

Musical learning, development and mediation: A case study of the Delta
Langbroek Band in the Music van de Caab project in the Western Cape

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Abstract

The Solms Delta wine estate's Music van de Caab project in the Groot Drakenstein Valley in the Western Cape has attracted a fair amount of informal attention nationally and internationally. Yet the methods and models of musical transmission and learning used in their music education remain unexplored territory in research. Gaining insight into community-based musical learning processes holds much value in music education, which has largely been dominated by formally taught Western music traditions and perspectives.

This study aims to examine and describe the musical learning and facilitation processes of the Delta Langbroek Band, a brass band in the Music van de Caab project at Solms Delta wine estate, with regards to the modes and approaches to musical transmission. A theoretical framework informed primarily by sociocultural perspectives on learning uses Barbara Rogoff's design of three planes of analysis and the Twelve Continuum Transmission Framework proposed by Huib Schippers to investigate the musical learning system presented by the Langbroek band. Attention is also paid to oral and aural-based philosophies and teaching methods found on the African continent with specific reference to South Africa.

Following a constructivist approach, the research is qualitative in nature with data collection through interviews and rehearsal observations of the Langbroek band of the Music van de Caab project over a period of seven months. Qualitative analysis using thick description and grounded theory is used to generate emergent patterns and themes from the data. Finally, findings from the literature review and data analysis are used in combination to contribute to a new emerging theoretical framework.

Analysis of the learning and facilitation processes in the Langbroek band reveals a participation-based learning system with a combination of both aural and notation-based modes of musical transmission. Key findings from this study indicate that sites of informal and community music making serve as viable avenues and legitimate sites for musical development and learning. While making substantial use of theory, this study is grounded in empirical findings and could prove valuable for examining and refining curriculum content, as well as approaches to music instruction in formal music education in South Africa. With a progressive awareness of the diverse models of musical learning and teaching around the world, further research at different sites of musical learning would be extremely valuable.

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Chapter One

Introduction, Rationale and Methodology

1.1 Purpose statement

The question of how we learn music, which forms the basis of this study, has generated a particularly significant amount of research since the latter half of the twentieth century.¹ The dissertation aims to understand how musical learning and development takes place in the Delta Langbroek Band – a brass band in the Music van de Caab project at the Solms Delta wine estate in the Western Cape. Through the investigation of the processes and activities involved in the Delta Langbroek Band, a model of the learning and facilitation processes has emerged.

1.2 Historical overview: The formation of a creole musical culture in the Western Cape

In 1488 the Portuguese explorer Bartolomeu Dias anchored off the coast of Mossel Bay in his quest to discover a sea trade route from Europe to the southern coast of Asia. The southern coast of Africa was soon used as a regular seafaring route that European ships, mainly Portuguese, English and Dutch, continued to use for stopping-off points along their trade routes to Asia. The early contacts between the Europeans and the Khoikhoi people were frequently hostile. However, transactional relationships swiftly developed and the Europeans traded regularly with the Khoikhoi people for cattle and sheep (Ross, 2012). These were not the only forms of exchange to take place. Frequent musical encounters between the early European settlers and the Khoikhoi people kindled the process of musical exchange between European and African cultures on the southern tip of Africa that was to continue for centuries to come (Martin, 2013).

Under the command of Jan van Riebeeck the Dutch East India Company established a permanent base in Table Bay in 1652 as a refreshment point en route to and from Asia. This Dutch settlement expanded from the Cape Peninsula to the valleys surrounding Stellenbosch. French Huguenots, religious refugees who had fled France after the French government revoked the Edict of Nantes in 1685, arrived in the Cape in the later seventeenth century (Thompson, 2000). Many of the French Huguenots settled in the areas now known as Franschoek and Wellington (Ross, 2012). In the seventeenth and

¹ See, for example, Hargreaves, 1986; Bamberger, 1991; Gembris, 2006; Gruhn & Rauscher, 2006; Swanwick, Colwell & Webster, 2011; Gordon, 2012; Welch, 2012; Trainor & Hannon, 2013.

eighteenth centuries the emerging Dutch colony expanded, conquering the local Khoi and San peoples, and importing slaves from Indonesia, India, Madagascar and East Africa (mainly Mozambique). The consequences of colonisation in combination with the presence of numerous different cultures prompted the conditions for an unfolding process of creolisation of the musical culture of Cape Town and surrounding winelands (Martin, 2013). This creole musical culture has been identified as the product of a number of influences from both Europe and Africa (Mountain, 2004; Martin, 2013):

The history of Cape Town's music has been underpinned by a long process of creolisation, which probably began as soon as Vasco da Gama set foot on the shore of what is today known as Mossel Bay, on 2 December 1497. (Martin, 2013, p. 53)

Creolisation is understood as the contact between different cultures that accounts for the formation of new cultures through mutual cultural exchange. This exchange is frequently marked by influences of similarity, innovation, violence, conflict, dynamics of power and the context of oppression (Martin, 2013, p. 55). Thus, creolisation accounts for both the creativity and cruelty that occurs in interactions between cultures (p. 61) – a combination of “intimacy and violence”, “rigid hierarchies and cross-fertilisation” (Martin, 2013, p. 67), which is particularly salient in areas that have experienced colonisation. Theories of hybridity and multiculturalism have been used in the analysis of creole culture in South Africa. However, the notion of hybridity is problematic as it implies that the precursor cultures had been “pure” before the blending and had been fixed prior to the fusion – a misconstrued representation of culture as static (p. 59).

The creolisation process of South African music, and particularly in Cape Town, has been a product of contact between the European cultures of the colonists and the many non-European cultures borne by slaves of both indigenous and foreign descent. These interactions between Europeans, Indians, Africans, Khoikhoi, San, Chinese and East Indians resulted in the creation of a group of people of mixed descent (Heese in Martin, 2013, p. 65). The controversial term “coloured” is now used as a racial designation for people of mixed descent (Bruinders, 2015, pp. 8–10). The latest South African census (Census 2011 statistical release - P0301.4, 2012) taken in 2011 uses the term “coloured” for statistical reports on the population of South Africa and, while taking into account the contested nature of this term and without implying derogatory insinuations, the majority of the participants in this study are identified as coloured and will be addressed as such in the discussion of this study.

The Afrikaans language, spoken by the community in the Groot Drakenstein Valley, is another product of the creolisation process in the Cape (Mountain, 2004, pp. 98, 99). Similarly, the musical cultures found in the Cape region of South Africa today are the result of an exchange and transformation of various musical cultures that arrived at the Cape. Musical instruments and the repertoire of the

European colonisers were appropriated by slaves and the Khoikhoi people. Slave orchestras were created to perform and provide dance music for the colonial masters in the Cape resulting in musical genres such as *vastrap* and *langarm* (Martin, 2013, p. 70). New intercultural musical forms were invented by the slaves, resulting in genres such as the *ghoemaliedjies* (Kwami, Akrofi & Adams, 2003, p. 264). These songs, originally sung in a mixture of Malay and Dutch and only later coming to use Afrikaans, were accompanied by the *ghoema* drum, from which the *ghoema* rhythm was derived – a syncopated accompanying rhythm that encapsulates a number of musical genres in the Western Cape and much of the music of the “*Kaapse Klopse*” (“Cape Clubs”) – commonly referred to as the Cape Coon and Cape Minstrel bands (Kwami et al., 2003; Martin, 2009, 2013; Bruinders, 2011). Music at the Cape later incorporated features from the brass bands of the Salvation Army and elements from American blackface minstrelsy, which gave rise to *Klopse* music and the Cape minstrels and troupes. Thus, the history of music in Cape Town and the surrounding areas is rich with the musical exchanges and transformations of multiple cultures that spans hundreds of years.

In 1906 Britain conceded governmental control to the two former Dutch republics, but only whites were enfranchised. In 1910 the Union of South Africa was formed, uniting the Cape Colony, the Transvaal, Natal and the Orange Free State. Three years later the Natives Land Act was passed, restricting ownership of land by Africans to designated reserves. This was an intensification of the segregation laws that were to be further strengthened by the Afrikaner National Party, which came into power in 1948 and set about implementing its policy of apartheid. Non-Europeans had persistently been discriminated against under European rule, but with the apartheid policies institutionalised racism reached new heights (Thompson, 2000). Although apartheid was abolished in 1994 and South Africa officially became a non-racial democracy, the repercussions and injustices of apartheid are still felt today, especially in rural areas such as the Groot Drakenstein Valley, where this case study is situated.

The Delta Langbroek Band (also referred to as the Langbroek band, or Langbroeke) forms part of a larger community music project, the Music van de Caab project, run by the Solms Delta wine estate in the Groot Drakenstein Valley in the Western Cape. Apart from the director of the music project, who is a white male, the band members and facilitators of the case study are from a Cape coloured background.

1.3 Rationale

This study arose out of a personal interest and desire to understand the process of musical learning and, more specifically, to explore instances of musical learning in South Africa outside of formal music

education contexts. This research, although founded on theoretical constructs, is practically significant and could potentially inform pedagogical approaches to music teaching as well as curriculum content in music education programmes within a South African sociocultural framework. Although much research has been conducted on musical development and learning (cf. Hargreaves, 1986; Sloboda, 2005; Colwell, 2006; Swanwick, Colwell, & Webster, 2011; Deutsch, 2013), most of it has been focused on Western cultures and music traditions and within global formal education contexts (Folkestad, 2006).

The following studies have shed light on various aspects of musical learning and development, community music and multicultural music education in South Africa. John Blacking (1967) and Andrea Emberly (2013) studied the songs and music of Venda children, finding children's music to be a legitimate genre of music set apart in its own right in Venda culture. It appears that the learning processes of Venda children have changed considerably since Blacking's time and musical learning is progressively occurring in classrooms, rather than the *kraal*² (Emberly, 2013, p. 82). Harrop-Allin (2014) conducted research on the musical games of children in playgrounds in Soweto. Her findings indicate that these musical games are innovative and multimodal in nature, and can and should be used as pedagogical tools and resources in music education. Her research highlights the need for the musicking/musicing³ (cf. Elliott, 1995; Small, 1998) of learners outside of formal classrooms to receive more attention from music educators and researchers alike. Elizabeth Oehrle's research has provided numerous insights into music education in South Africa. Her research criticises the persistent, and often outdated, Western classical-based paradigms prevalent in music education in South Africa and advocates incorporating indigenous views and practices of music making into formal music education (Oehrle, 1991). Oehrle's involvement in the Ukusa community music-making project in KwaZulu-Natal has contributed to research on community music making in South Africa (Oehrle, 2002; Oehrle, Akombo & Weldegebriel, 2013).

A study by Jansen van Vuuren (2011) found that South African national schools, particularly those in rural areas, were lacking in specialised teacher training and resources in the learning area of Arts and Culture. Van Vuuren proposes mentoring programmes for in-service teachers in order to address the issue of inadequate training. Van Rooyen (2001) similarly acknowledges a lack of teacher training in South African school music education, specifically with regard to training for implementing a multicultural approach in the classroom. The change in music curriculums in South Africa towards a multicultural framework is noted by de Villiers (2001), who proposes teaching-learning strategies of

² The *kraal* refers to a traditional homestead.

³ Both of these terms are used to imply music as an action. These terms are explained in more depth in Chapter Three.

direct teaching, discourse (verbal communication), role-play, an interdisciplinary approach and co-operative learning (collaborative learning) when implementing a multicultural music education approach in the intermediate phase. Delport (1996) put forward possible solutions for an approach to music education in the junior primary phase in the Eastern Cape informed by multicultural as well as praxial perspectives on music education. In her study on Gestalt Play Therapy in the foundation phase, Coetzee (2010) advocates an awareness of developmentally appropriate teaching methods when organising music lessons and suggests Gestalt Play Therapy principles as an appropriate teaching model for young learners. These are some examples of research that has focused on aspects of formal music education in South Africa. In formal music education research in South Africa, much attention has been paid to curriculum outlines, organisational structures and in-service teacher training, with some focus on teaching methods. However, the focus of this study is on musical learning that occurs outside of formal educational contexts. The church as a site of non-formal music education in South Africa, specifically in Durban, has been investigated by Daniel (1999) and community music projects, as well as music making in local communities, provide potential sites to study musical learning occurring outside of the formal school context.

The effect of incorporating community musicians in classroom music lessons was explored by Chorn (1995) and her findings indicate that this is an effective strategy for increasing school children's awareness of intercultural music education and exposing pupils to alternative modes of musical transmission, such as aural (by rote) rather than notation-based learning. Five community bands in Port Elizabeth investigated by Tobias (2014) present similar musical practices to those of this case study. Tobias's research (2014) examined the current state of community music making in Port Elizabeth with the aim of exploring intervention strategies. A study by Pamela Kierman (2008) provides a description of the development of community music organisations, particularly concerning community brass music, in the Western Cape and their role in music education. Kierman's research concentrates on community music-making practices and characteristics, the informal training structures of the brass bands that usually take the form of apprenticeships, the emergence of formal training opportunities, as well as the social upliftment characteristics of the community brass organisations in the Western Cape.

The Western Cape is home to a number of community music outreach programmes, such as the Athlone Academy of Music (2012), Bridges for Music (2013), the Hout Bay Music Project Trust (2011), the Izivunguvungu project associated with the South African Navy (Izivunguvungu, 2010), the Field Band Foundation (Van Der Merwe, 2015), as well as the Playing for Change Foundation (2012), which includes the Imvula Music Program (Imvula Music Program, n.d.) and Ntonga music school (Visiting Ntonga music school in Gugulethu South Africa, 2012). Community music projects and organisations

are on the rise in South Africa, as is indicated in studies conducted by Coetzee (2013) and Thomas (2015). However, both these studies point out the problems of sustainability in community music projects. Thomas (2015) draws a distinction between community music projects and music in the community, with the focus of her research on the former. She documents reasons for successes and failures in these community music projects. An examination of the Redefine Music Education Project in Kuils River in the northern suburbs of Cape Town, conducted by Babette le Roux (2009), similarly presents findings on the role and significance of community music projects in disadvantaged communities by examining the factors contributing to the success and challenges of these projects. A study by Van den Berg (2012) also uses the Redefine Community Music Project as a case study, concentrating on community music therapy and the generation of social musical capital through strategies such as collaborative musicing. Community music outreach programmes have been initiated by several universities in South Africa. One such initiative is the Musikhane Community Project founded by the North-West University (Musikhane Community Project, 2015). The Certificate Programme in Music, established by Stellenbosch University, is another interactive community-based initiative to assist students who display promising musical talent, but have not been able to receive sufficient musical training to meet the requirements for higher music education (Lesch, 2010). Unfortunately it is outside the scope of this study to identify and address all the current music projects running in the Western Cape and South Africa.

While several scholars have researched the music of the Western Cape, there is still relatively little literature available on the musical traditions in general and particularly on musical learning in this province of South Africa. Kwami, Akrofi and Adams (2003) present a discussion on the intercultural syncretism apparent in the *ghoemaliedjies* of the Cape, as well as the *Brasse Vannie Kaap* hip-hop group in Cape Town. Denis-Constant Martin provides a thorough account of the Cape Town Coon Carnival (Martin, 1999) and of the evolution of Cape music through a process of creolisation between numerous cultures that have intermingled at the Cape (Martin, 2013). Sylvia Bruinders's research presents an overview of the Christmas band tradition in coloured communities in Cape Town – focusing on their social and political history and the impact of music on the social configurations of the marginalised coloured people of Cape Town (Bruinders, 2011, 2013). The findings in Bruinders (2013) reveal an ideal of respectability as a crucial component of the Christmas Bands tradition and an increasing move towards literacy in a previously predominantly oral musical culture (Bruinders, 2015).

Very little research on music education in South Africa focuses explicitly and predominantly on musical learning. Kirstie Erikson's dissertation on the structures, playing techniques and teaching methods of four community bands in the Western Cape demonstrates the oral and/or aural methods of

transmission prominent in community bands in the Western Cape (Eriksen, 2012). An investigation of the teaching methods adopted in three case studies in the Western Cape, employing the *lingoma zamagqirha* Xhosa musical art form, led to a proposed model for multicultural classroom teaching (Mnukwana, 2006). These are two academic sources focusing explicitly on musical learning and teaching in music practices outside of school music contexts in the Western Cape.

This study attempts to contribute to the knowledge and understanding of local musical learning and facilitation models occurring beyond the formal school environment in the Western Cape. There is a need for further music education research in multiple settings and diverse contexts around the world in order to contribute to a broader understanding of musical learning (Green, 2001; Schippers, 2010; Dunbar-Hall, 2011; Harrop-Allin, 2014).

1.4 Research questions

With a progressive awareness of diverse models of musical learning and teaching around the world, research at different sites of musical learning is extremely valuable. While theoretical principles on musical learning are significant, insights from “real-life” scenarios are crucial in contributing to an understanding of musical learning and facilitation from a pragmatic perspective with regard to instances of effective learning and teaching. Research into cognitive development and learning indicates that teaching practices should ideally develop out of an understanding of learning, assuming a learner-centred approach (Hargreaves, 1986). In the light of this, several questions guided the research into the case study on the Langbroeke, with the main question as follows:

How are musical learning and development facilitated in Delta Langbroek Band members from the Music van de Caab project?

The sub-questions guiding the larger research question are:

- How is music learned in the Delta Langbroek Band?
- What are the modes of musical transmission employed in the musical learning system?
- How are musical knowledge and skills mediated?
- How do learners and facilitators view their music making?
- What are the commonalities with and variances between the findings of this study compared to other research findings and the literature?

1.5 Research aims and objectives

The aims of this study are to explore, describe and identify the learning processes (ways) and strategies (tools) learners employ, as well as the supporting mediation and teaching strategies from a

guide or teacher in bringing about music learning in a rural South African music educational setting as exemplified in the Delta Langbroek Band.

The following objectives guide this aim:

- To critically engage with the global literature on musical learning;
- To use data and observations to investigate emergent themes regarding the learning processes specific to this case study;
- To look at the possible conforming and non-conforming aspects of music learning and understand how these relate to other findings in the literature.

1.6 Theoretical framework

Music is an inherently social phenomenon and, according to Blacking (1995, p. 223), it is a social action. Arguably, it would then be superficial to investigate and examine the phenomenon of music learning outside of its socially and culturally embedded context. Viewing the act of music making and its consequent perception, appreciation and comprehension as a social event forms the theoretical lens for this study. The cultural context of music learning is a significant influence on the mental constructs developed in children regarding music perception and production (Dowling, 1999). Frequent exposure to a particular musical culture leads to a better understanding of the structural components of a particular music system, transforming the way in which consequent musical sounds are experienced (Honing, 2009, p. 19). Dowling (1999, p. 604) asserts that the implicit knowledge of structural patterns in a particular style of music contribute to shaping the cognitive processes applied to this music.

Human development, which includes musical development, is cultural in nature (Rogoff, 2003). A sociocultural perspective recognises that “we cannot separate mind and cognition from culture and context” (Barrett, 2011, p. 3). Music-making practices in Africa echo this understanding with ideologies that place significant emphasis on the social context and the social function of music in society (Abrokwa, 1999; Agawu, 2003; Herbst, Nzewi, & Agawu, 2003; Nzewi, 2003; Oehrle & Emeka, 2003; Nketia, 2005). Blacking states that musicologists have the task of determining and distinguishing “between the innate human capabilities that individuals use in the process of making sense of ‘music’ and the cultural conventions that guide their actions” (1995, p. 223).

While research indicates that learners can reach a level of basic musical competence solely through exposure and enculturation (Hannon & Trainor, 2007), it is also acknowledged that this subconscious learning process will only enable an individual to achieve a certain level of competence. In order to further develop musical abilities and understanding, guided instruction is needed (Lehmann & Davidson, 2006). The concept of the need for guided assistance in advancing the capabilities and

mental functions of individuals is a crucial area of focus in this study. Bruner (1986) describes learning and development as a social, transactional process and advocates that knowledge acquisition depends on the co-existence of a social support system and a personal acquisition process in the individual (Bruner, 1986, p. 28).

Sociocultural learning theories such as those provided by Vygotsky (1978, 1987) have emphasised the social nature of cognitive development and learning. While developmental theorists such as Jean Piaget viewed development as a continuing sense-making interaction between the child and his or her environment, Vygotsky argued that children's development is not only a product of their interaction with the environment, but also of their exchange with other people and is fundamentally influenced by their social context and cultural history (Gruhn & Rauscher, 2006). Vygotsky further expanded on his sociocultural theory of learning with his model of the zone of proximal development, which can be used to demonstrate the mediation of individuals' learning by people and cultural tools. These concepts are elaborated on in Chapter Three. For the purposes of this study, mediation is defined as the active guidance and intervention of a more knowledgeable teacher or peer which enables a learner to gain or develop further knowledge and skills (Badenhorst, 2008; Hardman, 2012).

The theoretical framework that guides this study is informed by sociocultural perspectives on learning (Vygotsky, 1978; Rogoff, 2003; Campbell, 2011), which are supported by music-making traditions in Africa (Oehrle, 1991; Nketia, 2005; Nzewi & Omolo-Ongati, 2014). Evolving out of these perspectives, an emerging theoretical framework is constructed, juxtaposing Rogoff's (2008) model of three planes of analysis with Schippers's (2010) Twelve Continuum Transmission Framework (TCTF). These are discussed in greater detail in Chapter Three.

From the above review of the literature it is evident that numerous perspectives can be adopted when attempting to understand or investigate the phenomenon of musical learning. As mentioned before, this study assumes a sociocultural perspective on musical learning because of its suitability for investigating "real-life" contexts of musical learning. This perspective highlights the importance and need for guidance and facilitation in the learning process, which is a crucial focus of this study. The methodological design explained in the following section is well suited for this perspective.

1.7 Research design and methodology

The complex phenomenon of music learning investigated in this study is approached through an in-depth qualitative instrumental case study,⁴ maintaining a predominantly constructivist paradigm (Charmaz, 2006). The constructivist worldview generally makes use of broad questions, relies on the views of the participants and focuses on interaction (Creswell, 2009). Social constructivism recognises that reality is constructed and understood differently for each individual. This entails subjective meanings of experience and a complexity of views. The goal of research that adopts this paradigm is to relay participants' views – views that are often socially or historically constructed – which are then interpreted by the researcher (Creswell, 2013).

A case study is an in-depth empirical inquiry into a contemporary issue in its real-world setting where the phenomenon and its context are not always clearly separable (Yin, 2014, p. 16). The case study approach shares its history with a number of disciplines including psychology, education, anthropology, ethnography and sociology. These are all disciplines relevant to this study. Yin (2014, p. 9) maintains that the need for a case study often stems from the wish to preserve a holistic understanding of complex social phenomena, such as learning, and that “how” and “why” questions are especially appropriate for case study research. Case studies are identified by bounded parameters such as place and time, and involve a detailed description of the case (Creswell, 2013).

This study is qualitative in nature as it applies the customary features of qualitative research such as using emergent questions and procedures, flexible design, naturalistic settings, the researcher as key instrument, multiple sources of data, provision of holistic accounts, the researcher's own interpretation of the data, as well as the use of inductive and deductive logic (Creswell, 2009, 2013; Simons, 2009). A qualitative approach may be necessary when studying a particular sample group where the topic in question has not yet been addressed by researchers (Creswell 2009, p. 18), or when an in-depth understanding of the particular issue is needed (Creswell 2013, p. 47).

This study incorporates elements of both deductive and inductive logic. An inductive approach to research uses the data collected to identify patterns and themes, in order to generate theory from the data. A deductive approach moves in the opposite direction, from an existing theory that is then explored and verified through observation and data collection (Babbie, 2004, p. 24, 25). The inductive process of identifying the patterns and themes in the literature provided the rationale for this study, aided in the formation of research questions and led to the development of the theoretical

⁴ Case studies can be classified as intrinsic, instrumental or collective. This particular case study is instrumental, as the purpose of the study is to gain a deeper understanding of the phenomena of musical learning and community music (Mills et al., 2010, p. 474).

framework. The theoretical framework serves as a point of departure for deductive inquiry to frame the focus of the case study, serving to strengthen the research by providing an adequate blueprint of the study and theoretical propositions that guide the collection and analysis of data (Yin, 2014). However, this case study follows a qualitative approach where consequent patterns and themes arising out of the data are inductively explored.

1.7.1 Demarcation of the study

This study is demarcated by its location, its time frame and its participants. Purposeful sampling was used to demarcate the participants making up the study by asking who the participants would be and the size of the sample (Ritchie & Lewis, 2003).

One ensemble, the Delta Langbroek Band, was selected in order to increase the depth of this particular case study. Practical constraints such as time and petrol money (driving out to the Solms Delta farm from Cape Town is a fair distance) also played a role in this choice. The Langbroeke furthermore offered the opportunity to focus on instrumental learning. Considered as a more advanced band, they could possibly present a deeper and broader range of musical learning experiences and activities than the other bands in the Music van de Caab project. However, several visits and informal observations were made of the rehearsals of another band of the Music van de Caab project, the Kylemore Youth Band, because of its connection with the Delta Langbroek Band.

The participants of the study are all involved, either as band members or facilitators, in the Music van de Caab project. The Delta Langbroek Band presents a homogeneous sample, as all the band members come from similar socio-economic backgrounds and locations, share the same language and are all between the ages of 18 and 25, with one exception of an older band member. The band members are made up of five females and eleven males. Interviewees were chosen for their involvement in the Delta Langbroek Band, but were restricted to those band members or facilitators who volunteered to be interviewed. Fieldwork was conducted from August 2015 to March 2016.

1.7.2 Data collection and analysis

The methods of data collection include observation, semi-structured interviewing, a biographical questionnaire (see Appendix A), information from the Solms Delta website and Music van de Caab centre's information displays, as well as informal conversations with the participants. Naturalistic observation and fieldwork are recognised as research methods which provide valid and grounded insights into real-life scenarios (Banister, 2011; Babbie, 2016). Interviews differ from normal conversation in that a theme is selected prior to the conversation and the interview is recorded and

analysed, but they can be open-ended to make them seem more “conversational” (Runswick, 2011, p. 88).

A total of fourteen observations, varying between one and two hours each, of the Langbroeke rehearsals and performances were carried out over a period of seven months. Several observations of the Kylemore Youth Band rehearsals were also made in order to understand their connection with the Langbroeke. In-depth, semi-structured interviews not exceeding an hour each were conducted with five band members and three facilitators of the Langbroeke where emergent themes could be inductively explored (Johnson & Rowlands, 2012). Sample questions were chosen prior to the interviews (see Appendix B) and the participants were asked to fill in a short biographical questionnaire, which was used to guide questions during the interviews. All information completed in the biographical questionnaire was covered during the interviews. Interviews were conducted face-to-face, except for the interview with the music director, which was conducted via Skype.

Audio and audio-visual recordings of the observations and interviews were made for the purposes of producing accurate transcriptions, which were subsequently coded for analysis. Field notes and memos were written down to document, reflect, explore and summarise general thoughts and impressions immediately after each rehearsal observation and performance (Glaser & Strauss, 1967; Charmaz, 2006). While purposeful sampling would have been ideal for the interviews, the interviewees were selected mainly for their willingness to be interviewed. Because of the farm’s research policies, only those band members who volunteered – five in this case – were interviewed. Many of the band members were quite shy and most of them were wary of me during the initial observations.

The data collected were analysed using thick description and a grounded theory approach to data analysis as developed by Glaser and Strauss (1967), where theory is generated from the data and grounded in it (Glaser & Strauss, 1967; Charmaz, 2006). Coding, or the categorising and classifying of data by labelling segments, is a key process in qualitative research (Creswell, 2013; Babbie, 2016). Initial line-by-line (open) coding was carried out on the observation and interview transcripts in order to stick as closely as possible to the data and to allow the data to speak for itself, avoiding imposing pre-defined categories to the data. The initial line-by-line coding was accompanied by memo-writing with the purpose of documenting and exploring personal ideas and insights that arose from the coding (Glaser & Strauss, 1967; Charmaz, 2006). The NVivo 11.2.2 (NVivo qualitative data analysis Software, 2015) software was used in the coding of the data. Once the initial coding process was complete, the codes were checked, sorted into related nodes and organised into levels and hierarchies of parent codes and child codes. The codes were finally drawn into conceptual maps to investigate their

relationships (axial coding), identify the dominant codes and categories, and to draw out emerging patterns from the data (Corbin & Strauss, 1990; Babbie, 2004; Charmaz, 2006).

A number of validation strategies were used in this study. These included adequate time in the field – the research data collection period spanned a typical rehearsal season in the musical activities of the Langbroeke. Other validation strategies included prolonged observation, triangulation by using multiple different sources to substantiate evidence, rich, thick description, building a case study database, expounding the position of the researcher, including the epistemological standpoint, member checking, explanation building and the use of theory for external validation (Cooley, 1997; Mertens, 2010; Creswell, 2013; Yin, 2014).

1.7.3 Ethical considerations

The UCT code of ethics (University of Cape Town, 2013) and other literary sources dealing with ethical research (Beaudry, 1997; Cooley, 1997; Creswell, 2013) were consulted and ethical clearance was gained prior to the commencement of fieldwork. Participants of the study were provided with an information sheet (see Appendices C and D) explaining the position of the researcher and the nature of the study. Written consent was acquired through consent forms (see Appendices E and F) that were handed out and then returned at the beginning of fieldwork.

Participation in the study was both voluntary and confidential. Participants were informed that all information appearing in the dissertation, taken from observations and interviews, would maintain the anonymity of the participants and would be treated in aggregate form. The participants were informed that they were at liberty, at any stage of the research, to withdraw their participation if they so desired. The Solms Delta research policy (see Appendix G) was signed by the researcher prior to the commencement of fieldwork. In adhering to the research policies in place at the Solms Delta wine estate, the final copy of this dissertation will be sent to Solms Delta.

1.7.4 Limitations

Case studies have frequently been questioned for their lack of generalizability. Yin (2014, p. 21) addresses this concern by explaining that case studies can be used to generalise theories and propositions (analytical generalisations) and not populations (statistical generalisations).

This case study is limited by the parameter of time and deals with contemporary events at the time of study, thus providing a snapshot of a culture that is in flux. The specific socioeconomic and cultural backgrounds of the participants are an important boundary of this case. This case does not assume

any grand theory postulations or causal explanations, but rather seeks to develop an extensive understanding of a specific context of music learning.

1.8 Outline of chapters

Beginning with a recognition of the broad range of practices that music education encompasses, Chapter Two provides a thorough discussion of different models of musical learning systems. This chapter presents various modes of musical transmission that can be used to describe any given musical learning system – pertaining particularly to (a) approaches to formality, (b) oral and/or written modes, (c) implicit, intangible, holistic and/or explicit, tangible, atomistic modes, and (d) process- and/or product-orientated approaches. Community music and multicultural music education are also discussed in this section because of their relevance for this particular study. These modes illustrate the practical effects of learning and teaching systems in the wider and extremely diverse milieu of music education. Identifying diverse musical learning systems in this manner is modelled with the Twelve Continuum Transmission Framework (TCTF) proposed by Schippers (2010), which is used in the theoretical framework discussed in Chapter Three.

Chapter Three presents the theoretical framework for this study. An overview of musical learning ideologies in Africa is offered, which are shown to relate to sociocultural theories of learning with an emphasis on social context, participation and collaborative learning. Sociocultural perspectives on learning have become a prominent paradigm in music education research and crucial to these theories are the concepts of mediation, cultural tools and artefacts, social learning, activity, practice and participation. Rogoff's (2008) model of three planes of analysis is presented, juxtaposed with Schippers's TCTF and informed by African views on music education and sociocultural learning perspectives, to create an emerging theoretical framework.

Chapter Four discusses the research findings by first providing an overview of the context of the study at the Solms Delta wine estate. This is followed by a detailed discussion of the data, which are organised according to emergent themes. These themes relay the larger picture of the musical learning practices at the Langbroeke rehearsals. The findings are finally presented through three planes of analysis to provide a comprehensive understanding of the components contributing to musical learning and facilitation occurring in the musical practices of the Langbroeke.

Chapter Five weaves together the findings from the literature and the data into a coherent whole, and makes recommendations for future research.

Chapter Two: Learning Systems

2.1 Introduction

Beginning in the womb and continuing for life, learning is an ongoing process (Hook, Watts & Cockcraft, 2002; Werquin, 2010; Higgins, 2012; Santrock, 2014). Learning, according to the Oxford English Dictionary (OED, n.d.), can be defined as “[t]he acquisition of knowledge or skills through study, experience, or being taught”. Jenkins (2011, p. 180) says learning involves “the gradual acquisition of some skill or body of knowledge”. Salomon and Perkins (1998) describe learning as an information-processing system, as this can be applied to both individual and social perspectives on learning. They present the idea of learning systems as facilitating the critical conditions for learning, which include feedback, testing and selecting, sources of guidance, provision of information, appropriate level of challenge, and self-regulation (p. 3).

For the purposes of this study, the term “musical learning system” refers to the complex whole that encompasses the activities of musical learning and teaching. This term is used in the sense of the Merriam-Webster Dictionary’s definition of “system” as “a regularly interacting or interdependent group of items forming a unified whole” (Merriam-Webster Dictionary, n.d.). Thus, the term “musical learning system” acknowledges the set of interrelated components which operate in tandem to form the multifaceted phenomenon of musical learning and teaching. Musical learning and its facilitation occur in many different shapes and forms and occupy numerous spaces (Veblen & Olsson, 2002). Learning systems may manifest in any location – in the school, at home, at church, or in the playground. These systems can be intentional or unintentional, structured or spontaneous, solitary or group endeavours, and can involve abstract conceptual knowledge or practical know-how skills, or even knowledge about how to behave in a socially appropriate manner in a musical community. In other words, musical learning systems can be as diverse as the people and communities that shape them. Learning systems may be constituted of a number of factors – location, activities, goals, values, focus, materials, content, participants, and modes of transmission.⁵ A discussion of the various approaches that can be taken to musical transmission is useful in this study in order to recognise which of these approaches and modes of transmission are being employed in the musical learning system of the Delta Langbroek Band at the Solms Delta Estate.

Huib Schippers (2010) proposes the use of continua to describe musical learning systems in his Twelve Continuum Transmission Framework (TCTF), which presents twelve continua, each ranging from two

⁵ For the purposes of this discussion, modes of transmission refer to the ways in which musical knowledge and skills are transmitted.

extremes of modes learning (see, for example, Fig. 2.1). The TCTF is used as a guiding principle for the first two sections of this chapter, where learning systems are described and investigated with the use of several continua, with lines representing the range between two polarised approaches to various dimensions of musical transmission. The use of continua is helpful when investigating diverse musical learning systems, as these systems are not static and may make use of a combination of modes at different times.

Modes of learning have previously been presented as dichotomous approaches to musical transmission. However, this study instead views learning systems as typically falling somewhere along a spectrum of two learning modalities. The modes of learning discussed in this section correspond to three continua presented in Schippers's TCTF model (see Fig. 2.1) and include (a) approaches to literacy, represented by aural⁶ and/or writing-based modes of musical learning and teaching, and (b) implicit and explicit, tangible and intangible, holistic and atomistic modes of learning.

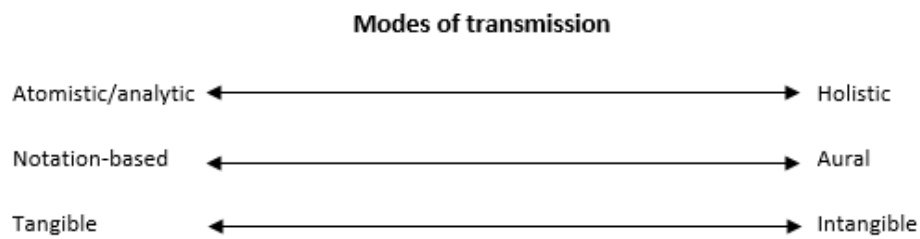


Fig. 2.1 Schippers's continua cluster demonstrating approaches to methods of teaching (2010, p. 88)

This chapter proceeds with a discussion of the nature of musical learning systems in terms of approaches to formality, undertaking a thorough discussion of informal, non-formal and formal approaches to music education. It is important to note that a number of the terms that are used in this chapter are contentious. The terms "informal", "non-formal" and "formal" education, as well as "community music" are particularly open to debate and are described differently by various scholars. While informal and formal learning environments are often presented as two polarised entities, with non-formal education usually falling somewhere in between, this view is potentially problematic (Finnegan, 1989; Green, 2001; Folkestad, 2006; Nettl, 2007; Sefton-Green & Soep, 2007; Jenkins, 2011). Instead of the formal-informal dichotomy, approaches to formality can be seen as applying along a continuum (Finnegan, 1989; Green, 2001; Folkestad, 2006; Schippers, 2010). Most musical learning systems, while often sharing traits between the two approaches, indicate a greater tendency

⁶ For the purposes of this study the term "oral" refers to methods of transmission that are verbally based, whereas "aural" denotes the sonic nature of music and learning methods that rely on musical sound and listening, rather than written sources. These terms, while not equated with one another, are used in conjunction to portray the opposite ends of the continua from notation-based musical systems.

towards one of their two extreme expressions (Nettl, 2007). The same can be said for modes of learning, which will be discussed in the next section of this chapter, followed by an account of community music making.

The Music van de Caab project at Solms Delta defines itself as a community music project. Through music, it aims to empower local farm workers and the surrounding community (Music van de Caab, 2009). The project associates itself with local community music-making activities such as the Pniel Brass Band and the Boys' Brigade. As such, it is useful to explore the research and the literature on community music making. Community music is itself recognised as encompassing a diverse range of musical learning practices.

Lastly, a section on multicultural music education is presented. It is beyond the scope of this study to fully explore the issue of multicultural music education, but this section is crucial in the light of the creole musical culture investigated in this case study.

The discussion on musical learning systems and dimensions of learning that follows deals with learning practices specifically pertaining to the continua listed above and does not expound on learning styles (Dunn & Dunn, 1978; Kolb, 1981; Honey & Mumford, 1992; Jarvis, 2005) or specific pedagogies or teaching methods, such as Suzuki, Orff, Kodály, Montessori, etc. This chapter does not present an exhaustive list of the approaches to and modes of musical transmission that can be used to describe a musical learning system. However, the modes and approaches outlined are particularly relevant to this case study.

2.2 Approaches to formality

Research on musical learning and education has traditionally focused on musical learning taking place in formal educational contexts such as schools or other institutions dedicated to learning (Folkestad, 2006, p. 135; also see examples in Boardman, 2002; Potgieter & Klopper, 2006; Schwartz, 2009; Major & Cottle, 2010; Phillips & Doneski, 2011; Webster, 2011). However, in the last two decades this focus has shifted to include more research on musical learning occurring beyond or outside of formal music education environments (Green, 2001; Folkestad, 2006; Pitts, 2007; Waldron & Veblen, 2009; Harrop-Allin, 2014). This shift in focus stems from a general move in educational research from teaching to learning (Folkestad, 2006). Music education is now viewed in a much broader light and our understanding of what learning and teaching music look like are gradually being redefined (Hargreaves & North, 2001; Folkestad, 2006; Waldron & Veblen, 2009; Veblen, 2012).

A number of studies have contributed to the progressive understanding of music education as a broad area of activity that includes both formal and informal settings (Cox, 2007). Examples of such studies

include Green's investigation (2001) of the informal learning of popular musicians, as well as Finnegan's research (1989) on amateur music making in an English town, with a specific focus on brass bands. Sefton-Greene and Soep's (2007) exploration of creative media production in community settings and Harrop-Allin's (2014) examination of the musical games and play of young children in South Africa have further contributed to research on music education outside of formal institutions.

Focusing on informal music-making practices, on the processes rather than the products of musical learning, can pave the way towards a greater understanding of local music making as it is organised and perceived by groups and individuals (Finnegan, 1989). Finnegan (1989) challenges the notion that musical activities are dominated by professionals and institutions, suggesting that there is a significant amount of present-day amateur music making worth exploring. Indeed, it is suggested that most musical learning in the world today occurs outside the school environment, without the guidance of a designated teacher. It is important to note that these different musical learning systems of informal, non-formal and formal are not necessarily mutually exclusive and that numerous musical learning situations and young musicians use a combination of approaches. It would be false and oversimplified to say that formal music learning occurs strictly in institutional settings and that informal musical learning occurs only out of school (Folkestad, 2006).

The terms "informal", "non-formal" and "formal" are often contested and it would be useful at this point to unpack each of the characteristics attached to these terms. Jorgensen (1997) differentiates between five categories of education: schooling, training, eduction (derived from the verb to "educate"), socialisation and enculturation. The first two (schooling and training) are seen as forming part of formal music education processes, while the last two (socialisation and enculturation) contribute to informal music learning processes. The third category, eduction, functions as a kind of meeting place for informal and formal approaches to musical learning, where learning is teacher-led, but reflects informal music learning modes in the kind of learning that takes place, similar to everyday learning (Jorgensen, 1997).

2.2.1 Informal musical learning

Every society and culture possesses informal practices of the learning and passing on of musical knowledge and skills (Green, 2001). Numerous young people become very capable musicians through self-teaching and "on the job" learning – often without any reliance on explicit explanations or written forms of music (Finnegan, 1989). Informal learning is recognised as an important component of a complete education and informal learning always precedes formal learning, usually occurring in the home and surrounding community, such as in the case of language learning (Jenkins, 2011). "In early childhood it is play that underlies almost all informal learning, and the literature on play shows that in

itself, playing has structures, characteristics and formalities of its own” (Mans, 2007b, p. 780). Children’s informal musical play is becoming increasingly recognised as a fundamental process in musical learning and development (Swanwick & Tillman, 1986; Mans, Dzansi-McPalm, & Agak, 2003; Harrop-Allin, 2014). Swanwick and Tillman (1986) propose a model of musical development that centres on musical play in three elements – mastery (control of sound materials), imaginative play (structural relationships) and imitation (expressive character). While recognizing play as a crucial element of informal learning and musical development, it is beyond the scope of this study to provide a full account of the research on play.

Informal learning is not easily definable. Some scholars describe informal learning as an enculturative, organic, day-to-day and even subconscious and unintentional process (Merriam, 1964; La Belle, 1982; Amoaku, 1998; Schippers, 2010), whereas others have described it as intentional and rather distinguished as informal in terms of the approach to learning (Finnegan, 1989; Green, 2003; Livingstone, 2006). Green (2001) differentiates between informal musical learning and musical enculturation, suggesting that informal learning includes diverse means of developing musical skill and knowledge outside formal educational settings. Informal musical learning is often associated with learning acquired through daily insights (Jenkins, 2011) and “that which uses the surrounding world and its meaning as curriculum” (Mans, 2007b, p.779). Coombs and Ahmed (1974) define informal learning as “the lifelong process by which every person acquires and accumulates knowledge, skills, attitudes and insights from daily experiences and exposure to the environment” (Coombs & Ahmed, 1974, p. 8).

Livingstone (2006) distinguishes between two types of informal learning: (a) informal education or training, which occurs spontaneously with the aid or facilitation of a teacher-figure, but “without sustained reference to an intentionally organized body of knowledge” (p. 204), and (b) self-directed or collective informal learning as “all other forms of intentional or tacit learning in which we engage either individually or collectively without direct reliance on a teacher or an externally organised curriculum” (p. 204). Both these definitions offered by Livingstone perceive informal learning as an activity where knowledge or skills are actively pursued but are not governed by an organised curriculum and are further distinguished from everyday perception and socialisation by the recognition and process of acquiring new knowledge (Livingstone, 2006). Informal learning may comprise learning that is both conscious and unconscious, where learning develops through significant degrees of imitation, experimentation, observation and participation (Merriam, 1964; Amoaku, 1998; Green, 2001; Schippers, 2010; Jenkins, 2011).

Informal learning situations can be further characterised by self-teaching techniques, learning that is self-motivated and learning through informal interaction with peers or other musicians rather than from a designated teacher (Green, 2001; Jenkins, 2011). Informal learning is typically exemplified by activities that are not sequenced beforehand by a teacher and the “process proceeds by the interaction of the participants of the activity” (Folkestad, 2006, p. 141). Folkestad (2006, p. 140) distinguishes between informal musical learning and formal music education in terms of (a) the situation – where the learning occurs (although numerous scholars including Folkestad himself contend that this is not necessarily an indication of the degree of formality in a learning environment and thus is not a good indicator of the approach to learning); (b) the learning style – its character, nature and quality; (c) ownership – who makes the decisions on what, how, where and when; and (d) intentionality – the aims of the learning activity. Informal modes of musical learning are informed by standards and conventions that differ from those of formal music education. The intentionality in informal music learning is usually driven by aspiring musicians’ desire not to learn *about* music, as is so often the case in formal music education, but to do music – to play, listen, “jam” and dance to music (Folkestad, 2006, p. 136, original emphasis).

Informal systems of musical learning are rooted in individual aspirations and intrinsic motivation, rather than extrinsic pressures or requirements (Finnegan, 1989). In her discussion of the musical learning environments that are typical of popular, rock and traditional musicians, Pitts (2007, p. 762) describes the significant levels of intrinsic motivation that accompany these musical learning environments where participants are largely self-taught. Beyond the school, musical learning has been found to thrive “where there is opportunity, high levels of motivation, the immediate prospect of public or peer feedback, and a sense of ownership and participation” (p. 763). While informal approaches are not characterised by institutional or systematic forms of examination, evaluation does occur – through the subjective shared judgements of the musical learners themselves or their peers and models (Finnegan, 1989).

Although informal learning takes place largely outside of formal institutions, in a multitude of settings – family, youth camps, community projects and social media – it can also occur in schools (Mans, 2007b, p. 779). Karlsen (2010) refers to the use of festivals as sites and occasions for informal musical learning. He describes how newcomers initially enter as peripheral participants and gradually shift roles towards full participation. Older, fully participating members assist and mentor newcomers in becoming acquainted with the community of practice, protocols and behaviour. Newcomers are taught how to become legitimate participants in the musical activity, until their role changes to that of “full participant” (Lave & Wenger, 1991; Karlsen, 2010). Informal learning is typically heavily situated and contextualised in the activities of the participants (Mans, 2007b).

Merriam (1964) asserts that while children and many adults in numerous cultures progress in their musical training through imitation, some form of instruction is required in order to move beyond amateur musicianship towards becoming specialised musicians. However, research indicates that significant amounts of musical comprehension, knowledge and skill are acquired through singing along to music, listening and observation (Woody & Lehmann, 2010). Many professional popular musicians who now exert a major influence on the musical experiences of people around the globe never received any substantial formal musical training, or if they did, it was not seen as expedient in their musical development (Green, 2001). However, the idea that formal instruction is needed in order to advance in music is still pervasive – even with musicians who themselves progressed through informal learning techniques. In her investigation of the informal musical learning of popular musicians, Green (2001) found a commonly held assumption that something is not considered learnt unless it has been formally taught. Musicians who had acquired musical skills and knowledge through informal processes did not initially describe their musical activities and development as “learning”. Consequently, many musicians who had themselves undergone informal music learning processes still taught their own students with approaches that resonated with formal music education – emphasizing technique, teacher-directed learning, theory and notation, regular practice and formal teacher-student relationships (Green, 2001).

The informal music-making practices of vernacular musicians rely heavily on listening, imitation, “playing by ear” and improvisation in collaborative peer and group learning situations (Finnegan, 1989; Green, 2003; Woody & Lehmann, 2010). Often these approaches are distinguished by a lack of emphasis on written learning and transmission, and rather employ group, oral and/or aural contexts for music making (Finnegan, 1989). Informal learning practices have been further supported and revolutionised with the introduction and proliferation of recordings and media, which provide ample opportunities for young people to imitate, listen and practice “playing by ear” without the need for a professional teacher or “master” musician (Green, 2001; Folkestad, 2006; Mans, 2007b). While technology and recordings have opened up more opportunities for people to learn through imitation and aurally-based learning processes, it has also resulted in a large portion of the population participating in music through listening only and becoming alienated from other activities of music making (Green, 2001).

Studies on informal music making have found that this learning is typically holistic in nature, including the learning of other non-musical skills such as administration and management (Folkestad, 2006). Thus, informal musical learning systems are frequently associated with modes of orality and holistic learning. However, although a major proportion of informal music making uses oral and aurally-based methods, contemporary research now recognises that the relationships between the modes of

literacy and informality are complex and not necessarily always related in the same way (Nettl, 2007). Hargreaves and North (2001, p. 230) suggest that in continents such as Africa and South America, where school music is not always readily available, informal sites of music learning are prominent.

2.2.2 Non-formal learning contexts

The term “non-formal education” dates back to the 1960s and was used to indicate the need for educational programmes outside of schools to meet the demands of the education of young people and to recognise the significance of community resources for learning (La Belle, 1982). Non-formal education has served as an alternative for young people who have needed to supplement their schooling, either because formal schooling was not being received or was inadequate (La Belle, 1982). Non-formal learning has been distinguished as “any organized, systematic, educational activity carried on outside the framework of the formal system to provide selected types of learning to particular subgroups in the population, adults as well as children” (Coombs & Ahmed, 1974, p. 8). Non-formal learning can also be described as occurring “when learners opt to acquire further knowledge or skill by studying voluntarily with a teacher who assists their self-determined interests by using an organized curriculum” (Livingstone, 2006, p. 204).

A number of scholars write about the potential of non-formal and non-institutionalised educational programmes to stimulate and supplement the formal education received in schooling (La Belle, 1982; Kral, 2012). The significance of these non-formal sites of learning is becoming increasingly recognised by researchers around the world (Kral, 2012). It has been observed that these non-formal organisations are often perceived by young learners as desirable places to be involved in and participation occurs on a voluntary basis (Mok, 2011; Kral, 2012). These organisations provide models of learning in settings outside the school typically characterised by discovery-based learning, observation, peer learning and teaching, and trial-and-error experimentation (Kral, 2012) – characteristics reminiscent of informal modes of learning.

Non-formal learning systems share a number of traits with both informal and formal modes of learning. Although non-formal learning systems frequently occur beyond the formal education context, they differ from informal learning in their organisational and structured nature (La Belle, 1982). Learning activities are systematic and pre-planned, with explicit goals and objectives to be achieved. These learning systems are distinguished from formal education in that the activities of non-formal learning are separate from government or state formal education and do not depend on standardised means or curricula (La Belle, 1982). Non-formal programmes can range from private, profit-making organisations or businesses (such as private music tutoring) or public and private non-profit associations (such as religious conventions or sports clubs) (La Belle, 1982).

2.2.3 Formal music education

Although this approach to musical learning is often taken for granted as the primary means to acquire legitimate musical knowledge and skill in the world today, the reliance on professional and institutionalised music instruction is a relatively new tradition, even in Western classical music (Finnegan, 1989). Formal learning has been described as “the highly institutionalized, chronologically graded and hierarchically structured ‘education system,’ spanning lower primary school and the upper reaches of the university” (Coombs & Ahmed, 1974, p. 8). Livingstone’s (2006, p. 204) definition differs slightly: “when a teacher has the authority to determine that people designated as requiring knowledge effectively learn a curriculum taken from a pre-established body of knowledge”.

Most formal music educational systems in the world today draw on Western models (Green, 2001). Formal music education is often equated with the work of educational institutions dedicated to the teaching and learning of music, with an emphasis or reliance on musical literacy and explicit theory. Formal music education is further frequently associated with one-on-one lessons and instruction from specialist or professional teachers who possess recognised formal qualifications. Other features commonly used to characterise formal music education are (a) specified and systematic measurable stages (usually indicated in grades), (b) adherence to a recognised canon of works, syllabi and curricula that are examined formally and draw on a pre-established body of knowledge, and (c) a considerable investment of time and money in musical activity and learning (Finnegan, 1989; Green, 2001; Higgins, 2012). Formal music education contexts usually incorporate activities that are organised and sequenced beforehand by a teacher who is certified by a recognised educational institution (Folkestad, 2006; Livingstone, 2006; Jenkins, 2011).

The prevalence of Western classical music in formal music education is notable and serves to perpetuate its supposed superiority. Green (2003) draws attention to how popular and classical music have generally been treated differently in formal music education in the United Kingdom, with teachers focusing largely on intra-musical concepts (the music score) in classical music and emphasising extra-musical sociocultural concepts in popular music. This leads to a perception of classical music as being universal, autonomous, complex, original and as equated with “greatness” (p. 266). Working-class citizens frequently lack the cultural and economic capital invested in Western classical music traditions and this contributes to a commonly-held notion in society that classical music is an elitist activity. Vakeva and Westerlund (2007) point out the need for a democratic music education that takes into account the current needs and tastes of the local population in the construction of formal music education curricula, musical repertoire and content.

Children tend to drop out of formal music education as they get older (Finnegan, 1989; Green, 2001). One reason for this growing drop-out rate is the increasing pressure from parents and teachers as children proceed through formal music education (Finnegan, 1989). Although formal music education is slowly becoming more diverse in its content, with influences from jazz, world music and popular music, the trend of decreasing participation as children grow up is still prominent (Green, 2001). Ironically, communities with the most entrenched systems of formal music education often engage in the least amount of active music making from the general population (Green, 2001, p. 5). In an effort to re-assess and re-invigorate the methods of formal music education and the participation of children in these activities, the processes of informal music-making activities and alternative approaches to musical learning have been explored (Green, 2001).

2.2.4 Spectrum rather than dichotomy

Informal, non-formal and formal approaches to learning are not mutually exclusive (Green, 2001; Livingstone, 2006) and learning environments frequently present more than one hue of formality or a combination of different approaches. In formal schooling a significant amount of informal learning occurs through peer interaction and non-formal learning modes may be present in the school context in the form of extracurricular programmes (La Belle, 1982). Similarly, community arts projects are often described as informal sites of learning, but employ a number of formal features in their curriculum, organisation and mission (Sefton-Green & Soep, 2007). Although these modes of learning have been previously distinguished in terms of locality, the main distinction between these modes of musical learning is not necessarily *where*, but *how* learning occurs (Folkestad, 2006; Olsson, 2007). Just as not all formal musical learning occurs in schools or institutions, not all informal learning takes place at home or outside of the school context (Mans, 2007b).

Formal and informal modes of musical learning are not necessarily distinguished by musical style or content, as formal popular music training shares common methods of training with formal classical tuition (Green, 2001) and likewise, Western classical music can be self-taught and learned informally. Frequently, there are overlaps between the different modes of musical learning and most learning environments incorporate both ends of the spectrum to varying degrees (Finnegan, 1989; Folkestad, 2006). Many musicians encounter informal, formal and non-formal modes of music education at some point in their lives and make use of both formal and informal learning strategies in their music learning (La Belle, 1982; Finnegan, 1989; Folkestad, 2006). Table 2.1 provides a summary of the prominent characteristics, as discussed in the earlier sections, of informal, non-formal and formal approaches to music education.

Informal musical learning	<ul style="list-style-type: none"> • Subconscious and conscious processes • Enculturative • Diverse means of developing musical skill and knowledge • Lifelong process • Not organised by a curriculum • Self-directed and self-motivated • Self-teaching techniques • Peer and collaborative learning • Unsequenced activities • Focus on doing music – playing, “jamming” • Evaluation through subjective shared judgement • Multiple settings • Often holistic in nature • Observation and imitation
Non-formal music education	<ul style="list-style-type: none"> • Used to supplement schooling • Organised and systematic • Voluntary participation • Presence of teacher or mentor • Not tied to external curricula or state educational curricula • Observation and trial-and-error experimentation • Peer learning • Discovery based • Explicit goals and objectives • Ranges from private profit-making organisations to public non-profit programmes
Formal music education	<ul style="list-style-type: none"> • Institutionalised music instruction • Frequent emphasis on music literacy and explicit theory • One-on-one lessons • Formally qualified music instructors • Specified and systematic measurable stages • Adherence to recognised canon of works, syllabi and curricula • Examined formally • Sequencing of activities • Emphasis on learning about music • Strict student-teacher relationships

Table 2.1 Key characteristics of informal, non-formal and formal approaches to music education

Each approach to music education, whether informal, non-formal or formal, is shaped by factors like social organisation, expectations, ideologies and even the musical content itself (Finnegan, 1989). Research indicates that the manner in which students learn music influences both their subsequent learning strategies in higher music education and their preferences of musical style (Folkestad, 2006). Jenkins (2011) suggests that informal learning techniques are usually more appropriate for learning that involves the learner’s body and that formal education lends itself to learning that is abstract and largely conceptual in content. Formal and informal modes of learning are frequently accompanied by value judgements (Mans, 2007b). Folkestad (2006) warns of such value judgements where informal musical learning is equated with good, authentic learning, while formal music education has connotations of being “artificial, boring and bad”, as these are not necessarily – and ideally should not

be – true (p. 143). Furthermore, informal learning should also not be construed as “lacking substance, meaning or structure” (Mans, 2007b, p. 780).

With the growing interest in non-formal and informal musical learning systems and with the support of advancing music technology, cross-fertilisation is beginning to occur between informal, non-formal and formal sites of musical learning (Schippers, 2010). A number of researchers in music education urge formal and non-formal music education organisations to combine forces (Human & van Niekerk, 2014). Informal music-making practices may have a lot to contribute to formal music education and enhance the enjoyment and relevance of formal music education in the learning experiences of young musicians (Green, 2001; Waldron & Veblen, 2009). Westerlund (2006, p. 2) suggests that the informal learning methods of garage rock bands should be seriously considered for teaching and learning approaches in formal music education contexts. Formal and informal music education have the potential for mutual benefit and reciprocity, and there is a need for music educationalists and researchers to maintain an open-mindedness towards different forms of musical learning (Green, 2001).

2.3 Modes of transmission

As pointed out in Schippers’s TCTF model (2010), the modes of transmission, or ways of teaching and acquiring musical knowledge and skills are best presented by continua. The use of continua to describe modes of learning allows for the understanding that elements of both modes may be apparent in a musical learning system. The following modes of oral and written, followed by implicit, intangible, holistic and explicit, tangible and atomistic modes, present different methods of transmission that may be employed in a musical learning system.

2.3.1 Oral and written modes

Although oral and written systems have previously been viewed as a dichotomy by some, ongoing research is indicating that more attention should be paid to the relationship between these two modes of musical transmission, exploring the interconnectedness between them (Nettl, 2005; Ross, 2013). Oral and written systems do not have to be diametrically opposed, but should rather be viewed as a continuum along a range of avenues which people make use of to communicate and participate in sociocultural activity (Folkestad, 2006; Finnegan, 2007; Ross, 2013). Curt Sachs suggests four forms of transmission in musical cultures: aural, written, printed and recorded systems (Sachs in Nettl, 2005).

Oral music traditions refer to those musical practices where music is passed down in the form of face-to-face interaction with people, recordings or any other non-written means (McLucas, 2010). Oral and

aural musical traditions rely heavily on memory, listening ability and imitation ability (Abrokwa, 1999). Different features of oral and aural musical traditions are embraced by different cultures, for example, the approach to variation – much of North American Indian oral music traditions emphasise accuracy and precise replication of musical material, whereas jazz oral and aural traditions celebrate variation and improvisation. However, common features found in most musical cultures that use oral transmission include the limits of human memory, the significance of repetition and the impulse for creativity (McLucas, 2010). Nzewi (2010) provides a description of the relationship between orality and literacy: “Orality is memory expressed as verbal, sonic and gestured codes and signals. Literacy, the younger sibling, is Orality fixated visually in signs and codes” (p. 99).

No musical tradition in the world is completely notation based and all musical cultures include some form of oral transmission (McLucas, 2010; Schippers, 2010). Moreover, most musical cultures and traditions in the world are aurally-based and use oral methods of transmission, or else have very different notation systems to Western music. These notation systems may emphasise alternative hierarchies of musical elements when compared to Western notation (Quesada, 2002; Nettl, 2005; McLucas, 2010; Woody, 2012). The Western classical tradition of sight-reading and playing music exactly as it is written without having first heard it performed by others is a rather peculiar phenomenon in the light of most musical traditions around the world (Nettl, 2005). According to Ross (2013, p. 874), the learning modes and systems of Western and non-Western music can be distinguished chiefly by a focus on written versus oral strategies. However, research on various musical traditions around the world reveals that this distinction may not always be applicable. A number of non-Western musical traditions employ written systems in musical activity (Schippers, 2010) and there are Western musical cultures that rely heavily on playing by ear and using aural strategies of musical learning (Finnegan, 1989; Green, 2001).

Most African musical cultures make use of oral and/or aural systems of transmission (Oehrle & Emeka, 2003; Nketia, 2005) and ethnomusicologists have long debated the problems involved with the writing and transcribing of music to represent aural phenomena (Arom, 1991; Shelemay, 2000). Indeed, a number of scholars warn that the presence and sometimes interference of written systems of musical transmission with oral traditions can be dishonouring to the essence of musical cultures and alter the culture and values of the original musical traditions in place (Shelemay, 2000; Nettl, 2005; Schippers, 2010). Quesada (2002) suggests that when learning music of various cultures, ideally the original mode of transmission should be used. Schippers (2010, p. 76) similarly warns of employing notation systems in musics for which they were not designed. However, issues of practicality – time, resources at hand, previous exposure, and for formal music education particularly, teacher training, curriculum pressures and policies – may contribute to the mode of transmission employed in a learning system.

The subject of oral and written systems is intriguing when concentrating on musical learning, as all musical processes rely on sound. When people participate in musical activities – listening, performing or creating – they rely on their aural conceptualisation and understanding of music in order to present a musical response (Wiggins, 2011). Most musicians around the world would agree that in order to develop musically, it is critical to hear accurately and be able to respond appropriately (Ross, 2013), and that playing by ear is one of the most fundamental skills acquired by a musician (Woody & Lehmann, 2010).

There are a number of listening strategies that can be identified in musical learning and are critical in aural methods of musical transmission. These strategies contribute to musical comprehension, recall and interpretation (Ross, 2013). Rost (2002, p. 158) identifies four kinds of listening – “appreciative”, “comprehensive”, “critical” and/or “deliberative”, and “empathetic”. One criticism levelled against formal music education is that playing by ear has traditionally been underdeveloped and undervalued in schools (Woody & Lehmann, 2010; Woody, 2012). Woody and Lehmann’s (2010) study on the comparison between tertiary-level vernacular and formal musicians’ thoughts and strategies when trying to reproduce musical material by ear found that formally trained musicians’ poor ear playing was not necessarily a result of poor aural memory, but was more likely because of the physical difficulty in generating the necessary sounds (motor production). This was deduced from the fact that the vernacular musicians in the study required fewer trials to reproduce a melody by ear and both study groups required fewer trials to reproduce the melody when they sang it back as opposed to when they had to reproduce it instrumentally. This finding presents discrepancies, as reproducing musical material via singing and playing back are two very different activities and require different thought processes.

Although formal music education has been criticised for its perceived lack of aural training and development, music education research has also been criticised for not paying enough attention to music reading and literacy (Sloboda, 2005, p. 3, 4). A number of scholars advocate for the principle of sound before symbol in this relationship between musical aural training and musical literacy (Mainwaring, 1951; Mursell, 1954, p. 220; McPherson & Gabrielsson, 2002; Gordon, 2012), as “[a]ll learning begins with the ear, not the eye, and learning music, of course, is no exception” (Gordon, 2012, p. 26).

The oral-written continuum of musical systems is frequently associated with informal-formal contexts of learning. Historically, formal music education has been typically characterised by notation-based learning and is usually epitomised by the core learning subjects pertaining to music theory (Schippers, 2010, pp. 103, 104), whereas informal music-making contexts usually entail large amounts of

observation, playing by ear and imitation where “performance skills are transmitted aurally in natural social settings” (Woody & Lehmann, 2010, p. 102). However, as with all the continua described in this chapter, it is important to note that there are no strict or static representations of the relationships between the different modes. For example, aural training⁷ is not employed in informal situations only – much formal training in Asian art music uses aural modes of training, and the formal music education following pedagogies proposed by Suzuki, Orff, Dalcroze, Gordon and a number of other scholars and educators emphasise the importance of experiencing sound before symbol, or a movement from concrete to symbolic (Mursell, 1954, p. 220; Woody, 2012). One study on the musical learning of jalis in Gambia revealed that although the musical learning system in question was aural and oral-based, the musical learning took place within a very formalised approach (Sæther in Folkestad, 2006, p. 140), thus refuting the idea that there is a causal relationship between informality and orality, which is often assumed in research and literature (Folkestad, 2006).

Musical traditions are hardly ever static and this applies to the modes of orality and literacy employed in musical learning systems. Bruinders (2015) describes the shift in the modes of transmission in the Christmas bands of the Western Cape in South Africa – from a mainly oral musical practice to an increasingly literate one. Music in these Christmas bands was historically learnt orally and aurally with minimal training and little emphasis on literacy, which fostered a highly unique local sound. However, with the escalation of younger band members’ musical participation in schools, where musical literacy and other musical traditions are emphasised, the musical practices of the Christmas bands have undergone a transformation. A pervading sense of professional image and presentation has accompanied a move towards musical literacy in the Christmas bands. A number of community brass bands and musical outreach programmes in the Western Cape include the development of musical literacy as a core aim (Kierman, 2008; Eriksen, 2012). Many of these bands derive pride from their musical literacy and the status of professionalism associated with musical literacy. Schippers (2010, p. 77) describes how many musicians across the globe experience this “misplaced sense of inferiority” with aural traditions and feel the need to conform to conventions of music literacy in order to be taken seriously as musicians. However, although Bruinders’ study (2015) indicates that there is a growing propensity towards reading music, the music making of the Christmas bands most likely employs a combination of reading and remembering – sheet music may be placed in front of the band members while they play, but this may be more for show than actual “reading”. Many members of the Christmas

⁷ Aural training in this instance refers to the sonic nature of musical learning and training methods, rather than aural training that constitutes a subject for music in institutions where critical listening forms the core of such a course.

bands, especially in the older generation, continue to take pride in their oral musical tradition and playing a piece from memory.

Oral and written traditions are regularly laden with value judgements as is indicated by the findings of Bruinders and Schippers. Kral (2012) remarks how literacy is imbued with cultural and ideological associations and cannot be examined in isolation from the historical and socio-economic context and the values that lay the foundation for its development. Anthropologists have historically viewed literacy as a defining characteristic in distinguishing between primitive and civilized, inferior and superior, traditional and modern societies. Many indigenous musical practices in Africa have frequently been analysed in this way and have been delineated as oral and verbal traditions in polar opposition to the literate version of the West (Finnegan, 2007). Contemporary research has moved beyond these dichotomies and often warns against such perceptions (Finnegan, 2007; Schippers, 2010; Kral, 2012). It would be naïve to equate oral and written musical learning systems as correspondingly “effective” or “ineffective”. Rather, oral and written musical traditions represent different goals and values in music making, and subsequently lead to different outcomes in the relationships with participants (composers, performers and listeners) and the music itself (Nettl, 2005).

Nzewi (2010) points out that oral modes of transmission rely on a collective knowledge system of a community, associating orality with “stronger human virtues” (p. 100), whereas literacy promotes the ideology of individualism (p. 99). However, this may not always be true, as notation-based musical practices also rely on a collective knowledge system – notation systems are culturally constructed tools (Rogoff, 2003, p. 276) – and with the use of media and recordings, individuals can apply oral-based methods of musical learning in relative isolation from collective or social settings. The different modes of transmission will also lead to different relationships with the musical content itself and the levels of variation and creativity encouraged or employed in music making. Because of the limitations of human memory, musical cultures that employ oral modes of transmission are subject to change over time (Schippers, 2010) and often (but not always) incorporate music of a cyclic nature that employs systematic variation (Nettl, 2005). Although written systems of musical transmission enable the documentation and external preservation of music, it is also acknowledged that an insistence of precise replication and reliance on a score may inhibit variation and can lead to passivity and a lack of spontaneity and creativity in music making (Nettl, 2005; Nzewi, 2006, 2010). However, there are also instances of oral music traditions where the system of aural training constrains and directs musical participation as much as, if not more so, than notation-based systems (Nettl, 2005; Schippers, 2010). For example, in much oral Native-American traditional music accuracy and precise reproduction of ritual music is considered crucial to musical performance (McLucas, 2010).

Nettl (2005) postulates whether written modes of musical transmission open up more autonomy for music learners. With access to the written documentation of music, students can control the pace of their own learning – going back over musical material when needed. However, Green’s study of the learning process of popular musicians (2001) indicates that vernacular musicians also find a significant level of autonomous learning in aural traditions, with the advent of CDs and other recording devices. Relying on notation or oral and aural methods in musical learning are both practices that work for different strategies in music education, comprising different advantages and disadvantages (Folkestad, 2006). Strategies from both approaches to musical transmission can be used in the same learning system.

2.3.2 Implicit, intangible, holistic modes and explicit, tangible, atomistic modes

Another set of interrelated continua can be presented when describing the modes of learning applied in musical learning systems. These continua range from implicit to explicit, intangible to tangible, and holistic to atomistic modes of musical transmission. Implicit, intangible and holistic modes of transmission are often associated with indigenous knowledge systems, where learning occurs gradually through osmosis and absorption. In contrast, explicit, tangible and atomistic modes of transmission correspond to fact and science-based knowledge systems, which are commonly associated with Western principles of learning and acquiring knowledge (Herbst, 2006). This is echoed by Rogoff et al. (1993, p. 238), who point out that Western-based schooling systems are marked by an “emphasis on explicit, declarative statements – in contrast to tacit, procedural, and subtle forms of verbal and nonverbal instruction”. However, many musical traditions around the world use approaches of immersion, osmosis and absorption, which although often perceived as taking a slower pace, can be an “ultimately more effective way of learning certain aspects of music” (Schippers, 2010, p. 6). This resonates with the premise of learning through participation and other educational philosophies that espouse principles of experiential learning, learning through doing and learning music through musical activity (Dewey, 1938; Elliott, 1995; Nzewi, 2003; Rogoff, Paradise, Arauz, Correa-Chavez, & Angelillo, 2003; Rogoff, 2003, 2008).

Similar to language, much musical learning is implicit and is acquired without explicit awareness of the “rules” that govern the musical system (Rohrmeier & Rebuschat, 2012). Implicit learning is difficult to define, but has been described as the unconscious development of knowledge or skills (Reber, 1989; Rohrmeier & Rebuschat, 2012) or generally accepted as “the capacity to learn without awareness of the products of learning” (Frensch & Rüniger, 2003, p. 14). Much research indicates that “musical competence is largely shaped by a tacit knowledge base that is acquired through exposure” (Rohrmeier & Rebuschat, 2012, p. 526). A significant amount of the musical understanding and

comprehension of a particular musical culture develops subconsciously as a process of enculturation and perceptual learning gained through experience with the music of that culture (Campbell, 1991; Dowling, 1999; Gembris, 2006). Enculturation refers to the never-ending, lifelong process by which an individual learns his or her culture (Merriam, 1964). This process can also be described as osmosis – learning through immersion that is often subconscious (Green, 2001). Aural and holistic learning are recognised as significant forces in music enculturation and development (Schippers, 2010). Enculturation accounts for a vast range of musical abilities and knowledge and is often underestimated by music educators. Herbst (2006) provides the metaphor of the germination of a maize kernel to describe this unseen and often unacknowledged process of learning. Explicit intentional instruction and training provide an increasing depth and breadth to these forms of knowledge and abilities (Campbell, 1991). Although research on implicit learning is beginning to provide helpful insights, the depth and magnitude of tacit learning are only beginning to emerge (Livingstone, 2006, p. 219).

Explicit and implicit approaches to musical learning and teaching can also be described as a spectrum of tangible or intangible modes of transmission as presented Huib Schippers's (2010) TCTF model. The intangible end of the spectrum typically includes elements of music that are difficult to teach, such as musical/stylistic expression and are largely learned and taught through the "sponge" or absorption method of enculturation and immersion. The use of metaphorical language or imagery is another technique used in the teaching of the more intangible aspects of music (Schippers, 2010). Musical learning systems emphasising explicit theory usually have a tendency towards more tangible modes of transmission (p. 75).

Intangible and implicit pathways to musical learning and teaching are often associated with holistic approaches to musical transmission. Holistic approaches to musical learning follow with methods of absorption and differ from the atomistically-orientated modes that dominate much Western formal music education. Atomistically-orientated learning occurs through the sequencing of activities by focusing on one aspect of music at a time and proceeding gradually from simple to complex musical tasks (Schippers, 2010, p. 120). Many musical practices in Africa employ holistic modes of musical development through forms of enculturation where young children participate in "real" music activities of the community that are not slowed down or broken up into more palatable tasks or pieces of information (Dargie, 1996; Amoaku, 1998; Omolo-Ongati, 2005; Schippers, 2010). African music practices are also holistic in the sense that they do not divide the arts into isolated categories of dance, drama, poetry, music, visual art, but rather view these different art forms as intrinsically related within the complete artistic activity (Nzewi, 2003, 2005b).

From the above discussion on the various modes of musical transmission, it becomes apparent that certain musical modes of transmission have a tendency to be associated with one another. Implicit learning systems typically incorporate holistic and intangible aspects of musical learning, whereas explicit modes of learning are usually accompanied by atomistically-based, tangible methods of transmission. Oral-based methods of musical learning frequently correspond with implicit, enculturative and participatory learning processes, while written musical traditions typically share an affinity with explicit approaches to musical learning. Explicit learning systems tend to be associated with product-driven goals to learning. Music making and musical learning systems in Africa are typically oral, holistic, experiential, implicit and process-orientated in nature (Oehrle, 1991; Nzewi, 2003; Herbst, 2006). However, as has been stated previously, musical cultures are hardly ever static and musical learning systems may display a number of combinations of the different continua outlined above.

2.4 Product and process

The balance between process and product is another aspect that determines the approach to and modes of musical transmission. This continuum is strongly associated with the goals and philosophies underlying a musical learning system. In Western classical music, music has traditionally been conceived of and acted upon as an object. This notion has been challenged by Small (1998) with his principle of “musicking” – of music as action not object, process not product. Musical learning systems that employ assessment measures in the forms of testing and examinations are examples of product-driven approaches to musical learning. However, product-orientated musical learning systems are also found in musical practices where public performances, which are not necessarily formally evaluated, are the chief goal of musical activity. For the purposes of this study, product- and process-orientated approaches to musical practice and learning will be differentiated primarily by the guiding principle that product-orientated approaches strive for the high quality of the product of musical activity, whether this be performances, knowledge, examinations or a composition, whereas process-orientated approaches pursue the authentic quality of the process, despite the outcome of the product.

Turino (2008) describes a learning system that is highly process-orientated as “participatory performance”, where the goal of musical activity is not the product of the performance but the quality of the participation, the process, and the musical activity. According to Oehrle (1991), most musical traditions in Africa are process-orientated in a communal endeavour to make music. Finnegan (1989) found in her study of English brass bands that the groups often met with a widely held goal of preparing for the culmination of a performance (the product), even though the practice (the process)

itself was found to be appealing and enjoyable. Ross (2013, p. 871) notes how the purpose of the musical product being aimed for will significantly influence the process involved.

Despite varying emphasis, both product and process are important in any musical practice (Pitts, 2007). Pitts's (2007) research indicates that the emphasis on product and process, or combination of each of these influences, varies according to each ensemble or musical learning situation. The goals underlying a musical learning system determine its orientation towards process or product. This, in turn, has an effect on other approaches to modes of transmission, which can be presented by approaches ranging from implicit to explicit, intangible to tangible, holistic to atomistic, in the practical undertaking of musical learning.

2.5 Community music making

Community music is difficult to define. Many scholars have avoided giving a concise definition, because community music is perceived as simply too diverse and complex, reflecting an extensive variety of approaches and arrangements (Schippers, 2010; Higgins, 2012). Willingham (2014, p. 18) suggests that it is easier to refer to community music in terms of its practices and characteristics than to offer a prescribed definition. Community music is not necessarily tied to any particular musical style, be it high or low art, serious or vernacular music, but is rather conceived of as collaborative music-making activities from a wide range of musics that address, reflect and engage with the needs, goals and desires of its participants (Bartleet, 2012; Higgins, 2012). One definition states that community music consists of "programs that, unconstrained by any educational bureaucracy, have found solutions that fit the needs of particular communities" (Letts, 1997, p. 27). This echoes with principles of non-formal learning systems. Community music comprises numerous musical phenomena such as outreach programmes, concert halls, societies and cultural partnerships (Pitts, 2007). The essence of community music is "local, personal, political, multifaceted, and, above all, fluid" (Veblen, 2013, p. 1).

Higgins (2012, p. 3) suggests three broad perspectives on community music: (a) music of a community, (b) communal music making, and (c) an active intervention between a music leader or facilitator and participants. The first two perspectives, (a) and (b), are closely linked and look at music as it is made by a community at any time, encompassing local traditions and identities through music (p. 4). Perspective (a) and (b) differ in that (a) looks at the type of music that is made and (b) focuses on the experience of being part of that music-making activity. The third perspective, (c), views community music as an avenue for active music making outside of the school or formal music education context, using skilled musical mentors or facilitators who direct group music-making activities without an

external curriculum. In this last perspective community music maintains an “emphasis on people, participation, context, equality of opportunity, and diversity” (p. 4).

Community music comprises high levels of activity and participation from its members. Almost every definition of community music agrees that it entails people making music together (Veblen & Olsson, 2002, p. 730). This is corroborated in Olsson’s (2007) definition of community music:

Community music involves participation in music making of all kinds. Membership in groups is voluntary and self-selected, and within the group the individual is free to work out various roles from observer, to participant, to shaper and creator, finding different ways to participate (p. 994).

Community music is recognised as a valuable avenue for active music making and participation in place of merely encountering passive listening and exposure (Koopman, 2007). Thus community music-making practices work particularly well with the notion of learning through participation and doing (Rogoff et al., 1993, 2003). Lave and Wenger (1991) propose learning as situated in activity, hinging on the process of moving from “legitimate peripheral participation” to “full participation” in “communities of practice”. Much of the musical learning in Africa has traditionally been the result of participation in community music-making practices, often based on informal, aural-oral processes employing observation, listening, imitation and experiential learning (Mngoma, 1998; Akuno, 2005; Chadwick, 2005; Flolu, 2005). Music in most African societies is functional and, as such, community music-making activities are vital to the living out of a community’s beliefs and traditions (Oehrle, 1991; Nketia, 2005; Omolo-Ongati, 2005). Thus, opportunities for participation are presented through communal music making. Community music as participatory music making is not a novel concept. What *is* new, as pointed out by Veblen (2005) is the rising interest and recognition of the significance of community music and active music making by music educators and scholars, resulting in a gradual paradigm shift in music education. Active participation and practice, as proposed by Finnegan (1989), are the core components of any musical community:

Local music is not just a matter of musical *works* encapsulated in musicians’ memories or in written scores, as so many accounts of music have assumed, but, more centrally of the active practice of local people: above all their performance of music (p. 143, original emphasis).

It is the performance of music that exemplifies any musical tradition – especially in community music. This notion of learning through increasing levels of participation forms a major component of this study’s theoretical framework and will be discussed in greater detail in Chapter Three.

Many accounts of successful music making have been found in community music endeavours in settings such as the church or at home (Herbst, 2005). There are a number of common principles that underlie most of these community music-making practices. These principles include the values of respect, tolerance, inclusivity and the principle that everyone has the right and ability to make music.

The focus of community music typically revolves around community development, empowerment, personal growth and the development of individual musicianship, as well as a focus on identity and belonging. Learning systems in community music practices are characterised by features such as active participation in all forms of music making, lifelong learning, emphasis on a wide range of music, implementing an array of learning modes and approaches, and a negotiated curriculum. The collaborative nature of learning found in community music practices means that multiple relationships, interactions and collaborations among participants, teachers and learners make up the learning system, within which participants have the freedom to explore different roles. Ownership of the musical practice is both individual and collective (Veblen & Olsson, 2002; Veblen, 2005, 2013; Koopman, 2007; Schippers, 2010; Higgins, 2012; Willingham, 2014).

The International Society for Music Education's Commission for Community Music Activity has been a notable platform for debate and research on community music (Community Music Activity Commission (CMA), 2016). Through this platform, a clearer understanding of the activities and characteristics of community music making has evolved. Veblen and Olsson (2002) present fourteen principles of excellent community music making, listed verbatim below:

- Emphasis on a variety and diversity of musics that reflect and enrich the cultural life of the community and of the participants
- Active participation in music making of all kinds (performing, improvising, and creating)
- The development of active musical knowing (including verbal musical knowledge where appropriate)
- Multiple learner/teacher relationships and processes
- Commitment to lifelong musical learning and access for all members of the community
- Awareness of the need to include disenfranchised and disadvantaged individuals or groups
- Recognition that participants' social and personal growth are as important as their musical growth
- Belief in the value and use of music to foster intercultural acceptance and understanding
- Respect for the cultural property of a given community and acknowledgment of both individual and group ownership of musics
- Ongoing commitment to accountability through regular and diverse assessment and evaluation procedures
- Fostering of a personal delight and confidence in individual creativity
- Flexible teaching, learning, and facilitation modes (oral, notational, holistic, experiential, analytic)
- Excellence/quality in both the processes and products of music making relative to individual goals of participants
- Honoring of origins and intents of specific musical practices

(Veblen & Olsson, 2002, p. 731)

Community music is typically process-orientated and participants are active contributors, not only in the playing, but also in the planning and evaluating of musical activity. In community music the goal is

often to incorporate music theory or notation to add further meaning to “experience-dominated practices”, unlike in school where playing music is used to give meaning to theory (Koopman, 2007, p. 159). Teachers or facilitators of community music have to respond appropriately to the affective aspects of the learning process – motivation, pleasure, self-confidence etc. – when guiding and coaching the participants (Koopman, 2007, p. 161). Musical materials are adapted to meet the needs and desires of the group.

In terms of the relationship of community music with the formal-informal continuum of learning modes, Green (2001) places community music programmes such as brass bands, youth organisations and choirs somewhere in between the extremes of these two modes (p. 6). In a study on musical learning in a Celtic community, Waldron and Veblen (2009, p. 66) found that the participants employed learning strategies that are indicative of informal modes of learning such as relying heavily on self-teaching techniques, listening, observation and kinetic memory in their “on the fly” learning modes. Lee Higgins (2012) provides an historical overview of community music by drawing on the community arts movement in the United Kingdom, with an emphasis on the activities of community artists of the 1970s. He describes how the community arts rose in resistance to, and as a countercultural response to Western capitalism, and sought to redress the balance “between musicians/nonmusicians, product/process, individual/community, formal music education/informal music education, and consumption/participation” (p. 40). Although community arts movements traditionally tend to emphasise process over product, informal modes of learning, high levels of participation and a focus on community and relationships (Higgins, 2012), community music practices around the world present extremely diverse music learning systems (Veblen, 2005). Because of the flexibility and dynamic nature of community music making, these practices hold the potential to employ any combination of the modes or approaches to musical learning that have been mentioned in the above sections (Veblen & Olsson, 2002). Community music practices reveal that a significant amount of music education occurs outside the traditional music classroom and is facilitated by musicians who may not call themselves “teachers” or hold any official qualifications, but are excellent musicians (Veblen, 2005).

Community music presents opportunities to learn more about different forms of learning that occur in real-world settings, specific to the cultural contexts of different musical communities (Koopman, 2007). Some potential educational benefits listed by Koopman (2007, pp. 153, 154) include bringing attention to the needs and desires of specific groups and individuals, reaching people who do not often come into contact with institutional facilities, engaging people in musical activities, and developing their musical abilities. Partti and Karlsen (2010, p. 376) present the idea of online musical communities where self-directed learning is fundamental. They also suggest that many people are

fearful that formal musical training will suppress their pleasure and motivation to learn. There is a need for schools to bridge the gap between local and global communities, otherwise music education runs the risk of becoming meaningless and irrelevant to its learners (Partti & Karlsen, 2010).

According to Koopman (2007), much research on community music has neglected a focus on musical development and musical competence, instead looking primarily at social and individual empowerment or self-employment through community music. Thus, according to Koopman, the music educational potential of community music has not been adequately addressed (2007, p. 152). Community music has the potential to provide insights into areas such as authentic learning, situated learning and process-directed learning (Koopman, 2007) and other approaches to and understandings of learning that could prove valuable for formal music education (Koopman, 2007; Schippers, 2010).

A number of scholars advocate a greater connexion of music in schools and music in community settings (Robinson, 1998; Veblen, 2005; Koopman, 2007; Pitts, 2007; Partti & Karlsen, 2010; Bartleet, 2012; Chong, Rohwer, Emmanuel, Kruse & Smilde, 2013). In a study on the relationship between community music-making initiatives and school music education, Bartleet (2012, p. 49) found that these two entities are still fairly disconnected from one another. Some possible reasons for this segregation could be a lack of resources, limiting school timetables and an under-estimation of the value of, or recognition of, community music making as a viable form of music education. However, although the findings of the study conducted by Bartleet (2012, p. 50) revealed a notable disconnection between school and community music, a number of fruitful partnerships that presented different models of collaboration were found – community-initiated collaboration, school-initiated collaboration and mutual collaboration. Because of budget cuts and financial constraints in schools, the arts are often neglected or dropped. Partnerships with community music projects and groups can provide avenues for musical activity for children (Beynon & Alfano, 2013). The Certificate Programme in Music run by Stellenbosch University is one such partnership for effective musical learning between the local community and an educational institution in the Western Cape (Lesch, 2010). Thomas (2015) advocates these kinds of partnerships, including collaborations with churches, schools and tertiary institutions, in order to protect the sustainability of community music projects in South Africa.

The informal learning and emphasis on participation that often occur in community music can and should be embraced and merged with musical learning in schools (Robinson, 1998; Pitts, 2007). There is a need and an opportunity for a capitalisation of the different music education providers (community music, schools, local orchestras etc.) to collaborate with one another (Robinson, 1998). Community music-making practices and school music have much to offer one another. School collaborations with community music making can open up opportunities for students to engage in a

wide range of musical activities and learning experiences that are not necessarily offered in the curriculum provided by formal music education. Community music-making practices can also benefit from the specialised teaching and training offered by music educators in schools (Bartleet, 2012). Collaborative efforts between schools and community music activities have the potential to

provide deeply enriching musical, social, cultural and pedagogical experiences for their participants, and oftentimes present practical solutions to the resourcing and infrastructure challenges facing many school and community music programmes. (Bartleet, 2012, p. 49)

Nzewi talks of community as “the sense of a person being bonded spiritually and materially with an appreciating and empowering group” (Nzewi, 2005a, p. 207). Employing and embracing community music practices in schools may also assist to re-invigorate student participation and engagement with music, as well as provide avenues and support structures for youth empowerment and alleviation of social problems such as violence, poverty, drug abuse etc. in local areas (Bartleet, 2012). Veblen and Waldron (2012) suggest that the future forms that community music will take may well be in increasing partnership with formal educational institutions. These collaborative efforts need to be based on integrity and shared understandings of agendas, values, practices, outcomes and modes of learning (Chong et al., 2013).

2.6 Multicultural music education

Different approaches to and modes of musical learning are constructed from different cultural values, goals and principles, which lead to an emphasis on different musical abilities and result in different competencies (Merriam, 1964). None are right or wrong, but as Huib Schippers (2010) points out, a discrepancy in the goals of the participants and components of a musical learning system can lead to frustration and feelings of failure. In his research Schippers (2010, p. 130) found that instances where musical learning was unsuccessful often occurred when there were discrepancies in the goals and views between the “three main forces in the process of music transmission”, namely the music, the student-teacher interaction, and the learning system. When there is a misalignment of these three factors, unfruitful and discouraging repercussions are likely to follow. Matthew Sgatya’s comment (in Lucia, 1986, pp. 197-198) on the music education system in South Africa reveals this discrepancy: “By the time the black child reaches the age of five, he is a fully capable musician. The present school method of music soon knocks this potential out of him”.

Music educators and researchers are increasingly advocating for a sensitivity and awareness of diverse modes and methods in music education because of a growing focus on multicultural music education (Quesada, 2002; Schippers, 2010; Human & van Niekerk, 2014). The intentions of different musics and their participants affect the way music is learned and transmitted. For example, Western classical

music emphasises the centrality of the composition as a “work”, which leads to certain modes and experiences of musical learning, whereas numerous non-Western musical cultures have less distinct boundaries between composer, performer and improvisation, leading in turn to alternative routes and methods of musical development and music making (Ross, 2013). As Green (2003, p. 272) puts it,

the task now facing music educators, not only in schools but also across the board to higher education, is to make a serious assessment of the very different learning practices by which these “other” musics have been passed down, and a consideration of what light such practices might shed upon our own.

Although formal music education is experiencing more diversity in its content, with the inclusion of jazz, popular musics and world musics, this has seldom translated into a transformation of the teaching strategies involved (Green, 2001). “When teaching music within a cultural context it should be borne in mind that the culture itself is probably the best guide to how we should teach” (Kiel & Anundsen, 2006, p. 62). Although teachers’ intentions may be entirely honourable and respectful in trying to provide accurate cultural presentations of various musics, their formal Western-dominated training is still frequently reflected in issues of transcription and in the very manner that the music is taught, which may not be appropriate for the musical culture in question (Quesada, 2002). This is true of South Africa, where there has been a diversity of musical cultures and traditions, with their respective practices and models of transmission. However, schools have clung to a Eurocentric orientation and new perspectives outside of Western models of thinking are still slow to emerge in schools (Potgieter & Klopper, 2006).

It is clear from the discussion above that the modes and models of musical learning found outside of formal music education, such as community music and informal music learning practices, are diverse and complex, and have much to offer for music education and music educators (Veblen, 2005). Folkestad (2006, p. 140) argues that “in order to acknowledge the importance of attaining a cultural diversity in music education by integrating world music and indigenous music in the curriculum music, studies of musical learning in non-Western settings are indispensable”. The various continua of modes of musical learning provide a useful tool in analysing various approaches to music transmission and gaining understanding into what the participants and musical communities consider important in order to transmit it effectively (Schippers, 2010). There is a cross-fertilisation, overlap and reciprocity beginning to grow between the various modes of diverse musical systems (Veblen & Olsson, 2002), but there is a need for continuous dialogue between music education research and music teachers – to use the research findings of different music learning systems to assess, plan and shape music teaching in schools to include a range of musical learning processes (Folkestad, 2006).

2.7 Conclusion

This chapter has discussed the dimensions of music learning systems in the light of what has been discovered and revealed in research on various musical practices. In a sense this chapter is thus to some degree a literature review of the practical implementation of musical learning on the basis of insights into the various dimensions that contribute to a musical practice and the subsequent learning that occurs. Chapter Three deals with the theoretical tenets that inform this study, but follows on from the insights gained and discussed in this chapter – particularly with regard to communities of practice and socially situated activity, learning through participation (as discussed in the section on community music), learning as activity-based, the influence of social relationships in the learning process, and investigating, describing and exposing the dimensions of learning that contribute to the models of learning and teaching in musical practices.

Chapter Three

Sociocultural Perspectives on Learning

3.1 Introduction

Learning is viewed as socially situated and influenced by the social and cultural milieu in which it occurs (Vygotsky, 1978, 1987; Lave & Wenger, 1991; Hargreaves, Marshall & North, 2003; Rogoff, 2003; Wenger, Hall, Murphy & Soler, 2008; Barrett, 2011). The theoretical framework that guides this study is therefore informed mainly by sociocultural perspectives on learning. Sociocultural learning theories take into account the interpersonal interactions and cultural resources involved in the facilitation of the learning process. Contemporary research on effective transmission and learning models in music education has been significantly influenced by sociocultural perspectives on learning (Hargreaves et al., 2003).

This study investigates the learning processes of the Delta Langbroek Band from the Music van de Caab project with specific reference to the ways in which learning processes are facilitated by teachers and peers. Sociocultural learning models cater for a framework that is suitable for this study by focusing on the individual learner as well as the assistance and social support provided by the guidance of teachers and peers in the learning system. The chosen theoretical framework takes philosophies of music education on the African continent and Western theories of sociocultural learning into account as these philosophies are predominantly operative in the selected case study. Although musical forms and styles in the Cape region have been exposed to the influence of Asian musical cultures through the processes of musical creolisation at the Cape (Martin, 2013), it is not within the scope of this study to address Asian philosophies and perspectives on music education.

The chapter begins with a discussion on indigenous philosophies of transmission of musical knowledge in Africa (Chernoff, 1979; Abrokwa, 1999; Agawu, 2003; Oehrle & Emeka, 2003; Nketia, 2005; Nzewi, 2005a; Omolo-Ongati, 2005; Nzewi & Omolo-Ongati, 2014), which are most likely older than Western sociocultural theories of learning. This is followed by an account of sociocultural theories of learning and the rising interest of sociocultural perspectives in music education research. These two discussions – of music education philosophies in Africa and sociocultural theories of learning – provide the backdrop to the perspective that this study takes on musical learning and its development. The emergent theoretical framework that follows makes use of Rogoff's model (2008) of three planes of analysis as an overarching guiding structure, incorporating insights from music education philosophies in Africa, as well as Vygotskian theoretical concepts, and Huib Schippers's

Twelve Continuum Transmission Framework (2010). The emergent framework based on the literature provides a lens to analyse the musical learning and facilitation models and methods that occur in the Delta Langbroek Band.

The frameworks discussed in this chapter represent the theoretical underpinnings of this study, and the learning systems discussed in Chapter Two represent the practical instances found in musical learning; they are artificially separated only for purposes of discussion. In “real-life” situations, practice and theory are inextricably intertwined and ideally should support and speak directly to one another.

3.2 African perspectives on music education

The Delta Langbroek Band of the Music van de Caab project is located in a South African musical context, which is itself situated within the broader context of African music. As was noted in Chapter One, musical styles and forms in the Western Cape are the product of a creolisation process in South Africa that draws on a number of influences from within and outside Africa. In an interview with Denis Constant Martin (2009), Alex van Heerden, who was instrumental in the genesis of the music project at Solms Delta, speaks of the fusion of Khoisan, *Klopse* and American Jazz origins that have contributed to the Western Cape musical styles that he was exposed to. Van Heerden notes that while the harmonies used in *langarm*, *vastrap* and *ghoema* musical styles stem from Western tonal systems, the addition of the seventh in the tonic chord, which remains unresolved, is a noticeable feature of these styles. He suggests that this added unresolved seventh derives from the tonal system and structure of Khoisan bow music (Martin, 2009). This demonstrates an instance of the influence of indigenous African musical styles on the musical styles and genres found in Cape Town and the surrounding areas.

To gain a better understanding of the nature and function of music education, it is valuable to first ascertain the philosophies supporting and guiding the system of music education that is in place (Alperson, 1991). It is thus useful to explore some rudimentary principles prevalent in music education practices in Africa in general and South Africa specifically, because aspects of the foundation of the musical styles presented in the music of this case study have roots in musical traditions indigenous to South Africa – more specifically to the Khoisan. Prior to the creolisation process of music in the Cape Peninsula and its environs that resulted from the arrival of the European settlers and the Asian influences from the slave trade, the musical traditions of the Western Cape region were Khoisan in origin. Music at Solms Delta is creolised and hybridised in nature, drawing from numerous musical traditions.

Before embarking on a discussion of music education philosophies in Africa, it is important to recognise that the term “African music” is contentious. Kofi Agawu (2003) highlights the need for scholars to problematise the usage of the term “African music” by asking questions such as: Who is African? What is music? Is African music made by people in Africa? Africa is a vast continent made up of numerous cultures and societies, and music is perceived differently in various communities (Abrokwa, 1999; Oehrle & Emeka, 2003). Some African cultures do not have a word in their language for music, although musical acts and instruments are explicitly named. Music is not necessarily seen as an isolated entity or abstract concept, but is rather viewed holistically and as deeply connected and interdependent with the other arts – drama, dance, poetry and visual arts (Agawu, 2003; Oehrle & Emeka, 2003). With all these variations, can one then talk about “African music” in the singular? Although the obvious answer may be to rather refer to “African musics” plural, there are a number of scholars on African music who refer to African music in the singular (Agawu, 2003). One reason for this may be because many sub-Saharan African cultures share musical principles and features of thought, possibly as the result of assimilation, borrowing and transculturation occurring through continuous contact between ethnic groups (Abrokwa, 1999; Oehrle & Emeka, 2003; Mans, 2007a, p. 803). Rather than viewing either perspective, the singularist or the pluralist, as right or wrong, there is a need for scholars to

explore parallels as well as divergences with other African musical traditions and eventually develop a fuller appreciation for the bigger musical world of which theirs forms a microcosm. (Agawu, 2003, p. 4)

The discussion that follows reflects both singularist and pluralist perspectives on African musical communities. Overarching beliefs and philosophies inherent in musical practices in Africa are addressed, while striving to maintain an awareness of the diversity and pluralist nature of music in Africa, South Africa in general and the variation of musical cultures within the province of the Western Cape in particular.

Music in Africa expresses the societies’ values, interests and beliefs about life (Abrokwa, 1999; Oehrle & Emeka, 2003), which in turn affect the way that music is facilitated and transmitted from generation to generation. Meki Nzewi (2005a) states that “creating and performing the musical arts in Africa is enacting the African worldview” (p. 204). While it may be over-simplistic to refer to “the” African worldview, it will be useful to briefly discuss recurrent concepts and perspectives in philosophies on music education in Africa that are pertinent to this study. This discussion attempts to acknowledge the cultural context of this study in the wider discourse of African music education.

One may ask what relevance African values and methods in music education identified in places like Zimbabwe or Nigeria have for this case study, which is located in the Western Cape province of South

Africa, with its very own unique creolised musical culture? However, an account of some of the common traditional ideologies on the function and nature of music education in Africa, identified in the literature, are essential to this study for the two main reasons: firstly, because a part of the heritage of musical styles and genres in the Cape has been significantly influenced by indigenous African musics, and secondly, because many of the common views held in African music philosophy are linked to the notions of sociocultural learning used in this study.

3.2.1 The social function of African music

In many African societies music is viewed as an integral part of community life and culture (Chernoff, 1979; Arom, 1991; Mngoma, 1998; Oehrle & Emeka, 2003; Chadwick, 2005; Nketia, 2005; Omolo-Ongati, 2005; Adedeji, 2006; Joseph, 2006) and performs a variety of social functions: “music making is part of life, and life is music” (Oehrle, 1991, p. 163). Music is traditionally used to determine human worth and leadership qualities (Mngoma, 1998) and accompanies important social occasions in traditional music practices in Africa (Omolo-Ongati, 2005). Genres of music are often named according to their social function – crying songs, warrior songs, songs for comfort etc. (Agawu, 2003; Tracey & Uzoigwe, 2003). Even musical instruments are ascribed certain social functions. In his discussion and description of the tuned drum rows of a southern Igbo community in Nigeria, Nzewi identifies the “socio-musical implications” for each drum (Nzewi et al., 2008).

It is widely recognised that music philosophies in Africa espouse a socialisation function to maintain harmony in social order and educate members of society in the norms and values of a community (Oehrle, 1991; Agak, 2005; Nzewi et al., 2008; Mans, 2009; Nzewi & Omolo-Ongati, 2014). For example, in the *dodo* dance of the Luo community in Kenya, there are certain rules, such as a mother-in-law may not dance with her son-in-law. The musical performance is used to educate people on what is considered appropriate in that community (Agak, 2005).

Omolo-Ongati and Nzewi (2014) discuss music’s capacity for contributing to and monitoring social order and self-expression, as well as the social power and potential of music in identity formation, nation-building, self-confidence and conflict resolution:

The original divinely inspired directives of some types of musical arts and sciences in indigenous culture groups, at least in Africa, adopt a design that effectively publicly demonstrates, monitors, manages, sanctions and validates cultural, political, social, economic, religious, educational and attitudinal systems. (Nzewi & Omolo-Ongati, 2014, p. 58)

Some of these capacities noted by Nzewi and Omolo-Ongati are echoed by the ten functions of music as proposed by Alan Merriam, which include the validation and solidarity functions of music in society with the headings listed below (Merriam, 1964, pp. 219–226):

- Emotional expression
- Aesthetic enjoyment
- Entertainment
- Communication
- Symbolic representation
- Physical response
- Enforcing conformity to social norms
- Validation of social institutions and religious rituals
- Contribution to the continuity and stability of culture
- Contribution to the integration of society.

Mans contends that “[s]ocieties can be seen to organise their music according to the purpose that the music is expected to fill” (2009, p. 3). While African music has been widely noted for its functionality in society, sometimes somewhat condescendingly, Mans (2009) raises the argument that all musics around the globe can be seen to be functional and inseparable from social and religious life.

3.2.2 *Ubuntu*

One of the common hallmarks of many musical traditions in Africa is the guiding principle that all members of society are capable of making music (Blacking, 1973; Abrokwa, 1999; Shuter-Dyson, 1999) and that “every human is inherently creative” (Nzewi & Omolo-Ongati, 2014, p. 66). Every member of society has the capacity to both participate in and evaluate the musical practices of the community (Nzewi, 2003). While recognising individuals and musical leaders with exceptional ability and the specialised role of a “mother musician” (Nzewi, Anyahuru, & Ohiaurumunna, 2008, p. 33), music education philosophy in societies in Africa maintains that music is something that is and should be available to all members of society (Nzewi, 2003, 2005a).

This touches on the key value of inclusivity in music philosophies in Africa. All members, even those with modest abilities, should be included (Nzewi & Omolo-Ongati, 2014). With this underlying paradigm, Omolo-Ongati and Nzewi propose that transmission and assessment of music education should be guided by an “*inclusive, intellectual and participatory*” model in their article on assessment of musical arts in contemporary African classrooms (2014, p. 61, original emphasis).

A number of African music scholars have mentioned the manifestation of the spirit of *ubuntu* in African music traditions (Oehrle, 1991; Dargie, 1996; Mngoma, 1998; Tracey & Uzoigwe, 2003; Joseph, 2006); this is a significant feature for African music education processes, specifically in South Africa where the concept of *ubuntu* has been prevalent.

Joseph (2006) states that the value of sharing and the concept of *ubuntu* are central to African life. African concepts of *ubuntu* centre on the principles of human respect, kindness, generosity, compassion, service-orientated interaction, recognition of the self-worth of others and humanity (Mngoma, 1998; Gade, 2011) - "It is sharing in a common humanity which makes someone human" (Dargie, 1996, p. 33). Until the first half of the twentieth century *ubuntu* was primarily defined as a human quality in written sources. It later came to embody the broader definition of an African philosophy and worldview. Gade's research indicates that during the years from 1993 to 1995 the Nguni proverb "*umuntu ngumuntu ngabantu*" – "a person is a person through other persons" – began to be used to describe the concept of *ubuntu* (Gade, 2011, p. 303).

The principle of *ubuntu* has historic significance for South Africa and was often used in the reconciliation discourse following the end of the apartheid era. Gade (2011) notes the increase of interest in *ubuntu* around the transitional turnover directly after the dismantling of apartheid and speculates on the potential political motives that may have promoted this rise in attention given to *ubuntu*. *Ubuntu* can now be seen to refer to an ethic, a worldview, African humanism, a philosophy and a human quality (Gade, 2011).

"The concept of *ubuntu* is realised in very special ways through music in Africa. Music is what binds people together, even in difficult tasks" (Dargie, 1998, p. 119). Features such as the common ensemble principle in sub-Saharan African musical cultures (Nzewi & Omolo-Ongati, 2014) reveal the underlying philosophy of *ubuntu* in music: "A poor listener or an egotistical performer is a poor team mate in African ensembles" (Nzewi, 2005a, p. 206). Sharing and co-operation are fundamental in music making in Africa and run counter to individualistic ideologies. Space is created for all members to contribute to the music-making event and the element of community, often symbolised by the chorus, provides a covering for the weakness of modest performers and tempers the domination of strong performers (Nzewi, 2005a). It is important for the individuality and independence of each performer to be balanced within the unity of the ensemble (Mngoma, 1998; Tracey & Uzoigwe, 2003). Music is a collective act integral to the community and reflects human relationships (Oehrle & Emeka, 2003).

The philosophy of *ubuntu* can also be seen in the structure of the music with features such as call and response (Mngoma, 1998). The structure of much music in Africa reflects the values of African societies. "The intuitive consciousness of cultural concord that underlies the African horizontal harmonic concept leads to spiritual bonding among co-participants" (Nzewi & Omolo-Ongati, 2014, p. 60). The importance of relationship and mutual dependence in musical philosophies in Africa can be seen in the interlocking rhythmic structures in African musics and further reflects aspects of *ubuntu* (Tracey & Uzoigwe, 2003).

3.2.3 The importance of social context in African music education

James Flolu (2005) states that “every kind of music is a social fact, a social reality” (p. 108). Music and musical learning need to be understood in terms of the culture and people who create them and the resulting methods of musical transmission (Abrokwa, 1999; Flolu, 2005; Nketia, 2005). Musical practices simultaneously transform and are transformed by the people who participate in them (Chernoff, 1979; Abrokwa, 1999; Nketia, 2005).

Many of the philosophies of music education in Africa adopt holistic approaches which involve not only artistic knowledge and skills, but an understanding of the community’s traditions, values and norms (Amoaku, 1998). In his instructional materials based on indigenous knowledge systems, Nzewi emphasises the need for the indigenous classroom to take on a “holistic approach to life-long learning which is contextualised within daily socio-cultural living” (2005b, p. vii). In this resource book Nzewi outlines five primary units for music education, one of which is societal need, utilisation and presentation. Meaning making and the importance of context are central to the successful facilitation and transmission of musical knowledge and skills in musical cultures in Africa (Joseph, 2006; Van Heerden, 2006).

From the above discussion on the various inherent characteristics involved in the philosophies of music making in Africa, the social significance of musical traditions in Africa becomes apparent. African music lends itself to sociocultural frameworks, sharing principles of authentic context, social interaction and collaboration (Joseph, 2006).

While my theoretical framework includes sociocultural theories generated outside of Africa, it is worthwhile noting the parallels between music philosophies in Africa and sociocultural learning theories. The values and concepts discussed above have been specifically selected from the literature for their relevance to sociocultural theories of learning. Although these two tenets of thought were generated independently of one another, this study recognises the likenesses between music education philosophies in Africa and theories of sociocultural learning, since both highlight the importance of cultural history and social context involved in the processes of musical learning.

3.3 Sociocultural perspectives on learning

The concept of the need for guided assistance in advancing the capabilities and mental functions of children and individuals, as well as an emphasis on the social environment supporting the learning system, is a central area of focus in this study. A framework derived from sociocultural perspectives on learning was chosen for this study, as it (a) provides an appropriate basis for investigating learning processes in naturalised setting; (b) accounts for a focus on social interactions and tools crucial to the

learning process; (c) allows for possible variance in the development, learning methods and norms amongst different cultures and learning communities; and (d) is suitable for the methodology used in this case study. As will be discussed later, much contemporary research on music education is turning towards sociocultural perspectives to shed light on learning and the effective facilitation of musical learning.

Lev Vygotsky is celebrated as the father of sociocultural learning theories. He proposed that learning and development are fundamentally socially and culturally situated (Vygotsky, 1962, 1978). Crucial to this study are the concepts of mediation, cultural tools and artefacts, activity, and participatory learning as proposed by sociocultural learning theories (cf. Vygotsky, 1962; Wertsch, 1991; Rogoff, 2003). Each of these concepts will be discussed in further detail in the following sections of this chapter.

3.3.1 Vygotsky's sociocultural learning theory

According to Vygotsky (1978), psychological functions appear twice in a child's development – first on a social plane, interpsychologically, as relations between people, which are subsequently internalised on a second individual plane, intrapsychologically. For Vygotsky, “the true direction of the development of thinking is not from the individual to the socialized, but from the social to the individual” (1962, p. 20). Vygotsky's assertion of the origin of higher mental functions in social life was influenced by the focus on social structure in Marxist thinking (Wertsch, 1991). Vygotsky further established the importance of social influences on development and learning in his model of the zone of proximal development. At this point it is useful to unpack one of the focal points of this study, which appears in the title – namely mediation – using the zone of proximal development as illustration.

Vygotsky's model of the zone of proximal development uses the demonstration of what a child is able to achieve independently in a problem-solving task (their actual level of development) versus what they are able to achieve with guided assistance (their potential level of development) to illustrate the enhanced ability of a child in problem-solving tasks with the guidance of a teacher, more capable peer or by using cultural tools (Vygotsky 1978). Mediation occurs between the two levels of the zone of proximal development, where the supporting guidance of a more knowledgeable peer or teacher provides facilitation for the learner to realise his or her potential level of development. In other words, children can reach higher levels of cognitive functioning and achieve the utmost level of their zone of proximal development, which is their potential developmental level, with the assistance of guidance and mediation from more experienced individuals.

Vygotsky also established the importance and use of cultural tools and signs or symbols in mediating human behaviour and action (Wertsch, 1991). The use of mediating cultural artefacts, tools and sign systems such as language, works of art, numbering systems, notation systems etc., enable higher cognitive functioning and communication in individuals (Vygotsky, 1962; Tryphon & Vonèche, 1996).

Artifacts such as books, orthographies, computers, languages, and hammers are essentially social, historical objects, transforming with the ideas of both their designers and their later users. They form and are formed by the practices of their use and by related practices. (Rogoff 2003, p. 276)

In this way, cultural tools and artefacts fundamentally mediate and influence learning and thinking (Nasir & Hand, 2006; Marsh, 2011).

In Vygotsky's view, instruction should precede development in order to awaken "a whole series of functions that are in a stage of maturation lying in the zone of proximal development" (Vygotsky, 1987, p. 212). In this light, instruction should be aimed at very specific points in the zone of proximal development in order to achieve maximum outcome. Vygotsky has been criticised for his emphasis on verbal instruction and it has been noted that this focus may not be applicable or the primary means of mediation in all cultures (Wertsch, 1991; Hook, Watts, & Cockcraft, 2002; Rogoff, Paradise, Arauz, Correa-Chavez, & Angelillo, 2003). However, Vygotsky's sociocultural learning theory continues to be used and exerts considerable influence in education and educational research today. Numerous learning theories and models have been generated from Vygotsky's work. The theoretical framework used in this study is likewise influenced by Vygotskian thought and concepts.

3.3.2 Sociocultural perspectives in music education research: Keeping abreast of current research trends

Over time the various strands of music psychology have led to a number of different perspectives on musical development and learning, namely the cognitive, developmental and social perspectives (Hargreaves et al., 2003). Graham Welch (2007) notes the complexity and interrelatedness of the aspects involved in musical development and education:

Musical behaviours are seen as stemming initially from the learner's basic neuropsychological design (the hard-wired integration of nervous, psychological and biological processes) and subsequently shaped by enculturation, the emergence of generative (creative) skill development and the particular influences of schooling, social groups and the wider community. (Welch, 2007, pp. 23, 24)

Research on the developmental psychology of music has provided a number of theories and models for musical development, largely based on Piagetian notions. However, with the significant renewal of interest in Vygotskian sociocultural theories and criticisms regarding the gulf between theory and practice in music education, the main direction of current research on music education has been from a social perspective (Hargreaves et al., 2003; Wiggins, 2015). Viewing musical learning within a

sociocultural framework is not a new concept, as is evidenced by the previous discussion of ideologies and perspectives on the African continent, but it is a fairly recent trend in academic research on music education.

Music is an inherently social phenomenon and, according to Blacking (1995, p. 223), it is a social action. Music does not occur in a vacuum, but is socially and culturally situated (Merriam, 1964; Blacking, 1973; Oehrle & Emeka, 2003; Nketia, 2005). Hargreaves, Marshall and North (2003, p. 148) acknowledge four levels of social influence on musical behaviour and development, namely the individual, interpersonal, institutional and cultural levels of influence. Musical behaviour is necessarily social as we make sense of the physical sounds heard via a meaning-making process that is socially and culturally constructed. The physical frequencies or sounds have no meaning outside of their socially and culturally situated context (Hargreaves et al., 2003, p. 151). This is a characteristic music shares with language. The act of music making and consequent perception, appreciation and comprehension is a social event. Arguably, it would then be superficial to investigate and examine the phenomenon of music learning outside of its socially and culturally embedded context.

There is a widespread acknowledgement in contemporary developmental psychology that learning and development involve social interaction and are socially situated in activity (Bandura, 1977; Boardman, 2002; Hargreaves et al., 2003; Mans, 2007b). In an attempt to increase the real-life validity of music education research, many researchers now choose authentic studio or classroom settings, rather than laboratory conditions, for their studies (Hargreaves et al., 2003, p. 148). This stems from neo-Vygotskian principles where the social context of real-life scenarios is considered crucial to the understanding of learning and cognition (Salomon & Perkins, 1998; Hargreaves et al., 2003).

3.3.3 Individual versus social learning

Salomon and Perkins (1998, p. 2) address the longstanding distinction between two perspectives of learning. Individual learning, “emphasizing the acquisition of knowledge and cognitive skill as transferrable commodities”, and social learning as an interactive, joint and situated form of knowledge construction. Thus they present two views on learning, namely “cognitive, acquisition-orientated” versus “situative, participatory” perspectives (p. 2). Hakkarainen (2013) criticises the individualist view of creativity, which can be seen to be part of musical learning, and proposes that creativity instead be conceived of as an intentional and collective endeavour.

Many researchers agree that the most logical step forward in educational research is not only to look at the individual or social environment in isolation, but rather to look at the dynamic interactions and mutual transactions of both (Salomon & Perkins, 1998; Hargreaves et al., 2003; Rogoff, 2003, 2008;

Welch, 2007; Hakkarainen, 2013): “Although each process can be understood in its own right, understanding the interplay yields a richer and conceptually more satisfying picture” (Salomon & Perkins 1998, p. 2).

Salomon and Perkins (1998) recommend social learning as its own form of learning, not merely as a collection or multiplication of individual learning. In fact, the idea of pure individual learning itself is questioned. According to Hakkarainen (2013), intelligence and cognition extend beyond the individual. Instruments, tools and other people advance the capacity of the individual to participate in and develop practices over time. Knowledge and cognition are distributed over an entire learning system between people, cultural artefacts and tools (Nasir & Hand, 2006). This cognitive division of labour and the social distribution of learning allow people to do more than would be possible individually.

Individual learning seldom occurs without the intervention of social mediation of some kind, and social learning necessarily requires some learning by the individual (Salomon & Perkins 1998, p. 2). Salomon and Perkins (1998, p. 18) provide three propositions about the relationship between individual and social learning: (a) the level of active social mediation supporting individual learning may vary; (b) learning can take place in a collective system of individuals where knowledge is distributed throughout the whole system; and (c) the continuous interaction of individual and social dimensions of learning can serve to support one another in a “reciprocal spiral relationship”. They go on to list six forms or dimensions of social learning (Salomon & Perkins, 1998, pp. 3-16), which are briefly summarised below.

1. “Active social mediation of individual learning”: A learning system which is made up of a primary learner and facilitating agent. This form of learning involves internalisation and active knowledge construction on the part of the primary learner combined with explicit guidance from the facilitator, not necessarily in the form of instruction.
2. “Social mediation as participatory knowledge construction”: Although this form of learning may present the same outward appearance as the first dimension, the two dimensions are understood differently. In this second system knowledge construction, rather than being transmitted or internalised, is appropriated through a joint social process of participation and interaction. Learning is highly situated and is distributed over the entire system and participation serves “as both the process and the goal of learning” (p. 9).
3. “Social mediation by cultural scaffolding”: A learning system is formed between the learner and cultural tools, artefacts, technical procedures and symbolic resources mediating the learning. Both the

tools and the learners have the potential to be developed simultaneously through use and the effects can be both long lasting and immediate.

4. “The social entity as a learning system”: Although this kind of learning system shares many characteristics with individual learning, it also presents significant contrasts. In this learning system the learning is distributed over a number of individuals (e.g. a sports team), where there is collective agency and the knowledge gained is not necessarily useful to any one individual on their own, but rather forms “patterns of co-ordination” with the rest of the team (p. 5). This kind of learning system is often heavily situated in the immediate context of the learning situation.

5. “Learning to be a social learner”: In this kind of learning system, individual learning is extended by taking advantage of the surrounding social forces and resources, such as asking questions and creating reciprocal learning relationships.

6. “Learning social content”: This dimension presents a different notion of social learning as the learning of social content – learning how to work with others, how to make collaborative decisions etc.

By looking at these different dimensions of social learning, two versions of the concept of social mediation are recognisable. First is the “cognitive, acquisition-orientated version”, where the social system supports the progression of the individual learner to achieve competent levels of skill and knowledge. Second, there is the “situative, participation-orientated” version, where the learning system is made up jointly of social and individual agents and where the learning outcomes are situated and distributed (Salomon & Perkins 1998, p. 10).

These dimensions are useful in thinking about social learning from several perspectives. They also touch on a number of major concepts prevalent in the literature on the field of social learning theories, such as mediation by a facilitating agent, mediation by cultural artefacts, peer learning, collective learning, division of labour and participation.

3.3.4 Activity, practice and participation

The concepts of activity, practice and participation have become significant themes in the literature on music, ethnomusicology and sociocultural music education. Small (1998) concurs that “Properly understood, all art is action” (p. 130). Musical meaning does not solely lie in the objects of musical works, but rather in the acts of creating, displaying and perceiving (Small, 1998, p. 130). Previously held ideas of music as a static object or “work of art” have been challenged, and music has increasingly been perceived as a process rather than a product, an action rather than an object (Elliott, 1995; Small, 1998). This corresponds to the process- and product-orientated approaches to musical transmission discussed in Chapter Two.

Elliott (1995) proposes “musicing” in his praxial philosophy of music education, where music is seen as an activity and practice, and learning occurs through experience and engagement with musical activities, challenging the idea of music education as an aesthetic education (cf. Reimer, 1989). Small (1998, p. 9) similarly offers the verb “musicking” – presenting “music” in the form of a present participle to imply music as an action. He describes “musicking” as the participation, in any form, of a musical event. Small maintains that everyone is capable of “musicking”, only requiring cultivation in the early years. In this way, “musicking” is seen as an activity where anyone present is involved in some way, be it through listening, performing or dancing, and everyone present is also responsible for the success and quality of the musical event (pp. 9, 10). Musical learning incorporates three spheres of activity, namely production, performance and perception (Lamont, 2009). In other words, musical cognition is revealed through the activities of composing, listening and performing (Campbell, 1991; Custodero, 2010). The idea of learning through active participation and experience is not new and has been supported by numerous scholars such as Johann Pestalozzi and John Dewey (Dewey, 1938, p. 113; McPherson & Gabrielsson, 2002; Palmer & Reimer, 2002).

As discussed earlier, one of the six social dimensions of learning described by Salomon and Perkins (1998) is “Social mediation as participatory knowledge construction”. Active participation is a crucial foundation for the theories of development and learning as proposed by Rogoff (Rogoff et al., 2003; Rogoff, 2008). Rogoff (2003) questions the concepts of acquisition and transmission, where learning is viewed as the transmission of knowledge and skills “brought across a boundary from the external world to the mind of the learner” and rather contends that “learning is a process of transformation of participation in ongoing cultural activities” (p. 182). From this perspective, learning occurs through active participation and joint construction of knowledge and practices (Salomon & Perkins, 1998, p. 7). Sustained participation in cultural practices leads to enculturation and cognitive adaptation (Hakkarainen, 2013). Turino (2008) explores how musical participation is socially meaningful. He goes on to outline four distinct fields of music, namely participatory performance, presentational performance, high-fidelity recordings and studio audio art. Participatory performance is distinguished by features such as no distinction made between the artists and audience, the promotion and encouragement of social bonding, as well as a focus on the participants and the process rather than the product. The primary goals of this kind of musical practice include achieving maximum participation in the performance, achieving synchrony, reinforcing social identity and belonging, and including people with a wide range of musical abilities, consequently leading to different core and elaboration roles. The quality of these performances is evaluated by the amount of participation.

While Koopman (2007) and Green (2003) contend that most people in modern global society do not engage in active music making, Partti and Karlsen (2010) provide a contrasting outlook and suggest

that many people do actually participate in active music-making activities, for example, creating ringtones and using gaming software like Guitar Hero. Many of the activities they describe are provided by technology and the media, as their research focuses on online communities of musical learning. Turino (2008) also gives examples of contemporary participatory music making, such as in churches and casual music bands. While many of the prevailing music education practices in the Western classical tradition have previously had a tendency to concentrate primarily on music literacy, theory, repertoire, music history and analysis, in combination with instrumental skills, performance and ensemble playing, the balance and sequence of these components has undergone significant changes in contemporary music education. There has been a shift towards performance-based activities, including composition and improvisation in pedagogical approaches to music education, largely as a result of pedagogues such as Dalcroze, Orff, Kodály, Swanwick, Reimer, Paynter, Small and Elliott (Schippers, 2010, p. 62).

Lave and Wenger introduced the concept of “communities of practice”, where learning unfolds through opportunities for engagement and participation. A “community of practice” incorporates interdependency and inter-relationships between people, activities, meaning, the world and learning (Lave & Wenger, 1991, p. 50, 98). In the words of Burnard and Younker, “[a]ctivity is what participants engage in as they participate in practice” (2010, p. 167).

This study views participation as fundamental to the musical learning process. It explores the participation and subsequent learning of band members and facilitators in the music-making activities of the Delta Langbroek Band. The framework which guides the analysis of musical learning in this study is discussed in the following section.

3.4 Emerging theoretical framework

The emerging theoretical framework is generated through a process of a layering of different perspectives and two models for looking at musical learning. Rogoff’s (2008) model of three planes of analysis provides the foundation of the emergent framework, which is itself derived from Vygotskian sociocultural learning theories. Aspects of Rogoff’s three planes are shown to be supported by perspectives on music education in Africa. Huib Schippers’s (2010) model of the Twelve Continuum Transmission Framework is used to further elaborate on two of the three planes of analysis, in order to provide a more detailed account of these planes.

In order to look at the personal and interpersonal processes involved in cognitive development and learning, Vygotsky (1962) proposed activity as the unit of analysis, as this has the capacity to retain the essence of a holistic view of learning. He likened this analysis of the elements of complex

psychological wholes to analysing the components of water. Instead of analysing water in terms of its isolated elements of hydrogen and oxygen, which will both function and respond very differently to the compounds making up water, Vygotsky suggested looking at the individual molecules of water, so as to retain the same properties of the whole phenomenon (p. 3).

In a similar vein, Rogoff (2008) points out that activity can be used as the unit of analysis when observing learning and its development. Rogoff (2008) proposes three planes on which to observe sociocultural activity, namely apprenticeship, guided participation and participatory appropriation. As was noted by Salomon and Perkins (1998), understanding the interactions of the various individual and social elements of learning provides a much deeper and richer picture of learning. This model attempts to provide such a picture. The elements contributing to musical activity are each foregrounded at different times – in this case the community, interpersonal and personal elements – while still maintaining the assumption that each cannot function without the other and they cannot exist separately.

Huib Schippers (2010) offers the Twelve Continuum Transmission Framework (TCTF) as a tool for understanding different music transmission and learning systems (see Fig. 3.1). This model hinges on clusters of continua namely the modes of transmission, dimensions of interaction, issues of context in the learning environment, and approach to cultural diversity. Schippers suggests using the continua as a spectrum to describe different learning systems, as hardly any learning systems can be placed on the extreme left or right, but rather usually sit somewhere along the continuum with tendencies towards a certain direction. This TCTF model can be seen as a continuation of the modes and approaches to learning discussed in detail in Chapter Two. When analysing specific learning systems, one can use this framework to describe the conditions and conventions of how the learning system operates without implying value judgements on either side of the spectrums.

TWELVE CONTINUUM TRANSMISSION FRAMEWORK (TCTF)

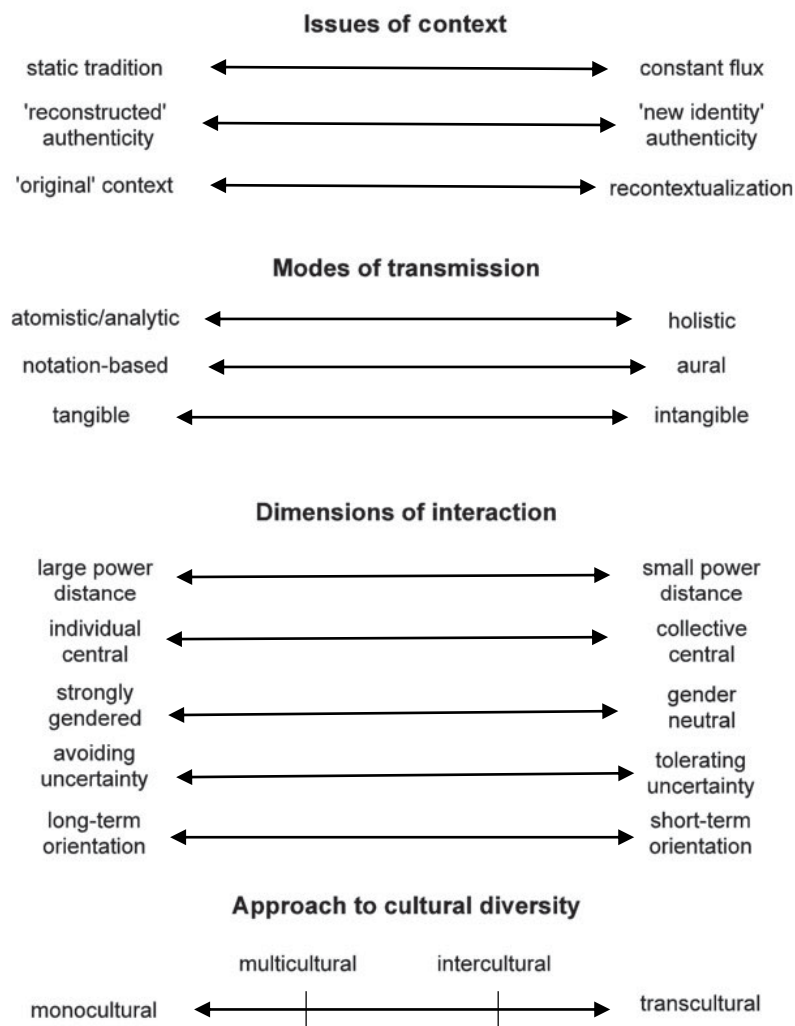


Fig. 3.1 Huib Schippers's Twelve Continuum Transmission Framework (Schippers, 2010, p. 124)

The following subsections expand on each of the three planes, making use of the TCTF continua for two of the three planes, to create a design for the analysis of the Delta Langbroek Band's musical learning system.

3.4.1 The apprenticeship plane

The metaphor of apprenticeship is used to describe the plane of community and institutional practice of activity – in this case study, the musical activity of the Delta Langbroek Band. Rogoff (2008, p. 60) uses the term apprenticeship as a metaphor for the “mutual embeddedness of the individual and the sociocultural world” in a community of practice. This stems from Vygotsky's premise that learning is socially and culturally situated and subsequently cannot be viewed as isolated from the immediate social and cultural context (Vygotsky, 1978, 1987). African philosophies or concepts of *ubuntu* echo this mutual embeddedness – a person is a person through other people (Dargie, 1998; Gade, 2011).

This plane focuses on the goals, values, structures, history, cultural resources and practices of musical activity. In other words, this plane provides a lens through which to view the cultural and community context of musical activity and learning. Rogoff (2008) points out that in this plane it is important to be aware of and not omit features of the activity that may be taken for granted. This can be particularly difficult when observing activities with which researchers are familiar. The purpose of the cultural or community plane is to make these features explicit, including historical changes in the activity.

Four of the continua from Schippers's Twelve Continuum Transmission Framework are used to expand on the community plane. The clusters of issues of context and approach to cultural diversity relate specifically to the plane of apprenticeship. With reference to issues of context, three continua are presented.

- *Static traditions or traditions in constant flux*: Musical systems lying closer to the static tradition end of the spectrum are characterised by a closed system of a canon or longstanding body of works with few new additions and strict sets of rules to be adhered to. Musical systems tending towards traditions in constant flux emphasise creativity, innovation and negotiation between old and new, where new influences and change are part of the tradition (p. 121).
- *"Reconstructed" authenticity or "new identity" authenticity*: Schippers reveals five dimensions of authenticity: (a) adhering to traditional scores or musical canon, (b) using historical instruments and ensembles, (c) reproducing the original context of the music, (d) following rules and conventions of playing as defined by the tradition, (e) or focusing on "sincerity of expression, meaning, the essence of a musical style" (p. 50). A "reconstructed" authenticity approach maintains the high value of the original musical context and focuses on reproducing the original context of the music. "New identity" authenticity styles of music are chiefly concerned with the notion of being "true to oneself" and adopt a more critical approach to what is handed down (p. 121).
- *"Original" context or recontextualised*: Schippers argues that almost all music is recontextualised to some degree by virtue of the changing audience, performers, venue and dynamic quality of culture and globalisation as musics are increasingly shared around the world. Thus, truly original contexts of music are fairly rare. This continuum not only describes the performance practices of musical learning systems, but the transmission processes involved. Is the music transmitted in a traditional way or in new contexts? Musical systems along the "original" edge are usually practised in and highly value the original cultural context of the music. Recontextualised musical systems practice music in new cultural contexts where music has travelled and taken root.

Although the features situated along the left side of these three continua imply fixed traditions as well as methods and musical systems, modern research has established that culture is not a static phenomenon. While recognising and identifying important elements of cultural activity and practice, it is important to be mindful that culture and cultural activity are dynamic, ever-changing phenomena and participation of members constitutes change for both the activity and the members themselves (Rogoff, 2003; Schippers, 2010). This is the nature of cultural development.

The continuum of *approach to cultural diversity* is also a useful indicator of the values and practices of the apprenticeship plane.

- This continuum describes a musical learning system's approach to cultural diversity with four terms – monocultural, multicultural, intercultural and transcultural. A monocultural system is described as being dominated by the content and approach of one musical culture. Multicultural systems represent situations where multiple musical cultures are present, but these musical cultures run separately and do not blend. An intercultural system features simple, surface-level forms of fusion and exchange of different musical cultures. Transcultural musical systems occur when several musical cultures are incorporated, in equal measure, into the musical learning system. As with the other continua, Schippers (2010) notes that musical learning systems are not always clear-cut and easily placed into monocultural, multicultural, intercultural and transcultural, and adds that they can involve a combination of features along the spectrum (pp. 30, 31).

The continua of issues of context and approach to cultural diversity are useful tools in helping to reveal the cultural features and community contexts of musical activity in the Delta Langbroek Band, making the features of the community plane explicit. The features outlined by these continua, along with other elements of cultural resources and tools that mediate musical behaviour (Wertsch, 1991), history, goals, structures and values of the musical activity of the Delta Langbroek Band, will be identified and analysed in this plane.

3.4.2 The guided participation plane

Rogoff (2008) uses the term “guided participation” to refer to the interpersonal plane in the analysis of learning. This plane involves the co-ordination of and communication between mutually involved members of the activity or shared endeavour. This plane is reminiscent of the social learning system “Social mediation as participatory knowledge construction” as proposed by Salomon and Perkins (1998). As such, musical learning will be viewed as a social endeavour distributed over the entire system of musical activity, musical tools and resources and all its participants. From this perspective, the social arrangements, management of roles, engagements, modes of transmission and interactions

of the members of the musical activity of the Delta Langbroek Band will be analysed to understand their musical learning.

This plane draws on the fundamental concept of mediation in Vygotskian theory. The active guidance of more capable members in directing less experienced or knowledgeable learners is a crucial part of the interpersonal arrangements of the activity. As was previously mentioned, Vygotsky's notion of mediation has been assessed critically by other scholars and it has been pointed out that Vygotsky's focus was mainly on verbal instruction and that other forms of interaction such as observation and practice may have been overlooked (Wertsch, 1991; Hook et al., 2002; Rogoff et al., 2003). Kozulin (2002, p. 15) recognises that there is no single classification of mediation. He makes mention of forms of mediation as suggested by Tharp and Gallimore, such as modelling, "contingency management (praise and critique)", feedback and cognitive structuring (metacognitive strategies). Wood, Bruner and Ross (1976) suggest the metaphor of scaffolding to describe mediation. In terms of this metaphor the adult controls and manages elements of the activity that are beyond the learner's current capabilities until the learner is considered ready and the supervision and assistance of an adult or more experienced person can be withdrawn (Wood et al., 1976, p. 90). Different levels and aspects of interactive activity use different forms of mediation.

Guided participation is Rogoff's way of broadening this view of the collaborative nature of learning which includes, but is not limited to, instruction or verbal explanation. Two important processes in guided participation are the creation of "bridges to make connections to new ideas and skills" (finding common ground between participants) and the structuring of learners' participation (Rogoff, Mosier, Mistry, & Göncü, 1993, p. 234).

As in the previous plane, this plane is juxtaposed with several continua provided by Schippers (2010) in his Twelve Continuum Transmission Framework in order to identify and analyse features of the guided participation plane. The clusters of modes of transmission and the dimensions of interaction are particularly useful for analysis on this plane. These continua correspond to modes and approaches to musical transmission discussed in Chapter Two. Under the modes of transmission category three continua are outlined.

- *Atomistic or holistic* modes of transmission: Along the atomistic end of the spectrum, musical transmission tends towards a conscious progression from simple to complex, often with the use of graded exercises, studies, curriculums, significant amounts of explanation from a teacher and formal assessment. Learners or participants are exposed to one aspect of an activity at a time. The musical activity is segmented into more manageable tasks, before being introduced to the context of the complete activity. The holistic mode focuses on "real"

repertoire and musical situations as the activity of musical learning. Following an intuitive path from the known to the unknown, with less emphasis on verbal explanation and more demonstration, is a characteristic of holistic learning modes (Schippers, 2010, p. 120).

- *Notation-based or aural* modes of transmission: The two ends of this spectrum can be identified by a reliance on notation and sheet music, with compositions as fixed entities on the notation extreme and aural methods of transmission that include observation, listening, modelling, improvisation and imitation on the other end (p. 80).
- *Intangible or tangible* modes of transmission: The tangible approach is often characterised by concrete technical skills, clearly defined repertoire, clear rules and explicit theory. Intangible modes of transmission feature more abstract concepts, metaphoric and figurative language, emphasis on creativity and spiritual values (p. 75).

The five continua under the cluster of dimensions of interaction are outlined below.

- *Large power distance or small power distance*: Large power distances are indicated by didactic relationships between the teacher and learners, a top-down approach where the teacher controls the learning activity and sometimes with physical distance or spatial arrangement between the teacher and learners. Small power distances incorporate learners as equal participants in the musical activity where the manner of interaction between teacher and learners is significantly more informal.
- *Individual central or group central*: Approaches that place the individual at the centre pay more attention to individual development and one-on-one lessons. Learning systems displaying an orientation towards group central approaches to musical learning present a greater focus on group achievement, group lessons and social functions of music.
- *Strongly gendered or gender neutral*: Strongly gendered dimensions of interaction incorporate music making, certain instruments or musical roles as exclusively for males or females, whereas gender-neutral approaches do not have preordained rules for music making with regard to different genders.
- *Avoiding uncertainty or tolerating uncertainty*: An avoidance of uncertainty would be characterised by a high regard for a musical canon, authority and musical hierarchy, where information about music is presented as unquestionable and formalised pedagogical methods of training are prominent. An approach that tolerates uncertainty would incorporate discussions, questions and challenges to the musical canon, hierarchy and authority, and would acknowledge different systems or styles of musical learning.
- *Long-term orientation or short-term orientation*: A long-term orientation to musical learning perceives music learning as a long road with many small steps, often using grading methods,

whereas short-term orientations in musical learning seek to realise tangible short-term goals, such as performances (p. 122).

Thus, when analysing this plane, the focus will be on the mediational modes and methods assisting the learners in the Delta Langbroek Band by looking at the modes of transmission and dimensions of interaction. The social arrangements and engagements in the interactions of the musical activities of the band will also be made explicit in the analysis of this plane.

3.4.3 The participatory appropriation plane

Rogoff (2008, p. 65) uses the term participatory appropriation to describe “the process by which individuals transform their understanding of and responsibility for activities through their own participation”. Children everywhere learn by observing, listening in on and participating in socially shared activities. This kind of learning is pervasive and effective, and can be observed in the way in which children learn language (Rogoff et al., 2003). Thus individual appropriation occurs as a result of participation by the individual in the activity. Learning hinges on the process of what Lave and Wenger (1991) term “legitimate peripheral participation”, where learners enter into a “community of practice” as new members and move towards mastery of knowledge and skill as their role transforms towards full participation. Ongoing participation results in the transformation of an individual’s role in an activity, which underpins the learning process (Lave & Wenger, 1991).

As previously discussed, sociocultural perspectives on music education emphasise the importance of participation in the development of musical knowledge and skills (Small, 1998; Turino, 2008; Burnard & Younker, 2010; Hakkarainen, 2013). From a number of perspectives on musical learning in Africa, learning is naturally expected to include practical exploration and the participation of the learner, supported by guidance from others. Rather than engaging with theoretical knowledge in instances of inactive reflection, musical knowledge is gained through practice. Musical learning and development are seen as a lifelong process (Nzewi, 2003). Traditionally in African society music is learned through the processes of apprenticeship, participation, absorption and performance (Mans, 2007a; Tracey & Uzoigwe, 2003). This involves demonstration, observation, listening, imitation and experiential learning (Abrokwaa, 1999; Akuno, 2005). Thus, musical learning “is an interactive performing experience, while performance is a never-ending learning experience” (Nzewi, 2003, p. 14). For example, in Luo society in Kenya children grow up with music as an integral part of life and the social processes of the community. The child is thus immersed in the musical culture of their community and is seen as a capable participant, first taking on a role as a participant-observer and later becoming a more active participant through imitation and musical games (Omolo-Ongati, 2005). Strumpf (2008) similarly acknowledges the importance of musical training through participation in community music

in Zimbabwe. Thus an individual's progression in musical learning unfolds through their participation in musical activities.

As mentioned before, Vygotsky (1978) stated that psychological functions appear twice in the individual: first on an external social plane, interpsychologically, and second on an internal plane, intrapsychologically. Vygotsky viewed the external plane to be fundamentally constructed of social interactions and deduced that since everything that is internal was once external, everything that is internal was therefore once social. Thus, internalisation is not just a process of transferring external knowledge or activity to an internal plane, but forms part of the process of constructing the internal plane. For both Piaget and Vygotsky this internal and external interaction forms the foundation for the construction of knowledge (Martí, 1996).

Rogoff (2008, p. 65) specifically uses the term "appropriation" in order to differentiate it from the process of internalisation. Internalisation is often viewed as something static being transported from an external plane to an internal plane, and "implies a separation between the person and the social context". The participatory appropriation perspective taken by Rogoff views learning not as a *transportation* of "objects" like knowledge, skills and concepts from an external to internal plane, but rather as a *transformation* of knowledge, skills and concepts through participation in activity (Rogoff, 2008, emphasis added). This view of learning as embedded in participation in joint activity and negotiation of participatory roles in meaningful cultural practices and activities is supported by other scholars (Nasir & Hand, 2006; Sefton-Green & Soep, 2007).

Rogoff (Rogoff et al., 2003; Rogoff, 2008) questions the concepts of acquisition and transmission, and challenges the perceived boundaries between social and individual, external and internal, arguing that a person participating in an activity actively contributes to changes both in the participant's involvement in the activity and the activity itself. Thus Rogoff (2008, p. 67) distinguishes between the two approaches with appropriation "as a dynamic, active, mutual process involved in people's participation in cultural activities", and internalisation as "a static, bounded 'acquisition' or 'transmission' of pieces of knowledge". The concept of internalisation is problematic for Rogoff in that it segments time into past, present and future, which are treated separately in a perception of mind as "the acquisition or transmission of stored units" (p. 68). This kind of thinking, from the internalisation perspective, can be identified in many formalised educational settings where disconnected skills are taught in units apart from their real context and talk is frequently substituted for involvement (Rogoff et al., 2003). Rather than entailing the idea of internalisation, learning is seen as an increasing level of participation in "communities of practice" (Lave & Wenger, 1991).

One of the factors that needs to be accounted for in the analysis of this plane is the motivation of the individual. Individuals' motivation in intent participation tends to stem from an intrinsic interest in and the recognised importance of the activity. Motivation in assembly-line instruction is often extrinsic – praise, grades or punishment and rewards, and is often met with resistance (Rogoff et al., 2003, pp. 189, 190).

Issues of identity are also significant in the personal plane of participatory appropriation and will be addressed in this study. Wenger notes the connection between identity and communities of practice where members engage with, negotiate roles and recognise one another as participants. “In this sense, the formation of a community of practice is also the negotiation of identities” (Wenger, Hall, Murphy & Soler, 2008, p. 105). Although a full discussion of theories of identity is outside the scope of this study, the importance and influence of identity in the musical learning trajectory of participants in the study will be noted and explored briefly in the personal plane of analysis.

Thus in focusing on the participatory appropriation plane, attention is devoted to the individuals' participation in the musical activities of the Delta Langbroek Band and how their participation evolves and changes. Individuals and cultural communities mutually transform and develop one another (Rogoff, 2003).

3.5 Conclusion

From the discussion on music education philosophies in Africa, principles such as *ubuntu*, the social function of music, inclusivity and the importance of the social context of music making emerge. The importance of social context, collaborative learning, communities of practice and learning through participation in collective musical activity is a common feature of music education philosophies in Africa and sociocultural theories of learning. Rogoff's three planes of analysis incorporate fundamental sociocultural notions such as activity, mediation or guided participation, cultural tools and resources, and the sociocultural historical setting of communities of practice. While Huib Schippers does not explicitly draw on sociocultural theory, his Twelve Continuum Transmission Framework provides a solid basis for further exploring the learning models and systems at work in the Delta Langbroek Band.

Rogoff's three planes of analysis (2008) in combination with Schippers's TCTF model (2010), as well as insights gained from music educational practices in Africa and Vygotskian sociocultural learning theories, provide a fitting framework for this study. This framework offers a means to investigate a more holistic picture of musical learning, which, as previously noted, has been called for by various scholars and academics in the field of music education. This framework also provides a design which

accounts for the teaching and facilitation involved in the learning process, which is a major focus of this study. The Twelve Continuum Transmission Framework affords a useful model for this study to expand on the apprenticeship and guided participation planes with practical and explicit guidelines for analysis. Schippers's model further accounts for multicultural music education, which could prove useful when dealing with a musical culture such as the creole musical cultures existing in and around Cape Town.

Chapter Four

Case study: The Delta Langbroek Band of the Music van de Caab project

4.1 Introduction

It was Monday late afternoon and after the forty-five minute drive from Cape Town, I was pleased to arrive early for the rehearsal. I pulled up in the parking lot outside the Solms Delta restaurant and walked over to the music office. There were already a couple of band members present and Angelo,⁸ one of the facilitators, was busy fiddling around at the keyboard, playing chords. I seated myself on one of the many stools in the room and exchanged pleasantries with Angelo while waiting for the rest of the band members to arrive.

(Excerpt from rehearsal field notes, 7 September 2015)

The Music van de Caab project associated with Solms Delta wine estate offers a unique opportunity to investigate musical learning and facilitation in a rural setting in the Western Cape. Through an investigation of the data collected and analysed, this chapter unravels key findings of the learning and facilitation models observed in the Delta Langbroek Band (referred to as the Langbroeke throughout this chapter) of the Music van de Caab project. In order to contextualise the study, this chapter begins with a brief overview of the Solms Delta wine estate and the Music van de Caab project. A discussion of the themes that emerged through the data analysis ensues.

The theoretical framework discussed in Chapter Three is used to organise the presentation of the themes. Rogoff's (2008) three planes of analysis reviewing the planes of apprenticeship (community and/or organisational plane), guided participation (interpersonal plane) and participatory appropriation (personal plane), are employed to present a thorough investigation of the dimensions influencing the musical learning of the Langbroeke. The themes in this discussion are presented first from the broadest level of the musical learning system – revealing the cultural and community environment of the learning system – in order to provide an idea of the broader context of musical

⁸ All names used are pseudonyms. The use of pseudonyms was chosen in preference to the use of less personal labels, such as "Participant 1" or "Subject 1", because of the in-depth qualitative nature of this study and the personal connotation that pseudonyms imply. Although the use of pseudonyms runs the risk of triggering associations with certain names in the readers' minds, it was considered a greater risk to use numerical labels like "Participant 1", as these may raise a statistical expectation from the reader, which is not the approach this study takes.

learning presented in this case study. The three planes are thus used to organise the following themes for a breakdown of the discussion of the data:

Community and/or organisational plane:

- Community music ensembles and practices influencing learning at Solms Delta
- Rehearsal structures of the Langbroeke
- Interpersonal plane: The facilitation process
- Interpersonal dynamics

Personal plane:

- Personal learning processes
- Personal factors influencing musical learning

Lastly, a theme relating to all three spheres of the learning system is presented:

- Shared tools, resources and ways of understanding.

The musical learning system investigated is a complex system and although the themes are presented in a linear fashion for the sake of discussion, the boundaries between them are not nearly so clear-cut. As a result of this interrelatedness, some material is repeated throughout the discussion of the themes. Examples from the data, including excerpts from field notes, rehearsal observation and interview transcripts, are provided to support the research findings. The focus of this study is on the Langbroeke. Afrikaans is the home language of the band members and facilitators, and a combination of English and Afrikaans was used in rehearsals and interviews, according to the preference of the participants. An English translation is provided next to excerpts from the data that are in Afrikaans. These excerpts afford the opportunity to make the participants' voices known. The presentation of the data initially stuck closely to the raw data and was gradually compared to sources in the literature via the theoretical framework (inductive deductive). Throughout the discussion of the data, findings of the case study are discussed within the context of the literature review in Chapters Two and Three. It is important to note that the data was initially processed without any external references to the literature and through a careful examination. Finally the data analysis in combination with the literature review in the previous two chapters contributes to the emerging theoretical framework presented at the end of this chapter.

4.2 The Music van de Caab project

Solms Delta is a wine estate situated in the Groot Drakenstein Valley in the Western Cape of South Africa (see Fig. 4.1 and Fig. 4.2), which is an area renowned for its wine farms and wine-producing community. The wine estate, while functioning as a commercial enterprise, pays significant attention

to the history of the wine farm and surrounding area. The historical focus addresses the historic influences of the slave trade, the lived experiences of the farm workers and the social injustices of South Africa's past that have led to a disadvantaged and disenfranchised local working community (Thompson, 2000; Mountain, 2004; Solms-Delta Wine Estate, 2009).



Fig. 4.1 The location of Solms Delta within Southern Africa (Google Maps, 2016)



Fig. 4.2 A map of Solms Delta with surrounding towns in the Western Cape (Google Maps, 2016)

The farm's museum, the Museum van de Caab, provides historical artefacts and information dating from the early Stone Age. However, the emphasis of the museum – as is reflected in its name⁹ – is to honour the farm workers and acknowledge the history of slavery and the cultural heritage of the farm (Museum van de Caab, 2009). This stems from a vision to give voice to the frequently marginalised and silenced community that has lived and worked on the farm (Mountain, 2004; Cape Cultural Heritage, 2009). The social development imperatives and vision of the farm to address the inequalities of the past has led to the founding of two trusts aimed to serve the needs of the local community. The Wijn De Caab Trust holds one third of the farm shares and profits, which are used to provide education, accommodation and health resources and opportunities for the farm employees. The Delta Trust was established to provide educational, sports, music, social and cultural programmes for the local community in order to contribute to social cohesion and nation-building on a local level (Community Contributions & Development, 2009; Delta Trust, 2009; Wijn de Caab Trust, 2009).

Honouring, preserving and cultivating the musical history, heritage and practices of the local community has become a core component of the social development imperatives and projects at Solms Delta. “Whether through our wine, our music, our cuisine, our environment, or simply through our museums, Solms-Delta’s heartfelt mission is to embrace and celebrate all that it means to be South African” (Cape Cultural Heritage, 2009). The Music van de Caab project was borne out of the Delta Trust in 2007. It includes the Music van de Caab centre, which functions as an archive and resource centre providing information presentations, interactive touch-screen displays, videos and indigenous musical instruments exhibiting the history, heritage and development of Cape vernacular music (Music van de Caab, 2009). Much of the information on display is the result of research conducted by Alex van Heerden, who was employed at Solms Delta to research and promote the vernacular music of the Cape Winelands area through interviews with local musicians. Alex tragically died in a car accident in 2009, but his legacy remains vivid in the minds of people on the farm.

Other outlets of the Music van de Caab project have been various musical workshops at the nearby schools and several ongoing musical ensemble projects. The Delta Optel Band, the first of the ensembles, was a small band of only a few members formed by Alex van Heerden, playing musical styles that are unique to the rural Cape.

⁹ The surname “de Caab” was common among the slaves who worked on the Solms Delta wine estate.

The Delta Valley Entertainers (previously known as the Delta Bluestars) is a larger band that performs as a *Klopse* troupe¹⁰ and incorporates the Kylemore Youth Band, the Pniel Brass Band and the Langbroeke. The Kylemore Youth Band, a brass and percussion band, specifically works with the youth from Kylemore High School in Kylemore (see Fig. 4.2) with rehearsals taking place outdoors on the school field or in the school hall (depending on the weather). The Langbroeke is a relatively small brass band (approximately 16 members) that was selected from the Delta Valley Entertainers to become a “serious” stage band – hence its name, “*Langbroeke*” (“Long Trousers”). The wearing of long trousers is usually associated with maturity and more formal or serious activities. The band members of the Langbroeke are all adolescents or young adults, with the exception of Oom¹¹ Jacob, who plays the tuba. The Soetstemme is a predominantly women’s choir, which performs a combination of traditional songs, “*koortjies*”¹² and music from the “*Philida*” production.

“*Philida van de Delta*” is a musical production adapted from the novel *Philida* by André Brink, which tells the story of a coloured slave girl who falls in love with her master’s son. The tale is one of love, betrayal and the quest for freedom, both literally and figuratively for *Philida*. The musical material for “*Philida*” was composed and arranged collaboratively by the music project directors and the Langbroeke. The musical, with the help of the Music van de Caab participants, local musicians, drama directors and production crew, has now grown and developed into part of the Music van de Caab’s standard musical repertoire in their yearly performances (information taken from general conversations, interviews and information displays at the Music van de Caab centre).

The music project has released two CDs, *Hiervandaan* and *Bamboesbos*, featuring the Langbroeke. A number of songs on the *Bamboesbos* CD were jointly composed and arranged by the Langbroeke, the Soetstemme and the music project directors. The music played and performed by the Langbroeke includes traditional material as well as new material arranged and/or composed by the music directors and the band themselves. The material consists of a number of styles, ranging from traditional songs, *koortjies*, *vastrap*, *langarm*, Cape Jazz, roots pop, gospel, *Klopse* music and *boeremusiek* (*Bamboesbos* CD, 2009; information display Music van de Caab centre).

¹⁰ *Klopse* troupes were originally formed from coloured social clubs and were significantly influenced by the blackface minstrelsy popular in America in the latter half of the nineteenth century. These troupes are best known for their participation in the New Year festival and for their brightly coloured costumes and musical spectacle. *Klopse* troupes have commonly been associated with disorderliness, gangsterism and lower-class representation than their counterparts, the Malay choirs and Christmas bands, who are associated with principles of respectability and decency. However, this distinction is not necessarily always true (Martin, 1999, 2013; Bruinders, 2011).

¹¹ “Oom” in Afrikaans stands for “Uncle”.

¹² Jorritsma (2008) distinguishes between “*koortjies*”, which are traditional sung church choruses, and hymns. When listening to hymns and “*koortjies*” it becomes clear that the latter are less formal in nature, use of language and musical structure in comparison to hymns.

In March 2015 I attended a performance of “Philida” at the Baxter Theatre in Cape Town. My attendance at this performance helped me to form an idea of the music and music-making activities occurring within the Music van de Caab project. I proceeded to contact the director of the music project in March 2015 to discuss the possibility and feasibility of conducting my research on the Music van de Caab project. We met and I was given a thorough background to the music project, its conception, its aims and the various ensembles it included. This initial meeting was very informative and formed the basis for my decision to select the Langbroeke as the specific ensemble for the case study.

4.3 Community music ensembles and practices influencing learning at Solms Delta

Learning is never an isolated endeavour, but is embedded within a cultural context and community of practice (cf. Lave & Wenger, 1991). A number of people and social resources had a major impact on the musical learning of the Langbroek band members. This resonates strongly with sociocultural theories and the social situatedness of learning as described in Chapter Three. This theme elucidates the wider context of the musical community of practice of the Langbroek band and includes the following categories:

- Church music
- Local *Klopse* troupes
- Learning from family and friends
- School music
- Local musical events
- Music serving the needs of the community.

4.3.1 Church music

The influence of church music was conspicuous in all the participants’ musical development and formed a crucial part of music making in the local community. This finding corresponds with studies by Thomas (2015) and Tobias (2013) conducted in the Western Cape and Port Elizabeth, where the church was revealed to be a significant influence and resource for musical practice in local community music making. Research indicates the church has functioned for a long time as a site of non-formal music education in South Africa (Daniel, 1999). Three participants, Marius (facilitator), Angelo (facilitator) and Leandro (facilitator of Kylemore Youth Band and Langbroek band member) said that participating in church music marked the very beginning of their musical journey. Leandro made the point as follows in an interview:

- Researcher: Was that the beginning? Was that how you started...?
- Leandro: No, no. That, I started [...] in the church...
- Researcher: Oh, in the Brigade...
- Leandro: Ya, in the Brigade. Now there was someone that comes from East River that [taught] us [...] how to hold your fingers and that.

The area of the Groot Drakenstein Valley, which includes Franschhoek, has a significant Christian population. The influence of the Protestant church in this area can be traced back to the arrival of the Dutch settlers and French Huguenot refugees in the seventeenth century (Botha, 1921, pp. 23-42). At this time the Dutch Reformed Church functioned as the congregational church of the colony. The percentage of fervent church-goers was significant in the Drakenstein area, most likely because the French Huguenots were religious refugees. Slave masters were also expected to bring up slaves in the Christian faith and so the impact of the church spread (Ross, 2012, pp. 192, 193). It was beyond the scope of this study to conduct in-depth research on the local churches and denominational affiliations.

4.3.2 Local *Klopse* troupes

The participants' involvement in music making was not exclusive to the Delta Langbroek Band. Other organised bands from the Music van de Caab project such as the Delta Valley Entertainers, the Delta Optel Band, the Kylemore Youth Band, as well as the Soetstemme evidently contributed to the musical experiences of the band members. It was clear that the local community-initiated *Klopse* or Cape minstrel troupes, particularly the Pniel Brass Band, which incorporates the Girls' Brigade and the Boys' Brigade,¹³ played a significant role in the music making of the local community and in the musical learning of the Langbroek band members. Many of the music-making activities in the local community revolved around the Pniel Brass Band, who perform at the local church, school sports events and community functions in and around Pniel. The Pniel Brass Band, situated in Pniel approximately six kilometres away, is the closest local band to Solms Delta and is a band which most of the Langbroeke are involved in. Before joining the Pniel Brass Band, Reggie, one of the Langbroek band members, had been a member of another *Klopse* troupe, but had left them after being robbed.

In both the Music van de Caab bands and the local bands, there appeared to be a rite of passage as young musicians grew musically. This finding corresponds to Kierman's (2008) discovery of informal apprenticeship training techniques in community brass bands in the Western Cape. Children began musical training in the Boys' or Girls' Brigades in Pniel, before progressing to the Pniel Brass Band. One

¹³ The Boys' Brigades originated as a movement in the United Kingdom and took root in South Africa in the late nineteenth century. This movement was a military-inspired organisation whose objective was church-based social outreach for adolescents (Adonis, 1995).

band member, Randall, described this progression as an unspoken rule, and pointed out that the Brigade bands play different music to the Pniel Brass Band:

Randall: And it's [...] no-one actually knows it, but when you come to the band, like [...] you're interested in playing with the band, then we [...] just send you to the Brigade and then we learn you there actually. Then you come to Pniel, because it's two separate ways of how we play music. Like at the Brigade we play [...] slow songs, slow jams and so. It's like marching – slow march. And then we have Pniel Brass Band which is the *Klopse* – Cape minstrels. So it's two separate things, we actually have.

A similar progression was used in the Music van de Caab bands. The Kylemore Youth Band was used as a starter band where children began their musical learning and could progress from there to the Langbroeke to participate in more “serious” musical activities. The Pniel Brass Band was also used as a feeder system to find potential young musicians for the Langbroeke. The Pniel Brass Band, the Kylemore Youth Band and the Langbroeke were marked by a considerable amount of connection and collaboration with one another. Most of the Langbroek band members (and some of the Kylemore Youth Band members) were very involved in the music of the community and particularly in the Pniel Brass Band. The Pniel Brass Band itself forms part of the larger Delta Valley Entertainers of the Music van de Caab project. Thus the collaborative nature of the local and Music van de Caab bands was strong.

The Langbroeke were perceived as different from other community bands because they were seen to be more organised and were considered a stage band. Leandro spoke of the large amount of constant playing that was typical of the *Klopse*-style bands' performances and rehearsals in comparison to the amount of playing time in the Langbroeke.

Leandro: The Langbroek band is more like an organised band. It's like a stage band, you see? It's not like a... you gonna play that side and then go in, like *Klops'*. *Klops'* is different than Langbroek band. Langbroek band is almost like an orchestra, you see? You see what I mean?

Researcher: A lot more structured.

Leandro: Ya. Ya, you have to play that piece correctly and if you're playing...

Researcher: How's the *Klops'* band...

Leandro: It's [...] different [...] it's a whole – it's a different story ya. So [...] in the Langbroek band, the stage band, [...] you [...] actually rest a lot. You don't play all the time. You see? In the stage band you can play like in a line for about a few minutes and afterwards, then there's a rest, then the saxophones take over or something. You see, like that. Then you come in, back again. So you don't go all the time, like in *Klops'* all the time.

Kerry-Anne (Langbroek band member) and Leandro, differentiated between the way the *Klopse* bands and the Langbroek band approached their music making.

Researcher: And how [...] do you guys learn – is it [...] very different in the Pniel Band, how you guys learn there to how you learn in the Langbroeke?

Kerry-Anne: Ya, it is different.

- Researcher: How's it different?
- Kerry-Anne: We like... we get the notes, but [...] we listen more from the ear. Ya. So it doesn't sound like [...] the original song. But we try our best.
- Leandro: *Klops'* band... ok. *Klops'* band if you, if we walk [...] in the roads, then we play a song. Alright? We play verse, chorus, maybe a trombone solo and then verse again. Then we go...
- Researcher: Ok. Is that like [...], what you guys were playing now? On Monday?
- Leandro: Yesterday? Yes, [...]
- Researcher: When I was here on Monday, and you guys were playing [...] without music. I mean the sheet music.
- Leandro: Ya, ya. Almost like that ya. That wasn't a proper Langbroek [...] rehearsal. That was more like a *Klopse* [rehearsal].

This reveals the idea of the Langbroeke as different to the *Klopse* model of musical practice. Angelo, a facilitator at the project, spoke of incorporating the *Klopse* model into his facilitation of the Kylemore Youth Band:

- Angelo: I think strategy-wise, [...] the way we do things at this project is... [...] very much to do with development. But also getting their (*referring to the children*) participation [...] So we basically use the [...] we call it the *Klopse* model. Right? Now a lot of people is anti-*Klopse* [...] 'Oh the *Klopse* this. The *Klopse* that.' But I'm not into the politics side of *Klopse*.
- Researcher: Wow, I didn't know that.
- Angelo: With *Klopse* – why I agree with the *Klopse* thing – it includes more people. If we should have a band or an ensemble, like a jazz band for example, then we can only have one drummer, one bass player, one guitarist, one piano player. So we can only cater for four people. Five people or whatever. You know? Whereas if we do the *Klopse*, we use that model, I can have like twenty percussion players. I can have fifty saxes and trumpets and trombone players. So we've got [...] I mean there was a time when we were [...] over 90 players.

As can be seen in this excerpt, the *Klopse* model provides an inclusive model for musical participation. From Angelo's perspective, this made it a suitable approach for facilitation, particularly in the Kylemore Youth Band. However, it is important to note that the Langbroeke presented a different model to that of the *Klopse* approach.

4.3.3 Learning from family and friends

Learning from family members was an important resource for two band members, Randall's and Leandro's, musical development, while learning from friends had been key for three other band members, Kerry-Anne, Shannon and Reggie.

- Randall: I started with the baritone euphonium horn. Started there and [...] no-one could believe it because I was the youngest in our family who first started with music. All my cousins, like Leandro, they were older and I'm like five years younger. So I was nine and it took me like three days to learn how to play by myself. They just taught me how to pitch.
- Researcher: By yourself?

Randall: Yeah. They just taught me how to pitch. The next week I was able to manage to play two instruments. So now I can play every instrument in the [band]... and it didn't even take me a month or so.

Apart from the assistance from family and friends, the facilitators at Solms Delta, particularly Marius, played a vital role in the learning of the band members. It is additionally clear from this excerpt that Randall had a strong sense of achievement with his musical endeavours. The issue of self-image is a category that is discussed in a later section reviewing the personal factors influencing musical learning.

4.3.4 Formal music education influences

The Kylemore Youth Band project worked in collaboration with the local Kylemore High School, making use of the school facilities – the school hall and fields – for rehearsals. However, formal music education and institutions of learning, such as the local schools, were not a major influence on the musical learning or experiences of the Langbroeke or the local community. Apart from Randall's involvement with his high school's choir, Leandro's experience playing steel drums briefly at school and occasional Arts and Culture lessons in school mentioned by Kerry Anne, the local school itself was not used as a major site for the musical learning of the band members. Music instruction at the local school was largely unavailable. This finding confirms research findings from a study by Jansen van Vuuren (2011) which found that rural schools in South Africa tended to lack support systems, funding and resources; this in turn resulted in educators being unable or reluctant to start subject music departments in these areas. The facilitators, Marius and Angelo, themselves had both found formal musical curricula at high school or university irrelevant to their musical interests.

Researcher: I remember you saying something about when you were at UCT? Were you at UCT?

Angelo: No. I went there, feeling ok let me go and refine my skill and – but then when I got there, it wasn't what I expected it to be. But I had no expectations or... but I just didn't like it when I got there. From my first year it was very... I don't know... I can't... maybe because I could play already and I come from another background. Didn't, ya, didn't appeal to me. And then I didn't pursue that. Studying music there full time.

Researcher: Ya. So did anyone teach you?

Angelo: Ya, well look there where I started at the church. But it wasn't like a formal school where you were taught a syllabus...

Leandro had received formal instrumental tuition at the Frank Pietersen Music Centre¹⁴ in Paarl and Randall attended a DJing course at Kue DJ Academy in Goodwood, Cape Town, but none of the other band members had received any musical training through formal musical institutions.

¹⁴ The Frank Pietersen Music Centre provides opportunities for many local disadvantaged students who display high levels of musical talent to receive further musical training, which they would otherwise be unable to afford (Coetzee, 2013).

4.3.5 Local musical events

Several annual musical events form part of the musical traditions of the Music van de Caab project and the local community. The Oesfees (Harvest Festival), held annually on the Solms Delta wine estate in March, celebrates the end of the harvest and is a musical event that is eagerly anticipated every year. This event showcases local musical talent, including the Music van de Caab bands, and a number of other famous South African artists. While driving Reggie home from his interview, he described the importance of this event for the local community in providing a space for connecting with other people from the nearby settlements. This informal conversation was recorded later in field notes. As previously mentioned, the “Philida” production is increasingly becoming part of the Music van de Caab’s standard repertoire. The Pniel Brass Band participates in the annual Wellington Best Band competition for the *Klopse* troupes at the beginning of every year. The Music van de Caab bands often participate in the performing troupes at the Bastille festival in Franschhoek, held in July of every year, but did not participate in 2016. This festival celebrates Franschhoek’s French Huguenot heritage and also remembers the storming of the Bastille in the French revolution (Official Franschhoek Bastille Festival, n.d.).

4.3.6 Music serving the needs of the community

Music, and particularly the music project at Solms Delta, was seen as a vehicle for positive transformation of the community – keeping the kids off the street, serving the needs of the population and being used as a vessel for learning, honouring the cultural heritage and indigenous knowledge of the community, as well as providing recreation for the community. A number of problems in the local community were identified – mainly drugs, alcoholism, the harsh living circumstances, poverty, unemployment, as well as the emotional and psychological disempowerment prominent in the community as a result of the legacy of apartheid. The local community’s enjoyment and support of the Music van de Caab project was expressed by Shannon and Kerry-Anne:

Shannon: But in the Langbroeke... ok one thing about Langbroeke... the *mense*, the people... *hulle is mal* (they are mad). They’re mad about Langbroeke. When we play...

Researcher: The other people who are not in Langbroeke...

Shannon: Ya...

Shannon: And then we play [...] the people [are] jiving in front. With the old people and... ya, everyone is just going good. And they love us. And the, you know the Soetstemme?

Researcher: Yes, yes.

Shannon: Ya. They are [...] cool as well. But us together... Ema it’s awesome, really.

Researcher: That’s really cool. Nice. And has it taught you anything about your community at all? Being part of the Langbroeke?

Kerry-Anne: It has... [...] it also showed me [...] how much the community is interested in our band. Ya. And [...] at the Philida show, Friday, how many people actually came that are part of the community.

The positive influence of the Music van de Caab project was revealed in the high level of community involvement, community-directed decisions, initiation from the community, connecting through music, the support from the parents, and the enjoyment the community appeared to derive from the musical events and performances that often lead to dancing. The social relevance and function of music in the community corresponds to common ideologies underlying music making in Africa (cf. Oehrle & Emeka, 2003; Nketia, 2005; Adedjeji, 2006).

4.4 Rehearsal structures of the Langbroeke

The Delta Langbroek Band forms a musical sub-culture and community of practice, with structures and standards that are specific to their music-making activities. This theme presents the structures in place that shape the musical activities and, consequently, the learning of the Langbroeke. Structures such as the rehearsal season and seating arrangement during rehearsals are discussed in this section. The following vignette is provided in order to present a snapshot of what a typical Langbroek rehearsal was like.

The music director, Marius, arrived and we chatted. He has a very charismatic personality and I'm sure that this influences the dynamic of the band and the rehearsals.

After a while, Marius decided to begin. There were only seven band members present and they discussed who was absent and why for a little bit. The band started off rehearsing with a warm-up of long sustained notes in an ascending scale. Marius occasionally gave advice about fingerings or lip embouchure, but otherwise just played with the band members. After the warm-up, Marius tuned the band. I was quite impressed with their tuning and how good their ears were. For example, one trombone player started his note slightly flat, but automatically adjusted his playing to bring up the pitch. This suggests to me that the band members have a keen aural awareness and sensitivity. Marius checked each player in each section individually until he was satisfied, stating to them whether they were sharp or flat and giving suggestions for correcting intonation.

The band proceeded to get started on a piece. I noticed that Marius asked a lot of questions - about the dynamics, musical terms, articulation etc. He almost always used questioning to address any improvements. The band answered him confidently, for the most part. Marius played the electronic keyboard with the band as they rehearsed the piece. The band played from a music score (very different from the Kylemore Youth Band) and filled in any performance indications, made changes or emphasised important points by writing in their music with pencils. Marius alternated between standing and semi-conducting and playing on the keyboard. He was very energetic and vibrant and the atmosphere was jovial, but focused. The band rehearsed in unison a lot, but Marius occasionally singled out specific parts to fix performance errors. For example, at one point he went over the tuba part separately. Oom Jacob (the tuba player) played his part and Marius accompanied him on the

keyboard. Marius corrected the rhythm by pointing it out to Oom Jacob, singing it and counting it out as he sang, playing the correct version on the keyboard.

At one point, the band discussed the dynamics in the piece and Marius tried to explain where to mark in a crescendo. He moved over to the white board at the front of the room and drew a makeshift staff with the crescendo underneath it to illustrate his point. He specified what dynamic the crescendo needed to begin and end with. At this rehearsal and at previous band rehearsals, I have noticed that Marius takes up a lot of the talking time, but he often asks questions and initiates responses from the rest of the band, even if these are frequently one-word answers. Marius used a good deal of demonstration, via the keyboard or singing, to demonstrate what the music needed to sound like. I have found that this is a consistent method of his – to model the music for the band members by singing it or playing it on the keyboard.

At around 7 pm, the band stopped rehearsing the piece and Marius explained that he didn't want to work on anything else as half the band was missing and everything would then have to be re-explained at the next rehearsal. He used the next twenty minutes or so to brainstorm with the rest of the band about possible solutions to the other members' lack of attendance, using a white board to jot down his thoughts. I noticed how he distributed the responsibility to contact absent band members among the rest of the band - not leaving all of it to himself or Angelo. There seemed to be a few problems with some of the band members' schedules and trying to find a rehearsal time that would suit them. Marius later explained to me that many of the band members are very busy.

After the rehearsal I chatted a bit to Marius. He explained to me how this band had come about in 2010 when they had sent out an invitation to anyone who was interested in learning to read music to come and audition. From that first meeting they had taught the band members to read and play music. A number of those initial respondents are still part of the band. Angelo and Marius jokingly explained to me what "be-arbei" means and their strategy to reach out to the other band members and pull them in.

(Excerpt rehearsal field notes 7 September 2015)

Although the above excerpt is taken from one of the earliest observations and the rehearsals gradually changed as the rehearsing season wore on, it reveals a number of recurrent routines, structures and processes involved in a typical Langbroeke rehearsal. The rehearsal season, which begins at the end of August and ends in March the following year, got off to a slow start in 2015. Band members' poor attendance and difficulties in communication meant that a number of rehearsals were cancelled and the first couple of rehearsals dedicated a significant amount of time to addressing and strategising around logistical issues, organising rehearsals and absentees. Attendance at the rehearsals gradually improved as the upcoming "Philida", Adam Small¹⁵ production "Kô, laat ons sing" (Events - Sanlam Music Festival: Kô, laat ons sing!) and "Oesfees" performances drew nearer. The number of pieces or

¹⁵ Adam Small (1936–2016) was a South African poet and writer of mixed descent, whose main works are in Afrikaans and address racism and the oppression of the coloured people in South Africa. The Music van de Caab project adapted some of his works for a musical production at the Woordfees festival in March 2016. Adam Small passed away in June 2016.

“numbers” practised per rehearsal also increased closer to the performances. Rehearsals took place on the Solms Delta wine estate, in the music office, from 6–8 pm (sometimes ending early) on a Monday evening.

Another factor that contributed to the structures and organisation of the Langbroeke was the seating arrangement for each rehearsal. It is useful to describe the seating arrangement, as this probably affected the power dynamics and social interactions of the band.

Marius sits at the keyboard and starts playing through one of the musical numbers. The band members face Marius. Slowly the band members have joined him, even though many of them are playing without their music. The playing isn't always certain, but they carry on regardless. Some of the band members aren't yet seated.

(Excerpt rehearsal transcript 19 October 2015)

The seating arrangement (see Fig. 4.3) of the band typically comprised a semi-circular formation with the trumpet section seated in the front row, saxophones in the second row, the bass section made up of the trombones and tuba in the third row, and Marius seated at the keyboard in the right front corner of the room facing the rest of the band. The drum kit was situated in the left front corner of the room. There was only one instance where this typical seating arrangement was altered – a rehearsal for an upcoming gig that Marius had secured, where the band were to play background music for an event. The content and format of this rehearsal differed significantly from all the other rehearsals I observed in that (a) the seating arrangement was more circular in format, (b) Marius sat in the circle, playing trumpet with the band members rather than sitting at the keyboard, (c) the *Klopse* numbers were performed from memory rather than from a music score, and (d) the ratio of band playing time and talking time differed significantly (with more band playing and less talking).

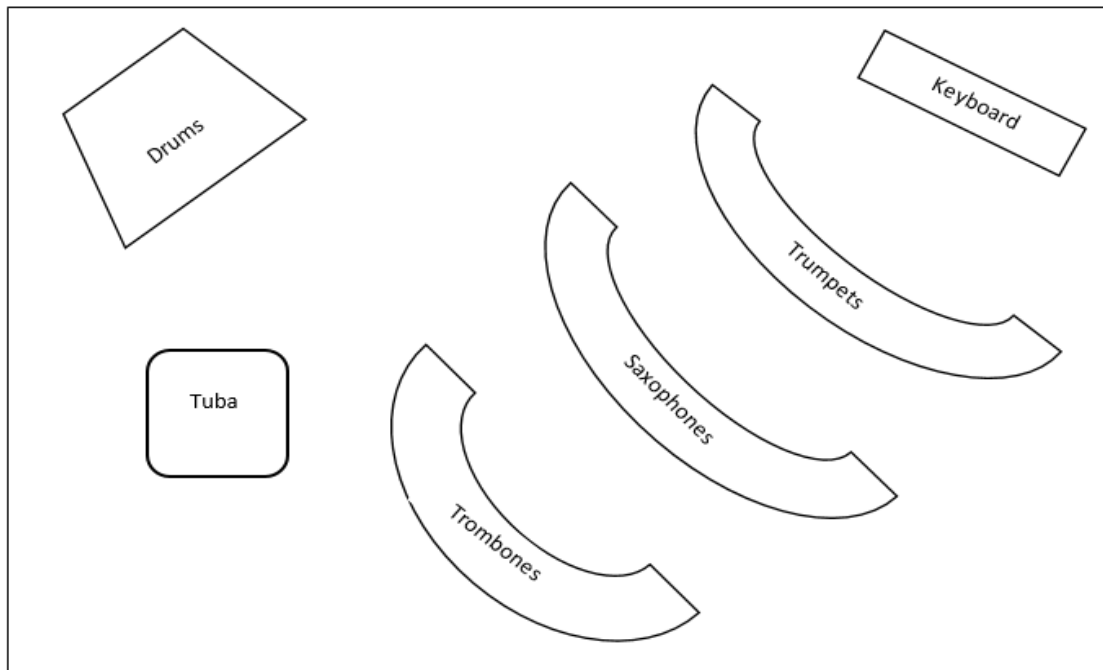


Fig. 4.3 Langbroeke rehearsal seating arrangement

This vignette and discussion of the rehearsal structure and protocols assist in making the apprenticeship plane (Rogoff, 2008), the plane of community and organisational context surrounding musical learning, explicit. The overall context of the rehearsal season and standard practices of the musical learning system – such as the rehearsal season, seating arrangement, warm-ups and tuning, the performance repertoire, as well as the history and affiliation with *Klopse* music – contribute to the musical learning environment.

4.5 The facilitation process

The ensembles from the Music van de Caab project are led by facilitators who oversee the various bands. The analysis of the Langbroeke’s musical learning was conducted with an awareness of the importance of teaching and mediation (cf. Vygotsky, 1978), as was discussed in Chapter Three. This theme contributes to the understanding of the plane of guided participation (cf. Rogoff, 2008) – the interpersonal plane of the Langbroeke’s musical learning system – by explaining the facilitation models in place at the Langbroeke. Examples referring to the Kylemore Youth Band are also occasionally presented. Data from both interviews with the facilitators and field observations inform the categories and codes in this section. The categories comprising this theme are:

- Facilitators’ goals
- Challenges faced by facilitators
- Strategies for facilitation.

4.5.1 Facilitators' goals

A number of long-term and short-term goals maintained by the facilitators for the band rehearsals were explained (see Table 4.1). The facilitators' long-term goals for the music project and band members were mainly based on developing musical skills and opportunities for the participants, such as enrolling in the music certificate programme at Stellenbosch University, as well as using music as a vehicle for positive transformation of the local community.

Community upliftment and serving the needs of the local community were important goals for the facilitators, who strove to create "holding spaces" for the musical ensembles. Marius spoke of a "centre-out, margin-in" approach, as opposed to "top-down" or "bottom-up" models of facilitation. He adopted this approach to shape musical activity according to the needs of the participants ("centre-out") and give assistance ("margin-in") when necessary. This was derived from his vision to promote ownership of the music and the bands among the band members, and to honour the cultural heritage and indigenous knowledge of the local community. The goals for a positive impact of the music project on the local community are reflected in an interview with Marius:

Marius: [I]n terms of the [...] different goals... enjoyment, self-esteem [...] and some, [...] frequently [...] get reported or said [...] basically self-esteem – 'trots' (pride) – 'We're really proud of what we did there', 'Wow, we really kicked butt [at] that concert', you know? And [...] nation-building – especially some of the more articulate older participants in the choir are noting what happens when black, brown and white South Africans dance together to the music that they provide. There's a oneness, and a kind of a [...] release. A cathartic release that happens. A sort of healing. A nation-building healing space. That's what their eyes are targeting.

Many of these goals reflect the characteristics of excellent community music making outlined by Veblen and Olsson (2002). Another important aim that crystallised from the interview with Marius was the aim to create a balance between the tensions of process and product:

Marius: In a privately-funded music development project you always need to kind of balance [...]. Things are very tricky to balance. One is process and one is product. And both come with [...] certain specific pressures. Pressures to protect the quality of process and what the process offers participants in terms of what they need it to offer them. And then there is product pressure in terms of the fact that... well this is almost the philosophy or reasoning [...] that Solms Delta is supporting this music project, but then the music project also needs to show that Solms Delta is supporting something that churns out success. That draws people in, [...] because of its quality.

Kerry-Anne had found there was a good balance between working hard and/or learning and having fun at the Langbroeke. This could be linked to the balance between process and product as stated by Marius. Striving for a balance in the quality of both the process and product of music making is recognised as a feature of community music making (cf. Veblen & Olsson, 2002) and musical traditions in Africa (cf. Oehrle, 1991; Nzewi & Omolo-Ongati, 2014).

Short-term goals were identified in Marius's and Angelo's interviews. The following excerpt illustrates the approach that Marius and Angelo adopted to facilitating short-term goals for band rehearsals:

Marius: [L]ittle bits of theory that I sneak in to sort of help them understand the new score that I put in front of them. [...] or revise terms before we read something again or, you know?

Researcher: What are your aims when you're leading or facilitating a band? For the rehearsal.

Angelo: Ok, every rehearsal or I don't [...] it out like rehearsal-based. I do it more, I give it time. So this month I want to achieve this with them. Because I only see them for two hours a week. The different groups. This is like eight hours a month. I'll say ok, for this time, this is what I want to achieve with them and then obviously our main thing for the beginning of the year always is Oesfees. 'Cause that is where we need to showcase what we've been doing for the past year, you know. So now... like especially with this group (*referring to KYB*), theory and that is not a priority. 'Cause I can't be teaching kids half notes and rests and looking at... (*laughs*)... but we... somehow it works out. After Oesfees and then we're more chilled. We don't have that pressure on us and then we can take that and take the material that we've done and then work it out. 'So as you can see this is what you've done there, this is actually...' It's a bit the other way around, but it works for us. And it's how it works here ya.

As is demonstrated by these excerpts, the facilitators' short-term goals frequently corresponded with their long-term goals for the music project participants. This excerpt also reveals how the short-term goals changed according to the stage of the rehearsal season, for example, short-term goals leading up to imminent performances maintained a greater focus on performance preparation. The table that follows provides an overview of the facilitators' long-term and short-term goals as they emerge from the observation sessions and interviews:

Long-term goals	<ul style="list-style-type: none"> • To encourage the next generation • To enhance the repertoire • To provide musical opportunities and exposure • To use music as a vessel for learning • To develop musicianship and instrumental skills • To produce competent musicians • To develop musical literacy skills • To use music as vehicle for pride, self-esteem and self-presentation • To create sustainable project • To provide tertiary music opportunities • To promote inclusivity • To use a “centre-out, margin-in” approach • To assist in nation-building • To facilitate community empowerment • To honour indigenous knowledge and musical practices
Short-term goals	<ul style="list-style-type: none"> • To build a repertoire • To challenge the band members musically • To have fun and enjoy music • To keep the band members interested • To facilitate musical improvement • To practice towards upcoming performances • To improve instrumental technique • To explore different musical styles • To create a safe place to make mistakes • To keep the youth off the street or “out of nonsense” • To “sneak” in theory

Table 4.1 Goals of the facilitators in the Music van de Caab project

It is important to identify these goals and aims of the music project facilitators, as they are likely to have a bearing on the way in which facilitation in the music projects was carried out. Marius reflected that he would have liked to meet more of the participants’ needs.

4.5.2 Challenges faced by facilitators

While the facilitators and band members viewed the music project in an overwhelmingly positive light, there were also difficulties accounted for in its maintenance and running. A number of logistical challenges were identified by the facilitators. These included administrative tasks – “doing the stuff nobody wants to do” - and working around the constraints of the music project, mainly in terms of time, funding and a general lack of support:

Angelo: Look I think the biggest obstacle for me is time and [...] lack of support. With support, I use that term broadly now, [for example, referring to] instruments... because there’s always more people coming and we can’t accommodate all of them. And then there’s some who want to now move up to the band or do that and we can’t accommodate them for whatever – it could be logistical reasons, maybe there [are ...] kids who live in Paarl that want to be part of the programme, but unfortunately we can’t – we can’t, because it’s out of our perimeter. So those type of things. I’d like to do more and there is room to do more, [...] because [...] it limits us, ya. And when I say time, I would like to spend more time with them [...] and in smaller groups.

The constraint of funding appeared the most frequently in the interview data. Tracey and Marius mentioned the process of writing reports and funding proposals in order to secure funding for the music project. A lack of support referred to the need for more instruments as well as facilitators. Angelo expressed the desire to be able to give the music project participants more attention, but simply not having enough time or resources. He had found the brief involvement of some music students from Stellenbosch University helpful. Time constraints made it a challenge to address the balance between the pressures of product and process in the Langbroeke's musical activities.

Rehearsals were occasionally affected by transport issues. Many band members did not have their own transport and the surrounding villages of Pniel, Lanquedoc and Kylemore were too far to walk to, so bus transport was arranged to and from rehearsals. However, if the bus was too late or the driver was unavailable, rehearsals had to be cancelled. Attendance and scheduling agreed upon rehearsal times, especially in the beginning stages of the rehearsal season, were issues the facilitators were faced with. Tracey spoke of dealing with the frustration of having to give a lesson even if only one child was present. However, as the performances drew closer, attendance improved and was steadily maintained. These findings are similar to the findings from an investigation of the Redefine Music Education Project, where logistical issues pertaining particularly to problems with attendance and supporting facilities were identified (Le Roux, 2009, pp. 44, 45).

The facilitators identified a number of social challenges. Marius spoke of having to learn not to be taken advantage of by band members and dealing with individuals attempting to jeopardise the quality of performances. The social dynamics amongst the band members themselves had proven tricky at various times, with jealousy and comparisons being made and facilitators having to help resolve disputes between band members. A great deal of status was attached to where one came from (Lanquedoc, Kylemore, Simondium and Pniel), which resulted in judgemental comments and experiencing ensuing feelings of superiority or inferiority. Although this was not commonly observed, the facilitators occasionally had to deal with negative emotions, attitudes and complaints from the band members.

Challenges also arose out of the band members' own learning challenges: band members struggling with notes, struggling to make improvements, having to pitch at different levels for the various capabilities of the band members, trying to help deal with band members' confusion and performance errors, as well as band members becoming distracted. Other personal challenges the facilitators had faced were burnout, keeping positive and motivated, and dealing with the general strenuousness and time-consuming nature of the project.

4.5.3 Strategies for facilitation

The facilitators employed a number of strategies for effective facilitation of the bands. This section outlines two subcategories: (a) the strategies used to overcome challenges in the project, and (b) the facilitational strategies employed to mediate learning in the Langbroeke. The challenges faced by the facilitators were accompanied by strategies to overcome the various issues, which can be classified in three areas: social strategies, logistical strategies and facilitational tools (see Table. 4.2).

Tracey spoke of asking for help or advice from other experienced teachers, as well as drawing on respected members of the local community, like Oom Jacob, as support and role models for the band members. Marius discussed maintaining clear boundaries with the band members and creating a network of bands, in order to deal with the product and process pressures, and prevent the jeopardising of performances. Both Tracey and Marius had made use of the human resources manager at the farm to deal with certain challenges. Tracey and Angelo expressed how learning to work with people had taught them patience and flexibility in their approach to facilitation. Motivating the participants and following up on their progress were important to Angelo and Tracey. When helping facilitate at the Kylemore Youth Band, Shannon spoke of maintaining discipline with the band members. For all the facilitators, creating a pleasant and constructive learning environment was a key strategy in the approach to facilitation. Leandro, Shannon, Reggie and Kerry-Anne (Langbroek band members) remarked on how humour was used in rehearsals to get past difficulties.

Shannon: When I first came there, I was like, ‘Yho. These people are mad. Everyone is laughing and making jokes. What the heck is going on?’ But [...] afterwards I learned [...] everyone is connecting and then if you make a joke everyone laughs. No-one is rude to you, to one another.

Angelo and Marius spoke of striving to embrace the participants’ ideas and asking for their opinions. One of the most common strategies used to address the social dynamics and tensions amongst the band members themselves was to use music as a mediator (cf. Muller, 2006) and to focus the band members’ energy and attention onto the music itself.

Angelo: Not now. The Langbroeke is pretty much... past that. [...] [B]ecause it’s a small group, we can control it and iron those things [initial problems] out more. But when we started at first [...] we had to tell the guys it’s about the music – we’re here for the music, not here for... because there was that arrogance and that like intimidation and that, you know. But [...] I think that is where music plays a powerful part, as a kind of... [mediator] because I mean today they all friends. They [are] in each other’s band.

The problems of attendance were addressed by the use of communication strategies – what the band members commonly referred to as “*be-arbeiding*” (“lobbying”, “working on”). Marius delegated the duty of “*be-arbeiding*” to various band members.

Marius: (Rubbing out Elsie’s name on the whiteboard) “*Kerry-Anne. Kerry-Anne be-arbei vir Christelle.*” (“Kerry-Anne. Kerry-Anne will *be-arbei* Christelle.”)

Some of the others giggle. Marius puts Kerry-Anne's name next to Christelle on the board.

Marius: "*En Danny is Leandro.*" ("And Danny will do Leandro.")

(Excerpt rehearsal transcript 7 September 2015)

According to Marius and Angelo, "*be-arbeiding*" is what a pastor of a church would do when members of a church stop attending church. He would visit them, find out why they were not attending church and encourage them to attend.

The facilitators used various mediational means and strategies to address the learning challenges faced by the band members. Sectionals – rehearsing with one instrument section at a time – was one such strategy. Marius spoke of using facilitational tools such as musical games and the whiteboard, while Tracey referred to using method books such as *Tune a Day*,¹⁶ as well as playing music that the band members already knew and were comfortable with, and setting specific goals for the band members to achieve. Marius brought up "scaffolding" as part of his facilitation approach:

Marius: [S]caffolding. [...] And specifically in terms of how we run our project, that scaffolding means [...] providing just enough structure and direction, but not too much and not too little. 'Cause if you provide too much then you [...] sub-optimize the [target] opportunity. And if you provide too little, then you actually also provide risk of failure. And risk of the experience of failure. Which is not what you're there to try and do. There the whole [...] product can serve the process. Only if it's successful.

Marius' use of the term "scaffolding" echoes Vygotsky's model of using the zone of proximal development to pitch mediation at the appropriate level of challenge and security for the learner in order to reach the learner's potential level of development (cf. Vygotsky, 1978). The following table presents a summary of the strategies employed to overcome challenges in the project:

¹⁶ *Tune a Day* refers to a series of method books begun by C. Paul Herfurth, which are used for the teaching of several Western Classical instruments including keyboard, brass, wind, string and percussion instruments (Herfurth, 1937, 1942, 1944).

Social strategies	<ul style="list-style-type: none"> • Seeking advice from knowledgeable peers • Drawing on community members • Setting clear boundaries • Creating a network of bands • Flexible approach • Motivating participants • Discipline • Use of humour • Music as mediator
Logistical strategies	<ul style="list-style-type: none"> • “Be-arbeiding” • Delegating duties
Facilitation tools	<ul style="list-style-type: none"> • Sectionals • Musical games • Whiteboard • Method books • Use of familiar music • Goal-setting • Scaffolding

Table 4.2 Strategies used to overcome challenges in the project

The second form of facilitation strategies refers to strategies that were used in the mediation of learning in Langbroeke rehearsals. Musical learning for the Langbroeke was facilitated in rehearsals by means of three primary subcategories of mediational strategies, namely verbal guidance, active participation and modelling (see Table 4.3).

Many facilitation strategies stemmed from an interactional and relational context – demonstrated by the facilitators’ awareness of the different capacities, levels and individual differences amongst the band members. This interactional and relational approach was illustrated in Langbroeke rehearsals by the use of verbal guidance, facilitator and band member talk. In his verbal guidance, Marius frequently used questions (171 coded instances)¹⁷ to instigate discussion, interaction and active verbal participation in the discussion of the music. He also used instructions (167 coded instances), statements (50 coded instances), and requests (20 coded instances). Explanations and clarifications were common and were often phrased “*met ander woorde*” (“in other words”). Marius frequently used imagery, simile or metaphor in his explanations, which according to Schippers (2010) suggests a tendency towards adopting intangible modes of musical transmission. Verbal guidance was also given by answering band members’ questions, giving the answer and correcting band members, encouragement and/or praise and affirmation (18 and 83 coded instances respectively), calling attention to specific problems or passages in the musical performance, making suggestions (29 coded

¹⁷ These coded instances refer to the codes generated through qualitative analysis of the data as was described in the research methodology section in Chapter One. The codes are not presented as percentages because of (a) the qualitative nature of the study, and (b) the small sample size of the study.

instances), using colloquialisms like *“In die sak”* (lit. “In the bag”, fig. “completed” or “taken care of”) or “parking” a song (fig. leave a song until the next rehearsal), inviting members’ opinions (4 coded instances), asking about the band members’ personal processes, and counting aloud during playing. Marius revealed that his facilitation approach was mainly oral and aural based. This accounts for the mode of transmission relating to the aural and written continuum discussed in Chapter Two and in the TCTF (cf. Schippers, 2010) discussed in Chapter Three. Verbal communication amongst the facilitator and band members marked a significant amount of time in each rehearsal.

Marius: *“Mezzo forte minus. Net so bietjie sagter as mezzo forte. Want, wat was daar die storie?”*
(“Mezzo forte minus. Just a little softer than mezzo forte. Because what was the story there?”)

No-one answers him.

Marius: *“Hulle moet sê...”* (“They have to say...”) Marius proceeds to sing what the choir would be singing in a kind of forceful whisper. *“Ons moet hulle woorde hoor, en uh... ons wil hê dit moet ‘n... die band moet vuil klink. Ke ke ke...”* (“We need to hear their words, and [...] we want the band to sound dirty. Ke ke ke...”) Marius gives an impression of how they should sound by singing a part from the number. *“Maar, asof jy so... soos hoenders cackle. Nie asof jy toeters maak. Check.”* (“But, as if you... cackle like hens. Not as though you’re blowing horns. Check.”)

Some of the band members laugh softly.

(Excerpt rehearsal transcript 12 October 2015)

This excerpt demonstrates the use of questions, instructions, explanations and the use of simile and imagery in the facilitation method. Modelling by the facilitator, depicted in this case with singing and speaking, was frequently used in rehearsals.

A major portion of rehearsal time was spent on active playing of the entire band, a specific instrument section, an individual or the facilitator himself. The facilitator frequently accompanied the band on the keyboard (62 coded instances), played on trumpet, sang, clicked, clapped or stamped along with the band. On a number of occasions, the facilitator started playing through a piece on the keyboard and was spontaneously joined by several band members. Thus active playing and participation was seen to be a significant facilitation mode. Although the facilitator regularly singled out individuals or instrumental sections to play for him and work on performance errors, most of the time in rehearsals was spent on the band playing in unison.

The facilitator made frequent use of modelling techniques by providing demonstrations (325 coded instances) – mainly through singing (132 coded instances) and keyboard (92 coded instances) demonstrations, but also with clicking, clapping and stomping, gestural demonstrations, physical demonstrations on the trumpet, speaking, playing the trumpet and whistling. Modelling could also be seen to occur through the use of conducting (63 coded instances) and facilitator gestural instructions (23 coded instances) as observed during a rehearsal:

Marius begins playing the passage he was playing before he stopped to fix the pedal. As he plays he begins to crescendo. Someone starts singing along with him while he plays. He stops playing and says: “*Right, wat gebeur daar?*” (“Right, what happens there?”) No-one answers. Marius continues: “Bar... fifty eight. Da da da...” Marius sings the tune again and crescendos as he sings

(Excerpt rehearsal transcript 12 October 2015)

This excerpt illustrates the use of modelling through singing and keyboard playing, as well as the use of questions in the facilitation method.

Marius remarked that his approach to musical teaching and facilitation had changed over the years, whereas Angelo and Tracey conceded that their approach to facilitation had most likely remained the same. The facilitators shared the idea that “how you learn determines how you teach” and “you teach the way you were taught”. The table below provides a summary of the mediational strategies employed in rehearsals to facilitate learning:

Verbal guidance	<ul style="list-style-type: none"> • Questions • Discussions • Instructions • Statements • Requests • Explanations • Imagery, simile and metaphor • Encouragement and praise/affirmation • Suggestions • Colloquialisms • Counting aloud during playing
Active participation	<ul style="list-style-type: none"> • Supervised band playing with the entire band, sectionals or individuals • Spontaneous unsupervised playing • Accompanying • Asking for band member demonstrations
Modelling	<ul style="list-style-type: none"> • Keyboard • Singing • Clicking, clapping or stamping • Speaking • Conducting • Whistling • Using the trumpet to demonstrate and lead playing • Gestural instructions

Table 4.3 Mediational strategies in rehearsals

The facilitation strategies employed in the Langbroeke combine both explicit, tangible modes of musical transmission – in the form of verbal guidance, explanations, questions etc. – and implicit, intangible modes of musical transmission through a persistent use of active participation and modelling, observation and demonstrations. Learning through playing and active participation is a significant part of the learning process in the Langbroeke. However, with the prominence of verbal discussions and guidance supplied by the facilitators, learning through instruction is also key.

4.6 Interpersonal dynamics

As discussed in Chapter Three, music is a sociocultural phenomenon and learning can be seen to occur through social interaction. In the light of this, attention was devoted to the social and collaborative interactions occurring at the Langbroeke. This theme elaborates on the social interactions and the interpersonal plane influencing musical learning in the Langbroeke with the following categories:

- Collaborative learning
- Power dynamics and issues of ownership.

Through the categories in this theme, the dimensions of interaction in Schippers's (2010) TCTF become apparent.

While addressing social dynamics had occasionally proven challenging for the facilitators, the Langbroeke have been able to achieve significant breakthroughs in these areas. A number of positive social dynamics were identified – the value of relationship and connection, ensemble work and “jamming”, a sense of belonging and acceptance, making musical friends, a sense of loyalty and commitment to the band, the values of politeness, calmness and respect at rehearsals, getting connected with influential people, and a sense of inclusivity in the bands.

The facilitators' displayed an awareness of and responsiveness to the social dynamics and the general mood of the band members in rehearsals. The following excerpt demonstrates the smaller power distance between facilitators and the band members, with the sway that the band members held in rehearsals:

Marius: *“So wat het ons daar? Dalk om [Synovia Kloppers]..., die coloratura soprano, en sy sê [sing] ‘Sorrow is for...’”* (“So what do we have there? Maybe with Synovia Kloppers, the coloratura soprano, singing ‘Sorrow is for...’”) *Marius sings the soprano part. “Dink hoe mooi gaan dit wees. Right?”* (“Think how nice it will sound. Right?”)

Marius doesn't get much of a response from the band and he turns to Angelo and says something about the band being half-asleep.

Sammy: *“Dis die eerste oefening Marius. Dis verstaanbaar.”* (“It's the first rehearsal Marius. It's understandable.”)

Marius: *“Orraait. Volgende week dan. Orraait. So kom ons vat hom van die begin af.”* (“Alright. Next week then. Alright. So come let's take it from the beginning.”)

(Excerpt rehearsal transcript 8 February 2016)

4.6.1 Collaborative learning

The Langbroeke rehearsals were marked by significant amounts of collaboration and social interaction. Group learning and learning as a social endeavour, including “social mediation as participatory knowledge construction” and “the social entity as a learning system”, as described by

Salomon and Perkins (1998), was discernible in the band members' musical learning experiences. Rehearsals were collective-orientated where musical learning occurred chiefly through group learning. From the interviews it was clear that most of the participants had never had individual music training, but had rather been taught in groups. This finding of the prominence of group learning methods and collective learning through ensemble work echoes a common approach in musical practices in Africa (Tracey & Uzoigwe, 2003).

Band rehearsals consisted of socialising before the rehearsal and during the ten-minute break. A significant amount of interaction through both facilitator- and band member-directed talk was identified in all of the rehearsals, although the facilitator Marius took up most of the talking time. This facilitator- and band member-directed talk was categorised by the conversations and discussions running from facilitator to band members, and vice versa. However, there was also a great deal of band member-to-band member-directed talk with band member discussions (57 coded instances), general chatter (121 coded instances), band member gestures, such as pointing or making the shape of a crescendo with one's finger through the air (14 coded instances), and peer assistance (24 coded instances). Communication and interaction occurred through overt body language or gestures and the nodding or shaking of heads. The following extract illustrates an instance of peer assistance:

Teagan points to the music on his and Luciano's stand. Luciano gets Benjamin's attention and points at the spot in the music that Teagan just pointed to, saying something. Benjamin sings the part and makes as though he is fingering it on the trumpet.

Marius: "Actually, *weet julle wat... ons gaan daarvoor...* (inaudible)." ("Actually, you know what... we'll go for it...")

Teagan, Luciano and Benjamin are still focused on Luciano and Teagan's music. "*En hier?*" ("And here?") Teagan asks. Luciano sings the part Teagan has pointed to. Benjamin also sings it and Luciano plays on his trumpet. This is while Marius is talking.

(Excerpt rehearsal transcript 14 September 2015)

This excerpt illustrates the use of demonstration and modelling in collaborative learning and peer assistance.

The general atmosphere of the band was usually very relaxed and cheerful, but became much more business-like as the upcoming performances drew nearer. The band's social and relational values were illustrated in the significant amount of teasing, joking and laughing that occurred in the rehearsals (113 coded instances). Terms of endearment, verbal affection and friendly gestures depicted the "band as a family" dynamic as illustrated by the following excerpts from field recordings:

Something random that I noticed, was that while the basses were going through their part with Marius, Reggie nudged Seth (who was sitting next to him) on the shoulder quite roughly. Seth looked over at Reggie and Reggie held out his hand to Seth for a fist bump with a friendly smile. Seth obliged and gave Reggie a fist bump smiling ruefully and saying something to Reggie. I

thought this was a nice picture of the friendships that have formed in the band.

(Excerpt rehearsal field notes 15 February 2016)

Marius: *“Wat dink jy [gaan aan] by die klimaks?”* (“What do you think [...] is happening at the climax?”)

Christelle: *“Vier.”* (“Four.”)

Marius: *“Baie intelligente vraag en sy het haarself geantwoord.”* (“Very intelligent question and she answered it herself.”)

Marius claps to show his approval. Elsie taps Christelle on the forehead and smiles.

(Excerpt rehearsal transcript 19 October 2015)

Collaborative music making was modelled in a full-cast “*Kô laat ons sing*” rehearsal where the lead singers, Marius and some of the ladies from the Soetstemme collaborated to work out the acting and musical sequences for the production. Angelo and Marius occasionally modelled collaborative music making and facilitating in the Langbroeke through their discussions. There was always a unified front with the facilitators in front of the researcher and the band members.

4.6.2 Power dynamics and issues of ownership

The majority of the Langbroeke rehearsals were directed by the facilitator. This was evidenced by the large proportion of facilitator talk – particularly with reference to (a) instructions, statements and requests, (b) the arranging of the music, which was largely handled by the facilitator, (c) directing the order of the numbers in the performances, (d) conducting, facilitator gestural instructions and directing the stopping and starting of band playing during rehearsals, (e) checking band members’ music books, and (f) organising performance gigs and rehearsals. However, the band members also occasionally directed the activities and talk in rehearsals through band member-directed playing (10 coded instances) and band member discussions of the music.

Marius was acutely aware of several issues of power – the need to give ownership and authority to the band members and participants in the music projects, the disempowerment and disenfranchisement that many of the participants had experienced in the history of racial segregation in South Africa, as well as the aspects of power tied in to race and the need to be sensitive to this skewed power dynamic because he is white and the band members he works with are coloured. Activities, such as ensemble-naming, were used to apply his “centre-out, margin-in” philosophy, rather than using top-down ideas:

Marius: [W]hen we opened a school-based brass band [they] called themselves the Kylemore Youth Band, and that’s the second point I need to pick up with you [...] ensemble-naming [...] which has very strong centre-out empowering potential and we use that to the full.

Marius: [...] it’s very important that ensembles be given the right and the experience to [...] name their own group. Because that’s an identity and it’s an assertion of [...] space and it’s very empowering as well. Especially since we are working with identity primarily.

From the interview data, the codes of community-directed decisions, community involvement and initiation from the community were identified. This was illustrated in the *Klopse* style rehearsal (which are very different in structure and format from the other rehearsals), where ownership of a particular song was given to one of the band members to lead the playing.

Marius: "Alright. Leandro, [unclear] Meadowlands,¹⁸ *Meadowlands is jou baby.*" ("Alright. Leandro, (unclear) Meadowlands. Meadowlands is your baby.")

There is a little bit of talking. Leandro holds up his trumpet to his lips and pauses.

Leandro starts playing a melody (that I have heard the KYB play).

Leandro: (stops playing) "Meadowlands."

Marius: "*Check julle.*" ("Check guys.")

(Excerpt rehearsal transcript 7 December 2015)

However, a sense of external pressure or "top-down" decision making was felt when sections of the "Philida" musical production were cut by the theatre directors to make the musical shorter.

The band members themselves displayed an overwhelming sense of ownership of music in their comments about their passion for music – "music is my life" – as well as Reggie and Randall creating their own music. The sense of loyalty and commitment to the band also illustrated a sense of ownership taken on by the band members. It was noteworthy that Leandro and Shannon spoke of the Pniel Brass Band as "our" band and Leandro even made this distinction in contrast to the Langbroeke:

Leandro: Ok. This band – the Langbroek band? Or my - our own band? Oh the Langbroek band.

Kerry-Anne similarly seemed to identify with the *Klopse* songs more closely as "our" songs, than the new musical material which the Langbroeke helped to arrange for the Philida production:

Researcher: What did you guys play?

Kerry-Anne: We played some of the Philida [...] songs, and then our own songs which we always play.

Researcher: Ok. What are your own songs?

Kerry-Anne: Like '*Huiskind*' and '*Bietjie water*' and all those.

4.7 Personal learning processes

The next two themes account for the learning process at an individual or personal level – relating to Rogoff's (2008) plane of participatory appropriation. This theme specifically focuses on the question of what and how musical learning took place in the Langbroek band. This is depicted by the categories of:

¹⁸ "Meadowlands", written by Strike Vilakazi, was used as a protest song during the forced removals of Sophiatown in 1955 (Coplan, 1985).

- Learning outcomes
- Challenges in the musical learning process
- Learning strategies.

4.7.1 Learning outcomes

This category describes the content of the learning process. It focuses on *what* was learned by referring to the skills, knowledge and understanding that the band members gained through their participation in the Langbroeke.

The ability to read music was the most common learning outcome in the Langbroeke identified from the interviews. Learning music theory was also fairly common – this included learning the standard terminology for performance indications (crescendo, diminuendo, etc.) and learning about staff notation – note letter names, beat durations (crotchet, quaver etc.). Shannon admitted that she could not remember what the various Italian terms (like crescendo and diminuendo) meant and that she relied on her aural memory of a song. All the band members felt that they understood music better, having been part of the Langbroeke, and Reggie stated “*n Man leer meer as wat hy weet*” – “(A person learns more than what he knows)”.

All the interview participants had learned several instruments, even though Kerry-Anne discounted her brief piano-playing experience. Six of the eight interviewees – Marius, Angelo, Leandro, Randall, Reggie and Tracey – had also learned to play the piano.

A number of the band members relayed how their musical skills and abilities had improved through their participation in the Langbroeke, in terms of improving their instrumental technique. Randall had learned the skill of soloing and improvising through playing in the band:

Randall: I learned more about how I wanted to play. So I started with the trombone and Marius, he just gave me that feeling, because Andrea was also one-on-one. She was also here. And she used to solo. But when she went, gone and Marius made me the trombone leader. So I just started soloing and there's this one song, it's called '*Bietjie Water*', there you've just gotta go. There's no time for breathing. There's no time for stopping, because everyone must play as hard as they can. As fast as they can. Because the song is like... I don't know what the bpm is anymore, because it goes faster every time.

Furthermore, a number of social learning outcomes emerged – mainly commitment, connecting with others and teamwork.

While the instances mentioned above refer to the learning outcomes as described by the band members themselves, a number of coded instances relating to *what* was learned were identified in the observation data of the rehearsals. Musical theoretical concepts, such as dynamics, articulation, musical form, key signature, metre, rhythm, modulation, phrasing, ensemble blend, musical style,

expression, timbre, tempo and special effects (e.g. glissando) were addressed in the rehearsals. Several technical aspects were also discussed by the facilitator, namely, articulation and tonguing, breathing, discussion of private practice, embouchure, fingering and tone. These technical aspects did not receive as much verbal explanation as the musical theoretical concepts, but were more frequently addressed through demonstration and playing – displaying processes of implicit learning (cf. Elliott, 1995; Green, 2001; Nzewi, 2003; Schippers, 2010). The band occasionally practised warm-ups at the beginning of rehearsals using major scales. Two other learning content codes that appeared in rehearsals were the activities of improvising and soloing. In the *Klopse*-style rehearsal a number of the songs were improvised on and the band members took turns to solo, while the bass section continued playing the accompanying chords.

4.7.2 Challenges in the musical learning process

Several challenges were identified in band members' musical development and learning, as was expressed by Kerry-Anne:

Kerry-Anne: [I] struggled with [...] saxophone at the first time. Like [with] the fingering and everything...

In the beginning stages of their instrumental playing Shannon, Reggie and Kerry-Anne, who play the trumpet, tenor saxophone and alto saxophone respectively, struggled with the fingerings. Reggie experienced this difficulty again when he moved from alto to tenor saxophone. Shannon sometimes struggled with the correct embouchure needed to produce notes on the trumpet. Randall had found it difficult to play in the high register of the trombone and he and Leandro mentioned getting sore and tired lips from playing a lot.

Learning to read music and learning the theory of music had proved difficult for Kerry-Anne and Leandro. For Leandro, the challenge of learning music theory was still something that he struggled with. Having to learn new music fast was challenging for both Kerry-Anne and Randall. Shannon described the challenge of dealing with negative emotions, particularly frustration, when she was struggling to learn a piece or figure something out on her trumpet.

4.7.3 Learning strategies

Although challenges in musical learning had been encountered, there were a number of effective learning strategies the band members employed in order to reach musical goals and develop their musical skills and ability. The main learning strategies classified in the data were:

- Learning through playing
- Playing by ear

- Using some form of music score
- Learning through observation
- Maintaining a positive attitude.

Learning through playing, comprising repetition and practice, was a crucial learning strategy employed by Langbroek band members.

Researcher: And the saxophone? [...] in the beginning it was difficult. [...] How did it get easier?

Kerry-Anne: I practised a lot actually. And at home. And it was like, I was at KYB and I was at Pniel Brass Band [...]

Researcher: You were doing it [practising] a lot.

Kerry-Anne: Ya.

It was common (85 coded instances) in rehearsals for band members to participate in random playing or self-practice while the facilitator was speaking, or the band was not busy playing. Langbroeke rehearsals consisted of a large amount of structured band playing, where the band rehearsed a piece more formally and intentionally with the facilitator – using count-ins, conducting and the stopping and fixing of performance errors. There were, however, also a significant number of instances (26 codes) where the facilitator began playing a number and several band members spontaneously joined in, in a less formally structured and supervised manner of playing. Before and after the band rehearsals and during band breaks, band members regularly stayed inside the music office and played around on their instruments, as well as the keyboard and drums. Through these coded instances the pattern of “learning through playing” emerged. This links in with the facilitation strategy of facilitating through active participation discussed earlier. While learning through practice and playing was found to be significant in the learning process, Leandro and Kerry-Anne admitted that they did not practise that much on their own.

At first when asked how she overcame the challenges she had faced in her musical learning, such as learning to read or remembering fingerings, Kerry-Anne could not pinpoint how she had achieved breakthrough in these areas – “it just happened”. This indicated that Kerry-Anne’s learning was most likely a subconscious, implicit process. This confirms the strategy of “learning through playing” as a core process in the musical learning of the Langbroeke, as “learning by doing” or “learning through participation” are recognised as processes that are often implicit and subconscious in nature (cf. Elliott, 1995; Green, 2001; Rogoff, Paradise, Aarush, Correa-Chavez, & Angelillo, 2003).

“Playing by ear” was another fundamental process in musical playing and learning in the Langbroeke. Playing by ear (a) helped to develop a “good ear”, (b) was helpful in ensemble playing, (c) helped in

one's own creative musical writing, and (d) was seen as a better way of learning, as is indicated by the following interview excerpts:

- Shannon: It's better to play by ear. On notes as well, but you learn to play from the ear. So now you can write your own stuff, because your ear is very good.
- Randall: I think by the ear is my best way of learning music.
- Leandro: [...] now I can play anything. Just need my ear. No notes.
- Reggie: Mmm. At the KYB we are playing by ear and at *Klops'*. Like in... *sê nou hulle speel vir die 'Jonah medley'...* (let's say they play the 'Jonah medley') ... we don't have notes. So we are playing at the ear. Like in, when you go up to a E or a D, or something like that.
- Researcher: Ok. *En dis belangrik vir jou* (And that's important to you)?
- Reggie: *Ja, dis ook belangrik. Want as jy nie ore het vir musiek, jy kan nie eintlik musiek speel nie. Want anders sal gaan jy... in plaas van waar jy 'n D moet speel, gaan jy E speel of gaan jy A speel of iets. En dit gaan jou maak die band... morsig. Marius sê "vuil".* (Yes, it's also important. Because if you don't have ears for music, you can't actually play music. Because otherwise you will... instead of playing a D where you need to play a D, you will play an E or an A, or something. And this means you will make the band sound... messy. Marius says dirty.)

For Shannon, playing by ear started by trying to find the correct notes by trial and error. Randall attributed his quick progress in his musical learning to the fact that he used this strategy of "playing by ear":

- Randall: It's much more – I learn much [...] faster [than] the others. So when I play and they just struggling to play like the level how I am, I just... because that's why the ear thingy comes in again. 'Cause I play from the ear and I just manage to...

Listening was also recognised as an integral process to the band members' musical learning and was vital for playing by ear. Shannon used singing to contribute to her ear-playing abilities and aural memory.

- Shannon: And then when he gave me the note I was like singing it in my head, so I was like... and then after that I know it.

While Reggie, Randall and Leandro relied mainly on "playing by ear", Shannon and Kerry-Anne additionally made use of learning from the written score (see example of one of the Langbroeke's music scores in Appendix H). Reading the fingering markings or the written-in note names under the staff notation were marked as useful strategies in learning new music by all the band members. Playing from note names (A, B, C, D... etc.), commonly referred to as "*apietaal*" ("monkey language"), was used primarily at the Kylemore Youth Band and Pniel Brass Band. At the Langbroeke rehearsals it was evident that there was a prominent culture of musical literacy. A lot of time in the rehearsals was dedicated to looking at and going over the musical score (63 coded instances) and writing in performance indications. A reliance on the musical score was demonstrated in a rehearsal where the music books had been misplaced. The band consequently did not play much at all in this rehearsal and

the one “number” that was rehearsed required the facilitator to write the saxophone solo on the whiteboard. The alto saxophone section was adamant that they could not play their solo without the musical score.

Although in that instance the alto saxophone section refused to play from memory, there were a number of instances in the interviews and field observations which pointed to the band members’ frequent use of playing from memory.

Marius: *“Danny! Het jy ‘n trombone two part?”* (“Danny! Do you have a trombone two part?”)

Danny: *“Nee. Ek het niks hier nie.”* (“No. I don’t have anything here.”)

Marius: (exclaims) *“Wat speel jy dan bro?”* (“What are you playing then bro?”)

Danny: *“Speel uit my kop.”* (“Play out of my head.”)

(Excerpt rehearsal transcript 22 February 2016)

It appeared that the band members embraced a combination of using both the written score and learning pieces by ear, and then memorising them. This corresponds to Bruinders’s findings of the combination of written and oral practices used in the Christmas bands in Cape Town. Although previously completely oral, these Christmas bands are becoming increasingly more orientated towards musical literacy in musical transmission (Bruinders, 2015). Research findings from a study by Eriksen (2012) indicated aural transmission of music as the primary means of learning in four brass bands. However, the Langbroeke display a considerably higher level of musical literacy and reliance on the musical score than is evident in Erikson’s findings.

Kerry-Anne and Shannon discussed asking someone for help or for a demonstration when they were struggling with something in their music. This strategy was confirmed in rehearsals where band members would try and get the facilitator’s attention, by the band members intently watching the facilitator, by the large number of band member discussions that took place between playing (57 coded instances) and peer assistance (24 coded instances). Learning from demonstration was a significant learning method – band members demonstrated for one another and this was one of the dominant teaching strategies, as previously mentioned. Shannon expounded on the method of “learning from the hand” - by watching someone else play and focusing on their fingers. She personally did not enjoy this method of learning and preferred to study the score. These strategies of asking for help and learning from demonstration, imitation and observation relate to the category of social interactions discussed earlier, which were found to be noteworthy in the learning processes in the band rehearsals.

Maintaining a positive attitude was a strategy used in personal learning. When referring to overcoming learning challenges, Shannon’s approach was to keep calm and avoid becoming over-frustrated.

Shannon: Sometimes when I struggle with something [...] I get frustrated man. Yho, I do it the whole time until I get it right. But then one day I realised, if I struggle with something, go sit down or just be calm and forget about it for a while. And then I go back to it again and then I do it again on my time. No frustration, no angriness, nothing of that. Then I do it calmly and then I get it right. Because they always said, when you do something when you're angry or when you're upset you never do it right. But when you're calm, you will do something good. Ya. I've learned that Ema. It works.

For Shannon and Kerry-Anne it was helpful to address challenges alone, in their own time, without the pressure of the band context. Randall attributed his overcoming of learning challenges to determination – “don't give up” – and realizing that challenges build character.

4.8 Personal factors influencing musical learning

Through an analysis of the interview data it became apparent that personal ideologies and views on music had a major impact on the way musical learning was approached. This theme further contributes to an understanding of the personal plane of musical learning. Five categories comprise this theme:

- Motivational factors
- Reasons for choosing main instrument
- Values
- Self-image
- Aspirations.

4.8.1 Motivational factors

Music was seen as integral to the band members' identities and a love of music was vital. The most common motivating factor was a passion for music and the meaningfulness and importance of music to the participants. Reggie, Shannon and Randall began playing music because they found music attractive. Although this desire “just to play” (Angelo's interview) was not explicitly mentioned in all the interviews, it came across very strongly in the way that the participants' spoke. Two interview excerpts from Randall's and Reggie's interviews display this:

Researcher: [W]hy is music important to you?

Randall: Music feels like it's my life. That's how it feels, because I don't think I will get anywhere without my music. I'm too attached to it now. Because it's so many years, I don't have a reason to leave it now and walk to... like, I love cars now [...] but I won't just leave music and go to something else, because music is my talent. I learnt a lot of things out of music. I've made a lot of friends. Music took me where I always wanted to be. My happy place and... yeah. Music is just something I can't leave, because I feel it's part of me. I was born to do it and yeah... it's just who I am. That's why I also wanna go, after school, doing my music. Taking it further. Just doing what I love and learn other people. Teaching them what the importance of music is.

Researcher: Ok, right... [A]nd what made you want to be a part of the band? Why do you go?

Reggie: [‘C]ause I love music. Music is my life. And ya... ‘cause nobody can play something in my family, so that’s why I want to take it further and ya... want to become something one day.

The phrase “Music is my life” was mentioned by both Randall and Reggie, giving significant importance to music as part of their identity – “My talent is music”. While this overwhelming sense of music as one’s identity was not necessarily shared by all the participants, music as an integral part of their lives was a hallmark that was shared in other ways. Leandro and Kerry-Anne both described a “love of music”. For a number of the band members music was important because of the effect it had on them. Participants used music to deal with negative emotions – to relieve stress or anger. Music had the power to calm and make one happy through listening to, playing or even writing music, as indicated in the following responses:

Randall: [S]ometimes life just drags you down and everyone has a certain thing they do when they get mad or so. But I just go listen to my music or I do what I do best - I just take my instrument and play. I don’t take my anger on it, because music just has the way to calm me down. And it does that to a lot of people. It can make you soft, it can make you hard, anything you want to. Because music is something big for everyone. So yeah, I enjoy what I do. I enjoy what the band makes me do. Because yeah, just learns me a lot and I think it’s better here for me than anyplace else.

Shannon: Music is important to me because sometimes it calms me. When I’m angry, I listen to music. It calms me. That’s [...] the only thing that I like about music. When I’m angry and so furious and everybody makes me mad, then I go to my room or go somewhere else and listen to music. And music calms me. That’s [...] the one thing I like about music. It calms me. Doesn’t it calm you? You play piano.

Researcher: Ya, I do... [I]t does.

Shannon: You must ask Leandro, sometimes when I’m stressful I play the trumpet. Notes that doesn’t even exist. I play it so hard. Ya Ema.

Reggie: *Ja, en dan, daai kant, dan kom daar woorde in a man se kop om te sê, ‘Ok, skryf jou eie song. Skryf hoe jy voel en wat jy eintlik op die oomblik dink.’ Dit is die oplossing om uit die stress uit te kom.* (Ya, and then, that side, words come into your head and you say, ‘Ok, write your own song. Write how you feel and what you’re actually thinking in the moment.’ That’s the solution to escape the stress.)

Music was seen as a positive influence on a person’s emotions and even general character. Reggie described how music had made him a better person and how music shows one the “good side of yourself” – “*Jy sien die ander kant van jouself wanneer jy musiek speel*” (You see the other side of yourself when you play music). Almost all the band members found music helpful to express themselves:

Kerry-Anne: But music means a lot to me, you know. That’s, like to me it’s also [...] how you connect with people a lot. You can tell a story through music. Ya. Even your own story, even when you’re sad, music can make you happy.

Music and participation in the Langbroeke was seen as a vehicle for connecting with people and making friends.

Further significant motivating factors for the band members' musical making and learning was the enjoyment and fun they derived from making music together. A sense of pride attached to the band members' musical participation most likely functions as another motivating factor. Kerry-Anne described how getting something right in her solo section of a new piece "feels good". For Randall, Shannon and Leandro playing music for the community and teaching younger children music brought a sense of fulfilment. The band members all relayed their love of being in the band and shared fond memories and tales of experiences they had had. Shannon described being part of the band as "exciting". A sense of loyalty, belonging and commitment to the band was conveyed by Leandro, Reggie, Randall and Shannon.

Randall: ...when you read music and you play, then somewhere else, if you perform somewhere then people see how you play, then the first thing they're gonna ask you is if you can read music. Then you... now you can say yes, you just started in a band and you say yes and they want you to come play with them. They give you a price to play for them, but you still stay at the band where you began. Because that's actually where your heart's supposed to be.

A number of the band members believed that in order to play well and advance in one's musical playing, the motivation had to come from oneself. Musical participation and advancement required motivation, determination and hard work.

A number of the motivational factors revealed in this theme correlate with findings of a study conducted on band members in five community music bands in Port Elizabeth. The study by Tobias found that music was important to the participants because it enabled self-expression, got to know people better, calmed one, made one a better person and because music was seen as an integral part of life (Tobias, 2014, pp. 52, 53).

4.8.2 Reasons for choosing main instrument

Although this is a relatively small category, it is worthwhile to note how and why the band members came to choose a specific instrument to play. The reasons for Reggie's (alto and tenor saxophone) and Randall's (trombone) choices of their respective instruments were because they felt more "comfortable" or "natural" on those instruments and because they liked the sound of the saxophone and trombone. According to Kerry-Anne, "the saxophone chose me". Shannon had initially wanted to learn the saxophone, but ended up playing the trumpet because that is what the band (the Pniel Brass Band) had needed at the time. Reggie had also moved on to tenor saxophone because it was a space that the band needed to be filled. This could potentially link with the community and social context in meeting the needs of the community – revealing that band members' instrumental choices were a combination of both their own choice and meeting the needs of the band.

4.8.3 Values

Several values were identified regarding what the band members thought was important about the band and music. As previously discussed, the meaningfulness of music was a key value in the participants' lives and approaches to their involvement with music and the Langbroeke. This illustrated the profound value of music itself. The value of connecting with people and making friends through music and the band was also a recurrent sub-category. These values of the meaningfulness of music and valuing connection and fellowship with one another link with the category of motivational factors.

Reggie: *Ja. 2012 het ek in die Langbroeke begin en ja, ek is nou nogal in. Ek geniet dit. Saam [met] Marius te werk. Marius... Ja, jou musiek nê... het jy kwaai lekker vriende ontmoet. Like musiek vriende. (Ya. In 2012 I began at the Langbroeke and I'm now there. I enjoy it. Working with Marius. Marius... Ya, with music... you meet nice people and make friends. Like music friends.)*

Connecting with people was accompanied by a value for respect, politeness and calmness in the band.

Shannon: Because Marius says the Langbroeke is a place of peace and respect and calmness. There must be no conflict there. No rudeness. No-one [...] blaming another.

This demonstrates the importance of relationship, mutual respect and tolerance, linking with concepts of sharing and the principle of “*ubuntu*” common in musical practices in Africa, as mentioned in Chapter Three (cf. Amoaku, 1998; Mngoma, 1998).

Teamwork was valued as an important principle in the band. Leandro, who also facilitates the rehearsals of the Kylemore Youth Band and the Pniel Brass Band found teamwork important amongst the facilitators. Tracey, a previous facilitator of the Music van de Caab project, similarly pointed out that the ability to work together as a team was important for the facilitators running the project. Reggie linked teamwork to commitment.

Reggie: Uh... teamwork. *Ja [...] sê maar nou ons [...] ontmoet nou [‘n] groep. En hulle vra nou skielik om vir ons te gou ‘n toer om te doen op die Delta... (Yes... say we meet a group. And they suddenly ask us to quickly do a tour on the Delta...)*

Researcher: *‘n Toer? (A tour?)*

Reggie: *Ja. Music toer. (Yes. A musical tour.)*

Researcher: *Hier? (Here?)*

Reggie: *Ja. En dan is dit omtrent vyf mense of tien mense. Dan kan ons nie lekker speel [...]. Of die trumpets is nie hier nie, of die trombones is nie hier nie – so actually is span die belangrikste ding in ‘n band. En commitment. (Yes. And then there are about five or ten people. Then we can't play well. Or if the trumpets or trombones aren't here – so actually teamwork is the most important thing in a band. And commitment.)*

The value of commitment links strongly to the code of loyalty discussed under the category of motivational factors.

Shannon: Ya [...] most of the people is in the Langbroeke because of the money. [...] I'm there because I committed myself to something and I want to do it. Money's just something extra. I love

it in the Langbroeke. I will stay there even if they don't pay us. Because, I [...] like the Langbroeke. Everything is fun. When I come here everyone laughs, make jokes and everything is just... cool. That's why I will never stop playing Langbroeke.

The above excerpt demonstrates Shannon's valuing of the principle of commitment stemming from a love for and loyalty to the band, rather than because of any extrinsic rewards, such as payment.

4.8.4 Self-image

The band members derived a strong sense of pride from their musical playing and recognition they received from playing in the band. For Reggie and Randall, who distinguished music as "my talent" or "my life", the sense of pride and the perception of their natural affinity for music was particularly strong. This was illustrated by their comments about their extraordinarily quick progress and how it "came naturally" to them:

Reggie: *So ek het om twee dae gevat om saxophone te leer speel.* (So I took two days to learn to play saxophone.)

Researcher: *By jouself of...* (By yourself or...)

Reggie: *Tracey. Ek het geleer saxophone speel vir twee dae en na toe begin ek... ok, ek het nooit gepractise op saxophone nie. So as ons oefen by die skool, speel ek dit.* Like a natural. (Tracey. I learned to play saxophone for two days and afterwards I began... ok, I never practiced on saxophone. So when we were rehearsing at the school, I would play saxophone. Like a natural.)

Researcher: And so with [Tracey ...] that you had the [...] individual lessons?

Randall: Yes. That started in Grade Seven, where I played trombone... Started trombone there and she used to come after school, she gave me lessons and there was more people, but she actually took me apart sometimes. Then we had our one-on-one lessons, because she said my technique of how I play – it's much more... uh, how can I say?

Researcher: You can say in Afrikaans.

Randall: It's much more – I learn much [...] faster [than] the others. So when I play and they just struggling to play like the level how I am...

However, while all the band members displayed a sense of pride in their musical playing and participation in the band, a number of them also admitted that "I'm not that good" or acknowledged that other band members play better. Leandro, who is a very competent trumpet player, acknowledged that "I'm not that good" and Shannon admitted that "I have a long way to go" in terms of developing and progressing as a musician.

4.8.5 Aspirations

The band members' learning journeys were seen as ongoing and many of them still wanted to learn more in music. The phrase "taking it further" was used by Leandro, Randall, Reggie and Shannon and conveyed a number of desires. For Reggie it was to be able to read music faster, to develop his sight-reading abilities, and to do the music certificate program at Stellenbosch University. Reggie and



Fig. 4.5 Fingerings written in underneath the staff notation in the score for the second trombone part

According to Randall – “we have a lot of ways to read music here”:

Randall: For trumpet it’s fingering, for the trombone it’s position, because we slide and the trumpet has the valves. We have four, three, two, one, like say one to seven. That’s our total numbers on the slide trombone. And the trumpets is, I think they have... in the A-B-C scale. I’m not sure, but we have a lot of ways to read music here. If you have a [score] in front of us, we just make it easier by putting the numbers or the letters underneath. Because it’s easier and then we can play fluently.

As was discussed in the section on personal learning processes of the band, learning from the music books was a significant resource for many of the Langbroek band members, although many of them ended up using a combination of playing from memory and reading from music scores. The ability to read music was perceived as advantageous – one could learn more challenging pieces, one could replicate the piece exactly, it afforded more personal practice and learning opportunities, it looked and felt impressive, it made one more versatile – one could play in any band, it saved time and ultimately it would be needed if one wanted to “go further” in music, e.g. attend university music courses.

The musical theoretical concepts also acted as tools for shared musical understanding in rehearsals – revealing a tendency towards explicit modes of musical transmission (cf. Schippers, 2010). These were mainly used to write in performance indications. Occasionally Marius used the whiteboard, another cultural tool, to demonstrate something – usually the musical theoretical concepts and symbols.

A number of shared understandings were identified in the rehearsals, such as the facilitator's use of counting the band in, counting aloud and use of colloquialisms, e.g. "*in die sak*", which referred to pieces that did not need further work, or "*dood gekrap*" (lit. "cut dead", fig. "scratched out"), which referred to instances of arranging the score where certain sections were cut. The musical production, "*Philida*", which the band spent most of their time rehearsing, was also a shared resource. The musical styles that were played in band rehearsals could also be seen to comprise of shared musical understandings. The band members' competent musical understanding was illustrated by their ability to improvise within this shared musical style.

4.10 Presenting the data through the three planes of analysis and TCTF

From the findings discussed above, a model of learning and facilitation in the Langbroeke, using the three planes of analysis (cf. Rogoff, 2008), can be constructed. These planes are further elaborated with the use of Schippers's (2010) Twelve Continuum Transmission Framework (TCTF). The Langbroeke's tendencies along each of the twelve continua are indicated by a dotted line. This line was carefully placed for each continuum through a process of reviewing the data and by an educated "guess" from reflection of observations made during fieldwork. It is important to note that the musical learning practices employed at the Langbroeke are not static and are subject to shifts in the continua as the Music van de Caab project evolves. Thus, this analysis presents something of a snapshot in time of the learning models and practices of the Langbroeke.

4.10.1 The plane of community context

The plane of community context, referred to as apprenticeship by Rogoff (2008), makes explicit the history and structures of the community of practice – in this case the Langbroek band and its surrounding musical community. The Langbroeke's history of formation is embedded in the Music van de Caab's vision to uplift and develop the local community through music and music making. Church music and the local *Klopse* troupes are significant influences contributing to the musical environment surrounding learning in the Langbroeke. The structure and organisational context of the band is evident in the weekly evening rehearsals and a regular semicircular seating arrangement. Several shared tools and resources contributed to music making and learning in this community of practice,

including musical styles (e.g. *Klopse* music and the “Philida” production musical material), cultural tools and artefacts such as instruments, musical scores, warm-ups and “*apietaal*”.

This musical community of practice can be further described using Schippers’s (2010) TCTF continua under the categories of issues of context and the mode of multiculturalism (see Fig. 4.6). In terms of the continuum of static tradition and constant flux, the Langbroeke have a tendency towards constant flux (see Fig. 4.6), as a result of the Langbroeke’s use of improvisation, constant rearranging of musical material and the transformation of the musical production of “Philida”. Between the continua of reconstructed authenticity and “new identity” authenticity, original context and recontextualised, the Langbroeke’s musical learning system lies closer to “new identity” authenticity and recontextualised borders of the continua (see Fig. 4.6). This is demonstrated by the fact that the facilitators welcomed new ideas from the participants, the flexible approach to facilitation, which is common amongst community music endeavours (cf. Veblen & Olsson, 2002; Higgins, 2012), and the emphasis on “feeling” and enjoying the expression of music rather than adhering to strict reproductions of musical material or tradition (cf. Schippers, 2010). The Langbroeke most likely lie between the intercultural and transcultural points on the spectrum of multiculturalism (see Fig. 4.6), because of their incorporation of a number of musical styles in their repertoire, and because a combination of both Western-based and *Klopse* models of musical practice pervade the music learning system.

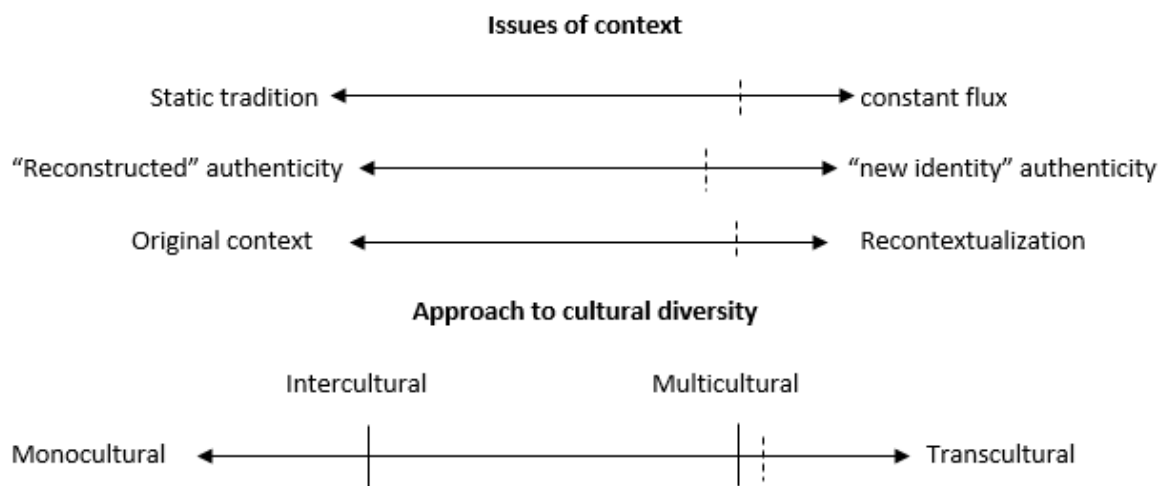


Fig. 4.6 Showing the placement of the Langbroeke along the TCTF continua of issues of context and approach to cultural diversity

Thus the community context of the Langbroeke’s musical learning system indicates a musical practice that welcomes change, innovation and improvisation, with a significant fusion of musical styles and traditions.

4.10.2 The plane of interpersonal context

The plane of guided participation reveals the social facilitation and mediation of musical learning as discussed through the relevant literature in Chapter Three (cf. Vygotsky, 1978; Salomon & Perkins, 1998; Rogoff, 2008). This plane brings to light the facilitators' strategies for mediating musical learning through verbal guidance, facilitating through supervising active participation, and modelling strategies (see Table 4.4). Facilitational tools such as musical games, visual displays on the whiteboard, books, musical theoretical terminology and concepts were also used in mediating musical learning in the Langbroeke. This plane additionally highlights the importance of social interaction and collaborative learning through the codes of connecting through music, group learning, peer assistance and band member talk. Schippers's (2010) TCTF clusters of continua of the modes of transmission and dimensions of interaction are applied in this plane to further elaborate the models of mediation and transmission employed in the Langbroeke (see Fig. 4.7).

With regard to the modes of transmission, the Langbroeke fall closer to the holistic, aural-based and intangible extremes of the continua. Although the Langbroeke make use of musical notation and sheet music, they veer slightly more towards the aural extreme of the continuum because of the importance of "playing by ear" strategies and a significant reliance on memory for musical learning. The Kylemore Youth Band and Pniel Brass Band are even more heavily inclined towards the aural extreme. The Langbroeke's tendency towards a holistic approach to musical learning was exemplified by (a) the learning of "real" pieces, which were usually presented as a whole, and (b) with no focus on studies, graded exercises or on sequencing the learning experience from "easy" to "difficult". The reliance on "learning through playing" and the use of similes and metaphors for explanations meant that the Langbroeke veered towards an intangible approach to musical learning, although this was countered by the explicit discussion of musical theoretical concepts. In terms of the dimensions of interaction, the Langbroeke demonstrated tendencies towards the small power distance, group central, gender neutral, tolerating uncertainty, and short-term orientation extremes.

experienced during the learning process and were overcome using learning strategies such as “playing by ear”, using the score, “learning by playing”, asking for help or a demonstration, using memory, and using the fingerings and “*apietaal*”. Motivational factors were seen to heavily influence the learning process. Common motivational factors included a passion for and love of music, enjoyment and fun, values of social interaction, connection, commitment, loyalty, teamwork, and aspirations “to go further” in music.

Analysis of the data revealed a significant amount of participation and “learning through playing” – evidenced in the themes of *personal learning processes* and *the facilitation process*. One of the most common learning strategies was practice or repetition. This easily relates to theories of participatory learning (cf. Lave & Wenger, 1991; Rogoff, 2003; Rogoff et al., 2003), learning by doing or “musicking” (cf. Elliott, 1995; Small, 1998), commonly found in informal sites of learning. Learning through active participation is described as an integral characteristic in community music-making contexts (cf. Veblen & Olsson, 2002; Koopman, 2007; Olsson, 2007; Higgins, 2012) and many musical traditions in Africa (Chernoff, 1979; Tracey & Uzoigwe, 2003; Nzewi & Omolo-Ongati, 2014). The high level of participation and learning through playing suggests that the learning system in the Langbroeke pulls strongly towards implicit and intangible modes of learning where technical skills and learning are addressed through actual playing, modelling, observation and demonstration, rather than explicit instruction. However, the Langbroeke’s musical learning also models some explicit and tangible modes of learning with the learning content of musical theory and regular instances of verbal instruction.

4.11 Conclusion

A thorough investigation of the data has produced an emerging model of the musical learning system apparent in the Langbroeke (see Fig. 4.8). The figure below represents the three planes (graphically represented by spheres) containing their respective themes and TCTF clusters of continua:

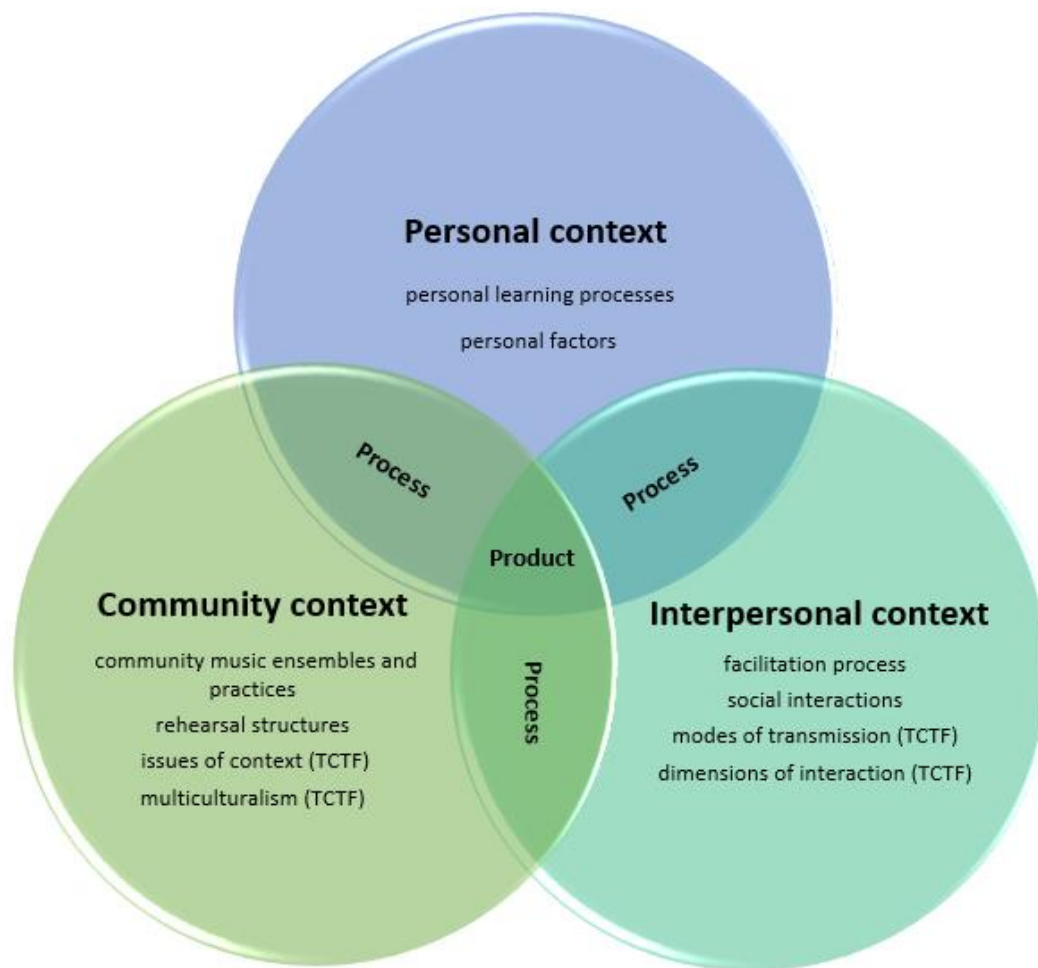


Fig. 4.8 Musical learning systems viewed through the lenses of personal, interpersonal and community contexts

The three planes (or spheres) intersect and work in conjunction to yield the product of musical learning, which can be seen at the central point in the diagram where the three spheres overlap. Processes of musical learning and facilitation are at work in all three planes and are shared among the planes. This model highlights the interrelatedness of the three planes and indicates that a holistic and comprehensive understanding of the processes and products of musical learning is best acquired through examining a combination of these three lenses.

Chapter Five

Conclusion, Summary and Recommendations

5.1 Introduction

Addressing the need for further investigation into musical learning in South Africa, this study set out to examine the learning models and facilitation strategies used in music-making practices outside of formal music education contexts in the Western Cape. The Delta Langbroek Band of the Music van de Caab project was chosen as the case study. The primary research question for this study was:

How are musical learning and development facilitated in the Delta Langbroek band members from the Music van de Caab project?

The following sub-questions guided the investigation:

- How is music learned in the Delta Langbroek Band?
- What are the modes of musical transmission employed in the musical learning system?
- How are musical knowledge and skills mediated?
- How do learners and facilitators view the learning that is taking place?
- What are the commonalities with and variances between the findings of this study compared to other research findings and the literature?

The objectives of this study were to examine, identify and describe the learning processes and strategies employed by the Langbroek band members, as well as the supporting teaching strategies mediating musical learning.

The research was qualitative in nature, taking on the design of an in-depth case study. Field observations of the Delta Langbroeke rehearsal sessions over a period of seven months, and interviews with band members and facilitators, were conducted. Findings from the data were juxtaposed with conclusions from the relevant literature. This study is thus informed both by a review of the surrounding literature relating to musical learning and the empirical findings of the case study.

5.2 Findings and conclusions

Chapter Two presented an account of various modes of, and approaches to, musical learning and transmission as discussed in the literature. Findings in this chapter demonstrated the broad range of musical activities and practices that comprise global music education. A detailed examination of

different modes of musical transmission was provided, namely (a) approaches to formality, (b) oral and written modes, (c) implicit, intangible, holistic and explicit, tangible, atomistic modes of transmission, and (d) product- and process-orientated approaches to music education. These approaches and modes of transmission were presented as sets of continua, ranging from one extreme to another – e.g. from aural to notation-based modes of learning and transmission. Musical learning systems were seen to typically fall somewhere between the two extremes of the various continua, often using a combination of the two modes. Because of the community-orientated nature of the Music van de Caab project, a section on community music making as locales for musical learning was included in Chapter Two. Furthermore, a discussion of multicultural music education was provided, as this was found to be particularly relevant to this case study. Although formal music education provides significant opportunities for musical learning, a key finding in this chapter was the value and recognition of informal and non-formal music making, as well as community music practices, as legitimate sites of musical learning. It is apparent that there is a need to explore and cultivate partnerships and networks between different sites – informal, non-formal and formal – of musical practice and learning. The music educational potential of community music-making practices is significant, as the very nature of these musical practices embraces diverse methods and modes of musical learning and transmission.

This study furthermore took on a sociocultural perspective in the investigation of musical learning. Chapter Three presented the theoretical framework for the study, derived from sociocultural theories of learning. A review of music education philosophies and ideologies in Africa revealed common principles of music making in Africa that support core tenets of sociocultural learning theories. The importance of social context, the socio-cultural nature of learning, collaborative learning and learning through participation in joint activities were key findings from both perspectives maintained in sociocultural learning theories and in music-making practices in Africa. An examination of sociocultural learning frameworks, stemming from Vygotsky's sociocultural learning theory, highlighted the importance of mediation in musical learning by means of people as well as cultural tools and artefacts. Rogoff's (2008) three planes of analysis and Huib Schippers's Twelve Continuum Transmission Framework (TCTF) (2010) were used to frame the focus of inquiry in this study, underscored by an understanding of learning from perspectives of music education in Africa, as well as concepts from Vygotskian sociocultural learning theories. The TCTF model is in itself a continuation and model for describing and recognising diverse systems of musical transmission discussed in Chapter Two.

The findings from the data collection and analysis were presented in Chapter Four. The themes set out in the discussion of the data each contributed to illuminating the three planes of analysis, thus providing a thorough and holistic account of the Delta Langbroeke's musical learning system. The

plane of apprenticeship was illustrated by the themes of *community music ensembles and practices influencing learning at Solms Delta* and *rehearsal structures of the Langbroeke*. The importance of music in the local community was apparent and music was seen as a vehicle for social transformation of the community. A number of musical outlets were available to the Langbroek band members, such as the Kylemore Youth Band, church music and the Priel Brass Band. The influence of church music and *Klopse* music traditions in musical learning was a significant finding. The Langbroeke's musical learning system consisted of fairly constant seating arrangements and rehearsal procedures throughout the rehearsal season. The Langbroeke's learning system presented a musical practice of constant flux and was considerably tolerant of aspects of change. A combination of musical styles and practices (mainly *Klopse* and Western-based approaches) were embraced in the Langbroeke's musical activities – lending them traits of intercultural and transcultural approaches to musical learning. A number of shared cultural tools were employed in both the facilitation and personal learning strategies. These included the use of musical scores, "*apietaal*", musical theoretical terminology, instruments and the musical styles.

The themes of *the facilitation process* and *interpersonal dynamics* highlighted the nature of the plane of guided participation in the Langbroeke. Mediation strategies were identified and included a significant amount of verbal instruction and guidance (often in the form of questions), modelling and demonstration by the facilitator, as well as "learning through playing". "Learning through playing" was also identified in the personal learning strategies of the band members and revealed the model of participatory learning integral to the Langbroeke and particularly in the *Klopse* model operating in the KYB and the Priel Brass Band. The theme of *interpersonal dynamics* revealed collaborative learning as a fundamental feature of the Langbroeke's musical learning, where learning was primarily collective and marked by group learning. While aspects of both informal and formal approaches to musical learning were identified in the Langbroeke's learning system, the Langbroeke's approach to formality in musical learning was seen to be predominantly non-formal in nature. This was due to the features of voluntary participation and the systematic and organised nature of the rehearsals, but without the need to adhere to an external curriculum or state-governed syllabi. Characteristics of non-formal music education were further reflected by the presence of a designated facilitator to guide musical growth and activities, but with teaching relationships that were multi-directional, with frequent instances of peer collaboration.

The plane of participatory appropriation, depicting the personal processes in musical learning, was presented by the themes of *personal learning processes* and *personal factors influencing the learning process*. The learning outcomes, answering the question of *what* was learned in the Langbroeke, were presented and included both declarative knowledge of music, such as music theory, procedural

knowledge and skills such as instrumental playing, as well as interpersonal skills. Several common learning strategies, answering the question of *how* music was learned, were identified in the theme of *personal learning processes*. A combination of aural and written methods of musical transmission were employed in the learning process, with the aural strategy of “playing by ear” and from memory, as well as the notation-based strategies of using the score and the “*apietaal*” system, where note names and fingerings were written in below the staff notation. The learning processes of the Langbroek band members were found to be largely aural-based and holistic, because of the prominence of the code of “learning through playing”. A key finding of this study was the significant amount of self-motivation among Langbroek band members to pursue music and an intrinsic passion and love for music. This was seen as crucial to the learning process. A number of social values – teamwork, commitment, loyalty and respect – guided the way in which musical practice and learning were approached and spoke clearly of an underlying philosophy reminiscent of the principle of “*ubuntu*” and the importance of social context apparent in music-making ideologies in Africa.

Finally, an emergent theoretical framework was provided and, using the data findings, the musical learning system of the Delta Langbroek Band was described and could be placed along the twelve dimensions of the TCTF. The TCTF assisted in making explicit the key findings of *how* music was transmitted and learned. Findings from the data indicate that a significant amount of musical learning in the Langbroeke occurred through a model of learning by playing and doing. This participatory model of learning, centring on the activity of making music, was underpinned by implicit and intangible modes of learning and transmission, through methods of modelling, observation, collaborative learning and active participation. However, regular instances of explicit instruction further contributed to the learning process and a combination of aural and notation-based strategies were used in musical learning.

5.3 Limitations of the study

This qualitative case study incorporated a small sample size of interviewees, five band members and three facilitators, as well as observations of rehearsal sessions of one band. It is thus limited by its small sample size, which means it might not be representative of the population of band members. The selection of this sample group was influenced by the directives of the facilitators and the Solms Delta research policy. By using a smaller sample size, this study was able to gain an in-depth understanding of the learning processes and facilitation strategies of the Delta Langbroek Band. However, findings are not conclusive and generalisations cannot be made. This case study was bounded by the parameters of sample size, location and time. While theoretical conclusions are drawn

from findings in the data, this study does not attempt to make any grand theoretical postulations or claims.

5.4 Implications and Recommendations

The findings of this study indicate that informal, non-formal and community music-making practices function as legitimate pathways to musical learning and development in the Western Cape of South Africa. A significant amount of musical learning can and does occur through active participation in the joint activity of music making, as is evidenced by numerous sources in the literature and the empirical findings of this case study. Schools would do well to ensure that active participation in music making constitutes a major part of the musical learning practices in formal music education contexts.

This case study provides a thorough account of the musical learning and facilitation occurring in one band in a rural community music project in the Western Cape. The Western Cape alone contains many community bands and music projects. A larger sample size is needed to provide more conclusive findings. Findings from this study correlated with several previous studies conducted on community music settings in South Africa. It would be useful to conduct a comparative study of all current and past community music research carried out in South Africa in order to investigate the various learning and teaching methods identified in previous research. Moreover, further comparative research conducted in multiple community music bands and projects is needed to identify the full range and variety of the practices and activities of music transmission occurring outside of formal education contexts across South Africa.

Existing research and findings from this study indicate that there is a need for collaboration between community music projects and formal music education organisations. It would be potentially valuable for universities and colleges, which are the main sites of music teacher training, to develop programmes for music education students that involve participation in helping facilitate local community music projects. This kind of initiative would benefit both universities and community music projects. Practical experience in assisting in musical facilitation in community music projects would be useful practice for aspiring music educators and would expose them to diverse musical practices and methods of music education. The knowledge and awareness of musical practices in local communities is valuable in equipping pre-service music educators with the relevant skills. Likewise, community music projects would stand to gain increased support and resources through this form of collaboration. This kind of support was explicitly referred to in one of the facilitators' interviews and is evident in the literature (both international and South African) on community music organisations.

It is encouraging that several universities in South Africa have already implemented community music initiatives and there is the hope that these kind of collaborations will continue and grow in the future.

Furthermore, collaborative networks between local schools and community music projects need to be explored and encouraged. In this way the full impact of joint resources and facilities of schools and community music projects can be utilised to bring opportunities for music education to more children in South Africa. A review of the literature suggests that there is clearly a need for collaborative partnerships between sites of formal music education, typically found in school music, and informal sites of musical learning, often represented by community music endeavours. These collaborative partnerships, rooted in mutual understanding and respect, are becoming increasingly common around the world and can cultivate multicultural approaches in music education in schools.

This study is important for music educators and music education researchers alike. Teaching should ideally stem from and be directed towards an understanding of learning. Thus, further studies that contribute to an understanding of musical learning would be extremely valuable. The theoretical framework constructed in this study, using three planes of analysis in combination with the TCTF continua, is a useful tool for future studies investigating musical learning and can be adapted to suit a variety of settings. The findings of this study challenge traditional Western ideas of music education, particularly in terms of *where* and *how* music can and should be learned. It is evident that diverse pathways need to be pursued and connected to advance a multicultural approach towards fruitful musical learning and facilitation.

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Appendices

Appendix A: Musical biographical profile questionnaire

Name: _____

1. Please describe how you first started playing music.

2. Do any of your family members sing?

Yes	No
-----	----

3. Do any of your family members play a musical instrument?

Yes	No
-----	----

If yes, what instrument(s)?

4. Had you played in a band before this one?

Yes	No
-----	----

5. Have you ever been taught music at school?

Yes	No
-----	----

6. Have you ever had individual (one-on-one) music lessons?

Yes	No
-----	----

7. Do you play more than one instrument?

Yes	No
-----	----

If yes, what instrument(s): _____

8. Can you read a form of music notation?

Yes	No
-----	----

9. What kind of music do you like to listen to or play?

10. How often do you learn a new piece or song?

11. How often does the band learn a new song or piece?

Appendix B: Sample interview questions

Learner:

- How did you come to be involved in the Langbroek band?
- Could you play an instrument before you started playing in the Langbroek band?
- Do you sing on your own? Or in church or a choir?
- What have you learned playing in the Langbroek band?
- Do you feel that you understand music better now, after being part of the band?
- Do you have a special way of learning music that is different from the other band members?
- Is there anything that you know about music that you think you can teach the other band members?
- What made you want to be part of the band? Why are you in the band?
- What does music mean for you? Why is it important?
- In your opinion, what is most important about the band?
- What have been the most memorable moments for you, being in the band?
- What do you personally get out of/take away from being in the band?
- Have you had any things that you've struggled with, learning music, and how have you overcome these?
- Has playing music taught you anything about your community? If so, what?
- What do you still want to learn?

Additional:

- Has it taken you a long time to learn that?
- How did you learn or how were you taught this?
- Do you think it's important to learn...?

Tutor/Teacher:

- How did you learn music? Tell me a bit about your musical background.
- How did you come to be part of the Solms Delta music project?
- What are your aims when leading the ensemble rehearsal?
- What strategies do you use to guide the ensemble members?
- What are your longterm goals for the band members?
- What do you want the band members to come away with from the band?
- What, in your opinion, do the participants learn through being in the ensemble?
- Have you learned anything by being part of the ensemble?
- How do you think is the best way to learn music?
- Why do you think music is important?
- Have you changed your approach to facilitating/directing the band over the years?
- What are some of the obstacles you've faced as a facilitator and how have you overcome these?

Appendix C: Research study information sheet (English)

I, Elizabeth Harper, have received permission from the Higher Degrees Committee of the South African College of Music, University of Cape Town, to conduct the following research project entitled:

A case study of the personal learning processes and supporting mediation methods contributing to the musical development of ensemble members in the Solms Delta music education programme.

The aims of the study are to investigate:

- The personal learning processes involved in the musical development of the individual participants within the ensemble;
- The interpersonal and social learning processes of the participants in the ensemble;
- The learning tools and strategies as well as the supporting teaching strategies used to facilitate learning in the ensemble.

The data will be obtained through personal observations during ensemble rehearsals and personal interviews with the participants. Audiovisual recordings will be made for the sole purpose of creating accurate written transcriptions of interviews and observations. The information acquired will be used exclusively for academic purposes and for the writing of my dissertation.

Your participation in this study will be greatly valued and appreciated. Please note that you are under no obligation to take part in this study and that you are free to withdraw from participation at any point if you so wish. All the information acquired will be kept confidential. Any data used in the final dissertation will maintain the anonymity of participants unless they wish otherwise.

Appendix D: Research study information sheet (Afrikaans)

Ek, Elizabeth Harper, het toestemming van die Hoer Graad Komitee van die South African College of Music by die University of Cape Town gekry om die volgende navorsing projek te gedrag:

A case study of the personal learning processes and supporting mediation methods contributing to the musical development of ensemble members in the Solms Delta music education programme

Die doelwitte van die projek is om te ondersoek:

- Die personeel leerproses betrokke in die musikale ontwikkeling van die lede van die band;
- Die interpersoonlike en sosiale leerprosesse van die lede van die band;
- Die hulpmiddels, strategieë en die ondersteun onderrigmetode wat gebruik is om die musikale ontwikkeling van die bandlede te fasiliteer.

Die data sal deur persoonlike waarnemings tydens band repetisies en persoonlike onderhoude met die bandlede verkry word. Oudiovisuele opnames gemaak sal word om akkurate transkripsies van al die waarnemings en onderhoude te maak. Die inligting wat verkry sal slegs gebruik word vir akademiese doeleindes.

Jou deelname aan hierdie studie sal baie waardeer word en gewaardeer. Let asseblief daarop dat jy is onder geen verpligting om deel te neem in die studie en jy is vry om te onttrek op enige punt as jy dit wil hê. Al die inligting wat verkry sal vertroulik gehou word. Enige data wat gebruik word in die finale verhandeling sal die anonimiteit van deelnemers handhaaf tensy hulle anders wil hê.

Elizabeth Harper
Kontakbesonderhede: emgem@hotmail.co.za

Appendix E: Consent form (English)

- I agree to participate in this research study;
- I have read the consent form and the information it contains and had the opportunity to ask questions about them;
- I agree to be interviewed and for my responses to be used for education and research on condition my privacy is respected, subject to the following:
 - I understand that my personal details may be included in the research and will be used in aggregate form only, so that I will not be personally identifiable;
- I understand that my participation in this study is voluntary;
- I understand that I have the right to withdraw from this project at any stage;
- I understand that I will not be remunerated for taking part in this study;
- I understand that this research might be published in a research journal or book and that the dissertation will be made available to the university library and to the research participants as a PDF upon request.

Please sign where applicable (if the participant is under 18, the signature of a guardian is required):

Date: _____

Name of participant: _____

Signature of participant: _____

Name of the guardian: _____

Signature of guardian: _____

Signature of facilitator at Solms Delta: _____

Signature of the researcher: _____

Elizabeth Harper
Contact details: emgem@hotmail.co.za

Appendix F: Consent form (Afrikaans)

- Ek stem saam om deel te neem in hierdie navorsingstudie;
- Ek het die toestemming vorm lees en die inligting wat dit bevat en het die geleentheid gehad om vrae oor hulle te vra ;
- Ek onderneem om 'n onderhoud en vir my antwoorde om gebruik te word vir onderrig en navorsing op die voorwaarde my privaatheid gerespekteer, onderhewig aan die volgende:
 - Ek verstaan dat my persoonlike besonderhede kan ingesluit word in die navorsing en sal gebruik word in net aggregeer vorm, sodat ek nie persoonlik identifiseerbare sal wees;
- Ek verstaan dat my deelname aan hierdie studie is vrywillig;
- Ek verstaan dat ek die reg het om te onttrek van hierdie projek op enige stadium;
- Ek verstaan dat ek nie sal vergoed word vir deelname aan die studie;
- Ek verstaan dat hierdie navorsing kan gepubliseer word in 'n navorsingsprojek tydskrif of boek en dat die verhandeling sal beskikbaar wees om die universiteit se biblioteek en die deelnemers as 'n PDF op versoek gemaak word.

Teken asseblief waar van toepassing (indien die deelnemer onder 18 , is die ondertekening van 'n voog nodig) :

Datum: _____

Naam van die deelnemer: _____

Ondertekening van die deelnemer: _____

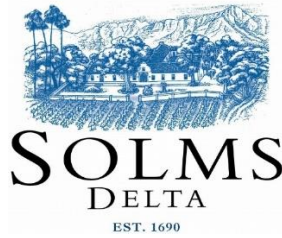
Naam van die voog: _____

Ondertekening van die voog: _____

Ondertekening van die musiek program fasiliteerder: _____

Ondertekening van die navorser: _____

Appendix G: Solms Delta researcher rules



RULES FOR RESEARCHERS WORKING AT SOLMS-DELTA

1. Solms-Delta management will gladly consider any request to conduct research at the farm. Approval will depend on a research proposal being submitted.
2. Solms-Delta management will support and assist approved researchers wherever possible but no financial support will be provided.
3. Selection of interviewees living or working at Solms-Delta must be carried out by a designated member of management in cooperation with the researcher.
4. Once the interview process is under way, researchers will be in full control.
5. If needed, Solms-Delta will supply a translator (English/Afrikaans).
6. Researchers will treat all interviewees with respect and kindness.
7. Researchers will inform interviewees of the purpose of the interview, and how the information will be used, and obtain their written informed consent to participate.
8. Interviewees will be notified that, in the event that they are quoted, this will be done on the basis of anonymity. No details will be included that could be used to identify them, unless explicitly agreed by the interviewee.
9. Beyond the interviews, the researcher will not communicate directly with Solms-Delta employees for research purposes.
10. Solms-Delta management requests researchers to submit a copy of their research paper in a draft stage, so that any incorrect **factual** data relating to the farm can be corrected.
11. Researchers are expected to donate a final copy of the research document to the Solms-Delta library.
12. Solms-Delta will be entitled to quote the research findings, as submitted, for its own purposes without obtaining further permission from the researcher.

Solms Delta, Date:

Name and Signature:

Name and purpose of research project:

.....

Solms-Delta Wine Estate, Franschhoek Valley, PO Box 123, Groot Drakenstein, 7680, South Africa
Tel: + 27 21 874 3937 Fax: + 27 21 874 1852
Email: info@solms-delta.co.za Web: www.solms-delta.co.za
Directors: M. Solms, J. Louw, C. MacGillivray
Reg. No 2003/029156/07 Vat. No. 4820218099

Appendix H: An alto saxophone music score from the Langbroeke

ALTO 1

OVERTURE: PHILIDA VAN DE DELTA

FAST LANGARM +/- 210 BPM
INTRO

tr
B C#

DWARS
B A C B F#

RIT...
B C# D A B Bb A B Bb A B Bb B
MIDTEMPO LANGARM +/- 150 BPM

VERSE
C# C B B

F#A E D F# E D C# D B A F# D G
FAST LANGARM +/- 200 BPM

ACC. BRIDGE
B A

A G# G G B

1.
A A B A B D

2.
C# G A B B C# A B A B A G

CHORUS
B F#

vs.

2

ALTO 1

63

B C# D F#

67

B B F# F# B

72

C# D A B Bb A B Bb A B Bb B

CONDUCT HALF TEMPO FROM HERE - 110 BPM

77 "WAT HET ONS" INTRO

B G# A G# A B

81

B B C# D A G# A B A

85 LINK 1 CHORUS B

D A G# A B A B B A A B A A

89

B A A B B B A B A B A B

92

D B D B D B F# E D C# C# B B

96 LINK 2 VERSE

F# E E D C# C# B B G# G# C# C# D

101

D D C# D E E A D D A G#

106 ECHO LEITMOTIF

A B A A G B D D C# E A A G B D D C# E B G B

ALTO 1

3

112 1. 2. PENSIVE PAUSE

D D# E A A A B A A B A B G A C#

119 PHIL.I.D.A. INTRO

G G G# A G# G# F# G#

128 VERSE

F# A G# B A# G# F# G#

135

B G# F# G# F# G# F# G# G# G#

143 CHORUS IN C

F# A G# A A G#

152 CHORUS IN D

A A C# D# C# B B G# C# G# G#

158

D# C# B G# B C# B G# F# F# E B B C#

165 (PETRONELLA VERSE)

B F# D# D# E D# E F# G# F

173

E E F# C# B G# F# G# F# D# D# E

179

D# E F# G# G# F# E D# B D# F# G# F# F# B

185 CHORUS 1+2

B C# D# C# G# G# F#

v.s.

4

ALTO 1

190

D# A A G# F# B B

194

A D# D# C# G# G F# F# Bb

+ 210 BPM BREI INTRO

201

F# G# F# E B A G# G F# B

206

G# B A G# G F# B C#

VERSE 2

211-212

F# E D# C# D# F# G# B B G#

217

F# F E F# E D# C#

219-220

223

G# Bb B Bb G#

228

D# E D D# E D B C# D D#

CHORUS 2

233-234

F# E D# C# B F# E D# C#

241

D# C# B D# B

247

G# Bb B

FREEDOM VERSE BRIDGE

ALTO 1

7

366-367

371

374 VERSE

379

385

391 CHORUS

399

406 VERSE BRIDGE

410

413 END

416