into group music settings for children between the ages of four to nine years? This was done by conducting interviews with ten teachers and analysing their experiences. From the thorough data analysis, it became clear that all the experiences the teachers had flowed out to a sense of meaning. Therefore, the research question can be answered in the following way: When ten teachers integrated Kodály into group music settings for children aged four to nine years, they developed an enhanced sense of meaning. There were no direct questions in the interviews on the meaning they found in integrating Kodály into their teaching. Nevertheless, through understanding the context and implications of the participants' answers, and in terms of my own shared experiences, various observations, deductions and interpretations can be made regarding the meaning they found.

In this section, I discuss how their experiences led to meaning and indicate how the literature confirms or differs from the findings. But before this, it is necessary to provide an overview of the topic *meaning*. A discussion on meaning was not included in Chapter 2 because I did not expect it to be such an integral part of the study. Due to the deductive nature of qualitative research, I could not foresee the need to address meaning before. It is, however, necessary to provide background on this topic. Meaning is posited by the American psychologist and educator, Martin P.E. Seligman (1942 –), as one of the five most important elements of well-being (Wissing, 2014:151). He uses the acronym PERMA for these five elements: positive emotions (P), engagement (E), positive relationships (R), meaning (M), and accomplishment (A) (Wissing, 2014:151). There are different understandings of how one attains meaning. Seligman maintains that meaning is found in belonging to something greater than ourselves – which could be a deity, something religious or spiritual, or a cause that in some way helps humanity (Wissing, 2014:152).

Van der Merwe (2022:4) explains that one view is that meaning is found when we feel fulfilled, or when we serve something larger than ourselves, while another view is that meaning entails an act of love – when one does not act in self-interest or out of duty. New Zealand-born sociomusicologist and ethnomusicologist, Christopher Small (1927 – 2011), argued that meaning in music lies in the totality of a music performance, because by making music (musicking) together, relationships are established and it is in those relationships that the meaning of music lies (Small, 1998:13).

They [meaning] are to be found not only between those organised sounds which we conventionally thought of as being the stuff of musical meaning, but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants of a performance imagine

them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world. (Small, 1998:13)

Van der Merwe (2022:6) states that repeated group music-making situations create a sense of belonging. By being together with others, sharing a focus and mood enhances group solidarity, which creates that feeling of belonging. Wissing (2014:153) maintains that meaning is central to human life and is associated with a eudaimonic perspective that goes hand in hand with happiness. The eudaimonic perspective on well-being focuses on meaning, functioning well and self-actualization, in contrast with the hedonic perspective which is focused on happiness, enjoyment, pleasure, life satisfaction, comfort and feeling good (Dwyer *et al.*, 2017:200; Wissing, 2014:4). Dwyer *et al.* (2017:200) explain that “eudaimonic pursuits are seen to complement hedonic well-being, providing a fuller conception of psychological well-being”.

From the findings, the participants found meaning in various ways: in serving something larger than themselves; in belonging to something larger than themselves; and through an increase in happiness. In terms of serving something larger than themselves, the participants referred to how Kodály-based teaching develops the child holistically and not just musically. By influencing the child’s holistic development, they felt they were making a real difference in South African education. Houlahan and Tacka (2008:4) indicate how Kodály-based music education also has a significant impact on learner behaviour outside the classroom. Research has found that group singing not only develops the learners’ musical skills but provides an opportunity to build and practise individual attitudes of attention, sensitivity to the group, and skills for working together in a group (Houlahan & Tacka, 2008:4). Frances explained that people understand the value of the Kodály approach when they understand how it promotes the holistic development of children.

When I tell people about Kodály being a holistic experience – it’s then when the penny drops. If you speak about the holistic experience and you talk about this composer and music educator who actually took the holistic experience of education, and who saw the need for education to be uplifted...that’s what we need in South Africa! (Frances, 11:24)

Furthermore, the participants found meaning in teaching Kodály because they could see the results in their learners, even though the work was exhausting. Many reported that by observing both the musical and non-musical benefits the approach had on their learners; they were motivated and inspired to teach music in this way. “I think we [Kodály teachers] sometimes work a bit harder, but I think the results are much more fruitful” (Shaun, 5:26). Dwyer *et al.* (2017:200) associate meaning with “being a giver”. In this sense, the teachers also found meaning in being givers of their energy. In terms of finding meaning in belonging to something bigger, the nature of Kodály training and teaching is repeated musicking in a group – whether it is in a group of educators receiving training, or a group of children whom you are teaching. Klara (10:10)

explained her feelings on this aspect: “When the learners start working together in performing an activity, it feels like you are moving forward as a group. You feel proud of it in the end”.

Cuskelly (2008:23) clarifies that meaning is multifaceted, because numerous elements can contribute to meaning. Every individual and every group may regard different things as significant. Therefore, “meaning may be highly personalised and/or culturally delineated and meaning in music may not remain static; it may vary across experiences or over time” (Cuskelly, 2008:23-24). Even though every participant had experiences that generated meaning, they were not all the same experiences, because they had different views on what was important to them. One aspect that all the teachers have in common is that they all received Kodály training – whether it was through Colourstrings or specifically Kodály courses/workshops. Cuskelly (2008:24) is of the opinion that students initially experience meaning most powerfully when they are empowered with musical skills and knowledge, although he does not imply that lacking in skills or knowledge means the student will not experience some form of meaning. He affirms that meaning is found in human activities and values related to music-making. From his own teaching experience, Cuskelly found that:

...where the chief focus of music education initially rests on the development of an understanding of the relationships that exist within the music itself [through musicianship], individuals are empowered to engage with music in a knowledgeable manner, reflect upon and respond to music on a personal basis and appreciate the value of music not only for themselves, but also in terms of their communities (2008:24).

The impact of the participants’ Kodály training was evident in the intensity with which they spoke of their Kodály training and teaching. The participants spoke of how the training changed their lives, ignited their passion for education, challenged them, empowered them with skills that they never had before, gave them structure and guidance, made them excited and passionate, and inspired them. “I thought a Colourstrings course could be an interesting expansion of my knowledge, but when I attended it, it changed my whole viewpoint and life! It changed everything and I immediately felt – *this* is the way to teach!” (Shaun, 5:2). Through the training, both their musicianship and teaching methodology were improved, which enabled them to experience meaning through their teaching. Therefore, the participants experienced meaning in their teaching specifically through the Kodály training.

An aspect closely related to meaning is happiness. Happiness and meaning are distinct but interrelated constructs (Catapano *et al.*, 2023:505). Guse (2014:21) explains that the term “happiness” is generally what is meant when referring to a person's subjective well-being. Happiness or subjective well-being can be defined as having more positive than negative affect, and evaluating one's life as satisfying (Catapano *et al.*, 2023:505). Shaun maintained that

teaching Kodály contributed to such a feeling because of the results he achieved: “What I enjoy about teaching Kodály is that you feel like you are achieving something with the learners. This can put you in a good place both professionally and psychologically” (Shaun, 5:15). Bernstorff (2016:10) found that almost every Kodály teacher she encountered had a story of how they developed a passion for the approach. She explained that some teachers grew up with the approach, while others came to it out of curiosity, or because of feeling a failure with their current tools. The participants of this study came to the Kodály approach for the latter two reasons. In the same way that Bernstorff observed the passion of teachers she encountered, so have I experienced the participants’ passion for the approach. “I’m passionate about the approach because it changed me. Me as a teacher...and the results that I found, and what I saw...I don’t think I will ever change to another teaching methodology” (Anna, 8:12).

Throughout the interviews, the positive effect of teaching Kodály had on the teachers became evident. Their overall attitude towards teaching, and toward themselves as musicians personally, improved. Frances explained why she was so happy teaching Kodály-based lessons: “...because you see the joy of the children, and you see how you are just having such fun! You’re moving, which is exercise, you’re singing, you’re having fun – it just makes you feel better in the end” (11:26). They became increasingly passionate about teaching Kodály based on these results, as well as the results they could observe in their learners. They felt as though they could make a difference in the lives of the learners, whereas in the past, they did not feel that way. “I feel proud to say that I am a Kodály teacher because it makes me feel as if I can really make a difference as a music teacher” (Rachelle, 13:31).

Anna, along with the other participants, saw the benefits of Kodály-based teaching based on the results. Because the Kodály concept is built on carefully structured learning sequences which are aligned with the children’s abilities at different developmental stages (Choksy, 1999:10), the learning can be adapted in such a way that it is most meaningful to the child (Klinger, 2012:6-7). For this reason, the participants were able to focus more on achieving an objective and, therefore, be more adaptable. Similarly, Bianca (7:24) explained that “although I was in the past focused on an objective, it was only after the Colourstrings training that it *really* became about the objective and not just about entertaining the learners”.

The main medium through which musical learning occurs in the Kodály approach is through the voice. The teachers placed much emphasis on how singing changed their teaching experiences for the better. Through their Kodály training, they learnt that every child can sing. This knowledge, and the tools they obtained through the teacher training, made them feel that they could make a difference through their teaching. Mizener (2008:18) affirms that the most important thing a teacher can do is to realise that singing is a learned behaviour and that teaching children to sing

is vital in developing competent singers. Lisa described how this aspect of Kodály made her hopeful:

Kodály basically changed my whole educational style. It made me totally hopeful. I was a bit despondent in the past, because it just felt like I wasn't achieving anything with my learners. I felt like I wasn't affecting the children's lives because I had this idea that a child can either sing or they can't. So my training opened my eyes and increased my inspiration and passion, because I could see the good effect it had on the children's development. (Lisa, 6:25)

Singing is, according to Ilari *et al.* (2013:203), a "natural mode of communication which begins early in human development. It is a powerful means of communication, as well as an expression of values, lifestyles and belief systems" (Ilari *et al.*, 2013:203). Jaccard (2015:6) maintains that the focus of music education should be on developing every child's singing and hearing in the most musical way possible. Jaccard (2015:6) holds the view that children who sing and hear before beginning to play an instrument tend to remain interested in playing the instrument for longer than those who do not have such a solid foundation. Lisa referred to the importance of first developing the child's inner hearing before playing an instrument: "I realised that if the child can't hear pitch, he won't be able to sing in tune and then they also won't play an instrument well" (Lisa, 6:5).

Singing games are a vital part of Kodály, and Lineburgh (2001:9) explains that these games develop listening skills, encourage the embodiment of beat and rhythm, as well as improve coordination. The focus on using only the voice as the medium of teaching empowered the teachers. Klara, a Grade R teacher with no formal musical training, stated that through the Kodály teacher training, she realised that she was able to use her singing voice effectively: "It became easier to teach music because I realised it may flow more naturally. I got confidence in my own voice. I don't need extra things [playing guitar or piano] to teach music – I only need myself" (Klara, 10:16). Warrener (1985:24) affirms the importance of not needing complex accompaniment and using only the voice is best, because young children listen only to the most dominant aspect of the music.

The participants faced the challenge of selecting suitable material. Mizener (2008:22) explains that range, interval size, interval quality and the text of the song affect the accuracy of the singing. More than the technical aspects of the song, establishing the cultural background of the folk song was also a challenge for the teachers. Ilari *et al.* (2013:121) maintain that songs are not neutral, because they carry with them multiple meanings associated with the histories, habits, emotions, belief systems and ways of thinking of different people. As Frances emphasised that multi-cultural songs are needed in the South African music classroom, so Ilari *et al.* (2013:121) also explained:

“when exploring songs from different cultures, we are given opportunities to navigate into different worlds, as singing and learning are about putting oneself out there – as both receptive and giving”.

The tools of the Kodály approach enabled the participants to approach musical concepts from different angles, as Heidi (12:18) explained: “One has so many tools with Kodály – so it’s not a problem when the learners don’t yet understand something, because you can approach it from a different angle which stimulates their enthusiasm. This has made an enormous difference in my experience of teaching”. Other participants also experienced that integrating Kodály into their teaching led to more positive experiences, because their own music skills were developed. Nite *et al.* (2015:1) maintain that a teacher can only develop their learner’s musical skills when they have good musicianship skills themselves. It is therefore imperative that teachers have opportunities to engage in professional development which improves their skills after their college education (Nite *et al.*, 2015:1). As in America, where Nite *et al.* collected their observations, professional development in South African music education is usually focused on pedagogy and less so on musicianship skills. Nite *et al.* (2015:2) explain that the intensive musicianship and pedagogical training of Kodály training programmes ensure that music educators are also excellent musicians. The improvements in their teaching methodology gave them a sense of accomplishment, which created positive emotions toward teaching music. Even Klara, who was not a musician, gained more skill and confidence in music-making and in teaching music to her Grade R learners.

With Kodály’s (1954/1974:197) emphasis on well-trained teachers – having well-trained ears, intelligence, hearts and hands – the participants all experienced an improvement in their musical skills as a result of the thorough training. These skills include solfa singing, scale singing, using rhythm syllables and solfa hand signs and choir singing. Cuskelly (2021:293) maintains that Kodály teaching and learning can be stimulating and satisfying to the teachers when there is a focus on music-making and continual musical skills development. This was confirmed by Frances and Heidi’s experiences of Kodály training. Heidi (12:4) explained: “When I discovered what true Kodály-style training can do for you as a musician – how it opens your ears – I just could not go back to conventional music theory”. Frances spoke of her first encounter with Kodály training:

When I first attended a Kodály course it blew my mind! I suddenly thought ‘Oh dear, I have so much to learn as a musician!’ and the presenter didn’t stop for anything...and that’s what I loved about it – it challenged me so much in terms of remembering. Because I haven’t done tonic solfa in a long time, so for me it was so exciting and challenging.
(Frances, 12:21)

With the focus on Kodály teachers having well-trained hearts, the participants gave exceptional attention to the character, personalities and holistic development of the children. They specifically

experienced great joy when the learners enjoyed the lessons and developed a love, appreciation and comprehension of music. Van der Merwe (2022:4) maintains that meaning does not only derive from serving something larger than oneself but also from doing an act of love. Heidi specifically explained how she regarded every one of her learners through the lens of love: “I want to see every child as the beautiful person and artwork that they are and remember how privileged I was to be their teacher” (Heidi, 12:27). Bianca concluded that Kodály leads the teacher through the hearts of the learners and builds relationships. This created the “amalgamation between learners, music and learners”, as Rachelle (13:41) described it. With Kodály the teachers could lead the learners in music-making in every activity in every lesson – developing the learners into independent musicians. They were convinced of the value of the approach when they had first-hand experience of how it enriched their own lives as teachers and how it facilitated better focus, comprehension, participation and enjoyment in the learners. This made the teachers feel that they could truly make a difference through teaching music. Kodály maintained that only excellently trained teachers can teach music in such a way that it is a joy – by experiencing music through active musicking:

Only excellent artist teachers will be able to teach music and singing at school in such a way that it is not a torture but a joy for the pupil; instil a thirst for finer music in him, a thirst which will last for a lifetime. Music must not be approached from its intellectual, rational side, nor should it be conveyed to the child as a system of algebraic symbols, or as the secret writing of a language with which he has no connection. The way should be paved for direct intuition. If the child is not filled at least once by the life-giving stream of music during the most susceptible period-between his sixth and sixteenth years—it will hardly be any use to him later on. Often a single experience will open the young soul to music for a whole lifetime. This experience cannot be left to chance, it is the duty of the school to provide it. (Kodály, 1974:124)

5.3. Limitations of this study

In this section I reflect on how certain chance happenings as well as my research design have limited or improved the research by reviewing, as suggested by Silverman (2013:375), what has been attempted, what has been learned and what questions have been raised through this study. This study aimed to explore the meaning ten teachers ascribed to their experiences of integrating Kodály into group music settings for children between the ages of four to nine years. Various factors limited this study – some of which were out of my control, such as participant training and teaching experience, and the pool from which participants were selected. Other limitations such as the parameters of the study were purposefully selected – with the intent to answer the research question of this study in a focused way. Some of these factors were specifically meaningful for the intended audience of this study. The audience was music and classroom teachers teaching

music to children aged four to nine years; teachers who integrate Kodály into their music teaching and learning; administrators and policymakers who determine the music curriculum at schools; music lecturers who determine the learning content of pre-service music teachers; and the parents of learners who take music lessons.

I started with this study in 2020, when the Kodály concept was still very new in South Africa. Very few people knew about the Kodály approach and those who did were usually exposed only to Colourstrings and not specifically Kodály teaching. Because of this, most of the participants of this study did not yet have training in formal Kodály levels, but only introductory Kodály training and Colourstrings training. It was only Heidi who had received training in a Kodály level according to the International Kodály Certificate. Therefore, most of the participants could not be called Kodály teachers, but rather teachers who integrated the Kodály concepts' philosophies and principles into their teaching and learning. Another aspect which flows from this is the teachers' experience in teaching Kodály-based lessons. Most participants' training began in 2019 and the interviews were in 2021 – therefore most had only two years' experience. Shaun was the only participant whose formal Kodály training began before 2019. I was also limited with regard to the pool of participants who could participate in this study, because there were only about 80 teachers involved in Kodály teaching in 2020. Since 2021, when the interviews were conducted, Kodály has grown in South Africa and I have been privileged to be part of the Kodály Society of South Africa's team. This has given me the opportunity to hear the current experiences of many teachers teaching Kodály. I found that these teachers shared similar experiences as those described by the participants.

There were numerous experiences the participants had of adopting Kodály, but only the experiences relevant to this study were considered, namely experiences relevant to integrating Kodály into group music settings for children between four to nine years. These parameters ensured that the study had a specific narrow focus. I specifically chose these parameters because of their relevance to furthering music education. I am passionate about early music education, because of the foundation it can provide for future learning – both musically and holistically. Therefore, my focus was on teachers who taught music to young children. The study was also limited to group music settings, because group music lessons extend to a wider audience than individual music lessons – because more children receive group music lessons than individual music lessons. After all, more children are exposed to group music lessons throughout their lives than individual music lessons. I believe that these parameters made the study more valuable to the audience because most Kodály training that has happened in our country has been in early childhood and primary school education in group settings. Therefore, the study directly addresses the current Kodály teacher community. Furthermore, I limited the study to only the experiences of the teachers and not that of the children. Teachers are the 'instrument' through which the positive

effects of meaningful music education can be established. It is, therefore, important to me to focus on the thoughts, feelings and experiences of teachers in order to learn from them – so that they can become an inspiration and source of direction for other teachers.

5.4. Confessions and trumpets

After reflecting on what worked well and what did not work well in this study, I found that having ten participants produced too much data, which made it very difficult for me to analyse because it took much time and effort. Because Kodály training and teaching were still so new, it was challenging to find participants who taught the same types of lessons. Most teachers at that time in 2021 were still figuring out how and where they could integrate Kodály into their teaching. Therefore, the participants I could gather all taught in different group settings, for example, in private group lessons, in group lessons at a school and in Grade R during class time. Yet, having so many participants also gave a much more varied perspective on the issue being studied. I believe that even though the findings might sometimes be overwhelming, the wide array of experiences enriched the study and made it more relevant to more people. This study will therefore be beneficial to music teachers as well as schoolteachers who integrate Kodály or consider integrating Kodály into their teaching. This factor could also provide greater insight for those training music teachers and Foundation Phase teachers.

Upon reflection, I felt that it could have been beneficial to this study to place more focus on the teachers' Kodály/Colourstrings training experiences, because of the impact of their training on their experiences. This could have been done by asking more interview questions specifically focused on experiences regarding their training. Fortunately, the interview questions did lead to the participants sharing their training experiences to some extent. I did wonder whether the study had extended over too long a period and feared that the issue was no longer relevant. However, having discussed the study with various Kodály teachers, I realised that there is still a need for this study, and for more studies such as this one. The time that passed allowed me to understand the issue in much greater depth than I would have in a shorter period of time.

5.5. Further research

Further research on this topic and related topics is necessary. This study showed the relevance of research on the Kodály concept in South Africa and the need for further research on how Kodály can be effectively used in South African music classrooms, as well as ECD and Foundation Phase classrooms by generalist and music teachers. Intensive research is needed to compile Kodály-based material suitable for the South African context. Kodály-based teaching needs to be adapted to cater for the South African multicultural classroom, but this can only be

done through understanding the practical experiences of well-trained Kodály teachers. Further study could be done in the following areas:

- How the learners respond to the Kodály approach – musically, academically, and emotionally;
- How Kodály training and teaching enhances the well-being of teachers;
- How Kodály-based lessons enhance the well-being of the learners
- The experiences of teachers who integrate Kodály in children ten years and older;
- The experiences of learners in different stages when taught Kodály-based music lessons;
- Teachers' experiences of Kodály teacher-training.

5.6. Final reflection and afterthought

The findings of this study delivered more precious realisations than I can incorporate into this thesis. Each of the experiences examined here has the potential for further in-depth exploration. Moreover, the study's outcome – how Kodály contributed to the participants experiencing meaning and therefore well-being – has made this research more significant than I initially expected. Throughout this investigation, my focus was initially directed towards understanding how Kodály could be effectively integrated into the South African context for the benefit of students. However, what I discovered was how profoundly Kodály could positively affect the teachers.

Throughout the discussions on the main themes, the analogy of experiences flowing like water – originating from various sources and converging into a cohesive whole – remained in my mind. Therefore, I used water-related terminology, such as envisioning the four main themes as interconnected streams merging into the larger current of 'meaning'. In particular, the concept of a waterfall came to mind, where the four themes (challenges, practical application, benefits and drive) represented individual streams cascading into a common pool of 'meaning'. To visually represent this concept, refer to Figure 5-2: Illustration of the convergence of the main themes which is based on the scheme (Figure 5-1) of the themes outlined in section 5.1.6.

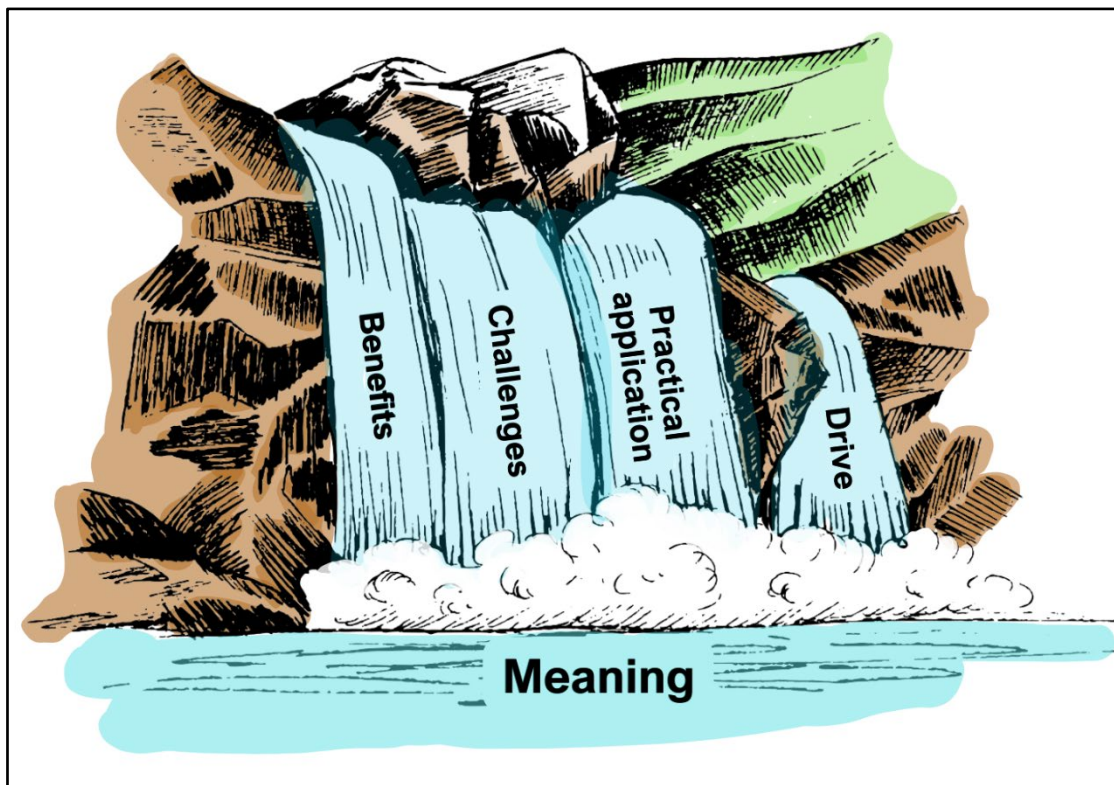


Figure 5-2: Illustration of the convergence of the main themes

My reflections on this study are expressed in the following I-poem, which also uses a water metaphor:

I dove into myself – deeper than I could have imagined
I dove into the hearts of ten teachers – who searched for direction and passion
I dove into an approach that empowers and elevates
I was astonished to find how deep I had dived
I found meaning in what I do as a music teacher, researcher and Kodály advocate
I found *meaning* is why they want to do it as well.

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ANNEXURES

ADDENDUM A: INTERVIEW PROTOCOL

Exploring teacher's experiences of integrating Kodály in group music settings for children.

Details:

Date: _____ Time: _____ Place: _____

Participant name: _____ Interviewer name: _____

Ice breaker question:

Please tell me a bit about what your music teaching entails at this moment.

Questions:

1. What was your first encounter with the Kodály concept that you can remember?
2. How did it happen that Kodály became part of your teaching and learning?
3. Why are you integrating Kodály into your teaching and learning?
4. Can you give me an example or two of how you teach/use Kodály in your group music lessons for children?
5. Could you tell me how you feel about teaching Kodály to children in a group setting?
6. Could you tell me of a story of a peak experience while teaching?
7. Could you tell me of a challenging moment during teaching, if there was such a moment?
8. What would you describe as the ideal time of day and place to teach Kodály-centred lessons to the different ages (4-9 years)?
9. In your experience, what are the main differences between teaching Kodály one-on-one or in a group?
10. What are the main differences between teaching Kodály to preschool children and primary school children?
11. Could you tell me about the ways integrating Kodály into your teaching and learning affects your life as a teacher/as a musician/as a person?

12. What is your experience of what other people think of you when you tell them that you teach Kodály centred lessons?
13. What is your experience of what other people think of you when they are in the lesson with you – as a pupil and as a person sitting a lesson in?
14. When you have a “bad day” and are scheduled to teach, how do you feel during and after teaching a Kodály-centred lesson?
15. How do you prepare for a Kodály music lesson?
16. How do you see your role regarding connections or relationships between learners in a Kodály-centred lesson?
17. How do you see your role regarding connections or relationships between learners and yourself in a Kodály-centred lesson?
18. What do you focus on whilst teaching a Kodály centred lesson?
19. How do you know when you and/or the learner(s) are ready to move on to a new aspect?
20. How do you facilitate transitions in a Kodály centred lesson?
21. Whilst teaching Kodály, have you had experiences that you find hard to put into words?
22. Could you give me some examples of when you experienced intense joy while teaching Kodály?
23. Could you give me some examples of when you experienced a tough challenge(s) while teaching Kodály, if there was?
24. How do you experience the following *while* teaching a Kodály-centred lesson?:
 - a. The passing of time?
 - b. Your own and the learners’ energy-levels?.
 - c. Your own and the learners’ creativity?
25. How do you think the world will be different if there was more Kodály-centred teaching and learning?
26. Some people would say teaching Kodály is a journey. How would you respond?

ADDENDUM B: PARTICIPANT INFORMATION FORM

Exploring teachers' experiences of integrating Kodály in group music settings for children

The aim of this study is to explore the experiences of teachers who integrate the Kodály concept in group music settings for children between the ages of 4-9 years old in South Africa.

A) Personal information

1. Name & surname
2. Contact number
3. Gender (this information is required to determine the diversity of participant and therefore ensure the validity of the study).
4. Age (this information is required to determine the diversity of participant and therefore ensure the validity of the study).
5. Race (this information is required to determine the diversity of participant and therefore ensure the validity of the study).
6. Language (this information is required to determine the diversity of participant and therefore ensure the validity of the study).
7. What musical training have you received?
8. Have you received any Kodály training?

B) Your Kodály training

1. When did you receive Kodály training? Please provide the year and month.
2. Where did you receive Kodály training? In what city and through which institution?
3. From whom did you receive the training? Who was the primary presenter?

C) Integrating Kodály

1. In what city and area do you teach?
2. In what way(s) are you involved in music education? (e.g. group lessons, private instrumental lessons, theory lessons, choir or orchestra)
3. What ages do you teach?
4. What instrument(s) do you teach?
5. What does your group music lessons entail? (What material do you use and how do you arrange your group music lessons?)
6. Do you integrate the Kodály method in your teaching and learning?
7. Would you recommend other music teachers to integrate the Kodály method into their teaching and learning?
8. Do you give permission that your information may be used for this study?

ADDENDUM C: ETHICS APPROVAL LETTER OF STUDY



Private Bag X1290, Potchefstroom
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Fax: 018 299-4910
Web: <http://www.nwu.ac.za>

Senate Committee for Research Ethics
Tel: 018 299-4849
Email: nkosinathi.machine@nwu.ac.za

1 March 2022

ETHICS APPROVAL LETTER OF STUDY

Based on approval by the **Basic and Social Sciences Research Ethics Committee (BaSSREC)** on 01/03/2022, the Basic and Social Sciences Research Ethics Committee hereby **approves** your study as indicated below. This implies that the North-West University Senate Committee for Research Ethics (NWU-SERC) grants its permission that, provided the special conditions specified below are met and pending any other authorisation that may be necessary, the study may be initiated, using the ethics number below.

Study title: Exploring teachers' experiences of integrating Kodály in group music settings for children																															
Study Leader/Supervisor (Principal Investigator)/Researcher: Dr M. van Vreden																															
Student/Research Team: E.R. Oosthuizen (24250279)																															
Ethics number:	<table border="1"><tr><td>N</td><td>W</td><td>U</td><td>-</td><td>0</td><td>1</td><td>1</td><td>4</td><td>0</td><td>-</td><td>2</td><td>1</td><td>-</td><td>A</td><td>7</td></tr><tr><td colspan="3">Institution</td><td colspan="5">Study Number</td><td colspan="2">Year</td><td colspan="5">Status</td></tr></table> <p><i>Status:</i> S = Submission; R = Re-Submission; P = Provisional Authorisation; A = Authorisation</p>	N	W	U	-	0	1	1	4	0	-	2	1	-	A	7	Institution			Study Number					Year		Status				
N	W	U	-	0	1	1	4	0	-	2	1	-	A	7																	
Institution			Study Number					Year		Status																					
Application Type: Single Study																															
Commencement date: 01/03/2022	Risk: <table border="1"><tr><td>Minimal</td></tr></table>	Minimal																													
Minimal																															
Expiry date: 01/03/2023																															
Approval of the study is initially provided for a year, after which continuation of the study is dependent on receipt and review of the annual (or as otherwise stipulated) monitoring report and the concomitant issuing of a letter of continuation.																															

Special in process conditions of the research for approval (if applicable):

<p>General conditions:</p> <p><i>While this ethics approval is subject to all declarations, undertakings and agreements incorporated and signed in the application form, the following general terms and conditions will apply:</i></p> <ul style="list-style-type: none">• <i>The study leader/supervisor (principle investigator)/researcher must report in the prescribed format to the BaSSREC:</i><ul style="list-style-type: none">- <i>annually (or as otherwise requested) on the monitoring of the study, whereby a letter of continuation will be provided, and upon completion of the study; and</i>- <i>without any delay in case of any adverse event or incident (or any matter that interrupts sound ethical principles) during the course of the study.</i>• <i>The approval applies strictly to the proposal as stipulated in the application form. Should any amendments to the proposal be deemed necessary during the course of the study, the study leader/researcher must apply for approval of these amendments at the BaSSREC, prior to implementation. Should there be any deviations from the study proposal without the necessary approval of such amendments, the ethics approval is immediately and automatically forfeited.</i>• <i>Annually a number of studies may be randomly selected for an external audit.</i>• <i>The date of approval indicates the first date that the study may be started.</i>• <i>In the interest of ethical responsibility, the NWU-SCRE and BaSSREC reserves the right to:</i>
--

- request access to any information or data at any time during the course or after completion of the study;
- to ask further questions, seek additional information, require further modification or monitor the conduct of your research or the informed consent process;
- withdraw or postpone approval if:
 - any unethical principles or practices of the study are revealed or suspected;
 - it becomes apparent that any relevant information was withheld from the BaSSREC or that information has been false or misrepresented;
 - submission of the annual (or otherwise stipulated) monitoring report, the required amendments, or reporting of adverse events or incidents was not done in a timely manner and accurately; and / or
 - new institutional rules, national legislation or international conventions deem it necessary.
- BaSSREC can be contacted for further information or any report templates via Erhabor.Idemudia@nwu.ac.za / BaSSREC-Admin@nwu.ac.za.

The BaSSREC would like to remain at your service as scientist and researcher, and wishes you well with your study. Please do not hesitate to contact the BaSSREC or the NWU-SCRE for any further enquiries or requests for assistance.

Yours sincerely



Prof Erhabor Idemudia

Chairperson NWU Basic and Social Sciences Research Ethics Committee

ADDENDUM D: ETHICS CERTIFICATES



Zertifikat Certificat

Certificado Certificate

Promouvoir les plus hauts standards éthiques dans la protection des participants à la recherche biomédicale
Promoting the highest ethical standards in the protection of biomedical research participants

Certificat de formation - Training Certificate
Ce document atteste que - this document certifies that
Eljé Oosthuizen
a complété avec succès - has successfully completed
Informed Consent
du programme de formation TRREE en évaluation éthique de la recherche
of the TRREE training programme in research ethics evaluation

Release Date: 2021/02/24
C# : 1014-1004

Professeur Dominique Sprumont
Coordinator TRREE Coordinator



FMH Formative Medical Humanities Programme
FPH Formative Professional Humanities Programme

Ce programme est soutenu par - This program is supported by:
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Health Academy of Medical Sciences (HAMS) (www.hams.ac.uk) - Centre for Health Systems Research and Analysis (www.chsra.org.za)



Zertifikat Certificat

Certificado Certificate

Promouvoir les plus hauts standards éthiques dans la protection des participants à la recherche biomédicale
Promoting the highest ethical standards in the protection of biomedical research participants

Certificat de formation - Training Certificate
Ce document atteste que - this document certifies that
Eljé Oosthuizen
a complété avec succès - has successfully completed
Introduction to Research Ethics
du programme de formation TRREE en évaluation éthique de la recherche
of the TRREE training programme in research ethics evaluation

Release Date: 2021/02/23
C# : 1014-1015

Professeur Dominique Sprumont
Coordinator TRREE Coordinator



FMH Formative Medical Humanities Programme
FPH Formative Professional Humanities Programme

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Health Academy of Medical Sciences (HAMS) (www.hams.ac.uk) - Centre for Health Systems Research and Analysis (www.chsra.org.za)



Zertifikat Certificat

Certificado Certificate

Promouvoir les plus hauts standards éthiques dans la protection des participants à la recherche biomédicale
Promoting the highest ethical standards in the protection of biomedical research participants

Certificat de formation - Training Certificate
Ce document atteste que - this document certifies that
Eljé Oosthuizen
a complété avec succès - has successfully completed
Research Ethics Evaluation
du programme de formation TRREE en évaluation éthique de la recherche
of the TRREE training programme in research ethics evaluation

Release Date: 2021/02/23
C# : 1014-1016

Professeur Dominique Sprumont
Coordinator TRREE Coordinator



FMH Formative Medical Humanities Programme
FPH Formative Professional Humanities Programme

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Health Academy of Medical Sciences (HAMS) (www.hams.ac.uk) - Centre for Health Systems Research and Analysis (www.chsra.org.za)



Zertifikat Certificat

Certificado Certificate

Promouvoir les plus hauts standards éthiques dans la protection des participants à la recherche biomédicale
Promoting the highest ethical standards in the protection of biomedical research participants

Certificat de formation - Training Certificate
Ce document atteste que - this document certifies that
Eljé Oosthuizen
a complété avec succès - has successfully completed
South Africa
du programme de formation TRREE en évaluation éthique de la recherche
of the TRREE training programme in research ethics evaluation

Release Date: 2021/03/02
C# : 1014-1018

Professeur Dominique Sprumont
Coordinator TRREE Coordinator



FMH Formative Medical Humanities Programme
FPH Formative Professional Humanities Programme

Ce programme est soutenu par - This program is supported by:
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Health Academy of Medical Sciences (HAMS) (www.hams.ac.uk) - Centre for Health Systems Research and Analysis (www.chsra.org.za)

ADDENDUM E: CHILD DEVELOPMENT TABLES

Here follows a synopsis of the cognitive, emotional, and social development of children aged four to seven years compiled by De Witt (2021).

Age	Cognitive development
The four-year-old	<ul style="list-style-type: none"> • Listens eagerly to stories • Tells long stories, parts of which are fantasy • Can be busy with one task for longer periods, but constantly changes body positions • Plays elaborate fantasy games
The five-year-old	<ul style="list-style-type: none"> • Is very eager to learn; never stops asking questions • Enjoys stories about strong and mighty people
The six-year-old	<ul style="list-style-type: none"> • Talks freely; is still interested in learning new words • Normally begins to read and write • Still enjoys stories a lot
The seven-to nine-year-old	<ul style="list-style-type: none"> • Reads by himself • Enjoys writing his own stories • Watches television with understanding and appreciation • Is less dependent on adults for help • Can plan projects but still needs help when implementing them

Table 1: Cognitive development – early and middle childhood (De Witt, 2021:23)

Age	Emotional development
The four-year-old	<ul style="list-style-type: none"> • Is more self-confident and single-minded • Leaves his protective environment • Learns to know and accept his limits • Approaches problems rationally if he is treated fairly • Is emotionally more stable • Likes to boast about his abilities • Tends to withdraw emotionally when tired
The five-year-old	<ul style="list-style-type: none"> • Is generally more stable and emotionally restrained • Is full of self-confidence • Readily boasts • Is very proud of what he has achieved and created • Enjoys limitations set for him by rules • Can look after himself in his mother's absence • Can, in a limited way, make his own decisions
The six-year-old	<ul style="list-style-type: none"> • Is more liable than the five-year-old • Experiences quick mood swings between love and hate • Tends to be self-centred, aggressive and rebellious • Is also often loving, friendly, enthusiastic and cooperative • Is intensely inquisitive • Finds it difficult to cope with frustration and failure
The seven-year-old	<ul style="list-style-type: none"> • Is more stable than the six-year-old • Is independent • Is self-critical • Is moody and dissatisfied, but becomes more consistent in all emotional expressions • Can differentiate between fact and fantasy • Cannot control his own energy and as a result becomes overtired and irritated

Table 2: Emotional development – early and middle childhood (De Witt, 2021:29)

Age	Social development
The four-year-old	<ul style="list-style-type: none"> • Thoroughly enjoys the company of his friends • Becomes more communicative • Can play in a group • Often has a “best” friend • Shows empathy to children who are hurt • Begins to take turns
The five-year-old	<ul style="list-style-type: none"> • Content to play alone for longer periods of time, but also plays with other children • Enjoys fantasy games • Enjoys competitive games more than team games • Group games need an adult to arbitrate • Basically depend on adult approval
The six-year-old	<ul style="list-style-type: none"> • Often fights with other children but has a need for playing together • Is very possessive with regard to what is his
The seven-year-old	<ul style="list-style-type: none"> • Is far more independent of his parents • Plans and implements projects with other children but still needs adult arbitration

Table 3: Social development – early and middle childhood (De Witt, 2021:34-35)

ADDENDUM F: KODÁLY LESSON PLAN SEGMENT

An example of a strategy could be to teach *ta* and *ti-ti* over a period of time. During the preparation phase, the learners are led from the known which in this case is their awareness of the beat. Thereafter the learners are prepared to understand that there is something different than the beat; this new element correlates with the words of the songs; they perform the words of the songs by clapping, tapping or playing rhythm sticks. Still, during the preparation phase, the children will aurally distinguish between beat and rhythm through icons of either the beat or the rhythm (depending on what is performed). Thereafter they will play the beat or rhythm while hearing the other element (beat or rhythm) played by the teacher or by other learners. They will then discriminate between one or two sounds per beat and thereafter use iconic representation to show the two or one sound (Klinger, 2012:18).

During the presentation phase of this strategy, the teacher will connect the sound with the correct symbol and give it a name (*ta* and *ti-ti*) and then sing and clap the song using the new rhythm names. Thereafter the children will identify the learnt pattern in other well-known songs (Klinger, 2012:19). During the practice phase, the children use the new skill in new material and in new contexts (Klinger, 2012:19). To accomplish this strategy, there should be a focus in each lesson which acts as building blocks in acquiring the necessary understanding and skill to accomplish the strategy over time (Klinger, 2012:24). The focus in a lesson is only a small part of a lesson. Therefore, in one lesson there will be various activities that vary in degrees of concentration which complement the skills and concepts to be learned (Hawn, 1975:79; Klinger, 2012:20). Within a 30-minute lesson, Klinger (2012:20) suggests that there are five activities of which two or three are 'concentration' activities where musical concepts or skills are developed.

The focus in each lesson is determined by asking 'what is the point of the lesson'. A focus can be "The children will listen for a new note and identify that it is lower than previous conscious notes" (Klinger, 2012:23). The focus is also the objective of the lesson. Each focus will first start with a review – asking a series of questions to arrive at a point. Questions for the above focus/objective can be: "Do you hear a note that is different from the ones we know?"; and then "Is the note higher or lower than the other notes?". Thereafter, the new knowledge is reinforced.

An example of a focus segment where the children already have learnt there is a difference between beat and rhythm can be as follows (Klinger, 2012:26):

Objective: The children will distinguish between and perform either the beat or the rhythm of 'See saw' song.

Review:

1. The children sing 'See saw' with words.
2. The children sing the song while tapping the beat with the teacher's assistance.
3. The children sing while clapping the rhythm with the teacher's assistance.

Point:

4. The teacher says: "I am either going to play the beat or the rhythm. Raise your hand if you know which it is."
5. The teacher performs, and the children identify correctly. The class check if it is correct.

Reinforce:

6. The teacher chooses four or five children to play either the beat or the rhythm in front of the class.
7. The class identifies if the group is playing beat or rhythm and checks their answer by performing it all together again.
8. The activity is concluded by singing the song with the words.

ADDENDUM G: COVID-19 CONSENT FORM

Declaration by researcher and participant

Personal face-to-face interviews during Covid-19 restrictions

Additional declaration by participant in those instances where the participant requests to participate in a personal face-to-face semi-structured interview:

By signing below, I _____, acknowledge the following information related to the required measures regarding Covid-19:

I declare that:

- It is my personal choice and preference to participate in a personal face-to-face semi-structured interview with the researcher.
- This requires that I consent to the following strict measures to safeguard the personal health and safety of myself and that of the researcher/interviewer/primary investigator:
 - I consent to the researcher taking my temperature before the interview using a thermometer. Yes No
 - I confirm that my temperature measured at _____ degrees. Yes No
 - I consent to use the three-ply mask provided by the researcher. Yes No
 - I consent to wear the three-ply mask for the full duration of the interview. Yes No
 - I consent to the researcher sanitising the interview context using a sanitiser with an 80% alcohol content before the commencement of the interview. Yes No
 - I consent to the researcher using a sanitiser with an 80% alcohol content before and during the interview if required. Yes No

Signed at (*place*) _____ on (*date*) _____ 20 ____

Signature of participant

Signature of researcher

ADDENDUM H: INFORMED CONSENT FORM



Building F13, Room 116
Basic and Social Sciences Research Ethics Committee (BaSSREC)
21081719@nwu.ac.za

DATE: 27 October 2021

BaSSREC Authorization

PARTICIPANT INFORMATION LEAFLET AND CONSENT FORM

Title of the research project	Exploring teachers' experiences of integrating Kodály in group music settings for children
Ethics number	NWU-01140-21-A7
Principal investigator	Eljé Oosthuizen
Student number	24250279
Address	61 Windswawel Street, Monument Park, Pretoria
Email address	eljevdwalt2@gaill.com
Contact number	076 630 7006

You are being invited to take part in a research project that forms part of my Master's degree. Please take some time to read the information presented here, which will explain the details of this project. Please ask the researcher any questions about any part of this project that you do not fully understand. It is very important that you are fully satisfied that you clearly understand what this research is about and how you could be involved. Also, your participation is **entirely voluntary** and you are free to decline to participate. If you say no, this will not affect you negatively in any way whatsoever. You are also free to withdraw from the study at any point, even if you do agree to take part. Prior to publication of the study's results (or the point that publication is in process), you may also withdraw the data you generate.

This study has been approved by the **Basic Social Sciences Research Ethics Committee (BaSSREC) of the Faculty of Humanities of the North-West University (NWU Potchefstroom)** and will be conducted according to the ethical guidelines and principles of the international Singapore Statement on Research Integrity (2010) and the ethical guidelines of the National Health Research Ethics Council. It might be necessary for the research ethics committee members or relevant authorities to inspect the research records to make sure that we (the researchers) are conducting research in an ethical manner.

What is this research study all about?

- This study will be conducted from February 2020 to November 2022 and will involve conducting interviews with teacher to explore their experiences when integrating the Kodály concept into group music lessons for children. A constructivist worldview will be used, with a qualitative research approach, and it will be a multi-site case study.
- The researcher has been trained to use the methods mentioned in the previous sentence.
- Approximately twelve participants will be included in this study.
- The objective of this research is to explore twelve teachers' experiences when integrating the Kodály concept in group music settings for children between age 4 to 9 years.

Why have you been invited to participate?

- You have been invited to participate because you are a Kodály teacher.
- You have also complied with the following inclusion criteria:
 - you have received Kodály training between 2017 and 2021; and
 - you are integrating Kodály in group music settings for children between the age of 4 to 9 years.
- You will be excluded if you do not comply with the inclusion criteria.

What will your responsibilities be?

- You will be invited to participate in the noted study through an online questionnaire using Google form
- You will have seven days to indicate whether you would be willing to participate.
- You will be requested to sign this Informed Consent Statement before the commencement of the study.
- You will be required to participate in a total of three interviews and you will be required to verify my final report in order to ensure my interpretation of the data corresponds with your experiences and views.

Will you benefit from taking part in this research?

- The direct benefits for you as a participant will probably be gaining insight in how experiences when integrating Kodály in group music settings, can be understood.
- The indirect benefit will probably be gaining knowledge regarding your own experiences when integrating Kodály in group music settings for children.

Are there risks involved in your taking part in this research and how will these be managed?

The possible risks in this study, and how these will be managed, are summarised in the table below:

Possible risk	Mitigation strategy
COVID 19 risk during face-to-face interviews.	Strict adherence to COVID-19 guidelines that include wearing of face masks throughout, social distancing and regular hand sanitising
The interviews between you and the researcher might take some time out of your schedule.	Interviews will be scheduled at least a week before according to a time that suits you best.

- However, we do believe that the benefits to you and to science (as noted in the previous section) outweigh the risks we have listed. If you disagree, then please feel free not to participate in this study. We will respect your decision.
- Should we learn, in the course of the research, that someone is harming you, or that you are intending to harm someone, then we must tell someone who can help you/warn the person you are intending to harm.

Who will have access to the data?

- *Anonymity* will be ensured by choosing your own fictitious names. Only this name will be used in the research process.
- *Confidentiality* will include the use of pseudonyms and codes for participants. It involves not disclosing any information gained from an interviewee deliberately or accidentally in ways that might identify an individual.
- Reporting of findings will be anonymous by using pseudonyms. Only the researcher and study leader will know your identity. All electronic data it will be password protected.
- *Privacy* will be ensured by not probing unnecessarily if you do not wish to discuss particular matters.
- Audio-recorded data will be transcribed by the researcher and will not be discussed with anyone (not any aspect of the data). As soon as data has been transcribed it will be deleted from the recorders. The transcripts will be stored on a password-protected computer.
- The data will be *stored safely in electronic form* for a period of five years after which it will be destroyed.

What will happen to the data?

The data from this study will be reported in the following ways: by forming part of the current study, and possibly in articles written in the future by the researcher. You will not be personally identified in all this reporting. Your name, address, the name of the school/studio where you are employed at, or any other details that might help identify you, will not be included in reporting. Data may be re-used in the form of an article.

Will you be paid/compensated to take part in this study and are there any costs involved?

No, you will not be compensated to take part in the study. If participating in the research means that you have to travel especially for the purpose of participating, then your travel costs will be paid. There will thus be no costs involved.

How will you know about the findings?

- The general findings of the research will be shared with you by the researcher.

Is there anything else that you should know or do?

- You can contact Eljé Oosthuizen at 076 630 7006 and eljevdwalt2@gmail.com if you have any further queries or encounter any problems.
- You can contact the chair of the Basic Social Sciences Research Ethics Committee (Prof Jacques Rothmann) at 018 299 1595 or 21081719@nwu.ac.za if you have any concerns or complaints that have not been adequately addressed by the researcher.
- You will receive a copy of this information and consent form for your own records.

Declaration by participant

By signing below, I _____ agree to take part in a research study entitled:

“Exploring teachers’ experiences of integrating Kodály in group music settings for children.”

I declare that:

- I have read and understood this information and consent form and it is written in a language with which I am fluent and comfortable.
- I have had a chance to ask questions to both the person obtaining consent, as well as the researcher (if this is a different person), and all my questions have been adequately answered.
- I understand that taking part in this study is **voluntary** and I have not been pressurised to take part.
- I understand that what I contribute (what I report/say/write/draw/produce visually) could be reproduced publically and/or quoted, but without reference to my personal identity.
- I consent to a recording of the interviews.
- I am aware of the fact that I may request that the researcher does not continue with said recording if I request it.
- I may choose to leave the study at any time and will not be penalised or prejudiced in any way.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of participant

Signature of witness

- You may contact me again Yes No
- I would like a summary of the findings of this research Yes No
- I would like feedback on my functioning/wellbeing as reflected in the questionnaires I completed Yes No

The best way to reach me is:

Name & Surname: _____

Postal Address: _____

Email: _____

Phone Number: _____

Cell Phone Number: _____

In case the above details change, please contact the following person who knows me well and who does not live with me and who will help you to contact me:

Name & Surname: _____

Phone/ Cell Phone Number /Email: _____

Declaration by researcher

I (*name*) _____ Eljé Oosthuizen _____ declare that:

- I explained the information in this document to _____
- I encouraged him/her to ask questions and took adequate time to answer them.
- I am satisfied that he/she adequately understands all aspects of the research, as discussed above
- I did/did not use an interpreter.

Signed at (*place*) _____ on (*date*) _____ 20 _____

Signature of researcher

Signature of witness

ADDENDUM I: INFORMATION GUIDE TO ATLAS BUNDLES

To open the Atlas ti.9 code bundles referred to in Chapters 4 and 5, follow the next steps: (note that internet access will be required to open the Atlas ti. trial version as well as the Google Drive link)

1. Download the free trial version of Atlas ti.23 by following the link below:
<https://atlasti.com/free-trial-version/>
2. Install the free trial version of Atlas ti.23 on your computer.
3. Follow the link below for an open-source Google Drive folder where the Atlas bundles are stored:
<https://drive.google.com/drive/folders/19DmGHab6EionFV7qA6P2A8o4DCwB1DBz?usp=sharing>
4. Download the file named: MMus Atlas data bundle.atlproj9
5. Open the trial version of Atlas ti. and import the downloaded file (MMus Atlas data bundle.atlproj9) to view the codes and themes.