

**Transformative teacher training strategies of stringed instruments in South
African Community Music programmes**

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DEDICATION

To Khabane and Kganya, my shining Lights, im tirtzu, ein zo agada, ka mohau wa Modimo.

LANGUAGE EDITING CERTIFICATE

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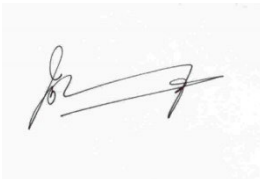
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Samson Diamond

28 July 2023

Date

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ABSTRACT

South African Community Music programmes are at the vanguard of responding to a multitude of challenges, including not only access to music education but also to teacher training and, more specifically, string teacher training. Where high standards are not persistently met, the historical inequities in the provision of quality music education may perpetuate legacies of inequality. Thus, to provide students with the best possible music education that fosters high aspirations and enables them to realise their full potential and personal growth, string teachers engaged in Community Music programmes must receive training that is intentional, structured, frequent, and both intense and intensive. This study examined the current state of string teacher training in South African Community Music programmes where former students are now employed as teachers with the aim of investigating their successes and weaknesses. The objective was to gain an in-depth understanding of these programmes to make recommendations for enhancing string instruction. To achieve this, a descriptive research design and an interpretive multiple case study underpinned by social constructivism were implemented, supported by a theoretical framework that was applied to transformational teaching. Through an extensive literature study that extracted previous research on Community Music and divergent practices, accounts of string pedagogy and contemporary string teaching methodologies were reviewed. By conducting interviews with 13 participants from three cases (Community Music programmes), the study shared the insights and lived experiences of programme directors and string teachers which illuminated the central tenets of transformative strategies for string teacher training. A shortage of resources, successful and ineffective string teaching practices and methodologies, factors affecting the growth and effectiveness of string teachers, and measures to improve string teacher training were some of the findings that emerged from the data. The study also identified strategies for string teacher training that encourage teachers to work collaboratively, frequently, and intensively in an environment that promotes active engagement and reflective practice. Community Music programmes have the potential to promote positive social outcomes, such as personal development through music education achievement, community development through cultural and economic empowerment, social cohesion, and improved wellbeing, as determined by and demonstrated in this study.

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Chapter 1: Introduction to the study

1.1 Background and rationale

The democratic transition in the South African political strata entailed transformations in the socio-economic and educational sectors. Music education in South Africa is, therefore, intertwined to the political and social climate of the nation (De Villiers, 2015; Pooley, 2016), with the colonial and apartheid eras skewing access to resources and forging significant imbalances in education (Badat & Sayed, 2014). As a consequence, music education in South Africa must be viewed in the broader historical context and political genealogy from which it emanates. Historically, South Africa's education system was used discriminately to predetermine life opportunities by race (Hoffman, 2008). Therefore, the foundation for today's solutions to arts education policy and reformation is aimed to redress segregationist politics and repressive socio-economic policies within which three primary impediments, namely inequality, poverty, and unemployment persist (Seekings & Nattrass, 2005; 2008; Statistics South Africa, 2020; 2013).

The first democratically elected Government of National Unity was tasked with resolving "the problems of poverty and gross inequality evident in almost all aspects of the South African society", not least of which was education (Republic of South Africa, 1994, p. 4). More importantly, education has been touted by the former statesman, Nelson Mandela, "as a powerful weapon you can use to change the world" (Mandela, 2003, p. 1). With a melioristic approach, the reconstruction of education was needed, not only to surpass the mere development of skills, but to contribute towards transformation and nation-building.

Reforming the educational inequality in the arts of the former school system by the post-apartheid government was a necessary intervention, but it presented challenges. Following a plethora of school education policies (Sayed & Kanjee, 2013) and a profusion of hurdling complexities in implementing new educational curricula (Botha,

2002; Cross, et al., 2002; Fataar, 2008), opportunities were forged in disadvantaged communities to facilitate education in music through the form of Community Music programmes aimed at bridging the gap in inequitable access to formal music education (De Villiers, 2015; Devroop, 2009; 2012).

Research in formal schooling by Klopper (2008), Nompula (2012; 2013) and Pooley (2016) focused on the implementation of post-apartheid education policies having an impact on the Arts and Culture learning areas, with an emphasis on music as one of the four compulsory art subjects as envisaged for inclusion in the intermediate basic education. Collectively, the researchers found enervating factors to be affecting quality music education in government schools. Klopper (2008) found that the policy was poorly implemented due to the educators' inadequate training, while Nompula (2013) revealed that the implementation challenges were exacerbated by severe teaching time constraints, to which Pooley (2016) asserts that it highlights poverty and inequitable access to music education at the risk of marginalising indigenous music. Although this research was limited to formal basic education, it is relevant to the perceived research problem in this study.

1.1.1 Overview of South African curriculum reform

The most salient challenge to the South African school education system before 1994 was its disproportionate distribution of and access to educational resources for the majority of the black population (Fataar, 2008; Sayed & Kanjee, 2013), resulting in the considerable incongruity of decentralisation and inequality (Badat & Sayed, 2014; Spreen & Vally, 2006). In apartheid-era South Africa, music education was segregated by the legislation of the Bantu Education Act of 1953, which promulgated a separate and inferior education system for the overwhelming majority of the African population in South Africa (Ocampo, 2004). The restrictions on teaching Western Art music in black schools denied black learners this opportunity to those who would later become teachers to study and perform Western Art music. This not only limited their exposure to different genres of music but also restricted their access to further education in the field of music (Wills, 2011). Post-1994, solutions towards a more integrated approach to education policy were sought by the government to represent the aspirations of an equitable multicultural paradigm, cultivating human rights, and fostering social justice

in a newly democratic society (Badat & Sayed, 2014; Fataar, 2008; Gebremedhin & Joshi, 2016). However, the notion of redress in the national education system created a proliferation of education policies (Cross, et al., 2002; OECD, 2008; Sayed & Kanjee, 2013), with subsequent reviews (Chisholm, 2003; Hammett & Staeheli, 2013), culminating in extensive and far-reaching implementation problems (Chisholm, 2005; Fataar, 2008; Jansen, 1998; 2010).

The extent of prominent challenges in educational reform and curriculum implementation has been exhaustively documented by many a scholar (Badat & Sayed, 2014; Botha, 2002; Chisholm, 2005; Cross, et al., 2002; Fataar, 2008; Hammett & Staeheli, 2013; Jansen, 1998), and would be beyond the scope of this study to detail here. For the sake of clarity, though, a condensed summary of the challenges in educational reform and curriculum implementation includes:

- (1) Complex curriculum policies (Chisholm, 2003; 2005; Cross, et al., 2002; Jansen, 1998)
- (2) Inadequate teacher training and development (Gumede, 2013; Hoffman, 2008)
- (3) Disproportionate teacher–learner ratios and student outcomes (Gumede, 2013; OECD, 2008)
- (4) Under-resourced schools (Badat & Sayed, 2014; Pooley, 2016)
- (5) Countless revisions and reviews (Sayed & Kanjee, 2013).

In mitigating contestations of quality and inequality in the school education system, advancing inclusivity, and promoting access to all learners (Badat & Sayed, 2014), the revision of Curriculum 2005, which was first introduced in 1998 based on the concept of Outcomes-Based Education, culminated in the implementation of the National Curriculum Statement in 2004 (Chisholm, 2005); and further revisions led to the latest National Curriculum Statement Grades R–12, which was phased in incrementally between 2012 and 2014 (Department of Education, 2011; Du Plessis & Marais, 2015). The National Curriculum Statement Grades R–12 spans more than 12 years of schooling and, like its predecessors, was cultivated under the same constitutional ethos of social justice. But this was a consolidated and streamlined version for teaching and learning in South Africa, where the new curriculum aims to ensure that learners gain and employ knowledge and skills in ways that encourage lifelong learning (Department of Education, 2011; Gebremedhin & Joshi, 2016).

The National Curriculum Statement Grades R–12 was accompanied by a comprehensive policy document titled Curriculum Assessment Policy Document (CAPS), which was formulated to provide a detailed guideline for teachers on what they should teach and how to assess the students' outcomes (Du Plessis & Marais, 2015; Republic of South Africa, 2022). The CAPS document prescriptively details the outcomes to be achieved at the end of the learning process for each Grade, necessitating the retraining of teachers on pedagogical theory and practical teaching methodologies (Monyane & Selesho, 2012).

1.1.2 Impact of education reform on classroom music education

In the National Curriculum Statement Grades R–12 provision is made for arts education in the form of the Creative Arts subject, which includes dance, drama, music, and visual arts (Carver, 2017). Its intention is to generate an integrated interdisciplinary arts curriculum with the underlying principles of inclusivity, creativity development, and increased learner access to arts education (Department of Education, 2011). In this instance, music in the Creative Arts subjects was continuously flowed and categorised into three musical forms, namely *Western Art Music*, *Jazz*, and *Indigenous African Music* (Carver, 2017; Feenstra, et al., 2015). The three musical forms give South African learners access to musical expression through the creation and performance of music (Department of Education, 2011).

With discontent, Carver (2017, p. 122) notes that the perennial flow of the musical forms, stemming from contrasting philosophical praxis and insinuating that schools can choose to teach any one of the three music forms, in this way putatively suggesting equal representation, when it is not necessarily the case. On the contrary, Nompula (2011) contends that the amalgamation of the different music art forms is broadly intended to acknowledge, understand, and promote historically marginalised arts in the school education system and to embrace cultural diversity. While the arts education policy may state that all three types of music should be regarded equally (Department of Education, 2011), there may be disparities in how they are taught, supported, and represented within the educational system (Carver, 2017; Feenstra, et al., 2015). However, currently, there is unsubstantiated evidence in the literature to

suggest equal representation of the three music forms at schools, except that the education policy affirms that all three forms of music are of equal status. This is a common occurrence in education systems across the globe, where policies and ideals may not always align with their actual implementation (Sepúlveda, et al., 2022).

While it is clear from the literature that inadequate teacher training has an impact on the implementation and learning of arts education at schools, creative solutions have been sought through research to develop an implementation strategy for the effective teaching of arts education in schools. In an earlier study, Joseph (2002, p. 71) found that with the assistance of “workshops and professional development in aesthetics and interrelated arts, integrating other ‘arts’ into the music curriculum would be possible, promising and effective”. Notwithstanding the fact that integrating the arts requires resources and training, Pooley (2016) emphatically disagreed, asserting that massification leads directly to the overburdening of educators, in addition to their not possessing the requisite training and experience. The massification of the arts subjects follows the international trends towards an interdisciplinary curriculum for the arts.

Rather than focusing on the epistemological praxis of the musical forms, Singh (2012) has offered an advocacy perspective to the role of the arts in school education: that in forming a national identity, the creative arts curriculum can raise awareness of cultural differences and in so doing promote cultural coherence. This notion by Singh (2012) supports the government’s intent to have in place an interdisciplinary arts curriculum that promotes cultural diversity and the massification of the arts education. But, in practice, from a more nuanced assessment, Klopper (2008) and Nompula (2012; 2013) have explained that without specialist teacher training, the integrity of the creative arts subjects is compromised and undermined. This argument is reflected in research by Herbst, De Wet and Rijdsdijk (2005), and later Klopper (2008), who found that with under-resourced and overburdened educators, the teaching of the Arts and Culture Learning Area, as it was previously labelled, was a struggle for general classroom educators who did not possess the requisite training and experience. Furthermore, Nompula (2012; 2013) adds that the inadequate allocation of teaching time to arts education exacerbates the problem. To limit this effect, she recommended

integrating learning theory with practice by focusing more on practical development within the constraints of the allocated teaching time.

In South Africa, the notion of integrated learning theory is not novel, as it has been explored in other parts of the world (Bresler, 2003; Ellis & Fouts, 2001; Goldberg, 2005). There are compelling progressive views advocating integration in the arts, although currently, in South Africa, there is not enough empirical evidence to support the efficacy of an interdisciplinary approach to the arts. While Nompula (2013) recommends that arts practitioners should visit schools to teach specific techniques that may not be within the grasp of a general teacher, Klopper (2008) took a stronger stance. He asserts that specialist music educators are imperative and that their indispensable skills would empower non-specialist educators and therefore human and physical resources should be and would be readily accessible at schools. What Klopper recommends is not the transformation of general educators into arts specialists but rather improving efficacy in the teaching of the arts, which is more attainable.

In an unorthodox standpoint, but perhaps one that is unilaterally followed, Cloete and Delport (2015, p. 87) propose that the non-specialist music educator should “have faith and confidence in their own inherent and informally obtained musical competencies”. This proposition would suffice under the principle of arts massification and cultural diversity; however, given the significant imbalances in music education (Pooley, 2016), the provision of music by non-specialist educators requires effective continuous skills development and training, where the non-specialist music teacher can gain confidence through increasing their musical skills and subject knowledge.

1.1.3 Challenge of music education in South African classrooms

The predicament of specialist and non-specialist music educators is far-reaching, as it relates not only to teacher training but to political, cultural, and socio-economic circumstances. In his considerations of the issues concerning music education in South Africa, Hoffman (2008) points to the merits of including music education in the curriculum. He broadly attributes the lack of teacher training to complex historical inequities during South Africa’s colonial and apartheid eras, where black learners had

limited access to music education, with resources heavily levelled at white learners, thus making it harder for learners from previously disadvantaged backgrounds to attain a formal music education. This is echoed by Cloete and Delport (2015), who submit that when music education was offered, it was predominantly at well-resourced former whites-only schools, the standard practice being to outsource a qualified specialist music educator. In contrast, for under-resourced schools, Hoffmann (2008, p. 8) affirms that the teaching of music education would be delegated to an educator who demonstrated any interest in the subject-matter, if not outright “dumped onto whoever is available”. In the case of schools in rural South Africa, the conditions are so dire, compounded by absolute poverty, that the prospects of music education in the school curriculum remain unattainable (Pooley, 2016). In fact, Pooley’s assessment of poverty in schools can be juxtaposed with Devroop’s (2009, p. 7) notion that perhaps the considerable focus on vocal music and theory at under-resourced schools is due to the lack of music instruments.

However, apart from a lack of resources, such as musical instruments, Pooley (2016, p. 641) attributes the blatantly prevailing inequalities of South African musical arts education to the divisions in the public and private sectors reproducing inequality along class, racial and geographical lines. In general, music education in South African private schools is better developed and better funded than that in the government public schools (Cloete & Delport, 2015; Pooley, 2016). In the public schools, music is not a compulsory school subject. Consequently, the implementation of music as a subject is left to schools with adequate funding and the required staff expertise to do so, either as part of the curriculum or as an extracurricular subject. When the music implementation of arts education is left to the schools, it may lead to genre bias; Pooley (2016, p. 651) contends that this approach exacerbates inequality and

the consequences of this bifurcation between public schools for the majority and private schools for the minority elite is an enduring inequality in the theory and practice of musical arts education and to a large degree the exclusion of indigenous African music from the formal and practical study.

Like Carver (2017), who argues for equitable knowledge transfer of Indigenous African Music in the South African music curriculum, Pooley alludes to the lack of diversity in musical form offered by well-resourced schools, coupled with the institutional bias of

Western Art Music dominance. The diversity of South Africa's arts and cultural practices, as covered in the Creative Arts Learning Area, presents both challenges and opportunities. In her case study investigation that reflected on the transformation of music education, or the lack of it, De Villiers (2015) concedes that diversity can be realised only where there are ongoing professional development programmes.

Odendaal (2020) is of the view that the inherent multicultural paradigm of music educators in South Africa positions them to make a unique contribution to the international discourse on diversity in music education. Odendaal proposes that when music teachers become intrinsically aware of the structural predispositions of incongruity in society, then transformation is possible. To this effect, Odendaal (2020, pp. 149-158) submits that the development of social cohesion through intercultural exchange in music education classes and beyond requires a collaborative effort by music teachers to situate their practice in a broader socio-political context to enable change and ultimately transform music teacher education. However, the lack of transformation of teacher education may not be the primary impediment to access to arts education, as South Africa irrefutably grapples with absolute poverty. To illustrate, I now focus on the correlation between socio-economic status and the attainment of an education.

1.1.4 Impediment to access to quality education

Socio-economic disparities in South Africa – namely, inequality, poverty, and unemployment – not only affect educational attainment but also function as an indicator of future outcomes. Taylor and Yu (2009) dispute whether poverty can be alleviated by education. In their paper, the authors explore the influence of socio-economic status on educational outcomes in South Africa, where they found that the prevailing education system reproduces patterns of inequality. Similarly, this finding correlates with Carver's (2017) and Pooley's (2016) contestations that the bifurcation of arts education, which highlights discrepancies of socio-economic status, reproduces patterns of inequality, at the risk of continually marginalising indigenous music forms.

According to the United Nations Children’s Fund (UNICEF), 62.1% of South African children live in poverty, where children aged 0 to 17 years being the most adversely affected by poverty and inequality, making South Africa among the most unequal countries in the world (Statistics South Africa, 2020). Conversely, many studies across the academic spectrum have been conducted on the benefits of music education, which include gaining personal, social development and transferrable skills (Hallam, 2016). Research by neuroscientists has attempted to comprehend the way the brain processes music, influences emotions, and alters its development as a result (Collins, 2014). Malloch and Trevarthen (2018, p. 1) have placed their argument at the epicentre, namely, that music is fundamental to the human experience; while Coppi and Sandt (2021, p. 195) advocate that “music should always be part of school systems, and all students should have exposure to it”.

In South Africa, Devroop (2012) writes of the socio-emotional effects in South African Community Music programmes, where he asserts that instrumental learning provides new opportunities to reduce disenfranchisement among the youth. This notion is supported by Swart (2020), who argues for the role of music education as a catalyst for social change and as a crucial means of empowering previously marginalised learners in South Africa. Although music researchers in South Africa such as Swart (2020), Van Vuuren (2018), Vermeulen, Klopper and Van Niekerk (2011), and Devroop (2009; 2012) have advocated for arts education in early childhood development and basic education, however, in a country where so many children face multitudes of social deprivations, it is unlikely that arts education will take precedence.

Fundamentally, basic education is a right in South Africa. Although it is not an entitlement, the primary right to basic education is guaranteed by section 29(1)(a) of the South African Constitution (Veriava & Skelton, 2019). The arts in basic education remain outside the core curriculum despite their inclusion as a core Learning Area. Veriava and Skelton (2019, p. 2) make a distinction between qualified and unqualified social rights, including the right to primary education, arguing that the government has the reasonable capability to facilitate the realisation of that right. It can be argued that the lack of provision for arts education infringes and diminishes the constitutionally guaranteed right to a holistic basic education and that the state should take reasonable measures to facilitate this right, although Veriava and Skelton (2019) clarify that basic

education is an “unqualified” right. However, inextricably linked to learning inequalities is child poverty, which has an impact on access to basic services, including education, and prevents children from attaining their full potential (Statistics South Africa, 2018).

1.1.5 Divergence from policy in practice

The extent of educational and social provisioning by the South African government remains a contentious political and philosophical matter (Liebenberg, 2015); framing an education policy through a social justice discourse and as a practical means to economic development has therefore created an abundance of challenges (Gebremedhin & Joshi, 2016), which include a lack of resources and of teacher training. These challenges can be attributed to several factors, including the unintended consequences of a bifurcated education system (Pooley, 2016) with differentiated access to opportunities (Badat & Sayed, 2014), where township and rural schools are heavily reliant on state intervention for the provision of education (Fataar, 2008).

The barrier lies not in policy development, but in the lack of redress of the root causes of poverty and inequality that render the social justice ideology of quality education elusive for the majority of South Africans. As Spreen and Vally (2010, p. 40) postulate, the failure of the government to overturn the existing inequalities and basic shortcomings exacerbates rather than overcomes inequality. Although there are imbalances in achieving equality and equity in music education, South Africa is not isolated in experiencing these challenges, as Walker (2003, p. 169) points out. Nowhere is education an uncomplicated endeavour when dealing with framing social justice in education to inculcate greater equality and develop capabilities.

1.1.6 New pathways of music education

There is evidence, at least on paper, that the South African government has made some strides in developing policies and legislative frameworks for establishing institutions that facilitate youth development. These include entities such as the former Department of Arts and Culture (DAC), which set out to promote and develop arts education in the formal school system (Department of Arts & Culture, 2011). In his 2011/12 Arts and Culture budget vote speech to the National Assembly, the then

Minister of Arts and Culture, Paul Mashatile (2011, p. 3) affirmed that the ministry would:

develop interventions throughout the education system to identify and develop the artistic talent of learners at a young age and encourage learners to pursue careers in the arts.

The DAC envisaged that arts practitioners in community-based arts organisations are strategically positioned to collaborate with general class educators in teaching the Arts and Culture Learning Areas. In response to the deficit of qualified arts specialist educators, a national programme termed Artists in Schools (AiS) was initiated as a strategic intervention to enable the delivery of arts and culture subjects (Department of Arts & Culture, 2011). Chief among its objectives, the AiS programme would seek to develop and improve the arts practitioners' pedagogical capabilities, which could lead to formal employment in the education sector (Department of Arts & Culture, 2011).

Between 2013 and 2016 the AiS initiative was scheduled to become operational. However, the extent and scope of the successful implementation and outcome of this programme have not yet been reported on or researched. The AiS initiative remains an important intervention, though, because it is congruent with Klopper's (2008) recommendation of empowering non-specialist music educators with specialist music educators, thereby effectively enhancing the provision of arts education.

The DAC is not the only entity to have embraced the role of the arts to foster social cohesion, inclusivity, and opportunity. Civil society and community-based organisations have had an indispensably critical role in mobilising participation and engagement, invariably bridging the gap where the government is unable to make provision for marginalised communities.

This is an alternative pathway that Schmidt (2014) explores regarding the viability of non-governmental organisations (NGOs) as a framework for education in and through music. Although Schmidt's study was conducted in Brazil, it offers elements that are interchangeable in the South African context. For instance, Schmidt (2014, p. 33) contends that

NGOs ... have been particularly successful in places where governments recognize the need for social welfare or where the industry is significantly conscious or economically incentivized to work in tandem with social-cultural-educative organizations.

Schmidt (2014) places NGOs at the forefront of scholarly interest to assist in remedying or overcoming the challenges in education, culture, and the economy of the world. He maintains that the music profession “would benefit from more pervasive and divergent models of interaction with music learning, making and practising that are out-in-the-world” (2014, p. 46). Schmidt proposes an alternative approach in which we can explore new ways of teaching and learning to introduce a diverse and inclusive music education. This alternative pathway may alleviate the challenges in accessing music education. Schmidt’s proposition on inclusion and diversity aligns with the emergent scholarly field of Community Music. According to Veblen and Olsson (2002, p. 731), in addition to inherent inclusion and diversity, Community Music practice emphasises that the “participants’ social and personal growth are equally important as musical growth, which may facilitate a sense of social cohesion that supports musical development”.

As an agent of social transformation, the founding of community-based music programmes in historically disadvantaged communities of South Africa was facilitated through a political paradigm shift towards societal upliftment initiatives to redress the imbalances of the past (Voges, 2016) while serving as a supplement and an alternative to formal music education (Harrop-Allin, 2016). Aside from formal music education in schools, there are more than 600¹ registered non-profit organisations (NPOs) affiliated to Community Music development in South Africa. These Community Music programmes rely on various donors for funding (Brand, 2016) and just more than 40 of these Community Music programmes were funded by the South African Music Rights Organisation (SAMRO) Foundation,² of which two world-renowned string programmes, namely, Buskaid Soweto String Project (Buskaid) and the Mangaung String Programme (MSP), were beneficiaries.

¹ According to the Social Development website NPO registry <http://www.npo.gov.za/PublicNpo/Npo> (accessed on 17/03/2020).

² According to SAMRO Foundation <http://www.samrofoundation.org.za/samro-ngo-schools.php> (accessed on 17/03/2020).

While South Africa is struggling with high youth unemployment,³ creative measures to curb this challenge are welcomed not only by government and private donors, but also corporate sponsors, as it is a positive option for their social responsibility investment (Brand, 2016). More proactively in responding to this unemployment crisis, over the years, the directors of Community Music programmes have employed, among other individuals, former students in the music programmes as teachers (Buskaid, Soweto String Project, 2020; 2022; Mangaung String Programme, 2014). As a matter of course, the employment of former students is a laudable intervention, notwithstanding South Africa's high youth unemployment rate, of those aged between 15–24 years at a staggering 63,3% (Statistics South Africa, 2020). Nonetheless, the employment of former students as teachers in the same music programme deserves empirical investigation – not to evaluate teacher competence, but rather to

- isolate and comprehend those elements that contribute to effective teaching, both perceived and actual; and
- obtaining and developing an understanding of the methods and strategies that might make suitable training available to Community Music programmes, which may lead to the success and growth of the programmes.

1.2 Research problem

Recent studies of Community Music programmes have largely focused on those factors which affect their sustainability, infrastructure, management, and finances (Brand, 2016; Voges, 2016). To varying degrees, research was also conducted on the impact and aesthetic value of music education for disenfranchised youths (Cloete, 2009; Devroop, 2009; 2012). Community Music programmes offer individual and group lessons (Nalden, 2009), and mainly in Western Art music (Cloete, 2009). Brand (2016) and Voges (2016) reported, although without sufficient scrutiny, that Community Music programmes struggle with the standard of tuition. The struggle with

³ South Africa's unemployment rate is high for both youths and adults; however, the unemployment rate among young people aged 15–34 was 38,2%, implying that more than one in every three young people in the labour force did not have a job in the first quarter of 2018: <http://www.statssa.gov.za/?p=11129> (accessed on 18/04/2020). Despite falling short of the targeted level of improvement, the rate of South Africa's youth unemployment saw a decrease to 32.9% during the first quarter of 2023: <https://www.statssa.gov.za/publications/P0211/Media%20release%20QLFS%20Q1%202023.pdf> (accessed on 28/09/2023)

the standard of tuition may be compounded by financial constraints leading to the attrition and a turnover of professional teachers (Brand, 2016). However, the practices of appointing former students as teachers may, in turn, exacerbate an educational deficit to the poor marginalised youth, and inadvertently affect the learners' attainment. The learners' growth and achievement in relation to their attitudes and aptitudes are a sine qua non of teaching. The apparent lack of research on the current status of string teacher training in particular at Community Music programmes, coupled with the predominance of research conducted mainly at Community Music programmes in the Western Cape by Brand (2011), Kierman (2009), Le Roux (2009) and Thomas (2015) creates the need for this research study.

On the international front, a comparative analysis of a regional string programme against other benchmark programmes from the United Kingdom, the United States of America and Finland was conducted in Australia by Murphy et al. (2010). They reported that the ongoing training and development of teaching staff is a crucial component of the successful implementation of the holistic pedagogical approach of programmes. Research has also revealed that there is a correlation between students' ability to learn and teachers' efficacy (Button, 2010). This correlation creates an imperative for this study to gain an in-depth understanding of the ways in which the Community Music programmes train their teachers.

Furthermore, outside South Africa, the literature on string instructional effectiveness is expansive and researchers, including Duke (2009), Hamann and Gillespie (2018), Ordo (2018) and Burwell (2012), to name just a few, have found measures that contributed to effective teaching and, in particular, strategies for teaching strings. The American String Teachers Association (ASTA), as reported by Berg and Conway (2016), recognised that in their first five years of teaching string teachers would benefit from a programme in which highly qualified string specialists serve as mentors. The feasibility of highly qualified string specialists serving as mentors forms part of the research interest of this study, and, more importantly, the way the mentees are trained by the mentors.

Community Music programmes have quantitatively increased the teaching of individual and group lessons through their expansion (Buskaid, Soweto String Project,

2020; Cloete, 2009) and long years of existence (Brand, 2016; Jacobson, 2011; Le Roux, 2009). However, the qualitative application and training of teachers deserve empirical understanding. With this perceptible disadvantage, string teacher training strategies implemented at Community Music programmes may have enervating elements that have an impact not only on their financial sustainability, but also on the learners' level of achievement. Inadequate training, especially on technically challenging stringed instruments, can have lifelong irreversible consequences and may inadvertently hinder or derail the prospects of aspiring learners. This consequently emphasises the importance of this study as an empirical investigation.

1.2.1 Research question and objectives

The purpose of this study is thus to examine the nature of string teacher training of former students within Community Music programmes in South Africa. It set out to identify their successes and weaknesses in the hope of offering suggestions for enhancing transformative string teacher training strategies at Community Music programmes in South Africa. The main research question that underlies this study is this:

How are former students trained as string teachers in the same Community Music programme where they are currently employed?

Three sub-questions that emerge from the primary question are these:

1. Which contextual factors need to be considered to facilitate string teacher training at Community Music programmes?
2. Which aspects of string teacher training do Community Music programmes perceive as being a success?
3. What challenges do Community Music programmes encounter when implementing string teacher training?

The objectives of this study are therefore to:

- examine the current state of string teacher training in South African Community Music programmes.

- gain knowledge and identify successes and weaknesses to offer suggestions regarding how to enhance Community Music programmes string instruction in South Africa.
- promote and advocate quality music education for marginalised youths.

1.3 Research design and methodology

The theoretical framework that underpins this study is that contemplated by Slavich and Zibardo (2012, p. 1): transformational teaching. It has been developed from and is embedded in several learning principles and methods of instruction. These methods include (pro)-active learning, problem-based learning, collaborative learning, student-centred learning, experiential learning, all of them encompassed in an overarching framework called “transformational teaching”. Transformational teaching is about “creating a dynamic relationship between teachers, students, and a shared body of knowledge to promote student learning and personal growth” (Slavich & Zibardo, 2012, p. 1). This framework shares principles with constructivism, social-cognitive transformative learning, social constructivism, and intentional change theories in that they emphasise the importance of active engagement and social interactions for promoting learning. Social constructivism is the overarching philosophical paradigm through which this study will be approached.

The study focused on South African Community Music programmes that teach stringed instruments and have been in existence for more than ten years. It investigated former students who are now employed as teachers in the programme; it excludes students who were enrolled at tertiary institutions and taught at Community Music programmes as part of their pre-service pedagogical training, as their primary training was not through a Community Music programme but supplementary to the pedagogical studies of a higher-learning institution.

The most relevant method with which to carry out this research was an inductive qualitative multiple case-study approach. A multiple case study offers a means to investigate complex social constructs with in-depth description and analysis of bounded systems (Creswell, 2013; Merriam & Tisdell, 2016). In this case, the bounded systems were former students of South African Community Music programmes that

offer teaching of strings; those students were at the time of the study employed in the programmes as teachers and/or as the directors of the programmes.

The sample selection for the different case studies was criterion-purposeful sampling as described by Merriam and Tisdell (2016) and Creswell (2013). It was therefore a small sample. The primary goal was to uncover information-rich cases among this group based on their relevance to the purposes of the study. In the present study, I identified three benchmark cases to maximise on variation and delimit premature redundancy and implausibility, following the guidelines of Babbie (2017), Etikan et al. (2016) and Merriam and Tisdell (2016). The selected cases are situated in the provinces of Free State and Gauteng. To ensure proportionate thoroughness, the participants (sample unit) included programme directors and three string teachers from the music programme. Patton (2015) mentions that, as reflexivity is a characteristic of qualitative research, the sample unit may therefore be adjusted in the course of an investigation subject to the objectives of the study.

Following the descriptions of Merriam and Tisdell (2016), data collection took the form of semi-structured interviews with open-ended questions. Data analysis followed the descriptions by Saldaña (2016), and those of Merriam and Tisdell (2016), who suggest that analysis commences simultaneously with data collection through an inductive and a comparative approach. Accordingly, the data were analysed by means of thematic content analysis to systematically transform the raw data from verbatim transcribed interviews to “codes” for constant labelling and simultaneously summarising emergent patterns into themes, as advocated by Saldaña (2016).

1.4 Ethical considerations

As a former participant in and beneficiary of training and scholarships from Community Music programmes, my conducting research on string instruction strategies may raise ethical concerns and require the uttermost sensitivity towards the participants and their constituencies. I am innately aware of the potential consequences of conducting case studies involving complex social paradigms. However, I have no vested interest in any South African Community Music programme, except in their success and meaningful contribution to the upliftment of society. Consequently, no Community Music

programme has a stake or contingent interest in this research investigation, except that the results may be beneficial to the programmes generally. The participants were asked to sign a consent form stating that their participation in this study was voluntary, their anonymity was protected, and the results of the study would be made available to them prior to the submission of the final document. The necessary ethical documents were submitted to RIMS in order to obtain ethical approval and permission to conduct the study from the university's General/Human Research Ethics Committee (clearance certificate no UFS-HSD2020/1013/0510/22).

1.5 Value of the study

I am determined that this study will be an essential resource for string teacher training at Community Music programmes the world over. It may generate knowledge by incorporating philosophical thinking that will foster a more informed and sophisticated account of the social paradigm of South African Community Music programmes. This will, in turn, hopefully promote effective strategies for string teacher training that will maximise student learning and personal growth.

1.6 Summary

An overview of South Africa's school curriculum reform was emphasised as a point of departure regarding the way it has an impact on the attainment of music education in classrooms. The focus on curriculum implementation brought to light challenges in classroom music education, which included, among other impediments, inadequate teacher training, historically disparate socio-economic inequalities, and a lack of diversity in the curriculum. Gaps in the formal school education provided new pathways for community-based interventions, which is why their successes and challenges in string teacher training have become the central focus of this study.

Chapter 2: Review of literature

2.1 Introduction

In this chapter, the literature will be reviewed about the nature of string teacher training of former students who are currently employed at Community Music programmes. The objective of a literature review for South African Community Music programmes concentrating on string teacher training is to collect and critically evaluate existing published research, scholarly articles, and sources pertinent to the context and objectives of these programmes. In reviewing the literature, this chapter seeks to convey an understanding of the current state of string teacher training, with an in-depth overview of international teaching practices, teacher quality and student perceptions.

In addition, the purpose of the literature review is to broaden the understanding of and contextualise the burgeoning field of Community Music as a field of practice in South Africa and to identify effective string teacher training strategies by examining the symbiotic relationship between the instrumental and pedagogical training of string teachers. In addition, this chapter examines various epistemological paradigms, from transformative to critical pedagogy, with a focus on the international literature associated with string teacher education.

The purpose of this study is to identify various philosophical string teacher training strategies that contribute to effective teaching, both perceived and actual, in similar contexts across the globe, where relevant. Consequently, the purpose of this chapter is to review those string teacher strategies that may be appropriate to the effective teaching and training of students in Community Music programmes in South Africa. The study is based on a transformational teaching theoretical framework which involves establishing dynamic relationships between teachers and students to promote active learning and personal development.

The chapter is divided into the following sections:

Section 2.2 Uncovering Community Music

Section 2.3 Fields of Community Music practice in South Africa

Section 2.4 Exploring a hybrid model of string teacher training in South Africa

Section 2.5 Overview of string teacher training

Section 2.6 Music teacher quality, identity, and personality

Section 2.7 Theoretical framework

Section 2.8 Conclusion

2.2 Uncovering Community Music

To uncover the epistemological underpinnings of Community Music, the first point of enquiry is to contemplate what constitutes Community Music. *Community* is a complex, multifaceted concept and has the potential to become a political term based on the gamut of definitions that have been used to study the term (Grundman & Osterloh, 2020; Higgins, 2012; Koopman, 2007; Schippers & Bartleet, 2013). Community unequivocally carries positive connotations, but the lack of a defined consensus on what is meant by “community” requires a framework of constructed meanings to be created to enable us to understand the wide variety of perspectives and synonyms.

2.2.1 Deconstructing conceptions of “community”

The etymology of the term ‘community’ is analysed from diverse points of view (Esposito, 1998; Harper, 2020; Higgins, 2012; Turner, 1969). According to Harper (2020), the term “community” derives from the Latin noun *communitas*, or the accusative singular *communitatem*, which originates from the Latin adjective *communis*. Harper (2020) explains further that *communis*, meaning common or public, originates from a combination of the Latin prefix *con-* meaning “together” or “with” and the word *munis*, meaning “performing services” or “to serve”. Thus, it can be inferred that community implies people serving together. Higgins (2012) traces the early antecedents of community to the German social theorist, Ferdinand Tönnies, from his prescient 1887 work, *Gemeinschaft und Gesellschaft* (Community and Society). Tönnies argued for a concise differentiation between the two terms: that community is perceived to be a more cohesive social entity in the context of the larger society, due to the presence of a unity of human will. Higgins’ assessment may be facile, though, as a conflict between and within the community and society persists (Jansen, 2020).

Musicologists Veblen and Waldron (2012, p. 2) contemplated associating the notion of belonging to a group with the term *communitas*, which they describe as:

a moment “in and out of time” where everyone becomes absorbed in shared experiences (often in connection with rituals) and intense feelings of acceptance transcending the routine and day-to-day.

This follows from the anthropological underpinnings as explored by Victor Turner (1969, p. 360), who referred to *communitas* as an unstructured community in which all members are equal and share in the intimacy of togetherness, usually through a rite of passage. Turner’s structural functionalist view of *communitas* is commonly cited in anthropology. The conceptualisation does not offer a definition but rather a theory of understanding the sacred and ritual practices of African rites of passage.

Similarities can be drawn between Turner (1969) and Rapport and Overing (2000), who explain the current usage of the term “community” and its evolutionary and symbolic connotations. They postulate that “community” expresses and elicits the homogeneity of a socio-cultural milieu characterised by shared common interests, ecology, and locality (Rapport & Overing, 2000, p. 61). Primarily, the term “community” characterises a group of people within a bounded system. Rapport and Overing highlight the fact that it is shared common interests which eventuate the sentimental social coherence of a particular group or organisation in a particular locality.

In contrast, Mason (2000) deals with the notion of community in his analysis of different kinds and levels of community and their normative significance. Mason (2000, pp. 4-27) brings to the fore two dichotomous concepts of community – the “ordinary” and the “moralised” – arguing that for a group of people to create a community in an ordinary sense, they must share values and a way of life. For a group of people to form a community in a moralised sense, they must constitute conditions of solidarity and justice. Although these distinctions are not comprehensive, they are considerable in that they clarify the absence of those who may not be part of the community by making clarifications of ideas accounting for belonging to a group.

The philosopher Roberto Esposito (1998) offers a radical interpretation of the concept of *communitas*. Esposito (1998, p. 149) ascribes community to:

the singular and plural character of an existence free from every meaning that is presumed, imposed, or postponed; of a world reduced to itself that is capable of simply being what it is: a planetary world without direction, without any cardinal points.

This may appear to negate any other definition, but Esposito (Esposito, 1998, p. 6) provides a thorough etymological analysis of *communitas* as the basis of his complex definition. He considers that community is not a possession, nor is it a territory to be separated and defended against those who do not belong to it. Contrary to Turner (1969) and to some degree to Rapport and Overing (2000), who describe community as a shared experience, Esposito's nihilist political theory affirms that community is a thing people identify with, or belong to, but is not of one's own. This means that while one may belong to a community, the community is constituted by a shared nothingness. This view of community as an empty void is echoed by social scientist Miranda Joseph who, in her book *Against the Romance of Community* (2002), excoriates the complicity of a social coherence that enables capitalism. Joseph (2002, pp. 2-29) argues that community supplements debt, which legitimises a social hierarchy to sanction the exploitation of gender, race, and nation. As Joseph (2002, p. ix) succinctly posits:

the idealization of communities, authentic or inauthentic, does not necessarily delegitimize the organic practices or form of community, but rather it may perpetuate the narratives of social coherence that enable domination stemming from nefarious political agendas.

This critical rationality against a romantic nostalgia of community is a lens through which we can discern and cultivate meaning in the South African context.

2.2.2 Community in a South African context

Averweg and Leaning (2015; 2018) caution that the term "community" in South Africa is increasingly elusive in its political cache and should be used carefully and specifically. The term "community" can be used as a euphemism for a race (Bosch 2003 in Averweg & Marcus, 2015; Bosch, 2014), referring to disadvantaged socio-economic populations, the majority of whom are black in South Africa. This is to

suggest that “community” remains in post-apartheid South Africa a complex race–class intersection that is seen as both a legacy and a departure from its history (Whitehead, 2013). This complexity may arise either by association or by classification. Viewed through a psychological lens, researchers concur that the term “community”, in a South African context, is not neutral (Duncan, et al., 2008). That is, community may be construed as a prefix of poverty, race, or disadvantaged groupings that need some form of upliftment (ibid., p. 10).

Conversely, cultural and political dispositions of race are still prevalent in the social fabric of today’s post-apartheid South Africa (Moodley & Adam, 2000). Continually, Seekings (2008, p. 2) postulates that the prevailing salience of race remains ever-present in contemporary South Africa. Agreeing with Seekings’ assertions, Duncan et al. (2008, p. 10) charge that the historical connotation of the term “community” in relation to apartheid may deceptively create ideas of unified communities at the expense of marginalised groups. “Community” as a term is a fluid concept, and there is no evidence in the literature which suggests that South Africa adheres to a different meaning of constituting a community, but rather that the term is embedded in nuances of racial identity and ethnicity. This may suggest a forced classification of a particular “community” but without the sense of belonging.

To recapitulate the perspectives above, I summarise the term “community” in this study as used interchangeably with its traditional and/or its contextual denotations to refer to a bounded group of people of any size who have a shared experience often determined by historical and cultural heritage at any particular locality, the function of which may vary. It is my perspective that in this contemporary context the South African community is unravelling a constitutional communalism that entitles people to define their own identities and sense of belonging. While I have attempted to create a framework within which to construct the meaning of the term “community” by drawing on various disciplines of perspectives, it does not by any means provide an all-encompassing definition, let alone define what is meant by *Community Music* from the nomenclature.

2.2.3 Conceptions of Community Music

The term “Community Music” is also susceptible to vagueness, as it is a ubiquitously overarching label for a variety of practices and music forms (Veblen, 2007; Veblen & Waldron, 2012). Music educator and composer David Elliott (2012, p. 99) distinguishes Community Music as that which predates institutionalised formal music education, advancing the view that the source of contestation in understanding Community Music is not about music but rather about the term “community”. Therefore, at this juncture, it is imperative to differentiate what constitutes Community Music practice. This is important, because distinguishing the characteristics and activities of Community Music provides a basis for determining what Community Music is, as shaped and defined by particular social contexts.

Campbell & Higgins (2015, p. 639) provide three broad distinctions of Community Music as a field of practice:

- (1) Community Music: practice that entails an active intervention between facilitator and participants;
- (2) music of a community: a term used to identify and label a type of music;
- (3) communal music-making: a part of the music of a community or indicating exposure to that music.

Broadly speaking, Community Music encompasses active music-making by a group of participants working with a skilled facilitator (Higgins, 2012; 2020) in a non-institutional setting (Dodgson, 2019). The teaching and learning context invariably transitions between formal and informal settings as Veblen and Waldron (2012, p. 203) submit, but with a wide and diverse range of music which reflects and enriches the cultural life of the participants and their broader community (Bartleet, et al., 2009, p. 21).

Veblen and Janice (2012, p. 204) avoid the trappings of a definition but rather suggest aspects that shape and characterise Community Music, holding that the Community Music practitioner may overlap mandates as an increasing number of kinds of music and learners are taught. Higgins (2012; 2020) adopts a more theoretical stance to scrutinise “community in Community Music” to draw meaning. He proposes that community is an act associated with the human will; that it is “an act of hospitality”

which evokes positive connotations of warmth, friendliness, helpfulness, kindness, and welcome from the facilitator (Higgins, 2012, p. 108; 2020, pp. 232-235). The “welcome” that Higgins (2008) refers to is an ethical interaction between facilitator and participant. Describing the notion of “community without unity” as an act of unconditional hospitality, Higgins (2012, p. 110) continues by encouraging an open-handed welcome towards the potential music participants while clarifying that unconditional openness is not absolute but that it relates rather to spontaneity from the facilitator.

Inclusivity and diversity are also recurring themes in Community Music practice (Higgins & Willingham, 2017, p. 172); however, Higgins’ (2012) putative “open-door-policy” is not accepted without scepticism. Yerichuk and Krar (2019) expostulate that the literature is replete with assumptions that inclusion is the cornerstone of Community Music. The authors argue against the putative assumption that community is synonymous with inclusivity when social barriers such as transportation and family responsibilities that inhibit the participation of marginalised groups are not considered. Furthermore, Yerichuk (2014) excavates the historical formations of Community Music in North America. Her research challenges presuppositions that Community Music is an inclusive and socially just musical space that fosters the social betterment of participants (Yerichuk, 2014, p. 148). Moreover, little attention is paid to who is doing the developing and who is being developed, Yerichuk (ibid.) contending that it is the predisposition of the facilitator and the vulnerability of the participant. This, she warns, is at the risk of Community Music being exclusionary and not inclusionary as it purports to be.

Community Music activities and programmes vary, as do the communities and individuals who are members of them (Bartleet, et al., 2009). This accounts for the changing terms of application and understanding within the fields of applied ethnomusicology (Cottrell & Impey, 2018), music education (Campbell & Higgins, 2015; Koopman, 2007) musicology (Shelemay, 2011), and music therapy (Pavlicevic & Fouche, 2014) (see Figure 2.1 below).

The numerous practices and forms of Community Music are defined as providing a holistic understanding of the field of practice. Appropriating a broad definition of

Community Music enables an adaptable field of practice(s) (Veblen, 2007); at the same time, it may inadvertently obfuscate the merits of Community Music in the eyes of external constituencies (Rimmer, et al., 2014, p. 2). However, the lack of an overarching definition does not discount the wide range of practices aligned with Community Music, as will be illustrated in the next section. To conclude, the diagram below (Figure 2.1) offers an illustration of the many ways in which Community Music intersects with other disciplines:

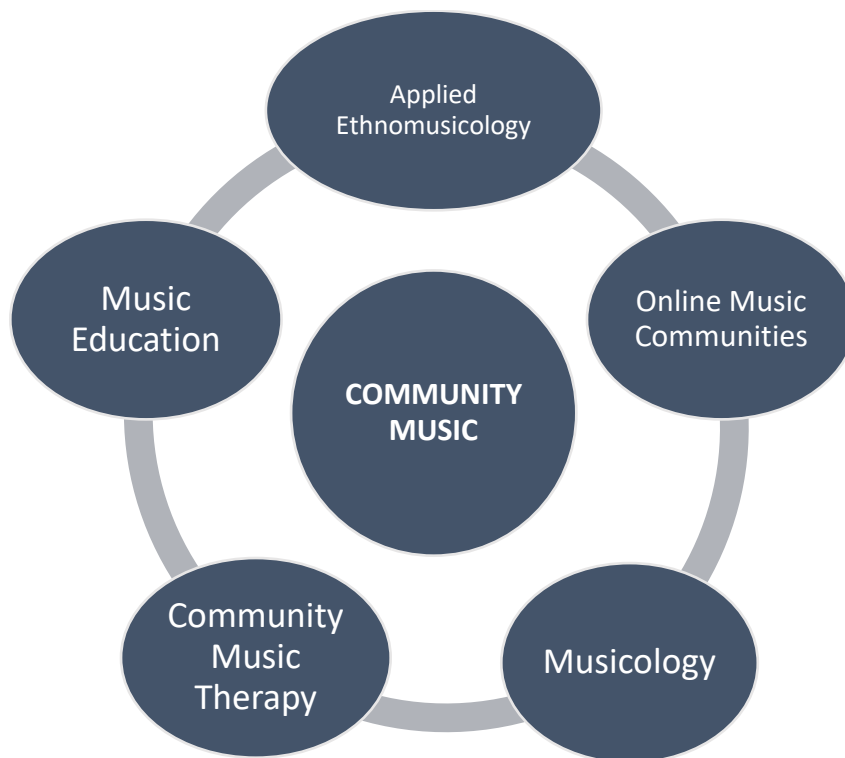


Figure 2.1: Convergences of Community Music practice

2.2.4 Community Music practice in applied ethnomusicology

On the authority of Pettan and Titon (2015, p. 5), applied ethnomusicology is motivated by principles of social responsibility, a humanistic endeavour in which the ethnomusicologist puts knowledge to practice in a particular community. Contrary to the objective role of the observer, applied ethnomusicology is based on a reciprocal intervention of the researcher for the benefit of that community. It can be argued that the role of a Community Music practitioner, while not deeply rooted in research but intentionally engaged in active music-making, is to benefit that community. Cottrell and

Impey (2018, p. 4) have reflected on the comparability of Community Music and applied ethnomusicology, arguing that the implicit and explicit links may be a result of ideological preferences for the way the work of the Community Music practitioner or ethnomusicologist is perceived by the broader sector rather than disparate approaches emanating from shared methodologies.

2.2.5 Community Music practice in music education

Applied ethnomusicology, music education, and Community Music are interconnected in pursuit of shared objectives: active music-making, teaching, and learning. Envisioning music education through the emergent field of Community Music has brought about a blurring of musical and cultural understanding through inclusive practices and diverse pedagogies (Campbell & Higgins, 2015). Highlighting the multiple ways in which applied ethnomusicology, music education, and Community Music intersect, Campbell and Higgins, examine the overlapping interests of cultivating musical experiences that engage learners in various educational contexts which develop new knowledge.

Although Veblen and Olsson (2019, p. 743) optimistically point out that deepening and expanding the scope for music educators promises many opportunities for research, such as investigating successful teaching and learning strategies at Community Music programmes, Koopman (2007) laments the scant scholarly investigation of the educational potential of Community Music. In his scathing article, Koopman presents perspectives on teaching and learning that illustrate the convergence between Community Music practice and music education. Koopman (2007, pp. 155-160) contends that Community Music is an excellent place for developing musical competence through innovative concepts of learning such as authentic learning, process-directed learning, and situated learning.

2.2.6 Community Music practice in musicology

In musicology, Shelemay (2011) reappraises musical community studies, shifting the focus to the role of music in community formation. She argues that a refined and nuanced approach to Community Music, one sensitive to human mobility and migration, could broaden and enhance musicology's approaches. A recurring theme

that Shelemay (2011, pp. 349-380) puts forward is the increasing complexity of contemporary social relations, which Westerlund (2019) recognises by raising questions of moral dilemma in music education. Westerlund (2019, p. 504) reassesses the theorisation of music education, challenging the hegemony of Western European Art music by highlighting the need for a professional social epistemology – that is, an evaluation of the current music education praxis with a view to considering a broader set of approaches consistent with today’s diversifying communities, where social integration is expected.

2.2.7 Community Music practice in community music therapy

A continuum of the discourse, where social integration in diverse communities presents developments in music research – from multidisciplinary approaches to enhance understanding of Community Music in its social, cultural, physiological, and psychological constructs – is in the burgeoning field of community music therapy (CoMT) (Stige, et al., 2010). This field can be defined as music therapists working with people in a community context, making use of communal relationships to link resources in order to promote the well-being not only of the individual but also of the community (Fouche & Stevens, 2018). Researchers such as MacDonald, Kreutz and Mitchell (2012) have explored the correlation between music, health, and wellbeing to try to understand the beneficial effects of music to the extent that music can be used in knowledgeable ways to improve health.

Fouché & Stevens (2018) emphasise that Community Music Therapy practice is an intervention that requires sensitivity to social ecology, such as the environment, and is characterised by an emphasis and dependence on context, culture, and community. This notion is supported by researchers such as Tsiris (2014) and O’Grady & McFerran (2007), who have also cited critiques of the theoretical boundaries between the individualistic approach (client-centred, stemming from traditional music therapy practice) and the communitarian approach (culture-centred, stemming from community and context). Other conflicts highlighted by researchers are the inevitable discrepancy in roles between music therapists and Community Musicians (Oosthuizen, et al., 2007; Pavlicevic & Fouche, 2014). Despite these controversies, research conducted in the South African context by Woodward, Sloth-Nielsen and

Mathiti (2007) and Fouché and Stevens (2018) affirm that CoMT provides a powerful intervention that co-creates enabling spaces in which children and at-risk youths can flourish through musical engagement – enhancing their capacity for personal, social and cultural growth.

2.2.8 Community Music practice in online music communities

In their vatic utterances on emerging trends in Community Music, Veblen and Waldron (2012) examined multitudes of contexts in which online music activity has ramifications for social interaction, music education research, composition, media, trading, genre, and gender. Online music communities can be described as affinity groups in which an individual can explore their interests and find others with whom they might have shared interests through computer-mediated communication (Veblen & Waldron, 2012).

With the proliferation of online music communities, locality is an increasingly divergent concept in the practice of Community Music activities. Two locale variables of online Community Music activity are distinguished as either independent – existing online only without association to an offline community – or as interdependent, where it fulfils the requirements of both online and offline locales. The latter is aptly referred to by Waldron (2018, p. 1) as a “convergent community”. Online music communities primarily function as a reflection of their offline complement, hence there are parallels to the principles embedded in Community Music practice, such as collaboration and active participation as distinctly identified by Higgins (2012, p. 105). Waldron (2018, p. 10) avers that online music communities can operate as significant spaces for Community Music activity, where participation can provide a platform and access to disenfranchised communities. Contrary to the geographical boundedness of locality, online music community interaction presents boundless possibilities which can ultimately foster social change.

2.2.9 Community Music practice in professional institutions

The scholarly exploration of Community Music activity, as an emergent educational enterprise, has been facilitated by various institutions which have taken a stance on its epistemological underpinnings and growth as a field of study (Koopman, 2007; McCarthy, 2007; Schippers & Bartleet, 2013; Veblen & Olsson, 2002). The foremost

international platform is the *International Society for Music Education* (ISME), through its *Commission for Community Music Activity* (CMA), where researchers, educators, and practitioners can exchange views and practices (McCarthy, 2007; Schippers & Bartleet, 2013). Seminars held under the auspices of the CMA are held biennially in different countries and they cover a wide scope of matters concerning all aspects of Community Music (Dodgson, 2019; McCarthy, 2007). Their dialogues and articles are published in peer-reviewed journals such as the *International Journal of Music Education* (ISME, 2022) and, more recently, the *International Journal of Community Music* (IJCM, 2022). Other notable contributions to the discourse are reports from *Australia's Sound Links* (Bartleet, et al., 2009) and interpretations of Community Music from African perspectives through its regional *Pan African Society for Musical Arts Education* (PASMAE), with contributions by Elizabeth Oerhle of South Africa, David O. Akombo of Kenya and Elias Weldegebriel of Eritrea (2013).

This summary of the institutional threads of Community Music practice provides a basis for the novice and expert to immerse themselves in the scholarly enterprise of Community Music activity. The review of the literature has also revealed the substantial growth of Community Music as an area of study and scholarship, one entrenched in inclusivity, pedagogy, music education, social justice, applied ethnomusicology, and therapy.

2.3 Fields of Community Music practice in South Africa

Drawing from international perspectives in unique contexts of Community Music practice, this section offers interpretations of Community Music in a South African paradigm before narrowing the focus on Community Music programmes that specialise in stringed instruments. Community Music practice in South Africa is diverse, complex, and multi-faceted, as is evident in the literature.

2.3.1 Community Music engagement in South African higher education

South African Community Music is a burgeoning field of practice and enquiry embedded in the rhetoric of redress, inclusion, diversity, access, development, and social transformation (Harrop-Allin, 2018; Oerhle, 2010; 2013; Pavlicevic & Fouche, 2014). Discerning the developing educational potential of Community Music has

become increasingly important, given its integration as an academic subject and specialised programmes in the South African higher-education sector. Pivotal to learning an instrument is having one to practise on. The University of South Africa's Music Foundation makes it possible to acquire various instruments to equip Community Music programmes in socio-economically disadvantaged communities around the greater Tshwane municipal district (Meyer & Van Der Merwe, 2017).

Institutions that offer Community Music service-learning include the University of the Free State (Cloete & Erasmus, 2012), the University of the Witwatersrand's programme in HaMakuya as part of their Community Music course (Harrop-Allin, 2018), the University of Stellenbosch's Unit for Community Music (Lesch, 2022), and the University of Pretoria's Community Music Involvement module (Kyakuwa & Vermuelen, 2013). Other examples of institutions of higher learning engaged in Community Music include *UKUSA* at the University of KwaZulu-Natal (Oerhle, 2010) and the *Musikhane Community Music Engagement Programme* at the North-West University (Morelli, 2022).

Institutions of higher learning in South Africa have affirmed their commitment not only to supporting Community Music programmes, but also to engaging with the greater community in social upliftment initiatives. Given South Africa's socio-political past, the transformation of community engagement in higher education did not unfold in a vacuum: as Bhagwan (2017, p. 172) asserts, the impetus that brought about the change in higher education was articulated by government policy for universities to "restructure their teaching, learning and research practices to be more socially responsive to broader society and to democratise knowledge production".

Petersen and Osman (2013, p. 5) emphasise that community engagement is intrinsically linked to teaching and research, namely, that it is in response to society's needs and those of a critical citizenry. Therefore, engagement in Community Music programmes at universities can be a stimulus for a socially relevant and responsive academic programme, one fundamental to South Africa's social transformation agenda, as predicated by researchers such as Harrop-Allin (2018) and Petersen and Osman (2013). Moreover, framing a music education programme with the aim of community engagement may foster curriculum reform through experiential learning

that is enhanced by the community, which may serve to bridge the gap between theory and practice (Harrop-Allin, 2016; 2018).

2.3.2 Community Music from non-profit organisations in South Africa

The vast majority of Community Music programmes are either registered as a Not-For-Profit Organisation (NPO) or a Non-Governmental Organisation (NGO); these are not affiliated to universities. However, this is not to preclude NPOs or NGOs that may be affiliated with a university. For instance, the KwaZulu-Natal-based *UKUSA* project is a registered NPO founded by academic Elizabeth Oerhle with the express objective of helping disenfranchised youths of 16 years and older acquire arts education at grassroots levels (Cottrell & Impey, 2018; Oerhle, 2010; 2013). Notably, the *UKUSA* programme is based on the aspirations and musical needs of the participants, with the ethos of inculcating a sense of self-determination, where the quality of music education is valued more than the quantity (Oerhle, 2010). This accounts for the very high demand of more than three hundred annual registrations of participants. Quality versus quantity is commendable, but more so is focusing on the musical desires of the community that they serve. As Cottrell and Impey (2018, p. 13) warn, Community Music “interventions that do not emerge from the communities, risk appearing as ideologies foisted upon communities” – an approach that is by no means encouraged. Further examples of Community Music NPOs and NGOs are presented in this document.

2.3.3 Community Music therapy for at-risk youths in South Africa

As a service to communities, the Cape Town-based NPO, *MusicWorks*, aims through musical engagement to break the cycle of gangsterism and violence among at-risk youths. The NPO also aims to contribute to the development of resilience in children and their communities (Fouche & Stevens, 2018). *MusicWorks*, which is also known as Music Therapy Community Clinic (MTCC), exemplifies the way resilience through music can assist communities living in adverse circumstances (Oosthuizen, et al., 2007). In another example, the University of the Western Cape (South Africa) and the University of South Florida (USA) forged a community collaboration to divert juvenile delinquents into music education (Woodward, et al., 2007; Woodward & Pestano, 2015). The programme was aptly titled Diversion into Music Education (DIME) and it

aims to reintegrate young offenders into the community by empowering and enhancing their capacity through collaborative music education (Woodward, et al., 2007). The reciprocity between the two simultaneous programmes endorses a diverse multicultural exchange while nurturing social and personal growth (Woodward, et al., 2007).

2.3.4 Community Music in brass bands

The Field Band Foundation (FBF) is a countrywide NPO founded in 1997 to mitigate the disparate socio-economic challenges of the youths in historically disadvantaged communities in South Africa through music education and youth development (Cottrell & Impey, 2018; Field Band Foundation, 2022; Whittaker, 2014). With more than 4 000 aspiring members across the country, the FBF aims to foster holistic development using the American model⁴ of marching bands, uniquely hybridised for the local context and combining contrasting musical styles with dance (Field Band Foundation, 2022; Van der Merwe, 2017). The bands compete annually at national championships, culminating in opportunities for self-affirmation and empowerment, often with the former members being employed as tutors in the ever-growing national operations (Whittaker, 2014, p. 236).

2.3.5 Community Music in string programmes

South Africa has numerous community-based string programmes, all of which are aimed at socio-economically disadvantaged communities. They include the Buskaid Soweto String Project (Buskaid), the Mangaung String Programme (MSP), the African Youth Ensemble (AYE), the Hout Bay Music Project, and the African Cultural Organisation of South Africa (ACOSA). Scholarly literature is rare for many of these programmes, which creates a vacuum for scholarly review, but at the same time a research opportunity for future study. The last of these organisations, ACOSA, is a Johannesburg-based NPO established in 1947 and it serves as one of the longest-running community programmes involved in music and youth development with a strong component in choral and orchestral music (Erasmus, 2012; Jacobson, 2011). Although ACOSA was initiated by the Johannesburg municipality under the

⁴ The American model of marching bands can be traced back to the development of college and high school marching bands that would typically perform during half-time at sporting events and pep rallies; two prominent styles are found depending on racial background (Clark, 2019).

Johannesburg Bantu Music Festival (SAMAP, 2008), ACOSA's cultural officer and pioneering music educator, Michael Masote, spawned numerous orchestras and ensembles, forming the first black orchestra, the Soweto Youth Orchestra, in 1965 (Barron, 2017).

The AYE, specialising in stringed instruments, was formed in 1987 in Diepkloof, Soweto, by Kolwane Mantu (Kgame, 2018). The AYE provides tuition on the violin, viola and cello to children in Soweto aged four to 30, while boasting three ensembles for beginners, juniors and seniors (Schroeder, 2008). Despite their deep roots and longevity, there is scant scholarly research on these two community programmes. However, based on my knowledge and experience, I can provide a brief account of Kolwane Mantu. He studied with Michael Masote before furthering his studies abroad and returning to South Africa as founder member of the Soweto String Quartet and founder of the African Youth Ensemble. Both the ACOSA and the AYE programmes have produced success stories, with some of their beneficiaries now working in the music profession in various capacities (Bokaba, 2019; Erasmus, 2012; Jacobson, 2011; Kgame, 2018).

The Buskaid Soweto String Project was founded in 1992 by British violist Rosemary Nalden and subsequently it was registered as a charitable trust in the United Kingdom and an NPO in South Africa in 1997 (Buskaid, 2022; Nalden, 2009). The catalyst for the formation of the Buskaid Soweto String Project was a response to the plight of the Diepkloof musicians who were interviewed on BBC radio in 1990 (Buskaid, 2022; Nalden, 2009). This intervention resulted in a large-scale simultaneous fundraising busk at London's major railway stations for the Diepkloof musicians (Buskaid, 2022; Nalden, 2009). In 1997 the Buskaid Ensemble was established with approximately 15 of the Diepkloof project musicians (BASA, 2022). The Buskaid Ensemble, since its inception, has enjoyed tremendous success, with many international tours and performances to dignitaries, and CD recordings, to its credit, peaking in a joint BBC Prom with the English Baroque Soloists in 2007 (Nalden, 2009). As part of tackling socio-economic challenges, such as youth unemployment, Buskaid has contributed to work creation by paying some of its senior players and by training music teachers, subsequently creating employment and growing financially viable career paths.

The Mangaung String Programme is a broad provincial programme for string music initiated in 1998 under the directorship of Peter Guy, supported by the Free State Provincial Government (Cloete, 2009; Meyer & Van Der Merwe, 2017). The programme provides music tuition to more than 300 participants, who are especially targeted in socio-economically disadvantaged communities. Contrary to other community programmes, it is worth noting that before the Mangaung String Programme was launched, a research study was undertaken to determine the needs of the community in the Mangaung area; the study found there to be an overwhelming aspiration for music education (Cloete, 2009, p. 17). The successful growth of the programme through its flagship Bochabela String Orchestra has become a resource for local and national orchestras, where the programme beneficiaries are engaged as cadets (Mangaung String Programme, 2014) and from my observation some as full-time professionals, who are now serving as teachers in the programme.

The Hout Bay Music Project is a Non-Profit Organisation founded in 2003 by Leanne Dollman and Nanette Mills (Dollman, 2016; Meyer & Van Der Merwe, 2017). The project aims to offer tuition in varied disciplines, including stringed instruments, dance and drumming to more than 80 children in the informal settlements of *Imizamo Yethu* and Hangberg (Owen, 2006). With the vision of empowering disadvantaged children through music, the Hout Bay Music Project creates a safe enabling environment where children can harness their creative skills while contributing meaningfully to community development in Hout Bay (Uthando South Africa, 2020).

One of the emerging Community Music programmes in South Africa is the Arco project, founded in 2015 by the Royal Birmingham Conservatoire's head of strings, Louise Lansdown (Galbreath, et al., 2022). The Arco project is an innovative venture that provides online music lessons by the Royal Birmingham Conservatoire tutors and students (Devaney, et al., 2021; Rutherford, 2019) in partnership and invariably to supplement the face-to-face string teaching programme at the Morris Isaacson Centre for Music in Soweto (Galbreath, et al., 2022). This collaborative effort provides a platform for experiential service learning for the Royal Birmingham Conservatoire students, while bolstering cross-cultural exchange and opportunities for growth and collaboration from an international community of musicians (Devaney, et al., 2021;

Galbreath, et al., 2022). The Arco project is in its fledging years, but there are positive signs of its ability to exploit the principles of Community Music in respect of inclusivity, diversity, online community, active participation, and cross-cultural exchange.

From the various Community Music programmes mentioned above, it is evident that Community Music is a diverse field of practice in South Africa, one embedded in the socio-political transformation ethos, inclusion, and diversity, with the aim of redressing impediments regarding access to music education for socio-economically disadvantaged communities. Common in its practice is that it is interventionist, with a skilled facilitator, specifically a music teacher, who leads the group or an individual through active participation. More acutely pronounced, in the South African context, is the fact that the youths are offered the skills of self-actualisation, affirmation, and empowerment, which are envisaged to contribute optimistically to their communities. As a consequence, the skills of self-actualisation from transfer to practice about training string teachers – will be the focus of the review.

The following section examines and describes the Venezuelan *El Sistema* as an international benchmark model that highlights successful strategies of music education and facilitating string teacher training effectively. It is included here to juxtapose solutions for a South African context.

2.4 Exploring a hybrid model of string teacher training in South Africa

There are successful pedagogical, social change, and Community Music models around the world that have set international trends in music education. These include the Venezuelan *El Sistema* (Bolden, et al., 2021; Coppi & Sandt, 2021; Frega & Limongi, 2019). In a comprehensive literature review of *El Sistema* and *Sistema*-inspired programmes, Creech et al., (2016, pp. 42-44) have deduced that *El Sistema* is internationally considered to promote cultural change and contribute to extensive discussions about music education, community engagement, social and emotional growth, heightened aspirations, and cognitive wellbeing. With that in mind, in this section, I delve deeper into related literature to present a contextually driven hybrid framework of string teacher training and learning within the established *El Sistema* model.

2.4.1 Background of El Sistema

El Sistema, founded by José Antonio Abreu in 1975, is Venezuela's National System of Youth and Children's Orchestras and Choirs, that seeks to effect social change and provide rigorous music education to youngsters from disadvantaged communities (Baker & Frega, 2018; Bolden, et al., 2021; Coppi & Sandt, 2021; Creech, et al., 2014). *El Sistema* is reported to have more than 700 000 young musicians and 420 music centres, referred to as *núcleo*, that are founded on principles of a communal, cooperative education characterised by trust, self-esteem, support, empathy, a team-based approach, dedication, structure, and discipline (Creech, et al., 2014, p. 17). In her book chronicling *El Sistema*, Tunstall (2012, p. 273) reports that the programme has been nurtured under Abreu's vision and ideology in which he states that "music must be acknowledged as an agent of social development in the highest sense since it conveys the highest ideals – solidarity, harmony, and mutual compassion", attributing to it the capacity to "connect a whole society and express sublime emotions".

Affirming its international acclaim in social transformation through music education (Coppi & Sandt, 2021), *Sistema*-inspired initiatives have grown and developed in various cultural contexts in more than 60 nations across the world (Creech, et al., 2014; Frega & Limongi, 2019) (Creswell & Poth, 2016; Frega & Limongi, 2019). However, *El Sistema* and the *Sistema*-inspired implementation of the Venezuelan model, in other cultural contexts, has been met with controversially scathing criticism from some quarters in the scholarly world (Baker & Frega, 2018; Bolden, et al., 2021; Frega & Limongi, 2019), with Baker and Frega (2018, p. 505) vehemently contending that "any social benefits deriving from participation in *El Sistema* occurred *despite* rather than *because of* the programme's practices". More importantly – and this is perhaps not critical opprobrium per se but a qualified evaluation, especially on principles of cross-cultural transfer, as related to this study – *El Sistema* is not a pedagogical method but an organisational model (Frega & Limongi, 2019, p. 573).

Nonetheless, proponents of *El Sistema* and *Sistema*-inspired programmes have argued that the *El Sistema* model can serve as a pragmatic response to the need for developing new pedagogical strategies in music education (Coppi & Sandt, 2021).

While immersion in ensemble (Creech, et al., 2014) and the emphasis on group learning and radical inclusivity (Tunstall & Booth, 2016) are touted to increase musical and socio-emotional development (Bolden, et al., 2021), the fundamental principles of inclusivity and high aspirations are achieved through peer learning, role-modelling and interdependency (Creech, et al., 2014; Tunstall & Booth, 2016). Baker (2014) affirms that it is partly through its flagship orchestra, The Simón Bolívar Youth Orchestra, that *El Sistema* has achieved global admiration.

Although *El Sistema* pedagogy is underpinned by orchestral and choral ensembles, as suggested by the name “national system of youth orchestras and choirs”, it has been criticised for lacking discernible teacher-training methods (Baker & Frega, 2018; Baker, 2014) or a prescriptive teaching method at all that is innovative, diverse or distinctly unique, with an over-dependency on dated Eurocentric methods and repertoire, and some elements of Suzuki method (Frega & Limongi, 2019). In contrast, there is no scholarly record that this researcher has encountered where *El Sistema* claims to be a pedagogical method. In fact, *El Sistema* does not imply a pedagogical method but rather an organised approach to facilitating music education for social development.

2.4.2 Why El Sistema? Transferability conundrum

The presupposition that the *El Sistema* model can be transferred to other cultural contexts has received considerable attention, with recommendations that the model must be adapted to local contexts and needs (Bolden, et al., 2021; Coppi & Sandt, 2021; Hopkins, et al., 2016). The Venezuelan *El Sistema* imperatives for diverting youths from crime, poverty alleviation, social impact and change through music are socio-contextually characterised by a social ecology that can be paralleled to those in South Africa. Although any hybrid model still requires sensitivity to a context that is the culture, community, and environment. Unlike nations in the northern hemisphere, South Africa may be a fertile ground for transferring some elements of the organisational model of *El Sistema* which link with the objectives of this study in investigating effective strategies that can transform string teacher training in Community Music programmes in South Africa. Despite the condemnation and critical debates, there are, subjectively, transferable examples of the *El Sistema* model to

draw from, foremost as an administrative structure, in the context of South African Community Music programmes. Applying these examples has the potential to yield transformative musical, social, cultural, and personal changes that will, in turn, influence string teacher training.

2.4.2.1 *El Sistema instructional approach*

The instructional approach in *El Sistema* and *Sistema*-inspired programmes is characterised by intensive ensemble participation and frequency of contact (Coppi & Sandt, 2021). To illustrate, Hopkins, Provenzano, and Spencer (2016, pp. 3-4) provide an amalgamation of the *El Sistema* and *Sistema*-inspired programmes in the United States to synthesise pedagogical approaches and distinguishing features by noting that they include *El Sistema*'s defining principles and tenets. These principles and values may include:

- (1) an intense fast-paced, high-energy rehearsal environment with many hours of rehearsal per week;
- (2) rigorous expectations for students to strive for excellence;
- (3) a safe and supportive learning environment distinguished by caring and kindness;
- (4) teaching marked by flexibility, purposeful planning, encouragement of exploration and curiosity, and a variety of teaching techniques;
- (5) a learning environment that includes large-ensemble sectional learning and individual lessons, with the large ensemble serving as the primary learning tool;
- (6) parent involvement and support;
- (7) opportunities for peer mentoring and student leadership;
- (8) regular student evaluations;
- (9) frequent performance opportunities;
- (10) a repertoire that includes arrangements of classical music and examples of traditional or folk music.

Baker (2014) and Hopkins et al. (2016) have argued that many of the idiosyncratic characteristics cited above are not unique to *El Sistema* or *Sistema*-inspired programmes; rather, they can be found in high-quality school-based music education programmes across the United States. However, notably, the major difference lies in

the frequency of instruction at the elementary level (Hopkins, et al., 2016, p. 4). Accordingly, Creech et al., (2014, p. 34) explain that the key tenets of *El Sistema* and *Sistema*-inspired programmes are learning through immersion in an ensemble and that, commonly, “children begin in the programme with several months of participation in choir and musicianship classes before progressing on to orchestral instruments” (ibid. p. 40). Reportedly, the group learning activities can take three to four hours per day and up to six days a week where sessions can be divided between orchestral rehearsals, instrumental sectionals, and musicianship classes (Uy, 2012).

In a South African paradigm, the *Sistema*-inspired model could take shape by integrating the salient aspects cited above through continuous reflection from the Community Music programme administrators, teachers, students, and parents on the fact that they play a crucial role in transforming their community and facilitating string teacher training and learning. What we can learn from *El Sistema* that can be implemented in South Africa is that the ensemble is the primary tool of learning: there are frequent long sessions within a week. A similar approach can be applied to teacher training that it is facilitated through consistent supervision, frequency of contact and high expectations of the trainees in a safe and caring environment.

2.5 Overview of String Teacher Training

Of relevance to the present study is an exiguous amount of research and literature on string teacher training in Community Music programmes in South Africa. Equally, there is a dearth of literature that provides adequate insight and informs us of the practice on the state of formal string teacher training in the country's institutions of higher learning. There are a few notable contributions, which include Koornhof's work (2001) on the teaching skills of the esteemed American violin pedagogue, Dorothy DeLay. There is also a study by Roos (2001), who investigated freedom of movement in violin playing. More recently, there are two studies worthy of mention. The first is by Björkman (2016), which explores the ways in which the Colourstrings violin approach is an expression of the philosophy of holistic education. The second is a lone postgraduate desk study by Stofberg (2017) on a developmental framework for a contemporary string teacher. Although unpublished, Stofberg's study (2017) determined what knowledge and skills the general education instructors should be able to comprehend and perform while seeking to ascertain the specific competencies

and expertise string educators need to successfully execute training and get students ready for board examinations. He used assessment syllabi for a string teaching qualification of three international board examinations to identify their shortcomings and to make recommendations.

Due to the dearth of literature and scholarly research on string teaching and teacher preparation in general, it is crucial to acquire a nuanced South African perspective on string teacher training. This is due to the fact that every learning situation is inexorably characterised by a variety of approaches and effects brought about by variables such as locality, cultural disposition, and educational experiences. In any organisation, including Community Music programmes, where teaching and learning take place, training is pivotal to the organisation's sustainability and skills development (Murphy, et al., 2010; Schippers & Bartleet, 2013). The needs of a Community Music programme are varied and are adversely affected by ever-increasing demand and socio-economic factors. However, Community Music programmes initiatives provide novel pedagogical models in a variety of settings (Koopman, 2007) in which the emphasis is on creating an enabling environment for learning (O'Neill, 2014).

In establishing measures that foster effective string programmes with an enabling learning environment, Murphy and colleagues (2010) revealed the challenges faced by an initiative in Australia which aimed to offer lessons in stringed instruments to disadvantaged communities. In a comparative analysis study they conducted on the effectiveness of the string programme compared to other international examples of string programmes, Murphy et al. (2010, p. 296) caution that to build and maintain a successful string programme, "effective teacher training both prior to and during employment is vital if a programme's unique approaches to technique, methodology and philosophy are going to be consistently implemented." Consistent with this assertion, Brenner (2010) postulated that it is paramount that a string teacher is both skilled as a musician and as a teacher if one is to build a successful string programme that caters for all the levels, from beginner to advanced. Ongoing professional development programmes throughout their career cycle can play a significant role in building or maintaining teachers' confidence and effectiveness, as they deftly discern new methods and strategies to model the various levels of learning (Ha, 2017, p. 617).

A crucial element of the notion of ongoing development is training, where considerations of modalities in *formal*, *non-formal* and *informal learning* must be appraised (Schippers & Bartleet, 2013; Smilde, 2005). The training, as Smilde (2005) points out, should be a process in which the skills and knowledge taught enable the trainee to acquire the necessary tools to effectively undertake the responsibility of teaching. Brenner (2010, p. 47) maintains that the processes integral to fine string teaching entail understanding how to build string technique from beginner to advanced levels so that the student may achieve mastery technically and musically. To this end, the foundations of string teaching and learning need to be investigated to ascertain the functions of a music teacher and their identity, different learning contexts, and, more explicitly, string teacher preparation, as they may help to devise strategies that lead to effective teacher training.

2.5.1 Background to string pedagogy

Before delving into string pedagogy, a brief account on the violin family, which forms the cornerstone of the modern symphony orchestra, is provided to expound on the bowed stringed instruments relevant to this study. The history of the instruments of bowed string family— which comprise the violin, viola, cello and double bass – has been extensively researched and ably documented over the centuries, with recent publications on classroom instruction from Hamman and Gillespe (2019), Hopkins (2019), and MacLeod (2019). Each of these instruments is now expounded upon.

2.5.1.1 Violin

Although the modern-day stringed instruments were developed around the mid-16th century, Sandys and Forster (2006) chronicle an authoritative account of the history of the violin to the oldest surviving violin, the “Charles IX”, which is estimated to have been constructed between 1554 and 1555 by Andrea Amati from Cremona, Italy. Cremona was a leading centre for luthiers, who include the Amati family, the Guarneri family and master makers such as Carlo Bergonzi (1683–1747) and arguably the most famous of the luthiers, Antonio Stradivari (1644–1737) (Sandys & Smith, 2019). The violin is the highest-pitched instrument of the family, from which the other stringed instruments take (and share) their characteristics. These include their having four

strings, a wooden arched belly and back, and shallow ribs (Kolneder, 1998; Nelson, 2003; Sandys & Smith, 2019).

2.5.1.2 Viola

Andrea Amati was one of the first luthiers to produce what is now known as a viola, also referred to in antiquity as the alto-violin (Riley, 1991). The modern viola has undergone an evolutionary transformation and, like the violin, it takes its origins from the six-stringed *viols*, which had two varieties, the *viola da braccio* (arm viol) and the *viola da gamba* (leg viol), aptly named after the positions they were played in (Bahar, 2021; Nelson, 2003). Although, like the violin, the viola is now held under the chin, being larger than the violin, the instrument produces a darker and mellower sound. English violist Lionel Tertis (1876–1975) is credited with developing a modern-day full-size viola at 42.6 cm; however, there are still many variations of sizes, ranging from 38 to 48 cm (Riley, 1991; Sandys & Smith, 2019).

2.5.1.3 Cello

Unlike any other instrument of the violin family, the cello, as the bass instrument of the violin family, was erroneously assumed to have descended from the *viola da gamba* because it is played seated and held between the legs (Carter & Kite-Powell, 2012). Among other labels, before 1665, the cello had a slew of terminology attached to it: *violoncello*, *violone*, *violoncino*, *viulunzeel*, *bassgeige*, *bassetl*, *bassetto*, *basse de violon* – sharing its origins from the bass violin, with the earliest known existence to have been in 1527 (Wasielewski, 2013). But by the seventeenth and eighteenth centuries the cello was being characterised by its violin shape, strung with at least one wire-wound gut string with a slightly shorter fingerboard and without an endpin (Vanscheeuwijck, 2012, p. 231). As with other instruments of the violin family, the cello, which varied significantly in size, was modified, and Antonio Stradivari is credited with having standardised the instrument to the “forma B” violoncello pattern in 1707, which is still to this day universally accepted (Vanscheeuwijck, 2012; Wasielewski, 2013).

2.5.1.4 Double-bass

The origins of the double bass are somewhat onerous to uncover. Like the cello, the double bass was thought to have descended from the *viola da gamba*; however, Brun (2001) claims that the internal construction closely resembles that of the violin family from which he concludes it must originate. It is beyond the scope of this study to argue the origin of the bass. Although the research is inconclusive on whether the double-bass originates from *viols* or the violin family, it is the largest and lowest-pitched stringed instrument, referred to as a large bass violin, violone or contrabass (Vanscheeuwijck, 2012) and sounding an octave lower than the violoncello (Lohse, 2021). Setting the double bass apart from the other stringed instruments is the fact that it is generally tuned in fourths, while the violin, viola and cello are tuned in fifths (Brun, 2001). There may also be modifications of tuning such as *scordatura*, altering the normal tuning; however, standard modern practice is that the viola tunes a fifth lower than the violin, while the cello and bass are tuned an octave lower respectively (Lohse, 2021).

2.5.1.5 Bow

It would be amiss not to mention the bow when documenting bowed stringed instruments, as it is the tool that string players use to create musical affect. The earliest instructions on how to hold a violin bow were published in 1664 (Andrijeski, 2012), while the earliest use of a bow to play a stringed instrument is believed to date back to AD 800 in China (Saint-George, 2013). Prior to the 18th century, the bow was convex-like shaped, 20 to 30 centimetres in length, with the hair directly fixed to the bow without a mechanism to adjust the tension (Douglass, 2012). About adjusting the tension on the hair of the bow, Andriejeski (2012, p. 188) reports that the most effective way, during the 17th century, was for the right thumb to pull the hair against the stick. The modern bow design, which is concave shaped, is thought to be credited to François Tourte (1747–1835), whose development allowed for greater pressure and tension when the hair is adjusted through the use of a screw (Saint-George, 2013). Notably, for the double bass there are two distinct styles of bow holds: German bow, held similarly to a *viol*, with the right palm upwards; and the French bow, held like a violin bow, with the right palm downwards (Grodner, 2013). With minor variations, the

violin, viola and cello bows are held in a similar French style, with the right arm palm downward (Saint-George, 2013).

2.5.2 Notable string methods and pedagogues

It is imperative for string instrumentalists to acquaint themselves with pedagogical treatises that may inform and incorporate, among other things, technical, historical, biographical, and philosophical aspects of the instrument. To emphasise this point, Hahn (2015) states that the treatises serve as a valuable resource for students who may not adequately understand the evolution of technique and performance practice. Buchholz (2016, p. 41) eloquently maintains that “every technical and musical challenge begs for a creative solution, and treatises seek to address these challenges and fulfil musicianship”. Thus, teachers and performers alike would benefit greatly from combining theory and practice to enhance their teaching and performance.

It was not until the end of the 17th century that the earliest extant treatises devoted solely to violin technique were published (Schoenbaum, 2012). Most notably, in the mid-18th century, treatises dealing extensively with performance practice and a uniform approach to string playing were published (Hahn, 2015). Among the influential texts include Francesco Geminiani's *The Art of Violin Playing* (1751) from Italy; German's Leopold Mozart's *A Treatise on the Fundamentals of Violin Playing* (1756); and from the French school of violin virtuosos, L'Abbé le Fils *Joseph-Barnabé Saint-Sevin* (1761) (Hahn, 2015). From France in the early 19th century substantial musical and technical content emerged from *Méthode de violon* (1803) by Rodolphe Kruetzer, Pierre Rode and Pierre Marie François de Sales Baillot, published under the auspices of the Paris Conservatoire (Lawson & Stowell, 2012; Schoenbaum, 2012). Baillot would later refine the study material with his own instructional *L'art du violon: nouvelle méthode* (1834), which contains laboriously detailed descriptions of technique, violin hold, bow hold, posture and practice approach. Baillot's unsurpassed influence on violin pedagogy inspired his students, who would later publish their own treatises, and in the process this major development in violin pedagogy established the Franco-Belgian violin method (Hahn, 2015; Schoenbaum, 2012).

According to Stowell (2001) The earliest treatises on viola playing appeared in France at the end of the 18th century: from Michel Correte (1773), and Michel Woldemar and François Cupis (1803). Abandoned for their limited pedagogical use, they were supplanted by significantly superior methods by Antonio Bartolomeo Bruni's *Méthode pour l'alto viola* (1820), Michel Gebauer's *Méthode d'alto* (1800), and Jacob Martinn's *Méthode d'alto* (1820) (Lawson & Stowell, 2012). Despite closely sharing characteristics with the violin, in the 18th century, the viola did not gain similar prestige, as noted by Johann Joachim Quantz (1697–1773) in his 1752 treatise *On Playing the Flute*, where he laments the neglect of violists by the musical establishment of the time (Labouret, 2019). Although Italian violinist and composer Bartolomeo Campagnoli (1751–1827) published *41 Caprices for Solo Viola* in 1815, Hector Berlioz (1803–1869) bemoaned the exclusion of the viola as a principal study at the Paris Conservatoire upon its establishment in 1795 (Jara & Molina, 2020). Berlioz argued in his *Treatise on Instrumentation* (1844) that the viola is just as virtuosic and agile as the violin, with excellent tonal qualities (Labouret, 2019). The modern viola enjoys undeniable recognition as an orchestral, chamber and solo instrument with an established international viola society and its associated competitions.

The publications of cello treatises are extensively substantial, spanning over three centuries of pedagogical development, with the earliest extant publication being Michel Correte's 1741 *Méthode for cello* (Wasielewski, 2017); these continued to the 20th-century publication of Marc Adeney's 1984 *Tomorrow's Cellist* (Buchholz, 2016). Correte's 1741 theoretical and practical treatise was influential in dealing with left-hand technique, creating a traditional system of identifying and labelling seven positions on the cello before the thumb position (Buchholz, 2016). In the 18th century, notable treatises from France include Joseph Bonaventure Tillière's *Méthode pour le Violoncelle, contenant les principas necessaries pour bien jouer de cet instrument* published in 1764 and Jean Baptiste Cupis's (1711–1788) *Méthode nouvelle et raisonnée pour apprendre à jouer du Violoncelle* (1772) (Wasielewski, 2017). In the early 19th century, a treatise dealing with cello as part of basso continuo appeared from the combined authorship of Pierre Baillot, Jean-Henri Levasseur, Charles-Simon Catel, and Charles Nicolas Baudiot, a publication titled *Méthode de violoncelle et de basse d'Accompagnement* published in 1805 (Atanasov, 2018). One of the most influential treatises worth mentioning that is still in use is Friderich Dotzauer's (1783–

1860) *Méthode de Violoncelle Violonzell-Schule op. 165* circa 1826–1828, credited as being the apogee of his various volumes of etudes and exercises (Buchholz, 2017).

Treatises devoted to the study of bass violins capable of low register emerge from the early 16th century, with notable publications from German music theorist Martin Agricola's (1486–1556) *Musica Instrumentalis Deudsch* (1528 and 1545) regarding practical instruction on fingering, tuning and notation (Vanscheeuwijck, 2012). In the late 18th century, Johann Georg Albrechtsberger (1736-1809) published *Der Violon oder Contrabaß* in 1790 which provides thorough instruction on musical instruments, figured bass and composition for self-instruction (Grodner, 2013). In the 19th century, renowned Italian double bass virtuoso Giovanni Bottesini (1821-1889) authored a highly influential double bass method. Bottesini published *Complete Method for Double Bass* in 1860 which offered an in-depth instruction on bass technique as both an orchestral and solo instrument (Street, 2021). Franz Simandl's (1840–1912) *New Method for Double Bass* (circa 1880), which is highly revered for its coverage of the beginner's left-hand technique development, and detailed half-step position of double bass fingering (Heath, 2015).

In the 20th century, string teaching was enriched by an array of eminent pedagogues whose methods and teaching principles still prevail. The 20th-century period, which intertwines and overlaps different instructional methods, is marked by two pedagogical approaches: one-to-one 'master-apprentice' modality in the first half and group class teaching in the latter part of the century. To summarise, a selectively abridged compendium (Table 2.1) comprises the methods from luminary pedagogues from the 19th to the 21st century under the framework of individual studio teaching and learning:

Table 2.1: A compendium table of string methods and pedagogues between 19th and 21st centuries

VIOLIN	VIOLA	CELLO	DOUBLE BASS
Leopold Auer (1845–1930) published <i>Violin playing as I Teach It</i> in 1921 and credited with founding the Russian school of violin playing with many of his students becoming pre-eminent concert soloists and teachers. ⁵	Emil Kreuz (1867–1920) credited for editing numerous works and producing pedagogical works which include progressive etudes and pieces for viola and Accompaniment. ⁶	David Popper (1843–1913) was a prolific composer and cellist who left an indelible mark for the advancement of cello playing with his Op. 73 (<i>Hohe Schule des Violoncellospiels</i>): <i>Forty Études for Cello Solo</i> . ⁷	Serge Koussevitzky (1874–1951) lauded as double bass virtuoso of the early 20th century, he was primarily known as a conductor, but he composed in 1902 <i>Double Bass Concerto</i> , Op. 3. ⁸
Carl Flesch (1873–1944) published <i>The Art of Playing</i> in 1924 which was a pioneering detailed system of all aspects concerning violin technique. (Flesch, 1924)	Maurice Vieux (1884–1951) published <i>20 Études for Viola</i> in 1927 with his last output in 1931 of <i>10 Études sur les intervalles</i> for viola solo. (Labouret, 2019)	Diran Alexanian's (1881–1954) 1922 <i>Theoretical and Practical Treatise of the Violoncello</i> , which dealt extensively with all facets of cello playing and technique. (Wasielewski, 2013)	Frederich Zimmerman (1906–1967) published a comprehensive analysis on right-hand technique describing how every stroke works and is achieved in his 1966 <i>A Contemporary Concept of Bowing Technique for the Double Bass</i> . ⁹
Ivan Galamian (1903–1981) published <i>Principles of Violin Playing and Teaching</i> in 1962 expounding in unprecedented detail on all facets of violin technique. (Galamian, 1962)	Lillian Fuchs (1901–1995) is esteemed for her <i>Twelve Caprices for Viola</i> , <i>Fifteen Characteristic Studies for Viola</i> , and <i>Sixteen Fantasy Etudes</i> , which are still in use. (Riley, 1991)	Grigory Pekker (1905–1983) made a significant contribution as a cello pedagogue and composer with his <i>Three Concert Etudes</i> published in 1953. (Nakipbekova, 2020)	Gary Karr (1941–) is considered one of the world's top virtuoso double bassists and pedagogue. He published <i>The Gary Karr Method</i> focusing on posture, bow placement and bow speed using harmonics extensively. ¹⁰
George Bornhoff (1907–1998) renowned for developing the <i>Bornhoff Method</i> , created based on Gestalt theory. He authored the <i>Bornhoff's Finger Pattern for Violin</i> , published in 1948, and it remains an influential and invaluable source for string teaching. (Chan, 1998)	William Primrose (1904–1982) regarded as one of the most authoritative performers and advocates of the viola, published <i>The Art and Practice of Scale Playing on the Viola</i> in 1954 which provides an in-depth approach to left hand technique. (Primrose, 1954)	Christopher Bunting (1924–2005) celebrated English cellist and teacher who wrote in 1982 the influential <i>Essay on the Craft of Cello Playing</i> with introspective considerations on psychological and physical impact on technique development. More recently in 1996 he published 2 volumes of <i>A Portfolio of Cello Exercises</i> which covers all aspects of cello technique. ¹¹	Francois Rabbath's (1931–) five-volumed <i>Nouvelle technique de la Contrebasse</i> (1977–2016) is a monumental contribution to double bass pedagogy. It outlines modern approaches to fingering, while considering different fields of enquiry in philosophy, physiology and psychology. (Rabbath, 1977)

⁵ (Auer, 1921).

⁶ (Bynog, 2022).

⁷ (Battey, 2021).

⁸ (Lohse, 2021).

⁹ (Zimmerman, 1966).

¹⁰ (Grodner, 2013).

¹¹ (Bunting, 1983).

(Table 2.1 continued)

VIOLIN	VIOLA	CELLO	DOUBLE BASS
Sheila Mary Nelson (1936–2020) was a pre-eminent English string pedagogue who wrote <i>The Violin and Viola: History, Structure, Techniques</i> , in 1972 and republished in 2003 (Nelson, 2003). She also co-developed <i>The Essential String Method</i> in 1997, which integrates musicianship and instrumental skills from beginner level. ¹²	Alan de Veritch (1947–) is a prominent contemporary pedagogue who authored <i>The Art of Sensuality and Its Impact on Great String Playing</i> in 2014, which attempts to analyse and describe the elements of sensuality affecting musical, and technical aspects. (De Veritch, 2014)	János Starker (1924–2013) considered to be among the finest cellists of the 20th century, he published <i>An Organised Method of String Playing</i> in 1965 contemplating stability, power, health, maximum use of limited time, increase of confidence and avoidance of stagnation, deterioration, nervousness, and insecurity. (Starker, 1965)	Jeff Bradetich (1957–) is a world class bassist, who published the influential <i>Double Bass: The Ultimate Challenge</i> in 2009, where he provides diagrams and photos to illustrate various technical aspects including sitting vs standing, left and right-hand technique, practicing and technical exercises. (Bradetich, 2009) 39

During the latter half of the 20th century, string teaching transitioned from studio-based tuition to group teaching, with notable contributions from two prominent string pedagogues, Shinichi Suzuki (1898–1998) and Paul Rolland (1911–1978) (Forcada, 2021; Göktürk-Cary, 2011; MacLeod, 2019). Suzuki’s method is framed on the principle that talent is not innate, but that ability can be nurtured and taught (MacLeod, 2019). Suzuki centred his method on the “Mother-Tongue” approach, observing that in a manner analogous to how they learn their native language, children could learn to play an instrument in the same way (Göktürk-Cary, 2011). Fundamental to Suzuki’s philosophy is an enabling environment for children to learn in the early years, with active parental participation and support, constant repetition, and daily music listening (MacLeod, 2019). The rote approach of instruction requires key elements of pedagogical inculturation through listening, tonalisation, and playing technique (Göktürk-Cary, 2011). To achieve these elements, Suzuki developed a systematic progressive method of numerous books to support his approach.

Rolland revolutionised string pedagogy through his conceptions of freedom of motion in string playing, as documented in a book and 14 film episodes entitled *The Teaching of Action in String Playing* (Forcada, 2021). Rolland’s focus is on the principles of movement in the playing stance, rhythm training, holding the bow, left-hand and finger

¹² (Elliott, et al., 1997).

placements, shifting, and developing flexibility (Rolland, 2010a). Rolland's (2010a) kinaesthetic approach concentrated on the developmental and remedial techniques, using natural body motions to establish correct technique from the start, maintaining his philosophy from the *Basic Principles of Violin Playing* that

the easy way of playing violin is the natural way, in which all parts of the body, changing their relative positions almost continually, are ideally in a fluid motion, never allowing a muscular lock in any part of the body (Rolland, 2010b, p. 8).

While Suzuki was inquisitive in developing a method of nurturing music skills in very young children, Rolland concentrated on the body and sensory awareness of young instrumentalists. But both propelled a transition to group string instruction which paved the way for classroom instruction (Göktürk-Cary, 2011; MacLeod, 2019). The emergence of pedagogical approaches for group string instruction from eminent violin pedagogues such as George Bornoff, Paul Rolland and Shinichi Suzuki has transformed group instruction to the point where it is widely considered as an effective string method (Chan, 1998; Göktürk, 2009; Göktürk-Cary, 2011; Ordo, 2018).

All the treatises, methods, and instructional manuals, regardless of approach, are concerned to varying degrees about posture, stance, instrument hold, bow hold, sound production and quality, intonation, co-ordination, rhythm, interpretation, repertoire and musical affect, aiming to inform pedagogy and performance practice. This makes the literature an indispensable resource for aspiring string teachers and performers alike. In the following section, the literature will be reviewed which deals with the different settings in which contemporary string teaching and learning occurs.

2.5.3 Conventional string teaching and learning

Across the world, music education research on instrumental pedagogy is abundant, and this is indicative of the inquisitive nature of teachers seeking to develop, enhance, and broaden new ways of teaching and learning. In the literature of instrument teaching and learning, string teaching of Western Art music is traditionally a private studio learning enterprise, rooted in the 'one-to-one', 'master-and-apprentice' or 'teacher-and-student' dyad (Burwell, 2012; Daniel & Parkes, 2015; Gaunt, et al., 2012; Hanken, 2016). The notion of apprenticeship has been characterised by the terms *art* and *craftsmanship* (Burwell, 2012, p. 276), suggesting that the process of training

implies working on the craft, such as technical skill (Brenner, 2010), while the art is the accomplishment of the craftsman – which infers an ability to make music using your craft (MacLeod, 2019). Recognising the connection, Brenner (2010) asserts that art and craft are inextricably interwoven in string music training and should be pursued simultaneously and interchangeably at all levels of study.

The “master–apprentice” pedagogical approach is autonomously teacher-centred (Boyle, 2020; Hanken, 2016). In this approach, the teacher is the main arbiter of knowledge (Burwell, 2015; Daniel & Parkes, 2015; Ordo, 2018) and often occupies the role of mentor (Carey & Grant, 2014; Gaunt, et al., 2012; Wöllner & Ginsborg, 2011). Defending her approach to the instruction of classroom string groups, MacLeod (2019, p. 13) maintains that pre-eminent string educators recommend initial instruction by rote. A rote-before-note or sound-before-reading pedagogy has been the subject of much scholarly debate in music education (Grey, 2020). The notion is that the sound-before-reading approach is beneficial when teaching beginner instrumentalists (Gordon, 2012), as attested to by pedagogues such as Shinichi Suzuki, Carl Orff and Zoltán Kodály (Grey, 2020, p. 59). More commonly than not, research reveals that string teaching in any form of learning – be it formal, non-formal or informal contexts – is rarely regulated (Boyle, 2020; Daniel & Parkes, 2017) and the teaching practice is primarily modelled on the apprenticeship tuition of the way the teachers themselves were taught (Burwell, 2012).

Even in present times, it is argued that string teachers commonly teach in the way they were taught (Juntunen, 2014), without reflectivity (Blair, 2008), while perpetuating learned methods and techniques to generate conceptions of their own “master–apprentice” model (Boyle, 2020; Burwell, 2012; Daniel & Parkes, 2017; Haddon, 2009; López-Íñiguez & Pozo, 2014). Although time has proven the effectiveness of this pedagogical approach through resultant performance skills (Carey & Grant, 2014; Wöllner & Ginsborg, 2011), one-to-one tuition is typically hierarchical, and it has been claimed that it maintains knowledge secrecy (Boyle, 2020). Other studies, though, have found that it can lead to social and musical isolation (Ordo, 2018), with little empirical scrutiny (Daniel & Parkes, 2017). The problem with the ‘master–apprentice’ model is that it stifles innovation, where expertise is rendered routine to validate historical and cultural closed forms (Allsup, 2015).

Nevertheless, one-to-one tuition is the main method of principal instrument study, especially at institutions of higher education worldwide (Carey, et al., 2017; Daniel & Parkes, 2017; Hanken, 2016), and this method plays an invaluable role in the training of professional musicians (Carey & Grant, 2014; Wöllner & Ginsborg, 2011). According to research, the predominant assumption is that the reputation of a highly trained and skilled performer is based on the accepted prerequisites of teaching as opposed to formal training in pedagogy (Daniel & Parkes, 2017). The master–apprentice instructional model has existed for centuries, with Ordo (2018, p. 155) recording that until mid-19th century, individual tuition was the only prevailing model of teaching an instrument. And Wöllner and Ginsborg (2011, p. 301) report that the aspiring “apprentice” would often live with their “master” to emulate their musical ideas, techniques, and personalities.

The strength of the relationship, often determining a mentorship pathway, has been reported to be an important trait for the students’ professional development (Carey & Grant, 2014). What is emphasised as a good interaction by Juntunen (2014, p. 164) is an equal partnership between teacher and student aimed at learning together. Yau (2016, p. 107) postulates that the influence of an instrument teacher is significant in a student’s career development, especially during those stages when the students transition into higher education learning. The trend, as the literature reveals, is that highly trained performers are not necessarily highly trained teachers, and are likely to be influenced by their previous learning experiences (Carey & Grant, 2014; Daniel & Parkes, 2017; Gaunt & Westerlund, 2013). That is, as Juntunen (2014, p. 158) suggests, teachers tend to teach as they were taught. Notably, in European institutions of higher learning, and similarly in South Africa, one-to-one tuition is the prevailing method of string instruction. Earlier research by Burwell (2012) and by Gaunt and Westerlund (2013) and Carey and Grant (2014) supports the assertion that one-to-one tuition is still currently the dominant method of instrument instruction, primarily at conservatoires.

Two key features of one-to-one apprenticeship are demonstration and imitation (Burwell, 2012). The “master” is expected to demonstrate and display a high level of proficiency, and in so doing it is assumed that they are teaching at a high level of

expertise (Burwell, 2015). Reciprocally, the “apprentice” imitates the “master” and in so doing, is learning through modelling and imitation (Burwell, 2012; 2015). Adducing a number of factors from the literature, Burwell (2012, p. 287) explains that apprenticeship

focused on instrumental teaching and learning reveal some common assumptions about what it entails: these include the acquisition of experiential knowledge or skill; the use of demonstration and imitation; the master positioned as representative of the practice, with a high level of expertise; (and) the apprenticeship as a source of identity for the learner.

There are other insights of value to one-to-one tuition (Carey & Grant, 2014); however, the discourse in the literature is unilaterally critical of one-to-one tuition and may be susceptible to biased generalisation. Conversely, Carey and Grant (2014, p. 14) reported that, more so than students, teachers appreciated the potential benefits of situating a wider and more diverse instructional approach of group teaching. In the context of higher education learning there is such a burgeoning innovative method of team-teaching, where two or more teachers share the responsibility for teaching small groups of learners (Wöllner & Ginsborg, 2011). Having more than one teacher may encourage students to become more responsible for their learning (Gaunt, 2009). There are examples of a hybrid team-teaching exchange in South Africa through the collaborative engagement of the ARCO project, where lessons are provided online by tutors and students from the Royal Birmingham Conservatoire to supplement ongoing face-to-face lessons in Soweto (Devaney, et al., 2021; Galbreath, et al., 2022). Positioning different learning contexts may be beneficial to both teacher and learner and reduce the perceived risks of a vertical-line, teacher-centred approach (Hanken, 2016), which may facilitate broader pedagogical approaches.

2.5.4 String group teaching and learning

Group teaching in stringed instrument playing is touted as creating a dynamic, cost-effective, collaborative learning environment, and a socially engaging instructional approach, one in which more children can gain access to music education (Ordo, 2018; Galay, 2018). Although group teaching is not intended to replace one-to-one instruction, there are significant benefits to active music-making for learners in groups on their musical development, cognitive, personal, and social skills (Hallam, 2016).

According to Ordo (2018), the economic, industrial, and social challenges of the latter half of the 19th century in the West necessitated the development and implementation of group instruction in public schools. Göktürk (2009, p. 690) traced back the origins of string education in class settings in the United States to the 1850s, whereas group instruction methods were initiated at schools in the early 1900s due to the growing demand.

Recent literature is replete with research on instrumental teacher training, particularly that for the classroom environment (Galay, 2018; Hamann & Gillespie, 2019). However, it rarely reveals the process of training string teachers for group teaching. Reflecting on this notion, Ordo (2018, p. 156) cautions that training teachers to instruct stringed instruments in groups requires several factors to be considered: the environment, the social setting, and the application of a multitude of technical and musical elements, which include posture, hand position, ear training, intonation, and notation. Compared to students who received group tuition, Wöllner and Ginsborg (2011, p. 302) have found that students who received one-to-one tuition were more successful in acquiring music skills – even though the application of group instruction is largely dependent on the type of group.

To elaborate, there are two types of group string teaching, namely, heterogenous, and homogenous groups (Galay, 2018; Göktürk, 2009; Ordo, 2018). The heterogenous group takes the form of a class learning together the assorted four stringed instruments, violins, viola, cello and double bass. Although there are advantages to this approach, it presents challenges for the teacher, where four different specialised instruments are taught at the same time. The homogenous group of string teaching is where only one instrument is taught. Ordo (2018, p. 158) advocates this approach as it focuses attention on instrument-specific needs. The shared advantage of both approaches, heterogenous and homogenous, is the principles of community of practice (Blair, 2008) and shared social interaction through peer learning and motivation (Hallam, 2016).

Furthermore, there are correlations of shared principles of Community Music practice in group teaching, promoting inclusion, equality, shared interest, active music-making, where participation can provide access to music education to disenfranchised

communities and under-served schools (Campbell & Higgins, 2015; Higgins & Willingham, 2017; Veblen & Olsson, 2002). Perhaps one advantage of group teaching that has not been accounted for in the literature is learning with and from your peers. Wöllner and Ginsborg (2011, p. 302) claim that there is evidence of peer learning even from young students who are engaged in one-to-one tuition.

2.5.5 Peer-teaching, peer-tutoring, peer-assisted learning

The pedagogical approach of having advanced students teach other students is referred to as peer-teaching (Johnson, 2015); it can also be referred to as peer-assisted learning (Jellison, et al., 2015) or peer tutoring (Goodrich, 2018). Peer teaching has become increasingly common in Community Music programmes (Buskaid, 2022; Field Band Foundation, 2022; Mangaung String Programme, 2014). Stemming from observations of more advanced string students voluntarily assisting beginner students, it prompted a solution for Buskaid director, Rosemary Nalden (2009, p. 171), to start a teacher-training programme after her assistant professional violin teacher resigned. Providing one-to-one tuition in music practice has a long tradition (Nielsen, et al., 2018) which is still relevant to current practice (Webb, 2012).

In the medical fraternity, Rees et al. (2016) have found that peer-teaching enhances student learning and benefit both the learners and tutors. Studies have also shown that peer-teaching is effective because of 'cognitive and social congruence' among student-teacher and students (Loda, et al., 2019). Cognitive and social congruence refers to peers who are of a similar social background with the same knowledge framework (Loda, et al., 2019; 2020). A relevant aspect for Community Music programmes who would generally have participants from similar socio-economic stratum.

In music education, recent research supports collaborative learning among peers, where key among its myriad benefits are cognitive, social, self-efficacy, plus increased musical engagement, and growth (Goodrich, 2018; Jellison, et al., 2015; Johnson, 2015; Nielsen, et al., 2018; Webb, 2012; 2015). Relevant to string playing, Webb (2012, p. 45) notes that peer-tutoring may be particularly beneficial to the tutor, where the tutoring helps to reinforce previously learned string techniques.

Conversely, while peer-teaching might improve the tutors' sense of self-concept (Webb, 2012), studies have revealed an overlap in being influenced by both peer and principal instrument teacher (Nielsen, et al., 2018; Johnson, 2015; Nielsen, et al., 2018), especially where the peer-tutor enacts the hierarchy of a dyadic teacher-and-student approach (Hanken, 2016). In mitigating these hierarchical limitations, including those that may stem from disparate socio-economic status, Goodrich (2018) has found that reciprocal learning is an effective learning format, one in which students serve as both peer-teacher and peer-learner. This would, as Johnson (2015) asserts, provide an opportunity for students to assume a higher level of responsibility for their own learning; furthermore, it would foster an increased sense of ownership.

Despite these contributions, peer-teaching research has not raised the matter of standards, where students of like ability teach each other, particularly in contexts where the students might be unaware of their limitations. Moreover, the correlation of gains from and benefits of music education research conducted in peer-tutoring presents a void in Community Music research where evidence of similar benefits could be found. The results of such research may serve to cultivate a socially responsive pedagogy and enhance innovative concepts of student learning.

2.5.6 Self-regulated learning

Apart from enabling learner musicians to learn from others, in learning an instrument much of the acquisition of skills occurs in isolation. Research related to behavioural cognition is revealing that being able to develop autonomous learning, where the learner takes responsibility for monitoring their own learning, is a sine qua non of the attainment of the highest level of performance skill (McPherson & Miksza, 2017; McPherson, et al., 2019; Moreno, et al., 2021; Zimmerman, et al., 1992). However, it is fundamental to understanding the way musicians achieve the pinnacles of performance standards in relation to the time spent practising, and how they think about the task, themselves, and their performances (McPherson, et al., 2019, p. 19). For this reason, self-regulation is crucial to an effective learning process (Ludovico & Mangione, 2014).

Whereas studies have shown that young music learners do not follow a methodical process in their practice (Ludovico & Mangione, 2014), McPherson, Davidson, and Evans (2016) identified the quality of task-related strategies as they affect individual practice. They suggest that there is more at play between the correlation of performance achievement to the amount the learners practice. Underpinned by a social-cognitive framework, self-regulated learning is optimised by applying strategies to enhance practice quality. These strategies include motivation, forethought, performance, and self-reflection, all of which should counteract ineffective practice (Bandura, 2005; McPherson & Miksza, 2017; 2019). In their research on applying self-regulated learning microanalysis to study musicians' practice, McPherson and colleagues (2019) sought to outline techniques that helped to focus attention through self-control and self-observational skills to cue proactive learning and enhance the quality of practice.

Furthermore, the notion of autonomous learning through technology has created new innovative pathways of learning music. Ludovico and Mangione (2014) have attempted to rethink the structure of instrumental music education by means of a didactic e-book to improve learners' performances by harnessing technological advancements. Ludwig (2021, p. 23) reports on software technology that provides wide-ranging digital accompaniment for repertoire, method books to supporting efficient practice and computerised accompaniment, all of which is intended to optimise autonomous learning. The processes of self-regulated learning are multi-modal and manifold, creating new opportunities for generating stimulating learning environments which encourage proactive learner-centred learning.

2.5.7 Remote learning

The outbreak of the novel coronavirus SARS-CoV-2, also known as COVID-19 had a devastating impact on the continuity of instructional practicum, completely halting the approach and interaction of teaching and learning (Wilson, 2021). Although learning virtually is not a new venture (Kinds Müller, et al., 2009; Utermohl de Queiroz, 2021), COVID-19 has propelled technology and new resources of learning through virtual, distanced or remote learning modalities (Brown, 2020; Wilson, 2021), which create

possibilities for gaining new skills and tools for teaching and learning and articulating knowledge (Cremata, 2018).

For setting up a home studio, Brown (2020) provides a practical guideline for string players, with recommendations on software platforms, suggestions about equipment, and advice on instructional strategies. When the set-up is optimal, Queiroz (2021, p. 89) has reported that students found minimal differences between face-to-face versus online lessons. Combining new technologies with effective pedagogies creates opportunities for collaborative learning and inclusivity through team-teaching, self-regulated learning, and peer e-learning. In spite of that, the impact of COVID-19 has also highlighted disparate socio-economic inequalities. Schleicher (2020) reported that while students from well-resourced backgrounds may find alternative modalities of learning online, those from under-resourced backgrounds will often not even gain access. For instance, for the community cello ensemble that could gain synchronous access online, Wilson (2021) records that it reinforced a shared social identity and belonging, while nurturing reciprocal learning. Without online access to the under-resourced community, exclusion and inequality will be perpetuated.

2.5.8 Formal, non-formal and informal learning

There is an imperative for string teachers to deploy a variety of teaching strategies while combining content knowledge with performance skills in diverse learning contexts. Learning is closely associated with the development of musical identity (Chua & Welch, 2020, p. 31). When considering the different traits of music teacher identity, personality, and competency, it is essential to make a distinction between learning practices which characterise pedagogical approaches of contrasting orientations of *formal*, *non-formal*, *informal* (Adang'o, 2019), and *eclectic learning* (Dakon & Cloete, 2018). The first point of distinction is to clarify definitions as follows:

- *Formal learning*: A chronologically structured system (Smith, 2002), non-situational (Ng, 2020), and institutionally bound from schools to universities, (Folkestad, 2006), where learning is primarily intentional and provided by qualified mentors or teachers (Mak, 2006) and which may culminate on a formal recognition (Smilde, 2005).

- *Non-formal learning*: Any organised educational activity outside of the established formal structure with community or other organised groups (Adang'o, 2019; Mak, 2006; Smith, 2002; Smilde, 2005),; it is embedded in planned activities that may be semi-structured (Mak, 2006).
- *Informal learning*: Voluntary, explorative, self-initiated, self-monitored (Mak, 2006), and experience-dependent (Ng, 2020), where the skills, knowledge, and attitudes that are learned are often situated in a real-life context. Green (2008) refers to informal music learning as enculturation through interactions with peers or family who are not acting as teachers in formal capacities, where learning can be both intentional and incidental (Mak, 2006).
- *Eclectic learning*: Derives from a diverse range of strategies and styles (Fortune, 2014) that encourage social engagement, social interaction, and peer learning through utilising informal and formal methods of learning conducive to creating musical spaces that foster personal growth and self-appreciation (Dakon & Cloete, 2018).

Community music programmes are closely associated with the characteristics of non-formal learning, where the learning activities are led in communal music-making contexts. However, rather than settle on the boundaries of a definition, Folkestad (2006, p. 142) suggests that all learning takes place within and outside formal structured contexts. This can extend to experiential learning in the labour market. Blom et. al (2007), Gunning and Werquin (2008), and Werquin (2009) have reported that all learning activities, whether informal and non-formal, are formally recognised by the South African Qualifications Authority. This recognition, as Werquin (2009, p. 6) points out, is strategically used in response to labour market practices to redress historical injustices, where non-formal and informal experiential learning is situated, but the skills and competences are not recognised. The recognition of the knowledge, skills, and competences acquired is particularly important to Community Music programmes, where a continuum of learning practices takes place. Pre-eminently, Werquin (2009, p. 59) notes that in South Africa the prevailing principle is that the cost of the recognition process should be cheaper than the corresponding formal programme.

Identifying various learning contexts is relevant to the training of string teachers at Community Music programmes, as it may demystify the conventional perception of formal music learning taking place only in institutional settings. Moreover, competences and teaching effectiveness are situational (Allsup, 2015; Juntunen, 2014). Therefore, it is crucial to identify how instructional techniques have been incorporated into Community Music programmes to facilitate teaching and learning. One such pedagogical approach, which supplements the professional teacher–student method, is when students of like age and status purposefully help each other and by so doing the students learn more effectively themselves. What is evident in the literature is that the characteristics of an effective string teacher are multi-scaffolded, relative, situational, and contextual, thereby defying the premise of an all-embracing definition.

2.6 Music teacher quality, identity, and personality

Music education has shifted from a pedagogical paradigm founded on the transmission of traditional praxis, to one that places greater emphasis on the overall development and personal growth of students (Concina, 2023, p. 2). Over and above that, the most salient determinant of a student’s experiences, learning, and outcomes, as espoused by academics, is *teacher quality* (Allsup, 2015; Biasutti & Concina, 2018; Button, 2010; Grieser & Hendricks, 2018; Ha, 2017). Allsup (2015, p. 6) defines music teaching as “the ability to move skilfully and knowingly within and across traditional and neoteric domains”. This is what other scholars such as Juntunen (2014, p. 159) refer to as the teacher’s vision, where the concept of teaching practice embodies teachers’ beliefs, values, and understanding of the field. Therefore, vision, as Juntunen (2014, p. 160) asserts, presents a likelihood of critical reflection on the teaching tradition and past experiences. The contradictions of tradition and change in the practicum coincide and are equally relevant, which suggests the existence of a paradox in the concept of teacher quality (Allsup, 2015).

The changing contexts of music application require music teachers to acquire new competences (Lennon & Reed, 2012). Teacher competence is integral to effective string teaching because the way in which the string teacher imparts knowledge and skills has a considerable impact on the learner’s outcomes (Ha, 2017). According to

Juntunen (2014, p. 159) and Lennon and Reed (2012, p. 293), four different types of competence pertain to the music teacher's integration of knowledge, skills, attitudes, and values:

- (1) *Cognitive* competence involving the application of theory and concepts, as well as informal tacit knowledge gained experientially;
- (2) *Functional* competence, that is, the skills or know-how which persons should be able to perform when they are functioning in a given area of work, learning or social activity;
- (3) *Personal* competence involving knowing how to conduct oneself in a specific situation; and
- (4) *Ethical* competence involving the possession of certain personal and professional values.

The four competences are derived from the European Polifonia Working Group for instrumental and vocal music teacher education (2010), which sought to delineate challenges of teaching and learning in an integrative manner. The competences give a description of their application in a variety of situations for instrumental teaching, which can be thought of in combination with Ha's (2017, p. 601) (see Figure 2.2) string teacher career development cycle:

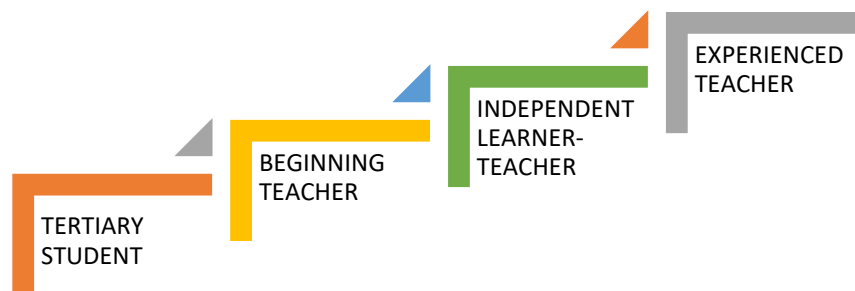


Figure 2.2: Career development cycle of string teachers adapted from Ha (2017).

As Ha (2017) claims that there is no specifically adopted career cycle for string teachers, it would not be digressing too far from other established life cycle models of career teachers, such as that developed by Steffe and colleagues (2000). Their model identifies six progressive phases of a qualified teacher's career as (1) novice, (2) apprentice, (3) professional, (4) expert, (5) distinguished, and (6) emeritus (Steffy, et al., 2000). Based on the premise of teachers' progress through their careers, Steffy

and Wolfe (2001) maintain that the six phases are intended to indicate how teachers should grow and transform if they are to remain effective.

Competences are indicators of music teacher identity, which is connected to varied facets of the self and wellbeing (Chua & Welch, 2020, p. 331). Chua and Welch (2020) have, through a literature review, identified correlating facets of self, such as ethical-self, self-efficacy, self-concept and emotional self, which they found to be contributing to lifelong transformative learning for music teachers. McClellan (2014) found that the social identity of musician-teacher orientation contributed to the development of a self-concept. According to studied constructs of music teacher identity, Wagoner (2015, p. 31) observed two critical constructs, those of self-efficacy and commitment (see Table 2.2), which she divided into five facets each:

Table 2.2: Constructs of music teacher identity as propounded by Wagoner (2015)

Music teacher self-efficacy	Music teacher commitment
(1) Managing time	(1) Involvement in teaching activities
(2) Persevering through adversity	(2) Use of personal resource of time and energy
(3) Feeling secure through one's abilities	(3) Attitude or investment toward professional music teaching goals
(4) Having problem-solving abilities in complicated issues	(4) Personal resources of money
(5) Setting goals and priorities in achievable ways	(5) Involvement in professional activities

Using Chua and Welch's (2020) framework of teacher development and Wagoner's (2015) five dimensions of music teacher identity, it can be inferred that they interact and contribute to the professional construct of the music teacher, and thus form the basis for defining music teacher identity in this study.

2.6.1 Instrumental teacher effectiveness

A wide range of factors contribute to the effective teaching of an instrument, which is dependent on an even wider range of variables (Button, 2010; Cheng & Durrant, 2007; Concina, 2023; Haddon, 2009; Juchniewicz, 2010). For example, a considerable amount of behavioural research on effective music teaching has focused on teacher

feedback (Duke, 1999/2000; MacLeod & Napoles, 2012), communication (Creech & Hallam, 2003), pacing (Duke, et al., 1998), delivery (Hamann, et al., 2000; Madsen, 2003), sequencing (Price, 1992) and, more recently, social skills (Biasutti & Concina, 2018; Juchniewicz, 2010). Social skills, delivery, presentation, planning, verbal and non-verbal communication, demonstration, motivation, enthusiasm, energy, planning, interaction, and patience, are some of the factors that contribute significantly to teacher effectiveness (Cheng & Durrant, 2007; Haddon, 2009).

In research on teaching instruments, string teacher personality (Teachout, 2001) or profile (Biasutti & Concina, 2018) has been used to imply identity (Juntunen, 2014) as an important trait for teacher effectiveness and development. Among the many personal and professional dimensions characteristic of effective music teaching, researchers have identified two essential elements: *pedagogical content knowledge*,¹³ (Biasutti & Concina, 2018; Grieser & Hendricks, 2018; Millican, 2013; 2016; Shulman, 1986) and *performance skills* (Biasutti & Concina, 2018; Brenner, 2010; Millican, 2016). The determinant trait between pedagogical content knowledge and performance skills is a teacher's self-efficacy (Biasutti & Concina, 2018), because performance skills do not equate to effective teaching and knowledge does not equate to performance skills, but both are necessary for effective teaching.

Zarza-Alzugaray, et al. (2020) argue that in music performance, personal perceptions of self-efficacy are especially pertinent, because they are central to one's ability to undertake public performances with desired outcomes. The same can be inferred about personal perceptions of self-efficacy in music instruction, as it may refer to the person's assurance and confidence in their ability to instruct effectively. Self-efficacy, as propounded by Bandura (1986; 2005), provides a unique framework within which individuals can adjust based on their individual abilities in order to achieve their objective. In the context of music, self-efficacy is the individual's optimistic belief in their own ability to learn, perform, and instruct successfully.

¹³ According to Lee Schulman (1986), *pedagogical content knowledge* (PCK) is a concept which amalgamates the understanding of content and pedagogy specifically for instruction; whereas content is concerned with what is known, pedagogy is concerned with how to teach it.

For Biasutti and Concina (2018), the development of self-efficacy depends on several factors, which include extensive knowledge about the subject-matter and highly developed performance and social skills. Juchniewicz (2010, p. 289) posited that “effective social skills, which indicate a level of social intelligence, are a component of effective music teaching”. Grieser and Hendricks (2018) affirmed that effective teaching and learning can result from teachers who use their pedagogical content knowledge, who may develop higher self-efficacy beliefs. The combination of pedagogical and content knowledge in music teachers would lead to an understanding of meaningful student engagement, content implementation, and demonstrations, through explanations to illustrate instructional strategies of teaching music technique and skills (Grieser & Hendricks, 2018, p. 14).

Brenner (2010, pp. 47-48) distinguishes between *pedagogical content knowledge* and *performance skills* using Vernon Howard’s discourse on various forms of knowledge, that is, *propositional knowledge* and *procedural knowledge*. Propositional knowledge in instrumental teaching connotes an individual who may “know-that” and understand how to articulate verbally the subject-matter but is physically unable to demonstrate it. While procedural knowledge infers an individual who “knows how” to perform a skill but not necessarily the knowledge to explain how to accomplish the task. Brenner (2010) explicitly argues that at every level of learning, for an effective string teacher, true understanding occurs when a combination of propositional and procedural knowledge is attained, and this is all the more important for starting-out string players. Like Brenner (2010) and Grieser and Hendricks (2018), MacLeod (2019) lends her argument of effective string teaching by emphasising the ability to apply content knowledge and performance skills in any teaching situation.

Factors contributing to effective instrumental teaching are interwoven and interdependent, and researchers such as Cheng and Durrant (2007, p. 191) have suggested that it is more effective for teachers to focus on students’ learning processes rather than only on their outcomes. Grieser and Hendricks (2018, p. 6) emphasised that discovering how students learn is an important factor in developing effective teaching. This would reduce the putative assumption of effectiveness that is placed on outcomes, such as performance and examination results, which inevitably narrows the learning experience. This point is also supported by Haddon (2009), who

reported that student teachers who envisaged their development through increased experience rather than formal training are likely to repeat the methods and strategies learned from their former teachers. Despite these contradictions, there is a consensus in the literature, from the earliest treatises to recent texts, that the quality of the teacher is enhanced by continued development through combining theory with practice. Concina (2023, p. 15) highlights the point that the impact of training experiences is a characteristic that is frequently cited as a predictor of effective instruction. Moreover, the distinguishing attribute that encourages continued development requires critical reflection by the teacher so as to challenge and transform personal beliefs and assumptions. In the following section, philosophical frameworks that underpin a critically reflective teacher are reviewed.

2.6.2 Students' perceptions of music teacher effectiveness

While it is evident that the essential characteristics of an effective music teacher are not limited to pedagogical content knowledge, performance skills, and personality traits, as reported in the previous sub-section, the literature is replete with studies on how teachers' effectiveness influences students' outcomes (Biasutti & Concina, 2018; Button, 2010; Concina, 2023; Duke, 1999/2000; Hamann, et al., 2000; Teachout, 2001), although less attention is paid to students' perspectives of an effective music teacher (Stavrou, 2022). This section attempts to highlight this deficiency by briefly describing the perceptions of students regarding effective music instructors.

According to Stavrou (2022, p. 5), the key characteristics of an effective music teacher from the students' perspective are the music teacher's personality traits, musical skills, and pedagogical content knowledge – and, most importantly, an interactive environment that encourages students' personal interests. These findings support Steele-Royston's (2017) research on improving music teaching through interpersonal relationships in the classroom environment. Conversely, in contemplating what students value as important in their interaction and enjoyment in music lessons, Robinson (2018, pp. 53-56) found five crucial traits of inspiring music teachers for students to possess: (1) knowledge with passion, (2) understand the importance of connection through music, (3) relational capacity, (4) facilitating reflection, and (5) empowerment.

The connecting thread, from the majority of the studies, is according to Stavrou's (2022, pp. 5-6) assertion that from the students' point of view, a “friendly approach” is just as essential, if not more so, than musical skills and pedagogical content knowledge. There is a correlation in the literature between the interpersonal relations, social competences, personality traits, and self-efficacy of a music teacher and their effectiveness as a teacher (Concina, 2023; Steele-Royston, 2017); moreover, studies by Steele-Royston (2017) and Stavrou (2022) reveal that personality and interpersonal characteristics are highly valued by students. Having said that, the literature appears to make assumptions based on the characteristics of the music teacher and not enough from the students' perspectives. What is converging from the student perceptions is that, through an enabling environment, an effective music teacher possesses a variety of characteristics, traits and competences (Stavrou, 2022), and is reflective and adaptable according to the students' needs (Concina, 2023; Robinson, 2018). More studies regarding students' perceptions of effective music teachers need to be conducted with a focus on gender and inter-cultural diversity to determine whether they may influence student achievement.

2.7 Theoretical framework: transformational teaching

As revealed earlier in the review of the literature, one-to-one tuition as the primary method of principal instrument study plays an invaluable role in the training of professional musicians (Carey & Grant, 2014; Wöllner & Ginsborg, 2011), especially at institutions of higher education worldwide (Carey, et al., 2017; Daniel & Parkes, 2017). A recent study, conducted through a collaborative effort of researchers between five Australian institutions of higher learning (Carey, et al., 2016), sought to ascertain strategies to improve and enhance one-to-one practice and evaluate the model for the increasingly changing contexts of learning. Carey and colleagues (2016, p. 29) recommended that teachers and students work collaboratively to encourage student autonomy while sharing the responsibility of learning. The focus of pedagogical theory has progressed from educator to a learner-centred approach (Concina, 2023; Hallam, 2016) underpinned by Mezirow's (2003, p. 59) theory of transformative learning which advocates that teaching and learning should be supported by reflective practice.

Developing a dynamic relationship between instructors and students, under a common corpus of knowledge, to foster student growth and personal development, as reported by Carey and colleagues (2016), are all principles of *transformational teaching*, as contemplated by Slavich and Zibardo (2012). George Slavich, a professor of psychiatry and biobehavioural sciences, is a leading expert in the conceptualisation, assessment, and management of stress (Slavich, 2023); and Philip Zimbardo, a distinguished psychologist who believes that life is shaped by our perception of time; and a series of paradoxes which affect both individual and cultural behaviour (Zimbardo, 2008).

The term “transformational teaching”, first used by George Slavich (2005), was formulated for group-based activities which focused on meta-critical thinking and reflection by students. The development of transformational teaching is embedded in several theoretical learning underpinnings; which include social cognitive theory (Bandura, 2005), transformative learning theory (Mezirow, 2018), intentional change theory (Boyatzis, 2006), and transformational leadership theory (Bass & Riggio, 2005).

These theoretical perspectives overlap in the methods of instruction: from (pro-)active learning, problem-based learning, student-centred learning, to collaborative learning, and experiential learning (Slavich & Zibardo, 2012). Characterised by learner-centred pedagogy, transformational teaching refers to an instructional approach that seeks to motivate and empower students to experience substantial personal and intellectual development (Carey & Grant, 2016).

There are many theories in diverse disciplines which could have been appropriate to this study, and they include Transformative learning theory (Mezirow, 2018), Trait theory (Allport, 1954), Sense of Community theory (McMillan & Chavis, 1986) and Self-efficacy theory (Bandura, 1986). However, in the context of studying string teacher training at Community Music programmes, Transformational teaching theory as propounded by Slavich and Zibardo (2012) is the most appropriate theoretical framework for this study, as it transcends imparting knowledge and skills, but focuses on fostering profound comprehension, critical thought, and personal growth. Furthermore, the application of Transformational teaching theory in string teacher training would empower the teachers to develop an appreciation for personal growth.

In addition, different behavioural and cognitive theories assign managerial strategies in contrasting learning environments. Optimising learning requires the teacher to establish managerial strategies, through modelling and facilitation, which will enable an effective learning milieu by adapting to the students' needs in a variety of learning contexts:

- *Active learning* denotes that the students take an active part in their own learning (Carey, et al., 2017) and that the teacher actively engages the student in the learning process by designating appropriate activities and exercises that require the students' involvement and articulation of ideas (Slavich & Zibardo, 2012). It is based on Jean Piaget's theory of constructivism, which emphasises that learners construct their own understanding (Pardjono, 2016). Piaget's theory is based on the premise that learners' cognitively construct meaning through experiences rather than by rote learning (Bada, 2015).
- *Student-centred learning* is at the core of contemporary learning approaches; rooted in constructivism theory, it emphasises that teachers give priority to the students' needs by making them active learners, which in turn increases the students' autonomy, ownership, and responsibility for their own process of knowledge acquisition (Bada, 2015; Slavich & Zibardo, 2012). Helping students realise their ideal self is the confluence of intentional change theory and transformational leadership theory (Bass & Riggio, 2005).
- *Collaborative learning* provides primacy for students to learn and work together with their peers which can aid in problem-solving skills and encourage social interaction through shared cognition (Marjan & Mozhgan, 2012; Rutherford, 2014; Svinicki & McKeachie, 2012). Collaborative learning theory emanates from social constructivism epistemology (Roselli, 2016). Social constructivism learning theory was developed by Lev Vygotsky, who posited that learning occurs in social settings where the learner is an active participant in their own knowledge construction (Davis, et al., 2017). Promoting students' individual and collective efficacy by adopting an agentic perspective to self-development is the cornerstone of social cognitive theory (Bandura, 2005).
- *Experiential learning* requires teachers to foster learning by encouraging students to engage directly and reflect on personal experiences, where knowledge is

gained through the transformation of experience (Slavich & Zibardo, 2012). Experiential learning is a process of learning through experience that is credited to psychologist and education theorist David Kolb, who builds his learning theory from a synthesis of works by John Dewey, Jean Piaget, Kurt Lewin and Lev Vygotsky (Williams & Sembiante, 2022; Kolb, 2016).

- *Problem-based learning* is underpinned by a constructivist student-centred approach that requires a teacher, facilitator, or tutor to facilitate learning by having students proactively solve multiplex problems in realistic contexts (Sarrazin, 2018). Problem-based learning enhances students' cognitive development, self-efficacy, and problem-solving skills (Da Silva, et al., 2018; Slavich & Zibardo, 2012). Challenging the students' habits of mind and points of view is a characteristic of transformational learning theory (Mezirow, 2018).

In distinguishing the above learning theories, a natural theoretical convergence emerges that constitutes a constructivist notion of active and student-centred learning, where students are responsible for their own knowledge construction and meaning (Bada, 2015; Kolb, 2016). Through problem-based and collaborative learning, transformational teaching emphasises social interactions embedded in social constructivist theory (Davis, et al., 2017). There is a distinct difference between the transformational learning and transformative learning theories: the latter refers primarily to adult learning (Illeris, 2018). Central to both approaches is the promotion of learning that increases the students' positive attitudes, values, and beliefs while transforming the students' disposition towards learning (Illeris, 2018; Mezirow, 2018; Slavich & Zibardo, 2012).

To summarise, transformational teaching theory as it pertains to this study assumes that the teacher serves as a facilitator and guide in an engaging and supportive student-centred learning environment that encourages meaningful learning, critical thinking and reflection, personal growth and empowerment, and social responsibility in the student. Furthermore, transformational teaching focuses on the holistic development of the student, which includes performance skills (Button, 2010; Millican, 2016), pedagogical content knowledge (Cheng & Durrant, 2007; Concina, 2023), self-efficacy (Biasutti & Concina, 2018; Carey, et al., 2016), and a deep connection with music (Robinson, 2018). Understanding the key concepts covered above provides an

all-encompassing, overarching framework of transformational teaching theory, which is what underpins this study.

2.8 Conclusion

In this chapter, the literature pertaining to the field of Community Music and applied practices was reviewed, with an in-depth account of the conceptions of the term “community”. The practice of Community Music was contextualised to a South African paradigm, noting several Community Music programmes while highlighting the rich and diverse practice and its unique potential to redress inequality and meaningfully engage with the communities they serve.

In order to provide an account of string pedagogy and prominent pedagogues, a concise historical overview of the literature on the family of violin instruments pertinent to this study was discussed. An examination of several treatises and methods revealed how they have influenced and continue to influence contemporary methods. To assess the current state of teaching and learning approaches, conventional string teaching and learning methodologies were reviewed. The literature reveals that there are significant limitations in the methods of teaching and acquiring music skills, especially the one-to-one approach and students’ perceptions of music teacher effectiveness. Nonetheless, the literature revealed a positive divergence from traditional approaches to diverse learning methods.

In any learning context the teacher still has an impact on the learner, and the literature pertaining to teacher behaviour, identity construct, and quality, in relation to their effectiveness in influencing students’ outcomes and learning experiences, were reviewed. This revealed that critical reflection, pedagogical knowledge, performance skills, and learning about how students learn in various contexts are fundamental to developing effective teacher attributes. There is a general paucity of literature in specific string teacher training, particularly in Community Music programmes and/or informal and non-formal learning settings. Nevertheless, there is a growing field of enquiry, new teaching materials, and technologies that are now being supported by an expanding literature on evaluating teaching that best meet the students’ needs.

However, the scarcity of literature on string teacher training in Community Music programme not only creates a literary vacuum but highlights a need for this study.

Consequently, the purpose of this study was twofold: first, to investigate the nature of string teacher training for former students in Community Music programmes in South Africa; secondly to identify successes and shortcomings in order to provide suggestions for enhancing transformative string teacher training strategies in South African Community Music programmes. This would be achieved by examining the ways in which former string students in the same Community Music programme where they are now employed were trained as string teachers. The following chapter describes the methodology and design of the research.

Chapter 3: Research methodology and design

3.1 Introduction

Research methods are specific strategies used to collect and analyse particular data (Merriam & Tisdell, 2016). They may involve inductive and deductive methods (Babbie, 2017) from among more than five approaches of enquiry, which include narrative, phenomenological, grounded theory, ethnographic and case study research (Creswell, 2013; Creswell & Poth, 2016). As researchers move from their paradigm to the empirical world, they employ strategies of enquiry, which are a set of underlying assumptions and methods (Denzin & Lincoln, 2018, p. 59), that is, strategies of enquiry bind the researcher to specific methods of collecting and analysing empirical data. Vogt, et al. (2014, p. 2) refer to data as “perceptions or thoughts that we’ve symbolized in some ways as words, numbers, or images – *and* that we plan to do more with, to analyze further”. Thus, it can be inferred that data are the evidence that has been elicited from research.

The purpose of this chapter is to describe the research methodology applicable to this specific study and the philosophical perspectives and numerous methodological aspects underlying the study. Upon reviewing the prevalent theoretical assumptions, I identified an interpretive paradigm predicated on social constructivism as the underlying framework for this study, to emphasise the role of social interaction between the string teachers and the construction of meaning from their lived experience. The research design was labelled as descriptive and approached through a community-based qualitative research method using multiple case studies. In addition, the chapter describes how population sampling techniques and methods of data collection, which included biographical questionnaires and semi-structured interviews, were conducted. (The results are discussed in Chapter4.) Furthermore, descriptions of the approach to data analysis and the validity of the study are explained, and this chapter concludes with ethical considerations and the role of the researcher in examining the nature of the string teacher training of former students in South African Community Music programmes.

3.2 Qualitative research methodology

The present study uses an inductive qualitative research methodology. As stated by Hennink et al. (2020), qualitative research is an approach that allows the researcher, as the primary instrument for data collection and analysis, to investigate or examine people's experiences in detail by using a systematically predetermined set of research methods. Moreover, qualitative research permits the researcher to identify issues from the perspective of the study participants, providing an in-depth understanding of and giving meaning to their experiences (Merriam & Tisdell, 2016). Patton (2015, p. 134) asserts that the significance of qualitative research is "its distinct emphasis on the importance of interpretative processes that undergird interactions as fundamental to understanding human behaviour".

Conversely, Merriam and Tisdell (2016) discern that there are several aspects to the qualitative method and the nature of knowledge enquiry, mainly that qualitative research is naturalistic in its approach and that it attempts to study the everyday life of groups of people or communities in their natural setting. This is in accord with Denzin and Lincoln (2013, p. 6), who define qualitative research as a "situated activity that ... consists of a set of interpretive, material practices that make the world visible". Given that the objectives of this study were to examine the current state of string teacher training in South African Community Music programmes, the most relevant method for this study was qualitative research.

3.2.1 Community-based qualitative research

As this study is embedded in Community Music programmes, it aligns with key concepts underlying community-based qualitative research. According to Johnson (2017, pp. 22-23) community-based qualitative research involves an amalgam of reflection and action upon the world to transform it. As Johnson (2017, pp. 23-27) stipulates, community-based qualitative research has no predetermined formula and therefore it can take many forms when a study is conducted which may include the following core attributes:

- Praxis, which demands researchers to challenge current situations and solve imbalances and injustices rather than just describing them. The researcher collaborates in transformational pedagogies at all stages while being critical.

- Community as intellectual space, where stakeholders can solve complicated community issues.

These concepts inform the design and implementation of community-based qualitative research in this study, using the findings to enact positive changes to the improvement of the programmes related to the subject under study.

3.3 Research paradigms

According to Hennink et al. (2020), a research process has philosophical assumptions of which an all-encompassing paradigm contains the researcher's epistemological, ontological and methodological premises. Babbie (2017, p. 34) describes paradigms as "models of frameworks for observation and understanding, which shapes both what we see and how we understand it". A paradigm orientates the researcher's perspective, which informs the interpretation and meaning of the research data (Kivunja & Kuyini, 2017). Babbie's assertion stems from Kuhn (2012), who first brought attention to scientists' communitarian shared beliefs in 1962 in which he defined a research paradigm as a set of theories, methods and models of logical applications that make it possible to explain one or more phenomena regarding the nature and conduct of research.

To clarify Kuhn's definition, Rubin and Babbie (2017, p. 615) draw a distinction between paradigm and theory: that a theory in social sciences is a "systematic set of interrelated statements intended to explain some aspect of social life". This suggests that theories may assist in making sense of phenomena in ways that can propel other possibilities, while a paradigm underlies a general assumption about how we see and understand a phenomenon. Therefore, according to Denzin and Lincoln (2018, p. 45), research paradigms represent commonly held belief systems concerning the worldview of the enquirer attached to a particular system.

In assuming general perspectives, there are three major paradigm dimensions that refer to philosophical positioning as ontology, epistemology and methodology (Denzin & Lincoln, 2018; Merriam & Tisdell, 2016; Patton, 2015). Ontology refers to what we think reality looks like (Merriam & Tisdell, 2016), while epistemology explores issues such as what the relationship is between the researcher and the unknown (Patton,

2015); and methodology corresponds to scientific research approaches (Creswell, 2013), that is, ways of conducting an investigation according to the researcher's worldview (Hennink, et al., 2020). In this study, I explore two major paradigms before positioning the most appropriate philosophical framework for this study.

3.3.1 Interpretivism and positivism

Contemporary paradigms in qualitative enquiry and research are varied and in transition; however, two dominant paradigms in the social sciences are the interpretive and the positivist (Babbie, 2017; Denzin & Lincoln, 2018; Johannesson & Perjons, 2014; Kivunja & Kuyini, 2017; Kuhn, 2012). A positivist paradigm, as Merriam and Tisdell (2016) postulate, assumes a worldview that reality exists, and empirical evidence can be obtained through a scientific method of investigation that is measurable, observable and quantifiable. Although this is not applicable to this study, Kivunja and Kuyini (2017) explain that a positive paradigm aims to provide explanation through a deductive lens where a conclusion is extrapolated from formulating and testing hypotheses. As a result, a positivist paradigm is associated with quantitative research methods, where its core characteristics are ontologically naïve realism, while its epistemology is objectivist and its methodology experimental (Patton, 2015). The rigidity of a positivist stance and its quantitative approach have been supplanted by the philosophical theory of critical realism and modified postpositivist perspectives (Matta, 2021).

Contrary to positivism, an interpretivist ontological paradigm assumes that reality is socially constructed (Merriam & Tisdell, 2016) and that it seeks to understand and interpret the worldview and experience of the subjects (Creswell, 2013; Creswell & Poth, 2016). Moreover, the interpretive paradigm assumes a relativist ontology that the situation studied has multiple realities (Patton, 2015). By adopting a subjective epistemology, the research makes meaning of the data through interactions with participants' (Denzin & Lincoln, 2018), and it uses a naturalistic methodology in that it processes data inductively (Kivunja & Kuyini, 2017). More importantly, an interpretive paradigm presupposes that context is fundamental to knowledge construction and that theory does not precede research (Denzin & Lincoln, 2018; Matta, 2021; Patton, 2015).

In a positivist paradigm, the researcher takes an etic (outsider's) view which is mainly associated with quantitative research, whereas an interpretive perspective takes an emic (insider's) view that is predominantly used in qualitative research (Merriam & Tisdell, 2016) and takes account of the way the researcher's view was positioned in their study. The key concern in the interpretive paradigm is understanding the phenomenon from the participants' perspectives and lived experience.

3.3.2 Constructivism and social constructivism

This research study follows a constructivist interpretive paradigm following postulations by Denzil and Lincoln (2018, p. 57) that a

constructivist paradigm assumes a *relativist* ontology, [that] there are multiple realities, [with] a *subjectivist* epistemology, that the knower and respondent co-create understandings, and a *naturalistic* set of methodological procedures, in the natural world.

Creswell (2013, p. 24) has stated that in a constructivist epistemology people seek to create subjective meanings through their interpretive interactions and historical or social environments. The fundamental premise of constructivism is that people construct their own meaning through experience. In recognising the social aspect of learning, Lev Vygostky propounded the theory of *social constructivism*: that knowledge is constructed through social interactions with others in social settings in which the learner is an active participant in their knowledge construction where it is to be applied (Davis, et al., 2017). The prevailing learning theory in education, propounded by Jean Piaget, is that constructivism is where the concept of human interaction implies that the learners construct their own knowledge for themselves (Johannesson & Perjons, 2014; Pardjono, 2016). This is particularly relevant in an investigation concerned with the way string players learn, with others, and how to teach their instrument.

While the constructivist perceives knowledge as what the learner constructs by themselves based on their environmental experiences, the social constructivist understands knowledge as being what learners do in collaboration with others (Akpan, et al., 2020). Learning with others provides primacy for social constructivist epistemologies in community settings, where a range of learning styles, including

collaborative learning (Davis, et al., 2017), experiential learning (Williams & Sembiante, 2022), problem-based learning (Sarrazin, 2018) and eclectic learning emerge through social interaction (Dakon & Cloete, 2018) and active participation (Carey, et al., 2017).

In addition, interpretivism is used interchangeably with principles of social constructivism, where interpretive research assumes that reality is socially constructed (Merriam & Tisdell, 2016). Thus, Denzil and Lincoln (2018, p. 45) view interpretive qualitative research paradigm as bricolages,¹⁴ that the researcher may be viewed as a bricoleur, forming representations that are fitted together in a complex situation. In addition, Denzil and Lincoln (2018, p. 45) affirm that the interpretive bricoleur understands that “research is an interactive process shaped by one’s personal history, biography, gender, social class, race, and ethnicity and those of the people in the setting”. Therefore, in this study, the researcher as interpretive bricoleur comprehends the overarching theoretical framework of social constructivism to achieve an understanding of the way string teachers and directors of music programmes interpret the meaning of the teacher training experiences by applying various disciplines.

The perspectives of the participants’ unique contexts were the focal point of the study, providing the researcher with meaningful relevance to theoretical underpinnings and research questions. Traversing the ideologies of social constructivism, which inform the research design and process, the interpretive bricoleur was an approach through which to explore transformational teaching and learning in this study. This community-based qualitative research study was informed by social constructivism as both the overarching philosophical framework and the methodology.

3.4 Research design

A research design, as stated by Yin (2018, p. 60), can be inferred as a logical sequence of procedures that “connects the empirical data to the study’s initial research questions and, ultimately, to its conclusions”. That is, a research design can be

¹⁴ Bricolage has been used in academic qualitative research to describe a pragmatic and eclectic approach to qualitative research. Someone who practises bricolage is known as a bricoleur, meaning a jack of all trades (Groenewald, 2013). Thus an interpretive bricoleur draws on a range of methods and strategies in order to tell stories about the world they have studied (Denzin & Lincoln, 2013; 2018).

conceptualised as a logical plan for how the study is to be conducted. Denzil and Lincoln (2018, p. 58) outline a research design in a constructivist paradigm as

a flexible set of guidelines connect theoretical paradigms, first, to strategies of enquiry and, second, to methods for collecting empirical material that situates the researcher in the empirical world.

However, a research design in a community-based qualitative study requires a degree of sensitivity in gaining access and developing rapport. In a community-based qualitative study, a research design requires the researcher to engage with the key stakeholders and gatekeepers to gain access in the community or site. Johnson (2017, p. 65) explains that stakeholders are those people who have a vested interest in a particular issue of concern and gatekeepers are those who control access to the programme or site. The emphasis in gaining access is to develop rapport with the individuals in charge. There are different types of qualitative research designs, which are not mutually exclusive but, as mentioned previously, which may include ethnography, grounded theory, narrative enquiry, participatory research, phenomenology, and case study (Creswell, 2013; Creswell & Poth, 2016; Merriam & Tisdell, 2016; Yin, 2018). Ethnographic research is a qualitative study that involves immersion through extended observations of an entire culture-sharing group (Creswell, 2013), whereas grounded theory research is an approach that seeks to build theory inductively by systematically analysing the data (Birks & Mills, 2015; Charmaz, 2006; Islam & Sayeed Ahkter, 2022). According to Merriam and Tisdell (2016), narrative enquiry is the study of people's experiences, and a crucial aspect of this method is the use of stories as data. While participatory research design is a systematic enquiry in direct and active collaboration between the researcher and the participants; it emphasises the co-construction of knowledge from the lived experiences of the participants (Vaughn & Jacquez, 2020).

Phenomenological approach is a qualitative research method that seeks to explain the underlying significance of a lived experience through the descriptions provided by the people involved (Van Manen, 2017). Slightly contrasting with phenomenology and participatory research designs, case study research generates an in-depth, multidimensional comprehension of a complicated social construct in its contextualised social setting (Crowe, et al., 2011; Yin, 2014; 2018). Merriam and

Tisdell (2016) suggest that case study research is particularly useful when researching a process or a programme in context. Since this study is concerned with understanding string teacher training at Community Music programmes across different programmes that share a common focus, a multiple case study was the preferred approach to gain in-depth and broader understanding of the lived experiences of the participants.

3.4.1 Multiple case study

There are some nuanced differences between the way researchers define a multiple case study. Yin (2018, p. 91) states that there are no broad differences between a single case study and a multiple case study, but that they are rather variants within the same methodological framework. For Stake (2010), multiple case studies are hypothesised to involve simultaneous and sequential comparisons so as to gain a deeper comprehension of a phenomenon. Creswell (2013) and Merriam and Tisdell (2016), in congruence with Stake (2010), assert that a multiple case study offers a means to investigate complex social constructs with an in-depth description and analysis of bounded systems. Alternatively, Yin (2014, p. 16) offers a positivist stance that a multiple case study is:

an empirical enquiry that investigates a contemporary phenomenon within its real-life context when the boundaries between the phenomenon and context are not clearly evident and in which multiple sources of evidence are used.

More importantly, Yin (2018; 2014) draws the distinction that multiple case studies should be employed when the focus of a study is on exploring the “how” and “why” questions, when the boundaries between the subject of the study and the context are not clear. For this study, the rationale for the multiple case-study approach stems from the researchers’ interest in comprehending a complex social phenomenon through which comparisons and similarities can be explored in relation to gaining an in-depth understanding of how string teachers are trained at Community Music programmes. Furthermore, using multiple sources of evidence is preferred by Miles, Huberman and Saldaña (2014), who advocate that the more cases there are included in a study of homogenous and heterogenous cases, the greater the validity and generalisability of the findings.

Context is a key element in multiple case studies as it creates boundaries between the phenomenon and the multiple sources (Creswell, 2013). In a multiple case study, bounded systems or boundaries limit the extent of a too wide and cumbersome research project, restricting the unit of analysis and the context in which the data will be collected and analysed (Merriam & Tisdell, 2016; Yin, 2018). Certain considerations were made by the researcher to define the limits of the cases. In this study, the multiple bounded systems were of either non-governmental or not-for-profit South African Community Music programmes, specialising in strings or with a dedicated string programme in existence for more than ten (10) years. Here, stringed instruments are limited to the orchestral string family, which include the violin, viola, cello, and double bass.

Following this approach, I attempted to understand the participants' interpretation and conceptions of their teacher training experiences, upholding Merriam and Tisdell's (2016, p. 24) conviction that "research focused on discovery, insight, and understanding from the perspectives of those being studied offers the greatest promise of making a difference in people's lives". This focus also justifies the rationale for selecting a multiple case-study approach in order to gain a comprehensive understanding of the teachers' training experience in community string programmes from the perspective of the directors. In conclusion, a multiple case-study approach allows for broader insights to be gained into responding to the main research question of this study. Perhaps more importantly, an inductive process in this context provided me with the scope to gather the data without deductively testing a theory.

3.5 Sampling

In social research, there are two types of sampling: probability (purposeful) and non-probability (random) (Babbie, 2017). Probability sampling is defined as a selection technique based on the premise of each individual has an equal opportunity to be included in the sample; non-probability sampling is used where the researcher subjectively determines the sample based on the purpose of the study (Etikan, et al., 2016).

There are varying types of non-probability sampling, each with distinct characteristics, and a nomenclature of types of sampling: criterion purposeful, stratified purposeful, convenience, random purposeful, snowball, homogenous, heterogenous, quota and self-selection (Babbie, 2017; Cohen & Crabtree, 2006; Creswell, 2013; Crowe, et al., 2011; Etikan, et al., 2016; Merriam & Tisdell, 2016). It is not within the parameters nor the objectives of this study to discuss or define the numerous types of sampling techniques; however, criterion purposeful sampling was the preferred selection technique in this study. It follows the suggestions by Creswell (2013) and Merriam and Tisdell (2016) that criterion purposeful sampling involves selecting participants who meet specific criteria relevant to the research question; furthermore, it involves selecting participants who are expected to be particularly informative.

3.5.1 Criterion purposeful sampling

Criterion purposeful sampling is extensively used to identify and understand information-rich cases by intentionally selecting participants with a specific narrative to explore (Creswell, 2013). Hence, purposeful sampling, also known as judgement sampling (Etikan, 2016), can help to identify weaknesses in a system and discover strategies for improvement (Creswell, 2013; Patton, 2015; Yin, 2014).

Patton (2015) and Yin (2018) caution that due to the subjective nature of purposeful sampling, it does not contribute to generalising results from the population of interest. Moreover, Yin (2018) does not support the use of a sampling strategy in single or multiple case studies, arguing that it should rather follow a comparative approach, using a replication procedure as used in multiple experiments design. However, Etikan and colleagues (2016) offer compelling reasons for using non-probability sampling techniques, such as convenience and purposeful sampling, arguing that they are useful when the objective is not to create generalisations from the population, but to gain in-depth understanding of a phenomenon – a view that Creswell (2013) also maintained. A convenience sample is one that is drawn from a source that is easily accessible to the researcher, whereas a purposive sample is one whose characteristics are specified and defined for a study-relevant purpose (Andrade, 2021; Etikan, 2016). Pertinent to this research, purposeful sampling was used because the

participants meet the objectives of the study in generating an in-depth understanding of the phenomenon.

Regarding sample size, Patton (2015, p. 314) suggests that based on a reasonable investigative coverage of the phenomenon, a small sample must be specified with the primary goal of uncovering information-rich cases based on their relevance to the purposes of the study. In accordance with Merriam and Tisdell's (2016) recommendations, I selected three Community Music programmes that focus on stringed instruments as cases to optimise variation and delimit redundancy and implausibility. In following Yin's (2014; 2018) advice that cases are not samples but should rather be selected when they meet the objectives of the study, I identified benchmarked Community Music programmes that specialise in teaching stringed instruments in the provinces of Gauteng and Free State, South Africa. I specifically excluded the provinces of Western Cape and Eastern Cape because, as mentioned in Chapter 1, a predominance of research studies had already been conducted in these provinces.

Furthermore, the selected Community Music programmes have been in existence for more than the requisite ten years. There was no age limit imposed on the string teachers who participated in the study. The only criterion they had to meet was that they were former students in the same programme where they teach. By not limiting the age of the string teachers, it provided me with the scope to find out crucial data regarding the earliest years when the teacher started training and teaching. Criterion-purposeful sampling was effective in this community-based qualitative study, where the discovery of meaning and understanding benefited from an inductive approach to explore the phenomenon.

3.5.2 Participants

I also ensured that the sample size was not too small because I wanted to include a number of information-rich cases following Creswell (2013) and Yin's (2014) suggestions for extensive interviews: approximately 45 to 75 minutes in duration with the number of respondents to be between 12 and 15. In this regard, Casteel and Bridier (2021, p. 335) recommend the use of multiple sources and participants – up to

fifteen – to corroborate the data in multiple case studies so as to achieve multiple perspectives and data saturation.

Many participants were invited to participate in the study; and to ensure proportionate thoroughness, the selected participants were the project director and three programme string teachers who were teaching violin, viola, cello or double bass. There were four participants per site, meaning three string teachers of any instrument of the violin family, who were former members of the same programme where they are currently employed as teachers. The programme directors were selected to provide an understanding of how and why they implemented the string teacher training strategy in the programme.

Initially, only 12 participants were selected to participate in the study to gain an even representation across the three cases. However, when several invitees declined to participate in one case, and a participant proved to be uninformative in another case, it created an imbalance and a risk of implausibility through a lack of corroboration. In one case where there were fewer string teacher participants willing to participate, I was able to interview only two programme directors and two string teachers.

All the participants were given pseudonyms, as indicated in Table 3.1 below:

Table 3.1: Participants' pseudonyms and specialisation of instrument or position

Pseudonym	Instrument/position
Abuja	Viola and viola
Accra	Violin and viola
Auckland	Programme director
Armani	Violin
Bonsai	Viola
Cairo	Violin
Gaborone	Cello
Kigali	Programme director
Melbourne	Violin
Rio	Double bass
Lusaka	Programme director
Tokyo	Violin and viola
Tripoli	Programme director

In the case where the participants' information was redundant, I was able to invite a suitable participant with information-rich data but I maintained the contribution of the faintly informative participant. Selecting multiple participants, as Creswell (2013, p. 100) recommended, revealed different experiential perspectives. Ultimately, there were 13 participants, with four programme directors and nine string teachers. The geographical extent of the community engagement of the selected cases, regarding their string teaching, covered major urban and semi-urban areas. These locations included Pretoria, Soweto, Bloemfontein, Welkom, Hammanskraal, Soshanguve, Parys and Stillwater. Fusch and Ness (2015) warn that the sample size must be sufficient to deal with or respond to the research problem. The sample size in this study was consistent with the recommendation by Casteel and Bridier (2021), Creswell (2013; 2016), Merriam and Tisdell (2016), and Yin (2014; 2018).

3.6 Methods of data collection

Following the descriptions by Denzin and Lincoln (2013) and those by Merriam and Tisdell (2016), data were collected through semi-structured interviews with open-ended questions, a literature review and biographical questionnaires. To assist in collecting information-rich data, Fusch and Ness (2015) indicate that when sufficient complex data have been collected, no new information arises and no further coding leads to new themes, then the data collection process has been completed and should terminate. Emphasis is placed on data saturation, that is, obtaining exhaustive information to the point where no additional data needs to be, or is, collected.

3.6.1 Interviews in community-based qualitative research

Interviews are used in qualitative research when seeking to uncover in-depth rich data from participants' experiences (Creswell, 2013; Denzin & Lincoln, 2013; Merriam & Tisdell, 2016; Yin, 2018). According to Brinkmann and Kvale (2015, p. 5), research interviewing is a systematic process that entails a structure and a purpose which involves a conversation between researcher and participant. Likewise, Patton (2015, p. 426) clarifies that the purpose of interviews is to discover information that cannot be directly observed, in this way gaining insights into the participants perspectives.

Merriam and Tisdell (2016, p. 110) mention that there can be three forms of interview process: highly structured, semi-structured, or unstructured. Johnson (2017) elucidates that the interview design may include focus groups. Highly structured interviews entail predetermined wording and ordering of questions, while semi-structured interviews flexibly include a combination of more and less structured questions, and an unstructured interview format allows the researcher an exploratory approach with open-ended questions (Alamri, 2019).

The main difference between focus group interviews and the aforementioned formats is that the researcher intends to collect high data in the social context of a group setting (Stewart & Shamdasani, 2015), where common or divergent views may be expressed (Johnson, 2017). Stewart and Shamdasani (2015, p. 17) advocate that focus group interviews can be more interactive as the data obtained are socially constructed in the group. Moreover, focus groups are a prevalent method of data collection in community settings (Johnson, 2017; Merriam & Tisdell, 2016; Stewart & Shamdasani, 2015).

However, several distinct disadvantages of focus group research were possible that made it untenable for this study. These included the fact that, first, this novice researcher does not possess the skills of a professional moderator to mediate the complexities of group interviews. Secondly, there are ethical considerations which would contradict the signed consent form stipulating confidentiality, which is impossible in a group setting. Thirdly, a group setting may discourage or influence the individual responses due to the presence or utterances of other participants.

Therefore, the flexible format of the one-to-one semi-structured interview appealed to me as it allows for the subjective way in which the researcher conducts the individual interviews. This facilitates a personalised approach that fosters trust and encourages participants to share their experiences and insights more freely, resulting in more detailed and nuanced data. To support this, Aleandri and Russo (2015) claim that semi-structured interviews provide scope for deep information in a personal and intimate spectrum. Continually, the semi-structured individual interview format affords the researcher the necessary flexibility to gauge the exchange with the interviewee, enabling them to fully express their experiences and perspectives.

3.6.2 Interview procedure and protocol

Several precautions were put in place when I conducted the interviews. Before I scheduled an interview, the participant received a participation information document (See Appendix 2 p.176) and an informed consent form that needed to be signed and returned to me. After coordinating a time that was convenient for both the participant and me, most of the interviews were carried out telephonically between August and September 2023. I was in a private, quiet office space where the telephone could be placed on speaker for optimal sound recording. Every interview was recorded, conducted in English, and averaged between 30 and 60 minutes' in duration. Due to variations in geographical locations, the use of Microsoft Teams was limited to a single participant for the interview process, whilst telephone interviews were conducted with eight participants. Some participants opted for a telephone interview owing to internet access limitations, while others opted for a telephone interview because it was more practical for them. Because of the close proximity of the interview locations, four interviews were conducted in person. I reiterated the interview's purpose and the participants' right to privacy and confidentiality at the beginning of every interview. Before beginning with the prepared list of open-ended questions, rapport was established between the interviewer and the interviewee. The open-ended questions were tailored for the programme director (see Appendix 4 p.181) and string teacher respectively (see Appendix 5 p.182). At the conclusion of the interview, the interviewer thanked the participant and reaffirmed the confidentiality of their participation.

3.6.3 Biographical questionnaires

Biographical questionnaires were used to obtain a comprehensive understanding of the life histories, demographics, and identity construction in the unique social context of the participants (See Appendix 3 p.178). Although biographical questionnaires do not necessarily provide broad attributes, they are used to obtain verifiable objective information which will streamline the validity of the interview questions. Aleandri and Russo (2015, p. 515) assert that biographical questionnaires can illuminate emotional affect and be convenient in social and pedagogical research.

Biographical questionnaires were used only for the string teachers as a data-collection instrument. Although a separate biographical questionnaire was generated for the

programme or project directors, I abandoned it because only one participant completed the questionnaire, which led to information redundancy. The information provided by the participants in the string teachers' biographical questionnaires was treated as strictly confidential; however, the questions included those eliciting information about gender, age, home language, instrument(s) played or taught, format of lesson provision, average age group taught, years of teaching, range of levels taught, teaching methods used, participation in graded examination and years of experience in teaching and providing tuition. Overall, there were 18 questions in the questionnaire.

3.7 Data analysis

Qualitative interpretative research is immersed in comprehensive understanding and meaning-making, therefore data in a multiple case study are analysed and interpreted from the participants' expression of their lived experience. As stated by Merriam and Tisdell (2016, p. 19), data analysis in qualitative research requires the ability to process information inductively, from specific raw data to categories and concepts. According to Babbie (2017, pp. 22-25), induction is a mode of enquiry in which general principles are developed from specific observations and extrapolated into broader generalisations and theories. Babbie (*ibid.*) explains that deduction is a mode of enquiry in which specific expectations of hypotheses are developed based on general principles, moving from the more general to the more specific.

Between the two main forms of philosophical reasoning, inductive and deductive, the most suitable lens to approach this research was through inductive reasoning as it allows the enquirer to move from the particular to the general. The aim of the analysis is to detect patterns and identify themes that answer the main research question (Patton, 2015). Johnson (2017) stipulates that analysis can occur throughout a study, while Merriam and Tisdell (2016) propose that analysis should commence simultaneously with data collection. The process of analysis is to employ specific stages where data are organised into categories, sub-categories, patterns, and themes. In this instance, the interviews were transcribed from listening to the recordings to convert and prepare all speech for analysis (See Appendix 6 p.183 for interview transcriptions).

3.7.1 Coding

The breaking down of data into smaller categories is a process referred to as coding (Vogt, et al., 2014). Saldaña (2016, p. 3) explains that a code can be attributed to a multitude of data which “symbolically assigns a summative, salient, essence capturing, and/or evocative attribute for a portion of language-based ... data”. The coding of data can range from a single word, a sentence or an entire interview (Johnson, 2017; Saldaña, 2016; Merriam & Tisdell, 2016). Coding may differ in design; however, in qualitative research, open coding often requires a line-by-line close reading of the data so as to capture the perspectives of the participants (Johnson, 2017).

For York (2020, p. 455), coding refers to a “segment of words that reduces text from many words to a few and captures the essence of what is being said in the text”. In this study, I used in vivo coding which uses the participants’ own words from the interview transcript to label the codes into categories. As with open coding, in vivo is a first-cycle coding tool which involves “assigning a label to a section of data, such as an interview transcript, using a word or short phrase taken from that section of the data” (Given, 2008, p. 473). The purpose of deploying in vivo coding in this study was to remain as close as possible to the research participants’ own words. Extrapolating from the various definitions above, coding is a crucial qualitative research analytical technique used in this study to label, organise, and categorise data in order to identify themes, patterns, and significant insights. The first cycle of coding may produce a multitude of codes, and when that occurs Saldaña (2016) cautions that it may require the codes to be reorganized using an eclectic approach of combining different schemes of analysis.

The second cycle of coding employed in this study was pattern coding. Pattern coding is a qualitative data analysis method that identifies and analyses recurring patterns in a dataset (Elliott, 2018; Punch, 2014). It involves meticulously identifying and categorising patterns that emerge across the data, allowing researchers to investigate themes, relationships, or recurring patterns in the collected data (Linneberg & Korsgaard, 2019; Neuendorf, 2019; Saldaña, 2016). Pattern coding is applied in this study as it is particularly useful when investigating complex or multifaceted qualitative

data. Doing so provided a structured method for identifying and comprehending patterns that led to themes which I might otherwise have neglected.

3.7.2 Thematic content and cross-case analysis

The process of conscientiously labelling and categorising data based on its content and extracting themes or patterns from the data is known as thematic content analysis (Wæraas, 2022). In qualitative research, thematic content analysis is especially useful for analysing textual data, such as interview transcripts, surveys, or written documents, where the researcher can immerse themselves in the data to obtain a thorough comprehension of its contents (Nowell, et al., 2017). Cross-case analysis can also be used in thematic content analysis to compare patterns, themes, similarities, and differences that emerge from the diverse dataset that emerges (Khan & van Wynsberghe, 2008). The purpose of cross-case analysis, according to Yin (2018, p. 245), is to "maintain the integrity of the entire case and then compare or synthesise any within-case patterns across cases".

In this study, therefore, thematic content analysis and cross-case analysis are used as mutually beneficial methods that proved indispensable to me. I organised and classified the codes from each case separately into preliminary patterns from each case, identifying similarities and differences in each case and generating themes that are compared as they emerge across cases. The themes were interpreted with respect to the research question and the theoretical framework for transformational teaching. The purpose of this study was not to compare multiple cases in a variable manner but rather to gain a thorough understanding across cases by inductively comparing the degree to which similar or dissimilar themes emerge from one case to the next. This helped to generate a detailed description of the participants' perspectives while answering the research questions. When no new concepts, categories, or themes emerge from the application of thematic content and cross-case analytical strategies, saturation has been reached.

3.8 Ethical considerations

As this is a community-based qualitative research study, the protection of the participants by adopting appropriate ethical measures is pertinent – the more so, due

to the comprehensive nature of qualitative studies. In such a case, the researcher is acutely sensitive to the possible ramifications of conducting case studies involving complex social paradigms. The research has to have no vested interest in any Community Music programme in South Africa, except to see all of them thrive through the facilitation of the best possible music education. Therefore, no Community Music programme participating in this study, or otherwise, has any contingent interest in the outcomes of this research study, apart from the findings and recommendations, which could render significant benefits to their programme and future growth.

The required ethical documents were uploaded to obtain ethical clearance and permission to conduct the study was obtained from the General/Human Research Ethics Committee of the University of the Free State. The consideration of ethical issues is crucial throughout all stages of the qualitative study to maintain a balance between the potential risks and the likely benefits of the research. Ethical clearance number UFS-HSD2020/1013/0510/22 was obtained from the university's General/Human Research Ethics Committee (See Appendix 1 p.175).

In mitigating any ethical issues that may have arisen, I was guided by principles of deontological ethics, namely, that "some choices cannot be justified by their effects" (Alexander & Moore, 2021). In this study, the outcomes will not prevail over process, that is, the intention to do moral good through this social enquiry will not be in violation of the participants' rights. Hence, I adhered to the following ethical considerations while I was conducting the research:

- The purposes of the study were made clear in an invitation letter to participate in the study.
- Participation in the study was entirely voluntary.
- The participants that took part were requested to sign an informed consent form.
- The anonymity of the participants was guaranteed to protect their privacy.
- The participants were given access to the study results prior to submitting the final document to ensure the authenticity and accuracy of their responses.

3.9 Trustworthiness, validity and reliability of study

By adhering to the philosophical perspectives underlying the interpretivist paradigm, I was able to control the extent to which the data analysis in this study were trustworthy, reliable, and validated. Creswell (2013), Merriam and Tisdell (2016), Yin (2018), and Patton (2015) have all postulated that, although there are no set standards to test the validity of findings in a qualitative study, the nature of an interpretivist qualitative research is its subjectivity. For Patton (2015, p. 706), reliability and validity together with rigorous methods can enhance the credibility of a research study. Hence, there are strategies for establishing trustworthiness and authenticity in qualitative research, mainly in accordance to Lincoln and Guba's (1985) evaluative criteria, namely, credibility, transferability, dependability, and confirmability. Each of these is explained in the sections that follow.

3.9.1 Credibility

The nature of the researcher's predisposition and subjective bias in qualitative research may raise concerns of credibility about the findings and interpretation of the data. To mitigate this barrier, Patton (2015, p. 653) recommends that the researcher "look for data that support alternative explanations", that they conscientiously interrogate their partiality. In a multiple case study of community-based music programmes there can be an indirect field rivalry. Thus, to instil confidence that the findings are credible from the participants' perspective, I employed a multiple case study embedded with ensuing data from different participants of alternative Community Music programmes. However, multiple case studies do not ensure credibility by having a legion of participants: it is the participants' unique versions of their lived experiences that provide credibility when they are similar and different. The integrity of my role as researcher was to engage in a systematic and verisimilitudinous approach for alternative explanations rather than seek or work with predetermined findings.

3.9.2 Transferability

Transferability, as described by Lincoln and Guba (1985), refers to there being sufficient description of the findings to the extent that they are transferable to other settings, contexts, or people. This means that the researcher should provide

comprehensive descriptions of the multiple cases, their context, and the specific musical practices under investigation. This enables the reader to evaluate the applicability of the findings to other South African Community Music programmes with comparable contextual characteristics. However, Lincoln and Guba (1985, p. 298) argue that the onus is on the external investigator, who seeks to make the application elsewhere, to ascertain whether the reported findings are transferable to other contexts so as to determine their generalisability.

Patton (2015, p. 267) recommends maximum variation in the sampling as a strategy to enhance transferability, where the researcher purposefully selects a wide range of samples to attain a broad and diverse in-depth understanding. In this study, maximum variation was achieved through the variety of participants, which included the programme director and three to four string teachers from different Community Music programmes in different locations who play and teach different stringed instruments. Many authors have argued against generalisation in qualitative enquiry without an emphasis on context (Denzin & Lincoln, 2018; Merriam & Tisdell, 2016; Patton, 2015; Lincoln & Guba, 1985). Instead, Patton (2015) offers an alternative to generalisations, recommending extrapolations from the findings. To clarify, extrapolations imply that the researcher “has gone beyond the narrow confines of the data to think about other applications of the finding” (Patton, 2015, p. 713). Extrapolations, when based on a rich data sample and design, are particularly valuable for the plausible applicability of findings in similar contexts or situations (Merriam & Tisdell, 2016). The emphasis is on the researcher’s providing ample and thorough descriptions of the participants’ backgrounds, contexts, and situations to be able to render the reported results transferable.

3.9.3 Dependability

The purpose of dependability as a criterion with which to measure trustworthiness in qualitative research is to ensure that an independent researcher will be able to conclude that the findings do indeed emerge from the data and/or are “consistent with the data collected” (Merriam & Tisdell, 2016, p. 251). Following Lincoln and Guba’s (1985) dependability strategy, Cohen and Crabtree (2006) recommend establishing an external audit, such as peer-reviewing, where an independent researcher can

evaluate the process and findings of the study. This implies that when the researcher obtains independent and unaffiliated expert scrutiny of the findings from scholars in the same field, their findings can contribute to the dependability of the study. Nowell, et al. (2017, p. 3) claim that researchers can accomplish dependability by ensuring that the research process is logical, traceable, and well documented.

Over and above that, Kivunja and Kuyini (2017, p. 34) assert that the dependability of a study relies on the researcher's ability to interpret the inferences of the findings objectively as they emerge from the data collected. In this study, thematic content analysis is used because it follows a systematic process with which to analyse data, taking all relevant information to account. Dependability was achieved in this study by ensuring that the results were consistent with the data collected, subject to the conditions and context of each case.

3.9.4 Confirmability

Confirmability refers to the researcher's objectivity, that is, that the findings are an accurate interpretation of the participants' responses, to the extent to which the findings can be corroborated by other researchers (Cohen & Crabtree, 2006; Elo, et al., 2014; Kyngäs, 2020; Lincoln & Guba, 1985). There are several strategies that can be employed to achieve confirmability, which include an audit trail (Merriam & Tisdell, 2016, p. 252), where the account of the researchers' findings can be authenticated by independent researchers following the trail of the way in which the research was conducted. Thus, an audit trail, as described by Merriam and Tisdell (2016), is a transparent description of the research path, including the research design and data collection, to the development and reporting of findings. Elo et al. (2014, p. 7) suggest that to confirm the corroboration of the participants' responses, the researcher can include direct quotations from the participants' interview responses to create a trail, which would also serve to validate the connection between the findings and the data.

3.9.5 Triangulation, member-checking, peer review

In addition to Lincoln and Guba's trustworthiness criteria in qualitative research, triangulation is used to develop a comprehensive understanding of phenomena (Patton, 2015). Triangulation refers to a strategy that involves converging the validity

of data using multiple sources of information (Denzin & Lincoln, 2018). To gain a more nuanced and comprehensive understanding, Patton (2015, p. 674) posits that triangulation “increases credibility and quality by countering the concern that a study’s findings are simply an artifact of a single method, a single source, or a single investigator’s blinders”. In taking cognisance of the ethical considerations stated above, I aimed to incorporate all necessary measures to determine the veracity of the research, as is discussed in the next section.

There are many types of triangulation in research (Carter, et al., 2014); however, in this study I focused on the four types of triangulation proposed by Patton (1999): (1) method triangulation, using multiple research methods, such as interviews or demographic methods to examine the same research question; (2) investigator triangulation, involving multiple researchers; (3) theory triangulation, using multiple theoretical frameworks and perspectives to interpret and explain the research findings, and (4) data sources triangulation, using multiple sources of data to explore the research question. In this study, method and data source triangulations were employed because they involved more than one method of gathering data – interviews and biographical questionnaires – while the multiple cases provided a wide range of perspectives from the 13 participants, effectively validating the data.

In qualitative research, the practice of validating the respondent information feedback is known as member-checking (Vogt, et al., 2014, p. 58). Member-checking involves the researcher asking the interviewee to review an extract of the interview transcript for feedback in validating the authenticity and interpretation of the interview. Although this may hold considerable advantages for the researcher, Vogt, et al. (2014) warn that not only is it possible for the respondents to disagree with the researcher’s account of the interview, but it is impractical to request all the respondents to review summaries of their interview transcripts, and some or all of the participants might not agree to do so.

Another strategy to increase trustworthiness is to view the data through the lens of an external expert familiar with the phenomenon: they should probe and challenge the rigorousness of the method and the interpretation of the researcher. The process of subjecting a researcher’s scholarly work to scrutiny by other experts in the same field

is referred to as peer review (Yin, 2018; Merriam & Tisdell, 2016; Yin, 2018). Creswell (2013) maintains that peer debriefing is most effective when employed during the entire process of the study. For Kelly et al. (2014, p. 227), peer review encourages and ensures that unjustifiable claims, interpretations, or personal views are not published without evidence-based merit and prior expert review. In this study, peer review was not pursued; however, seven participants were sent transcripts of the interviews for feedback and validation of the authenticity and interpretation of their interview.

3.10 Researcher's role

The validity and reliability of a research project relies to a large extent on the ethics of the investigator (Babbie, 2017; Creswell, 2013; Merriam & Tisdell, 2016; Patton, 2015; Yin, 2018). In community-based qualitative research, the role of the researcher is to interpret the thoughts and perspectives of the study participants' worldview (Johnson, 2017). Furthermore, the researcher is considered to be an instrument of the data collection (Babbie, 2017; Denzin & Lincoln, 2013; Yin, 2018). This implies that data are primarily mediated by the researcher (Merriam & Tisdell, 2016) and therefore consumers of the research need to know about the personal and epistemological reflexivity of the researcher, including any relevant aspects of biases and assumptions (Dodgson, 2019).

A continuous process of introspection and reflection on the researcher's background is, according to Palaganas et al. (2017, p. 427), referred to as reflexivity; in addition, any assumptions that may influence their research approach and interpretation of the findings must be considered, based on the supposition that researchers are part of the social world that they study (Babbie, 2017; Yin, 2018). Researching string teaching strategies as a former beneficiary and a former member of a prominent Community Music programme may raise ethical issues and will require the utmost sensitivity to be exercised towards the participants and their constituencies.

3.10.1 Personal reflexivity

Olmos-Vega et al. (2022) stress that personal reflexivity on the part of the researcher is imperative throughout the research process, as the process requires continuous

critical appraisal and assessment of how the researcher's subjective bias and contextual predisposition might influence research processes. Because qualitative research relies extensively on participant-provided data, personal reflexivity is essential, especially when considering the researcher's emic or etic perspectives, when comparing the shared experiences between the research and the study participants (Dodgson, 2019). Thus, I explain my personal reflexivity as follows:

I, the researcher in this study, commenced my violin studies in 1994 at the African Youth Ensemble, a string-oriented Community Music programme in Diepkloof, Soweto. Diepkloof is a large zone of Soweto township in the Gauteng province of South Africa. Upon receiving intermittent music lessons, in 1997 I joined the Buskaid Soweto String Project as a founder member and one of two leaders of the ensemble, under the tutelage and directorship of the founder and violist, Rosemary Nalden. The Buskaid Soweto String Project is also based in Diepkloof, Soweto. Subsequently, I received a bursary to attend secondary school at the National School of the Arts, situated on the crest of the Braamfontein Ridge in Johannesburg, where I continued my formal music education with Rosemary Nalden.

Buskaid and more specifically Rosemary Nalden had a profound influence on my development in my formative years. Although Buskaid ran a teacher training programme, I was treated as an exception because I was considered to be a performer and not a teacher, even as its leading violinist. Upon completion of my school education, in 2002 I was offered a place to study violin at the Royal Northern College of Music in Manchester, United Kingdom, where I obtained a First Class Bachelor of Music Honours degree with distinction in 2006 and a Master of Music degree in violin performance with distinction in 2007. At end of 2007, I performed my last tour as a member of the Buskaid Ensemble and pursued a career as a professional freelance violinist in England.

Following a successful stint gaining experience with top British orchestras, I returned to South Africa in 2010, where I worked in numerous capacities as a professional violinist until my current employment as leader and first violinist of the Odeion String Quartet at the University of the Free State since 2013. Over the years, I have engaged with many different Community Music programmes throughout South Africa, in varying

forms – teaching, workshops, master classes and performance – to demonstrate that I had no personal stake in any one particular programme.

These include the Mangaung String Programme in Bloemfontein, Free State province; the Limpopo Youth Orchestra in Polokwane, Limpopo province; the Beau Soleil Music Centre and the Hugo Lambrechts Music Centre in Cape Town, Western Cape province; a flagship community string programme of the Eastern Cape Philharmonic Orchestra in Gqeberha, Eastern Cape province; and in the province of Gauteng they include the University of South Africa Music Foundation's Soshanguve Community Music Programme in Soshanguve; the African Cultural Organisation of South Africa, in Johannesburg; the Johannesburg Youth Orchestra Soweto programme, and the ARCO Project/Morris Isaacson Centre for Music in Soweto.

I mention all these community-based music programmes because for me it is imperative to be transparent and acutely sensitive towards the participants in this study. I do not work for any Community Music programme, and no Community Music programme had any vested interest in this study. From this etic–emic perspective, bias and subjectivity are not inherently negative, but they articulate my unavoidable predisposition as a former member of a Community Music programme. However, I am cognisant of my background, position, and assumptions which are continually assessed throughout the research project to avoid any bias. The integrity of the interpretation of the data and analysis is undergirded by continuous self-reflection.

3.10.2 Epistemological reflexivity

In qualitative research, the researcher adopts a theoretical assumption underpinned by a paradigm which positions and influences the epistemological, ontological, and methodological framework (Palaganas, et al., 2017). That is, because qualitative research is based on the premise that knowledge is socially constructed (Babbie, 2017; Hennink, et al., 2020), there is an inherent subjectivity on the part of the researcher to employ a specific philosophical lens in which to undertake the study and, consequently, in which it is appropriate to analyse data.

To avoid data-interpretation bias, epistemological reflexivity on the part of the researcher will require a reciprocal process with the participants (Palaganas, et al.,

2017). The process of transparency between researcher and participant ensures rigour (Jootun, et al., 2009), but further reflection requires additional attention given to the amount to which the study approach and theoretical framework affected data interpretation, analysis, and findings. In this study, the epistemological reflectivity stems from an interpretive paradigm which focuses with sensitivity on the social construction of meaning between researcher and participant.

3.11 Conclusion

The aim of this chapter was to describe and explain the research methodology and design applicable to this research study, providing comprehensive descriptions of the philosophical perspectives and various aspects pertinent to the method underpinning this study. This chapter described the research methodology, design, paradigms, and ethical strategies used in this study, including sampling techniques, data-acquisition methods, and data analysis. It outlined the sensitivity required to gain access in community-based qualitative research. A descriptive research design and an interpretive multiple case study paradigm based on social constructivism were employed in this study. Moreover, critical reflexivity was implemented towards personal and interpersonal factors that could have influenced the study; these were comprehensively reflected upon in order to ensure transparency.

Chapter 4: Findings

4.1 Introduction

In this chapter, an overview of the research findings from the study is presented. These findings emanated from the interviews conducted with 13 participants in string teacher training in South African Community Music programmes. The purpose of the interviews was to gain an understanding of the nature of the string teacher training of former students in the same Community Music programmes in which they work. The objective was to identify successes and weaknesses in the hope of offering recommendations and suggestions to enhance string teacher training in Community Music programmes. Following a social constructivist interpretive paradigm, I aimed to gain meaning and understanding of the string teacher training experiences by reading the interview transcripts several times, after which the data were coded, categorised, and organised into themes and sub-themes rooted in the participants' voices.

The 13 participants involved in this multiple case study were drawn from three sites across two provinces in South Africa. Each site was labelled a case and the three cases were analysed separately, while thematic content analysis was employed to examine and synthesise the data for contrasts and similarities from the emerging themes. Two sets of semi-structured interview questions, which were closely interlinked, were formulated for the programme director and string teachers respectively.

This chapter (1) presents the demographics of the participants of the string teacher programmes derived from biographical questionnaires, followed by short narrative vignettes; and (2) reports on the findings to answer the research question and sub-questions contextually in each embedded case while seeking to explore in-depth correlations and differences across cases.

4.2 Narrative description of string teacher participants biographical questionnaire

The string teacher demographics revealed that a number of the participants fall into the age category between 30 and 40, while some fall into the 25 to 30 age categories, followed by the 18 to 24 age category respectively. This brings their years of teaching experience of 11 to 15 years for five participants, with three participants having experience between 0 to 5 years; one participant surpassed the others by having had more than 16 years of teaching experience. The majority of the participants (10) were male while three were female. With regard to the string teachers' home language, most of the participants speak Setswana. Table 4.1 presents a demographics summary of string teacher's gender, age, and home language.

Table 4.1: Summary of demographics of participants

String teacher participant	Gender	Age	Home language
Abuja	Male	30-36	IsiXhosa
Accra	Male	36+	Setswana
Armani	Male	18–24	Setswana, Xitsonga
Bonsai	Male	25–30	Setswana
Cairo	Female	25-30	Afrikaans, English
Gaborone	Male	30-36	Setswana
Melbourne	Female	30–36	Sepedi
Rio	Male	25–30	Sepedi
Tokyo	Female	30-36	Setswana

Regarding the participants, six out of nine string teacher participants taught students in the average age group of 13 to 17 years old, with only one below the age of 6 and two above the age of 22. Predominantly, the participants taught and played violin, with about three participants alternating between violin and viola; one participant played and taught the double bass, while two participants played and taught the cello; one participant alternated, remarkably, between violin, viola and cello. The students whom the participants taught mainly come from townships,¹⁵ with just two participants

¹⁵ "Township" in South Africa has no formal definition but it is commonly understood to refer to the underdeveloped, usually (but not only) urban, residential areas that during apartheid were reserved for non-whites (Africans, Coloureds and Indians) who lived near or worked in areas that were designated "white only" (Pernegger & Godehart, 2007).

identifying students from semi-urban townships. The main level that all the participants teach ranges from elementary to intermediate grades 0 to 5, with only four participants teaching advanced students from grade 6 to 8 levels. All the participants annually encourage participation and entry to national and internationally recognised graded examination boards. Although the analysis revealed that the string teachers employ diverse string methods, which include string methods by Paul Rolland, Colour Strings, Suzuki and Sheila Nelson, some participants (two out of nine) preferred using a combination of string methods.

Table 4.2: Summary of participants' string teaching experience

String teacher participant	How many years have you been teaching?	What string method(s) do you use for teaching?	How long after you started learning your instrument did you start teaching?	What teacher training did you receive prior to teaching your first student? (Please tick where appropriate)
Abuja	11–15	Mix	5–6 years	Combination, except Suzuki
Accra	16+	P Rolland	5-6 years	Combination
Armani	0–5	Colour Strings	5–6 years	Mentorship from a professional teacher
Bonsai	11-15	Suzuki	5-6 years	Individual lessons
Cairo	0-5	Mix	5-6 years	Individual lessons
Gaborone	11-15	Suzuki	6-8 years	Master classes, individual lessons and mentorship
Melbourne	11–15	Sheila Nelson	6–8 years	Mentorship from a professional teacher
Rio	0–5	Sheila Nelson	9 years	Group lessons
Tokyo	11–15	Sheila Nelson	6-8 years	All the above, except Suzuki

Practical stringed instrument lessons are primarily taught in a cluster of both individual and group lessons, with only two participants, by and large, teaching one-to-one lessons. The data, as exhibited in Table 4.2, revealed that overall, the participants started teaching 5 to 8 years after the period when they started learning the instrument, except for one participant, who started teaching after 9 years of learning the instrument. Prior teacher training varied for all the participants, with two of the participants receiving mentorship from a professional teacher and another two-gaining training from a combination of group lessons and individual lessons. Although only two of the participants reported that they include Suzuki method in their teaching approach, none of the participants reported prior training in the Suzuki method. However, more than half of the participants recorded a combination of approaches that contributed to their teacher training, including workshops, masterclasses, and teaching courses.

Table 4.3: Participants' teaching experience

String teacher participant	What instrument(s) do you play?	What accredited music certification/qualification do you hold?	Teaching experience (years)
Bonsai	Violin, Viola, Cello	Grade 8 Viola, Grade 5 Cello (and Grade 8 Violin – I'm doing exam next month)	11–15
Melbourne	Violin	ABRSM Licentiate	11–15
Armani	Violin	Violin grade 7 under UNISA	0–5
Rio	Double bass	ABRSM grade 8	0–5
Tokyo	Violin, Viola	LRSMB	11–15
Accra	Violin, Viola	None	16+
Gaborone	Cello	Grade 8 UNISA	11–15
Cairo	Violin	Trinity grade 7	0–5
Abuja	Violin, Viola	Diploma UFS	11–15

Describing the current level of playing as displayed above on Table 4.3 above, only seven of the string teacher participants responded, with a significant majority citing diploma level and another a quartet tagging graduate level. With reference to holding accredited music certification or qualifications, only one string teacher participant does not have formal music qualifications, while the other eight participants hold various certificates, from grade 7 to licentiate level. In addition, two of the participants have other non-music-related qualifications, which include systems and electrical engineering.

4.3 Narrative vignettes of participants' journeys to becoming string teachers

4.3.1 Abuja

Abuja had various teachers and mentors, but the prospects of becoming a string teacher were not on the horizon as Abuja was enrolled to study something not related to music. However, after planning to take a break from academic studies, Abuja helped at the music programme and “ever since then, [has] never looked back”.

4.3.2 Accra

For Accra, the initial intention was not to become a string teacher, but the scarcity of professional teachers willing to drive to the townships was an inspiration to become one as “a way of giving back” to the Community Music programme.

4.3.3 Armani

Armani's curiosity aroused after observing some students at a local music school, where Armani enrolled and started learning violin in 2012. After five years of tuition, Armani began exploring violin teaching following a selection as a trainee teacher.

4.3.4 Bonsai

A vision of having an orchestra playing together with the church choir was the opportunity that saw Bonsai learning the viola at nine years of age. The church contributed to purchasing the musical instruments and those who were in the first group, who learned a musical instrument, like Bonsai, started to teach other church members.

4.3.5 Cairo

After completion of high school, Cairo did not know what to study and so decided to "stick to music", which enabled Cairo to start teaching violin at the same Community Music programme years after gaining orchestral experience with a professional orchestra.

4.3.6 Gaborone

Gaborone did not dream of playing the cello, but after being recruited to join a local music programme, Gaborone discovered a "passion [for] playing music". After some nine years, Gaborone started teaching cello on a year's trial basis.

4.3.7 Melbourne

Since the age of 10, Melbourne had an inquisitive penchant to sit in and observe group classes and ensemble rehearsals. Gradually, Melbourne graduated from being an observer to an assistant violin teacher.

4.3.8 Rio

Although Rio aspired to learn the violin, after being exposed to other stringed instruments, the double bass quickly became the preferred option. Following matriculation from school, Rio started teaching double bass in 2017 at the same Community Music programme.

4.3.9 Tokyo

Upon living with a violin that was used as a home furniture ornament, Tokyo took up violin just shy of ten years of age. Showing an interest in helping others, Tokyo became a trainee teacher in the Community Music programme, and when the opportunity was offered to take up violin teaching and playing as a career option, rather than studying medicine, Tokyo chose violin.

4.4 Theme 1. Lack of resources

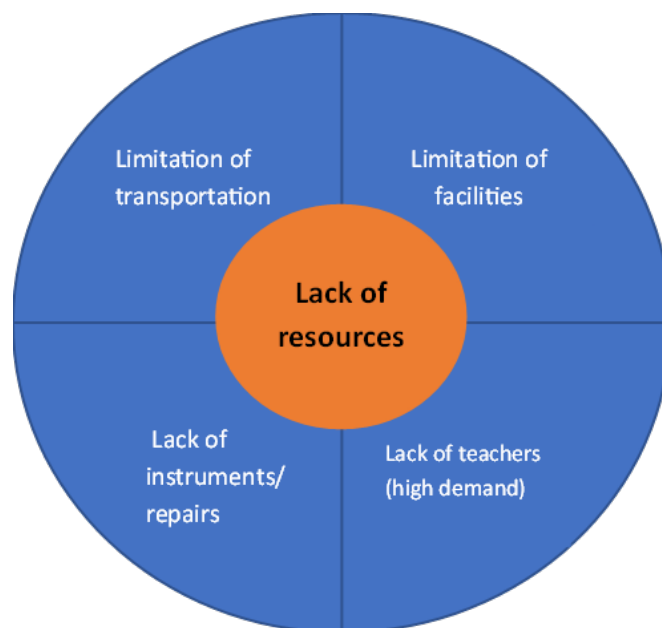


Figure 4.1: Theme 1 – Lack of resources

The most salient theme that emerged from the findings, and which can be interpreted in several ways, is the scarcity of resources (See Figure 4.1). Distinctive to all three cases and among the 13 participants, is the fact that a lack of resources affected the facilitation and maintenance of string teacher training and teaching. The main theme emerged from understanding what it entails to enable teaching and training at Community Music programmes. Consequently, two sub-themes emerged from the analysis of the main theme, leading to a *lack of resources* and *resourcefulness* respectively. Accra distinguishes that the “most difficult thing” for facilitating teacher training is that the “limited resources” they have are not “directly proportional” to the demands of the programme, that there are “lots of kids who want to learn” but an insufficient number of teachers are available to teach them. Teacher capacity, facilities, instruments, and transport are just some of the factors reported by Tripoli,

Lusaka, Auckland, and others, that have an impact on string teacher training and teaching.

4.4.1 Sub-theme 1 of Theme 1: “Transport is a problem for anyone who’s working in the townships”

Transport is a major challenge for Tripoli, who declares that “transport is a problem for anyone who’s working in the townships”, and that the teachers, who usually do not have their own mode of transport, would be required to travel, whether it is to give lessons or to attend workshops. To emphasise how essential transport is, Lusaka’s double entendre remarks that “I’m not sure if we’re a music programme that has a few buses, or a transport programme that has a string programme attached to it” because the logistics of transporting both the teachers and the students are so complex. However, in one case, which included five participants, transport was not mentioned as a mitigating factor affecting the facilitation or implementation of string teacher training because all the teaching and training takes place at an established music school where the local community are the main beneficiary and within walking distance of it. However, transport emerged as being central to the operation of the other two cases, where some teachers commute twice a week, undertaking a return trip of more than 300 kilometres.¹⁶

4.4.2 Sub-theme 2 of Theme 1: limitation of facilities

Facilities were revealed to be a limited resource in all cases. The limitation of facilities ranges from a lack of teaching space, which Accra points out that it inadvertently affects student intake, but that, furthermore, there is also a lack of practice space. Space is not only a challenge at the Community Music programmes but also, as Lusaka vividly describes, at the students’ homes, where a student reportedly set out to practice in a privy “outside toilet” shed, “but the neighbours complained”. To mitigate the lack of facilities, in two cases, classrooms are rented out from local schools to assist in facilitating music lessons. However, as Tripoli points out, this means that the teachers who are already facing difficulties with transport, must haul around all their teaching materials when transport is not provided by the Community Music programme.

¹⁶ This is the equivalent of the distance between Bloemfontein and Welkom in the Free State province, South Africa (about 187 miles or 300 kilometres).

4.4.3 Sub-theme 3 of Theme 1: lack of instruments and repairers

Although access to musical instruments was not reported by any of the participants to affect string teacher training directly, the lack of instrument repairers severely affected teaching. Gaborone reported that “when seasons change, the instruments tend to crack”, and it can take up to “two months” to have the instrument repaired. In the meantime, Tripoli declares that the lessons come to a standstill and the added difficulty of transporting the instruments is exacerbated by teachers’ losing income from paused lessons. The other downside that Auckland notes is that when the students cannot take instruments home, “they are not then in the habit of practising”.

4.4.4 Sub-theme 4 of Theme 1: lack of professional teachers; why we started out to do what we do

There is a consistent theme from the participants across all three cases that the shortage of professional teachers and the growing number of learners necessitated the employment and training of students to teach in the Community Music programmes. Accra attributed this trend to the “scepticism” of professional teachers who were “afraid of coming down to” the township. For Auckland, in contrast, it was that “the older siblings took care of the younger siblings” and, naturally, the older players in the music programme would “gravitate to help the younger ones”; thus this process was formalised with the older players as a key resource implementing teaching. Similarly, Tripoli recounts that they recruit teachers from within the programme when the students reach an advanced level. However, the students must have obtained “Unisa grade 8, and a Unisa grade 5 theory” before they could “start teaching because the numbers [of new students] had grown, to a point where [they] could not get sufficient string teachers”. It is essentially a “needs-based” model where the teachers must meet a minimum criterion before they can teach. For Lusaka, the approach of employing former students to teach in the programme was to assist in the programme while the student, during a school gap year, figures out what they are going to study. In most circumstances, as Lusaka indicates, “those who started teaching in the music programme never left”.

4.5 Theme 2. Peer, group, and individual string teaching practices and strategies

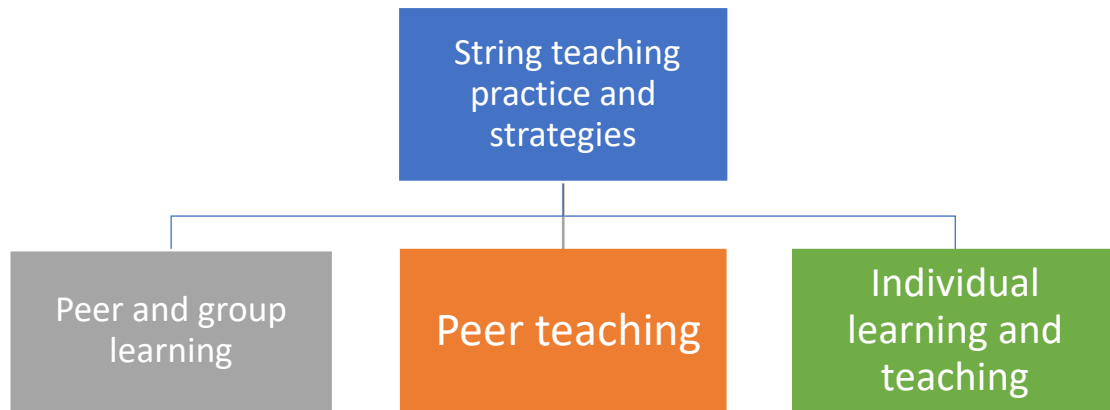


Figure 4.2: Theme 2 – String teaching practice strategies

The theme ‘*string teacher practice and strategies*’ was generated from initial codes: teacher training, processes and introduction, and employment procedure of prospective teachers. After grouping the codes into categories, three contrasting sub-themes emerged: (1) peer and group learning; (2) peer teaching, and (3) individual learning and teaching (illustrated above on Figure 4.2).

String teacher training and development strategies varied in each context and case. For instance, four participants, Tokyo, Rio, Accra and Melbourne, reported that with the guidance of an experienced professional teacher, they followed a methodical pedagogical training approach using the Essential String Method developed by Sheila Nelson. Two participants, Abuja and Cairo, did not follow a specific teacher-training method; the three remaining participants, Armani, Gaborone and Bonsai, followed the syllabus of a nationally accredited graded examination board.

Tripoli explains that the Community Music programme teachers follow the syllabus of an internal graded examination board where “the highest grade that they can teach is two grades below where they are”, which in turn enabled professional teachers to take on more advanced students. Furthermore, workshops for all tutors are facilitated as a mentorship programme: this entails visiting advanced string players to go through pedagogical basics such as lesson structure, style and repertoire.

The string teacher training of students is intentional for Auckland, who contends that Sheila Nelson's Essential String Method's four books are "multi-faceted" and "intricate", and by following the exercises and everything that is required, the books cover "all the other aspects of learning a musical instrument and how to teach that alongside the physical process". Tokyo elaborates that, as a trainee teacher, the first phase of Book 1, in the Essential String Method shows you

how to teach the child how to hold the instrument, and then we sing and teach them how to sing and play. Once that process is done, comes holding the bow. We never rush to put the fingers down.

Tokyo attests that Book 1 "clearly shows you that it's all about the posture and building the instrument", revealing the process of training string teachers for group teaching and learning.

Whereas Cairo and Abuja said that they lacked a specific pedagogical approach, Kigali raised the concern that whichever way the string teachers have been taught, it has been "watered down and reiterated, and if they have been not so greatly taught, that is what they perpetuate". While being "greatly taught" is an apparent imperative for Kigali, Lusaka adds that a

good understanding of the instrument, a heart for the kids, and trying to think how you can explain or demonstrate in a way that a child can grasp quickly

are indispensable attributes of string teachers. Furthermore, Lusaka expressed the view that "further studies will make you a better teacher", which provides more practical and theoretical "resources to draw upon". This sentiment is also echoed by Kigali, who states that "better teaching is informed by better playing and vice versa".

4.5.1 Sub-theme 1 of Theme 2: peer and group learning

Learning an instrument with a peer or in a group was reported to be a quintessential string teacher training strategy by some of the participants, including Armani, Accra, Melbourne and Tokyo. Bonsai attests that "playing in different youth ensembles made me a better player", but Armani, who reflects that the "best way for a student to do

when they learn an instrument is if they do it with a friend”, admitted that they found it challenging to make friends. This attestation of friendship proved to be true for Melbourne and Tokyo, who still share “a close friendship” because they started learning the violin in the same group class.

More specifically regarding string teacher training, Tokyo, Melbourne and Accra mentioned that they started teaching and learning in groups, where the trainee teachers are all in a room assisting the professional teacher. Auckland emphasised that “having a group of teachers in the room is so essential”, especially when teaching a new group class which can continue for “up to three months” before allocating “every single student to a teacher”.

Accra found that “group lessons are vital in the foundation phase”, while Lusaka and Tripoli recommended “keeping group lessons for as long as possible”. There are some practical reasons for this recommendation, which relate to the first theme of scarcity of resources. Although Auckland advocates group lessons, caution is raised that it can be “counterproductive, especially when 20 violins play out of tune together”. Auckland adds that creative ways can be sought while dealing with group intonation, which includes “2 students playing a scale a third apart, and the rest critiquing the intonation, singing and creating a solfa ladder as steppingstones on the floor” to distinguish “tones and semitones”. However, Accra affirms that group teaching “helps with those [students] who are very introvert, [that] they over time, come out of their shell ... [and] have gained confidence in what they’re doing”.

4.5.2 Sub-theme 2 of Theme 2: peer teaching

By extension of learning together, there were reports from the participants of teaching together. Peer teaching seemed a naturally embedded practice in one case, with mixed variations in the other two cases, where the students were generally passed on to more senior or professional teachers. When Melbourne struggles with a particular student, another teacher in the music school would be called into the room to provide assistance. Uniformly, Accra adds that apart from having another teacher in the room, the student can also be moved around entirely to another teacher, especially where there may be challenges with the student. Accra goes on to defend the approach,

stating that peer tutoring “with your colleague is beneficial to the teachers and also the students”. While there were no reports of sharing students as an established practice in two of the cases, Abuja shared that they “split the students” between two teachers depending on how many students were present. Kigali strove to facilitate collaborative team-solving sessions with the entire teaching staff, where discussions about challenges with students would be held, including feedback and suggestions from the teaching peers.

4.5.3 Sub-theme 3 of Theme 2: individual learning and teaching

All the participants reported that they provide individual lessons, including to the students who start learning an instrument in group classes – after a period of between three and six months they will receive individual lessons. Auckland believed that “individual lessons weekly after the first three months are essential”, but for Bonsai the application of individual lessons is dependent on logistics, and that if all the students of the same grade are present, then they will be taught in a group. In contrast, in other instances where there are many students, even on the same playing grade, according to Abuja, a “maximum of 20 minutes for each” student for individual lessons is designated, and similarly for Cairo, who mentioned that the individual “lessons are not so long, so typically between 20 to 30 minutes” per student. However, in one case where students have group lessons, there are reports of students not attending individual lessons altogether. Accra reflected that it leaves the teacher in self-doubt, and this may negatively affect the tutoring, although ultimately it is the responsibility of “the teacher to find out why the student is not attending” the individual lessons.

4.6 Theme 3: Factors influencing the development and effectiveness of string teachers

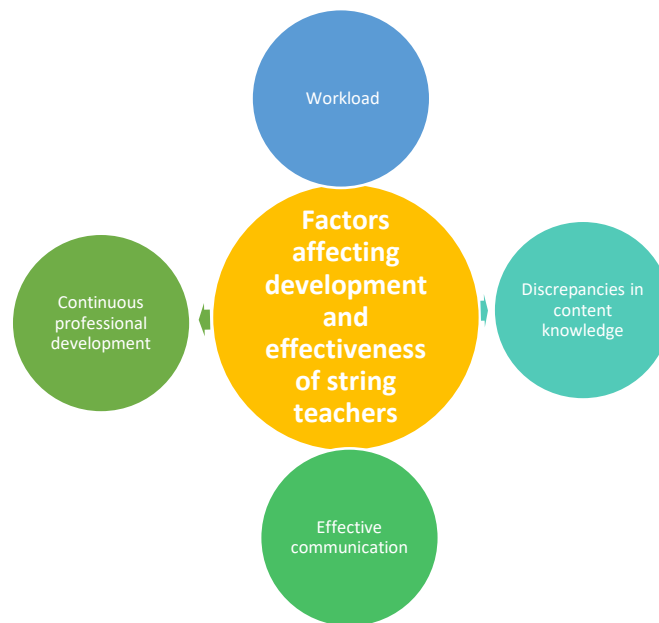


Figure 4.4: Theme 3 – Factors influencing the growth and efficacy of string teachers

Several factors impacting the development and effectiveness of string teacher training emerged, as encapsulated above in Figure 4.4, in twofold, scilicet, teaching and management, which included teacher workload, content knowledge, communication, training compliance, and employment incentives.

4.6.1 Sub-theme 1 of Theme 3: teacher workload

The teaching workload of the participants exhibited enormous disparities across the cases, with one participant ostensibly teaching more than 60 students individually and travelling more than 300 kilometres per trip to teach in another town once a week. In contrast, Tokyo teaches 13 students individually once a week, with the added personal choice of a group class once a month, while commuting less than 10 kilometres per trip. All the string teacher participants mentioned that their workload depends on student attendance, while it was evident, from five participants, that the lesson time allocation negatively affected teacher effectiveness. Bonsai, for instance, stated that “we have to tune, after tuning then as you enjoy the lesson [...] time is out, then you have to teach another one”. Time remains a challenge for Abuja, who wished to spend “more time with the kids [students and], less driving”, while Auckland felt “frustrated” because they “just need more time” for other activities, including “chamber music”.

4.6.2 Sub-theme 2 of Theme 3: discrepancies in pedagogical content knowledge

According to Kigali, there are “discrepancies between teachers”, where not all of the student teachers were taught by the same professional teachers, which leads to inconsistencies in practical and theoretical content knowledge “when their students get to play or perform” together. Inconsistency in practical content knowledge was not common across cases, though. For example, in one case where they followed one string method, the data revealed a homogeneity in the teaching approach. However, the application of music theory was a challenge all round, but more pronounced for Lusaka and Kigali, where instructors were “hesitant to try and teach” theory. They claimed that because the “instructors do not have a theoretical background for the most part”, there is a “need to address the theory shortfall” in the programme, to provide the students with “all the tools should they decide to pursue music” studies. Tokyo and Rio wanted to improve their theory in sight-reading and aural application, to confront personal shortcomings in the hope that it would also inspire their students to be more proficient in the subject.

Communication emerged as a sub-theme, because it has the potential to affect string teachers’ effectiveness, as Rio pointed out: “communication has to be key”, especially in instances of verbal feedback to the students. The capacity “to be able to explain to someone something in a way that they would be able to understand” is an attribute that Armani found challenging. This challenge was shared by other participants, including Melbourne, Tokyo and Abuja. Yet, for Abuja, who proposed that teachers should study psychology, the challenge lay mainly in communicating with young beginner students. Accra ascribed the challenges of communication to the different languages spoken in the townships, adding that “the language barrier has a big impact on teaching, especially when teaching the little ones”. However, for a teacher like Melbourne, communication is reciprocal: “if you don’t communicate, [then] I don’t know that you don’t understand” and thus “what are you practising if you don’t understand?”

Through training and experience, Melbourne “found that taking things slower, explaining more, and reassuring the student of the freedom to express themselves in the lesson” was effective. For Tokyo and Melbourne, the key to effective communication with a student is for the teacher to put themselves in the position of

the student, that “when you explain things, how you explain things to a child [student], it’s very important to make sure that they understand what you’re teaching them”. This may include using “fruits and toys” and other objects as imaginary examples that may resonate with the student to clarify your point. Accra found that “students who are comfortable, and they kind of understand you, they’re more willing to open up and more willing to come to you when there’s problems”.

4.6.4 Sub-theme 4 of Theme 3: continuous professional development

A pertinent factor that emanated from the data, one that is affecting the development of string teachers, is that continuous string teacher training is disparately applied. The lack of string teacher training is a “concern” for Kigali, who lamented that they wanted to “see curiosity and learning music be increased and be stimulated” and that “string teacher training can actually happen” and needs to be “intentional”. For instance, only one case reported intentional string teacher training where they followed a teacher training process, while in the second case they focused on internal graded examinations but with clear guidelines regarding standards, and the third case did not follow specific string teacher training nor any internal or external music examinations.

Furthermore, as part of their training and life skills development, Auckland submitted that “learnerships were started [in the programme] because we were losing good players when they left school who would take menial jobs to survive financially”. The learnership programme, as Auckland puts it, provides a stipend to “usually talented students who won’t ever get to study abroad but who can, for example, study towards a diploma or licentiate”. Activities include individual “practice from 9:30 to 13:30”, some chamber music, and lessons from the two primary professional string teachers. There were no reports of similar formally established programmes in the other two cases; however, in contrast, one case detailed a collaborative approach where chamber music is central to advancing teaching. Kigali asserted that “practising musicians teach differently”, and so to instil a “dynamic relationship between teaching and playing” for their staff, “every Tuesday morning” they have a “2-hour ensemble creative collective time”.

4.7 Theme 4: Motivation and support

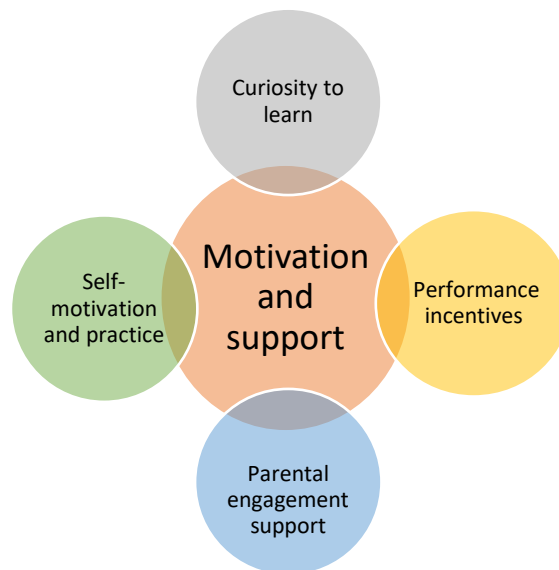


Figure 4.5: Theme 4 – Motivation and support

Motivation and support are superordinate interrelated themes that emerged as positive and negative factors in student retention, engagement, and achievement; parental involvement and support; teacher support, and social relations disparities as exemplified in Figure 4.5. Apart from the many challenges cited in this chapter that the Community Music programmes contend with, “one of the big challenges with any community project is the motivation to stay in the programme”, as attested to by Tripoli. The challenge to stay in the programme relates not only the retention of students, but also the retention of the teachers. Four sub-themes that emerged were: (1) curiosity to learn; (2) performance incentives; (3) parental engagement support, and (4) self-motivation and practice.

4.7.1 Sub-theme 1 of Theme 4: curiosity to learn

Curiosity is the foremost motivating characteristic for Auckland, who maintained that the preferred student intake emanates from the prospective students with the “sort of curiosity that they can’t even explain themselves”. Lusaka concurred with this sentiment: he stated that “if people don’t have that motivation inside, the external motivation only lasts so long and then it falls away”. Indeed, there are contrasting and converging ways in which students' motivation is approached and that is, in all three

cases, to perform in the programme's flagship ensemble. For Melbourne and Tokyo, the success of the senior ensemble touring abroad, engaging in concerts and corporate performances, inspired them “to keep pushing”, as Melbourne stated it.

4.7.2 Sub-theme 2 of Theme 4: performance incentives

To encourage the students who may not be in the flagship ensembles, Tripoli programmes two concerts a year in which all the students “must perform” or be “involved on stage” to demonstrate that they are playing and learning the repertoire. This may include students playing in the Symphony Orchestra, the Youth Orchestra, or a wind band. Furthermore, a “Youth Music Festival is organised [annually] just for community engagement projects with prize money of up to R360 000”, as stated by Tripoli. For Armani, it is “one of the best” Youth Festivals because “even parents at home know that this is worth it”, owing to its generous prize money. For equitable access, there are various categories and levels for the participants to compete in, which include diverse genres with varying combinations, from solo to ensemble. Apart from incentivising both the teacher and the student, it is also a “check-mechanism” for those teachers who may be underperforming, where necessary intervention can be applied to assist the teacher.

4.7.3 Sub-theme 3 of Theme 4: parental engagement and support

Tokyo and Rio were adamant that “you also need support from the parents”. However, parental support and involvement are marred by varying degrees of reservations, as voiced by Lusaka, Accra and Auckland. For instance, Lusaka’s view relates to both ends of the spectrum, where some parents “are way too involved, [and] even trying to micromanage the lesson” to the other extreme, where parents “have no idea what the kids are doing”. Nonetheless, Lusaka welcomed parental support, submitting that “if the families aren’t supportive, that makes it more difficult”.

For Accra, the parental involvement reservations stem from the new students who are “brought by their parents because the parents wanted to play the violin one day”. This is in stark contrast to the initial “curiosity” of the learner voluntarily coming to enrol in the music school. In addition, Auckland stated that he would prefer to work with “families where there is very little happening in their lives”. However, Rio asserted that

“if you [teacher] do not really motivate them [students] properly, they tend to lose interest”, and that appears to be more evident in the data than whether the student is being brought to the music schools by their parents or not.

4.7.4 Sub-theme 4 of Theme 4: self-motivation and practice

Lusaka attributes the decline in the learner’s self-motivation to the vastly contrasting resources of suburban “city schools” compared to those of township schools, where more students from the township who attend “city schools” are inundated with extracurricular school activities, such as sport and social activities, when in the past “playing a violin was something because there was nothing else”. It is not only extracurricular school activities in city schools that lead to learner decline: Rio explained that “there are a lot more activities happening around the townships these days” that Community Music programmes indirectly compete with.

Most of the string teacher participants reported challenges with student attendance, and Accra reported that “especially in the teenage years when they start high school”, but also showing promise in their instrumental studies, “that they may not be able to practise as they used to because of the amount of work they get from school”. Apart from attendance at instrumental lessons, the other factor is practice. Noteworthy in the comments from three participants, namely, Kigali, Lusaka, and Abuja, is that they all reported that their students in smaller towns or non-urban areas were inclined to do “better” than their peers in a major urban area. Melbourne and Rio bemoaned the fact that the major challenge for them was that the students did “not practise enough”, with Auckland adding that students had to “understand that this is not ... going to work” if practice is a “twice a week phenomenon in their lives”.

4.8 Theme 5: Positive factors and experiences leading to success

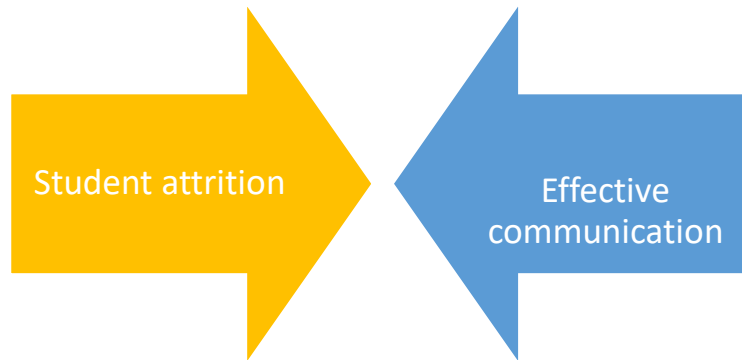


Figure 4.3: Theme 5 – Positive factors and experiences leading to success in the programme

The positive mitigating factors and experiences leading to success in the programme emerged as a theme upon analysing and collating the responses to the interview questions: (1) for the programme leader, which read: *What changes would you like to see in the training of string teachers from the community programme?*; (2) for the string teacher: *Drawing from your current experience as a teacher in the programme, what aspects of teacher training would you like to improve?*

Two sub-themes, demonstrated in Figure 4.7 above, appeared to support the main theme, which included the recurrence of the first superordinate theme, resources; and effective teaching and learning strategies. Collectively, all the cases reported unique ways of improving string teacher training but without adequate resources, meaning trained personnel, facilities, instruments, material, and sufficient funding.

4.8.1 Sub-theme 1 of Theme 5: student attrition

To curb student attrition at high school level, particularly those students who may not be coping with certain school subjects, Accra reported that in their programme they get the students “tutors that can help them with some of the schoolwork that they’re struggling with, so they then come though maybe once or twice a week” at the music school. The intervention of assistant private tutors for school subjects has, according to Accra, “worked really well” because it enabled students to “improve at school” while they “continue with their music lessons”, and, where necessary, “an arrangement with

the school” would be procured rather than keeping the students “after school every day”, as it can be standard practice for under-resourced schools.

Another resource made available to combat students’ absenteeism, dropping out and regression of instrumental learning is a psychologist. Accra submitted:

We saw there was this problem where they are becoming such good string players, and they should probably be moving onto like the senior ensemble and everything, but there’s that thing hampering them.

Accra admitted that although these interventions have worked in their unique situation, offering them to all students is impossible, as this measure has adverse funding implications.

4.8.2 Sub-theme 2 of Theme 5: effective communication

The second theme of effective teaching and learning strategies emerged where teachers reflected on their current experiences based on aspects of their training. For Rio and Melbourne, the crucial aspect was communication and more importantly for Melbourne was “communicating with the students better”. Melbourne considered that during their burgeoning training years as teachers if “you don’t get things done [correctly], you get shouted at” and reckoned that it was a trait passed on to current students in the early years of teaching that “it is OK to shout at a student when they haven’t done the work”. Melbourne no longer considers “shouting” at students an effective strategy. Previously, apart from being at loggerheads with students’ parents, and students “practising more”, it was evident that the students “are not enjoying playing the instrument anymore because they are now scared of this person who’s going to be screaming at them”.

Abuja found that discipline was the foremost effective aspect when learning to play an instrument because you must practise daily. However, in addition to daily practice Kigali is of the opinion that for any “successes or strategies to be effective” they should be “related to discipline”, and that when built into “the child’s practising psychology, discipline is actually fun when you get it right”. Lusaka supports discipline for “those

kids that really show promise and hunger”, because, if “they practice, they have that opportunity to move on, and maybe their talent can take them further”.

4.9 Theme 6: Ways to improve string teacher training

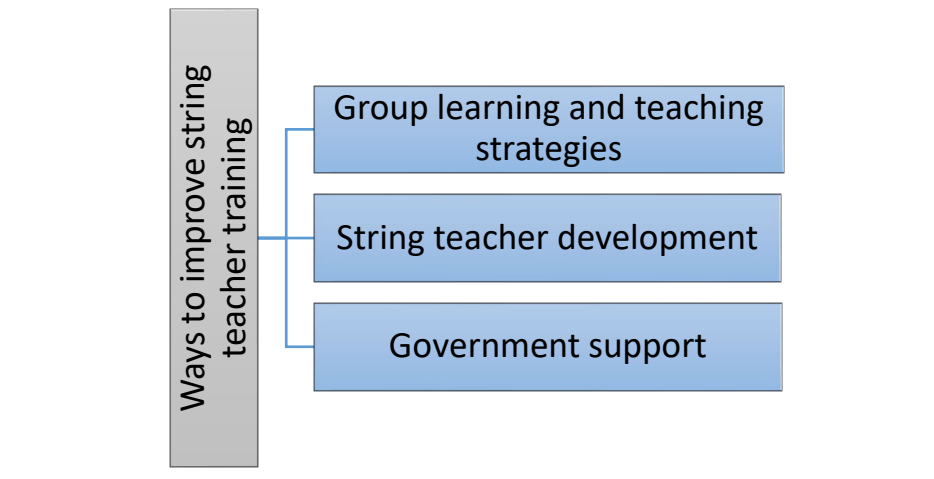


Figure 4.4: Theme 6 – Ways to improve string teacher training

The final theme converges with the preceding themes, but it deviates to some degree where the responses are predominantly the participants’ suggestions on improving string teacher training as instantiated in Figure 4.4. Ways to improve string teacher training emerged as an overarching theme, with group learning and teaching, continuous professional development, and government support surfacing as sub-themes.

4.9.1 Sub-theme 1 of Theme 6: effective group learning and teaching strategies

Based on the participants’ suggestions, group learning and teaching emerged as the most effective strategy to facilitate string teaching and training. However, Auckland affirmed that “running a group lesson is a huge skill”, especially “to keep everybody engaged”. In defence of the group teaching method, Lusaka maintained that teaching staff do not get enough credit for being able to

go to a school where they don’t know anything about the violin and put 20 kids in a classroom and within 5 minutes they are organised and quiet and trying to play.

Apart from managing the group class, there are several factors that contribute to group learning and teaching being a preferred approach.

Accra advocated group learning for all beginner students, commenting that “group teaching or group training is beneficial, not just for the teachers, but also for the students” because “they’re learning from each other”. More significantly, Auckland added that the students “learn so much about their playing” and therefore should always be encouraged “at all levels, except absolute beginners, to assist in the classes”. By the same token, Auckland warned that while the initial teacher training process can start very early on, caution must be taken in the gentlest fashion because “they’re not teachers, they’re youngsters with some information”. Starting teacher training early, for Kigali, means that it can increase, stimulate, and reinforce a “string training ecosystem for those students who might never be a performer”.

Another positive factor that Lusaka identified is that young students “are extremely comfortable in a group” and that “they do not feel singled out”. Furthermore, Lusaka proposes that students should “stay in a group and keep on playing” until such time as they can “audition to have access to an individual teacher”. Tripoli supported this model of keeping the students in a group for as long as possible, referring to the “El Sistema” model that “you would have to have distinguished yourself to apply to gain private lessons” with specialist teachers. For Lusaka, this model would be “satisfying access for as many kids as possible and yet still addressing the need for those kids that really show promise, hunger and discipline”. For Tripoli, a “hybrid model” of the approach would “solve a lot of problems because teachers are a problem” and “students play by themselves for too many years”. In addition, Lusaka advanced the view that one-to-one tuition is “incredibly expensive” and group learning can have a wider social impact.

4.9.2 Sub-theme 2 of Theme 6: professional development for string teachers

The second sub-theme emerges from the string teachers’ desire for continuous professional development, which included general playing, teaching, and training. Abuja stated that for the teachers to continually to develop, “let them continue with their studies so that they can improve themselves”. This is an attitude shared by Cairo,

Bonsai, and Rio, who expressed aspirations to improve their playing, saying that working on their playing would inevitably enhance their teaching. For Cairo, after just several months into teaching, their inclination was “to improve everything”, such as “teaching beginners, holding the bow, and intonation”. Continuous professional development for Melbourne entailed exploring new teaching methods, and for Accra it meant “evolving from what you were taught”. Lusaka reiterates that “for most of us what we teach is what we learned from our primary teachers”. Moreover, there are financial incentives to motivate teachers towards self-improvement, and to support this Lusaka declared that “if you get a degree [any kind of musically related qualification], you get a raise”; however, there were no reports of any teachers in the programme who received a pay raise because none had attained the requisite qualifications.

4.9.3 Sub-theme 3 of Theme 6: government support

The final sub-theme is government support, which derives from intrinsic and extrinsic factors that have an impact on the ways to improve string teacher training where two factors are inextricably linked: funding and government support. Gaborone pointed out that it is self-defeating that the Community Music programmes are “busy developing students ... but the question is where are they developing to?”. The proposal that Gaborone espouses is that there be more funding from the government to community orchestras so that the players can receive a stipend and effectively retain teachers in the Community Music programmes.

Over and above that, Gaborone advocated music education to be accessible in rural areas because the community is “not exposed to anything”, thus “their livelihoods are robbed by the fact that they are living in such an area”. Tripoli expressed the view that the government has a much larger role to play, stating that there is not a “single solution short of a very large-scale government intervention like El Sistema” because the whole programme is viewed as a “social wellbeing project” and, as a result, it is supported by social development.

For the Community Music programme directors, being well funded is when they can give access to music to children who had never had the chance; but with the shifting demographic to a middle-class in the township communities they serve, Lusaka feels

that it is not what they “started out to do”, while Auckland declared that “that wasn’t the point of this whole thing”.

4.10 Summary

In this chapter, findings from the interviews with 13 participants relating to string teacher training were presented. The demographics of string teachers from Community Music programmes were outlined in conjunction with short narrative vignettes, one for each string teacher participant. Six interlinked superordinate themes emerged from the data, which highlighted resources, string teaching practices and strategies, factors affecting the development and effectiveness of string teachers, and ways to improve string teacher training. This was achieved through a social-constructivist interpretive paradigm to gain meaning from and an understanding of the string teacher training experiences. In the next chapter, which concludes this report, I discuss the implications of the findings to answer the research questions, and this is followed by my recommendations and a conclusion.

Chapter 5: Implications, recommendations and conclusion

5.1 Introduction

This chapter presents discussions of the research findings which focused on the study's primary objectives regarding string teacher training at Community Music programmes in South Africa. A summary of the purpose of the study is provided, followed by answers to the research questions, recommendations, and an indication of the limitations of the study, followed by suggestions on further research and concluding remarks.

Cultivating and facilitating effective string teaching and training at Community Music programmes presented many challenges that affect the programmes' success and growth. Effective measures have been sought to alleviate the challenges of facilitating string teaching and training, with some solutions known to the programmes but applying minimal incorporation to effect the implementation of the strategies. Apart from the impeding hurdles to motivating and supporting students and teachers, the societal demographic shift seemed to threaten the core existence of community-based music programmes.

5.1.1 Study overview

The purpose of this qualitative multiple case study was to assess the crucial factors that affect the learners' achievements and growth by examining the nature of the string teacher training of former students at three different centres of the same Community Music programme. The objective of a literature study in the context of string teacher training in South African Community Music programmes was to provide a comprehensive and critical analysis of existing research, scholarly articles, books, and other pertinent literature material relevant to the study. In this instance, the literature review focused on Community Music as a scholarly field, stringed instrument instruction, and the characteristics of teacher efficacy and training. For data collection I used demographic questionnaires for the string teachers and conducted interviews with both the programme directors and the string teachers. Through a social-

constructivist interpretive paradigm, a transformative teaching theoretical framework was employed to guide the way I interpreted the participants' lived experiences.

The objectives were to determine the current state of string teacher training in Community Music programmes, to investigate the strengths and weaknesses of these programmes, and to gain an understanding and knowledge to enable me to offer suggestions regarding how to enhance string instruction at Community Music programmes.

5.1.2 Answering the research questions

There were four research questions that guided this study. In this section, I reveal how the study's findings, detailed in Chapter 4, answered the research questions before discussing the themes that emerged from the analysis of the findings.

The primary research question of this study was: *How are former Community Music programme students currently employed in the same programme trained as string teachers?*

From the responses of the participants, there are three ways to answer the research question based on similar but unique contexts which, for the purposes of this study, revealed *structured*, *semi-structured* and *non-structured* approaches:

- (1) For the structured approach, the Community Music programme methodically followed a pedagogical system using Sheila Nelson's *Essential String Method* (Auckland, Chapter 4, Theme 2, Par. 3). While in training, the students are called trainee teachers, and after they graduate in the programme, they become assistant teachers. Auckland explained that by meticulously "following the exercises and everything that is required, the books address all the other aspects of learning a musical instrument and how to teach that alongside the physical process" (bis). Although the trainee teachers enrol for external graded examinations, it was not clear whether the learnership programme is part of the teacher training; but the participants all report that it aided their training.
- (2) For a semi-structured approach, the Community Music programme employs diverse methods, with the primary guiding principle being that a student teacher

can only teach up to two grades below their current grade or standard (Tripoli, Chapter 4, Theme 2, Par. 3). The teachers, who are from the same Community Music programmes, would have received regular individual lessons towards the compulsory annual practical examination. After attaining or demonstrating an advanced level, the students would be recruited or asked if they would consider teaching in the programme after meeting the minimum required criteria. Teachers must also attend workshops as part of their training (Tripoli, Chapter 4, Sub-theme 4 of Theme 1, Par. 1).

- (3) In this study, I distinguished the third approach as non-structured, namely, that from the participants' responses and further analysis of findings, teacher training was not intentional. Rather the string teacher training is primarily a culmination of accumulated individual lessons, where most of the former students, now string teachers, assisted in the Community Music programme post-high school (Lusaka, Chapter 4, Sub-theme 4 of Theme 1, Par. 1). In Chapter 4, Theme 2, Par. 4, Lusaka explained that an effective string teacher needs a "good understanding of the instruments, a heart for the kids, and trying to think how you can explain or demonstrate in a way that a child can grasp quickly".

To delve deeper into the research problem three sub-questions were formulated from the primary question, which were responded to in the findings as follows:

Sub-question (a) What contextual factors need to be considered to facilitate string teacher training at Community Music programmes?

The foremost factors that emerged from the findings that need to be considered when facilitating string teacher training at Community Music programmes are resources (Chapter 4, 4.4 Theme 1). The resources included human capital, teacher capacity, facilities, transport, and instrument repairers. The average age when the former students start teaching is around 5 to 8 years after the period when they started learning the instrument. Chapter 4, 4.6 Theme 3 gives an account of several factors that influence the development and efficacy of string teacher training. The ripple effect was that when teaching and management are not optimally managed, they had an impact on the teachers' workload, where some teachers have many students but have to commute long distances. Another factor to consider is reducing the discrepancy in practical and theoretical content knowledge so that there are not such glaring

variances of standards among teachers. The significance of effective communication skills as a crucial attribute for teacher trait has been highlighted (Chapter 4, 4.6.2 Sub-theme 2 of Theme 3) while additionally, continuous professional development needs to be actively intentional on the part of the teachers and management.

Sub-question (b) *What aspects of string teacher training do Community Music programmes perceive as a success?* And sub-question (c) *What challenges do Community Music programmes encounter when implementing string teacher training?*

These two sub-questions are interlinked; therefore, to respond to the questions, several facets needed to be considered, such as the objective of implementing string teacher training in the unique context of the Community Music programme. According to the findings, the rationale for implementing string teacher training was to increase the number of string teachers so as to support the demand for access to music education at the Community Music programmes. Invariably, the increase in string teachers creates the opportunity for more young people to gain access to music education, which can be regarded as a success (Chapter 4, Sub-theme 3 of Theme 6, Par. 4). However, if you assess the aspects of string teacher training based on the participants' account of student attainment, it is that perceptible growth is putative, with disparate results on student success.

In the string teacher interviews, question 3 aimed to find out, based on the string teachers' experience as a student, those aspects of their training which have they found effective when they teach:

The majority of the participants reported that group learning and teaching was an effective strategy (Chapter 4, Sub-theme 1 of Theme 2, Par. 1), while good communication with the students and discipline are considered to be indispensably paramount traits (Chapter 4, Sub-theme 2 of Theme 5, Par. 1–2).

From the programme director interviews in response to question 4, I intended to ascertain which teacher training strategies the project leaders found most successful for fulfilling their needs. In responding to the interview question, the project leaders disclosed, as reported in Chapter 4, that they employed various strategies to facilitate

teacher training through mitigating the challenges of implementing string teacher training by (1) facilitating workshops, supervised group class learning, and individual lessons; (2) incentivising both students and teachers through competitive performance festivals and flagship ensembles; (3) encouraging entry to practical examinations for all students and, in some instances, making it compulsory for students to enrol for practical examinations annually, and, finally, (4) providing instruments, facilities, and transportation for the teachers and the students wherever possible.

In reflecting on the findings, based on the research questions, the fundamental purpose of this qualitative study – which was to investigate *how* former students are trained as string teachers in the same Community Music programme where they are now employed – revealed the following finding. Their training is achieved through structured, semi-structured and non-structured training in which teaching and performance are incentivised. Collectively, the objectives are to meet a demand to enable access to music education for the youths in under-resourced communities, to retain former students, and to increase the social impact of the programmes – which ultimately leads to knowledge and skills acquisition and the creation of employment opportunities.

5.2 Discussion of major findings and implications

Owing to the numerous obstacles that must be overcome in order to facilitate string teacher training as a practical tool for both professional and economic development under a social justice discourse, compromises must be made where resources must be continually considered. In this section, the implications of the major findings are discussed.

5.2.1 Strategic use of resources for string teacher training and teaching

It is discernible that, based on the key findings, the socio-economic paradigm of Community Music programmes in South Africa must be contextualised when incorporating string teacher training initiatives. The major factor is the alignment of the purpose of the Community Music programmes with the strategies that are pursued to achieve the objective of facilitating string teacher training. Proceeding from the responses of the project leaders in their interview, the paucity of professional string

teachers and a surge in demand for music lessons warrant the strategic use of available resources – in this instance, employing former students as teachers in the Community Music programme in which they started learning the instrument.

The term *strategic human capital resource* appears in the literature across multiple disciplines in the field of human resource management (Haq, 2016; Moliterno & Nyberg, 2019). Its origins broadly emanate from the realisation of the contribution a cohort of employees make to an organisation (Moliterno & Nyberg, 2019). In the context of string teachers in a Community Music programme, the string teachers represent both the individual and the organisation's human capital. As human capital resources, string teachers give the Community Music programme a competitive advantage over others. However, it also appears, as Hag (2016, p. 262) has argued, that while human capital is regarded as an essential organisational resource for sustained competitive advantage, it is difficult to emulate by competitors or organisations, because it is so deeply embedded in human capacity and divergent approaches. Hag's (2016) notion is confirmed by the findings in this study: that the differentiated models of former students' string teaching and training invariably revealed different outcomes imbued with the individual teachers' characteristics, such as their capacity and training from skilled professional teachers.

Furthermore, the strengths and weaknesses of the former students as teachers in a Community Music programme, as a tangibly viable resource, are dependent on the string teachers' level of training. These are underpinned by Smilde's (2005) earlier assertion that the kind of training acquired, at any level of teaching, should be a systemic process which empowers the trainee teacher with the necessary skills and knowledge effectively to assume the responsibility of teaching. Capacity development and training are evident in the findings, where teaching methods are followed but not incorporated universally. Hence the aggregate level of teaching in the Community Music programme is the sum of the human capacity in the organisation, where training, as an intellectual resource for the string teacher, is a capacity-building construct of teaching as you were taught.

Consequently, teaching as you were taught is inordinately reported in the literature (Boyle, 2020; Burwell, 2012; Daniel & Parkes, 2017; Haddon, 2009; López-Íñiguez &

Pozo, 2014) where, without sufficient or any reflectivity, the teacher incessantly advances learned methods and techniques from their former teachers or learning experiences. Paradoxically, it is not unacceptable to perpetuate the skills and methods you were taught, when taught well, assuming that they are based on effectively applicable methods. The enervating factor, as Kigali has alluded to in the findings (Chapter 4, Theme 2, Par. 5), is that there is a precarious risk of conserving and watering down what has been taught and, more alarmingly, teaching what has been previously taught inexpertly.

Although research conducted by Murphy et al. (2010) recommends that successful Community Music programmes require training both prior to and during employment, in the present study there is evidence in the findings to suggest that training during employment is insufficiently promoted. While Lusaka submitted that further studies would make you a better teacher because you would have more resources to draw on (Chapter 4, Theme 2, Par. 5), ultimately, despite the string teachers' unanimously expressing a willingness to undergo continuous professional development, there were only modest reports in the findings of teachers continuing with training during employment. Continuous self-development, as the cornerstone of reflectivity, has a considerable impact on the learners' outcomes based on the teachers' competence and intellectual resource, where continued professional development through learning new methods and refining teaching skills could increase teachers' effectiveness and confidence.

A considerable factor regarding resources is inequitable access to the resources in the various Community Music programmes. This factor may be due to the geopolitical-socio-economic stratum of disparities where the challenges are uniquely based on their localised context. For example, transport emerged as a major challenge for two cases (Chapter 4, Sub-theme 1 of 1), but not necessarily for one case, where all teaching, training and learning was facilitated at an independent music school within walking distance for the local community and the majority of the participants in the study. Even though the independent music school has (limited) instructional facilities, it would inevitably face similar challenges, such as scarce transport, if it expanded its programme offerings to other communities. The lack of expansion means that the resources can be managed only within limited parameters at the risk of far-reaching

exclusionary and inequitable access to music education for aspiring youngsters. On the other hand, the bifurcation between well-resourced and under-resourced Community Music programmes presents a competitive advantage, one not only affecting access to equitable music education but also being a portent of subsequent possible outcomes.

5.2.2 String teacher training strategies and principles

The modalities of approaches to string teacher training have been the subject of scholarly enterprise in string pedagogy (Buchholz, 2016; Wöllner & Ginsborg, 2011), more so in exploring diverse learning contexts (Hanken, 2016) such as group learning and one-to-one learning (Galay, 2018; Ordo, 2018). In this study, as mentioned in Chapter 4.5 Theme 2, it was found that the strategies for string teacher training and growth differ depending on the situation and each case. The pedagogical strategies applied in the three Community Music programmes in this study, in conjunction with the teaching methods and generic teaching practices, are context-driven but not distinguishably different from traditional music education. The distinct difference lies in the intensity of the pedagogical approach, where there is vast flexibility in the teaching approach in contrast to a prescriptive strategy of implementing a teaching method.

5.2.2.1 Dual strategy of individual and group lessons

As is found in formal music education, the predominant teaching method in Community Music programmes is one-to-one lessons, with the exception that beginners start their learning in a group. Although group teaching and learning were endorsed by all the participants in the study as an effective string teaching and training strategy, in practice it was the least used, with many of the lessons carried out one-to-one instead. And the benefits of group learning, as reported in the findings, included learners feeling more comfortable and gaining confidence (self-efficacy), forging friendships and learning to make music in a group early on (social congruence), along with learning from each other (peer-learning) and learning more about their playing (self-learning).

For one-to-one tuition, lessons can be scheduled at times that are convenient to both the instructor and the student, and the instructor can devote their full attention to a

single student. This is especially important for students who may be struggling with certain aspects of their playing or who have specific learning requirements. In addition, one-to-one learning can result in more expeditious progress. However, in those situations where group learning was applied, it was mainly for beginner groups; and when considering the potential of more children gaining access to music education, the cost-effectiveness of the group learning approach, when sustained for as long as possible, is irrefutably unparalleled. Group learning also facilitates equitable access to music education, which has the potential to foster social justice, inclusion, and diversity. Indeed, the benefits of group learning have been previously reported by Ordo (2018) and Hallam (2016): these included increased social skills and collaborative learning. However, as reported in Chapter 4, 4.5.1 Sub-theme 1 of Theme 2, group lessons can be counterproductive as several measures have to be put in place to ensure the effective application of the instructional approach.

Moreover, group learning affords students the opportunity to interact with their peers, make new friends, and develop crucial social skills – as was evidenced in the findings in Chapter 4, 4.5.1 Sub-theme 1 of Theme 2. This is especially important for students who are likely to benefit from the support and encouragement of others. In practice, the group instructional approach may entail having a “lead” teacher with two or more assistant teachers in the room to share the responsibility of teaching small groups of learners a number of musical and technical elements. In addition, having an enabling environment with more than one teacher present may help the learners to have more intellectual resources to draw on and to take responsibility for their own learning while avoiding the inherent limitations of a single teacher in group sessions. The pairing of new or inexperienced trainee teachers with more seasoned teachers who can provide guidance and support might also be an effective method for fostering their professional development.

In Chapter 4, 4.5.2 Sub-theme 2 of Theme 2 the strategy of peer teaching was highlighted as a major finding, where the participants reported the approach of teachers assisting each other with a learner to be beneficial both to the teachers and to the learner. Furthermore, sharing students between teachers reduces or even eliminates the negative traits associated with a teacher-centred one-to-one dyad while

encouraging student autonomy through a blended approach that is centred on the needs and interests of the student.

5.2.2.2 Factors affecting string teacher effectiveness

Notable factors affecting the effectiveness of string teachers in this study were related to teacher workload, pedagogical content knowledge and student engagement, as reported in Chapter 4.6 Theme 3. The impeding factor of string teachers' workload can contribute to inefficiency due to travel and a high teacher–student ratio. As a consequence, travelling for more than 300 kilometres to teach is not the most effective use of the teachers' time. Such commuting over long distances highlights the shortage of teachers, particularly in areas that are under-served. It also highlights the inefficient waste of teachers as resources, because the teacher, as a valuable human capital resource, cannot make use of their time productively while travelling. In addition, around the world, researchers have evaluated the effects of commuting to work, where there are significant links between commuting to work and physical and mental health (Humphreys, et al., 2013). Commuting affects subjective wellbeing (Clark, et al., 2020) and can lead to lower mental wellbeing (Milner, et al., 2017), affect one's health and contributing to stress. While there was no suggestion of a detrimental effect between mental health and commuting in the findings of this study, there was a clear indication that teachers want to spend more time teaching the learners and less time commuting to teach.

In addition, the time spent with the learners on teaching was reported by some of the participants to be insufficient, which suggests that the lesson duration is not long enough for meaningful learning or teaching to occur. In the case of the shorter lessons of between 20 and 30 minutes, string teachers would require effective strategies for lesson planning; but such planning would be even more essential when average individual instrumental lessons are between 30 and 60 minutes' duration. This is not to suggest that shorter individual lessons are ineffective, but a system should be implemented in which the duration of lessons can be long enough for meaningful learning. At the same time teachers' commuting practices should be reviewed to accommodate an eclectic learning approach that combines remote or online teaching and in-person teaching to suit the needs of both the learners and the teachers.

Other resource-based challenges are related to remote learning: these include both financial and non-financial considerations, which may lead to further inequitable access, such as internet connectivity and a suitable environment. For the programme directors, a greater balance would be to determine that the time spent commuting is not time spent teaching; and if their remuneration is for teaching only, then the cost of commuting must not be borne by the teacher.

Among the most prevalent restrictions on facilitating music education in Community Music programmes is the limitations on facilities, as reported in Chapter 4, 4.4.2 Sub-theme 2 of Theme 1. Limited facilities for teaching can hinder a student's ability to participate in a programme, to learn and practice, and in the case of teachers it impedes their capacity to effectively instruct. Similarly, Zhang (2019) found that inadequate facilities, along with dated teaching methods, severely affect the effectiveness of music education in China's Higher Vocational Colleges. For Community Music programmes, the improvement and development of infrastructure are crucial not only to the sustainability of providing music education, but also to creating an environment that is conducive to learning and ensuring access to quality well-equipped facilities.

Apart from a lack of facilities, the lack of instruments and lending instruments after a certain period of learning means that the learners are not in the habit of practising, as pointed out in Chapter 4, 4.4.3 Sub-theme 3 of Theme 1. The lack of practice greatly limits the potential of the students and affects their progress; therefore, it is essential that regular practice is supported and encouraged. In Chapter 4, 4.8.2 Sub-theme 2 of Theme 5, discipline was recorded as the most important factor in learning an instrument, due to the necessity of daily practice. The habit of practice requires discipline, not only to work consistently on developing the necessary technical skills to improve instrumental playing, but it can also lead to opportunities to advance further. Practising an instrument does not have to occur individually, especially with the shortage of practice spaces. But practice should at least be encouraged to be consistent and regular, even if it is in pairs or groups: not only will it aid in building stamina and endurance for holding the instrument for extended periods of time, but can more than likely also encourage the learners will help each other. In this regard,

another highlight of the findings (Chapter 4, 4.8.2 Sub-theme 2 of Theme 5) is that when properly integrated into the learners' practice, psychology, discipline, commitment, and endurance can be fun.

5.2.2.3 Tackling instructional quality discrepancies

Another major finding was the instructional quality discrepancies among string teachers in the Community Music programmes (Chapter 4, 4.6.2 Sub-theme 2 of Theme 3), which seems to suggest that there is inequality in teacher quality. Teacher quality is, as contemplated by scholars, the main factor to affect the nature of the learners' outcomes from their learning experiences (Allsup, 2015; Biasutti & Concina, 2018; Button, 2010; Grieser & Hendricks, 2018; Ha, 2017). But it is widely acknowledged that string teachers' acquisition of teaching skills is gained through performance skills and not through pedagogical knowledge (Brenner, 2010; Ha, 2017; Juntunen, 2014; MacLeod, 2019). The discrepancies that permeate in Community Music programmes, despite the fact that some of the teachers are still in training, are invariably both in performance skills and in pedagogical knowledge and this leads to inconsistencies and inequitable levels of teaching. The notion of an effective string teacher can be characterised by the teacher's knowledge and skills, which are influenced by whether the teacher is acquainted with the various methods and treatises of string playing, which are intended to cover every technical and musical aspect of string playing and teaching. Effective techniques for teaching stringed instruments require the teachers to have a solid grounding, one which ensures that posture, hand position, finger placement and bow hold do not impose physical strain, affect dexterity, and reduce the quality of one's instrumental playing.

In Community Music programmes, instruction begins concurrently with teacher training, which encourages collaborative, social, and cognitive development among peers. The process of enabling teaching and training to start early propitiously endows teachers with the capacity to learn by doing. In doing so, the teachers are experientially learning and teaching, at best, by integrating new knowledge and skills, and at worst, by trial and error. Critically reflecting on the teaching experience is quintessential on the part of the teacher and reciprocally by the learner through their learning experience.

Developing higher-level teacher competencies of self-efficacy and commitment that will imbue the teachers' values with equitable teaching standards requires the oversight of good governance and management of a programme. Examples of good governance and management that are found in this study include: (1) minimum criteria for starting to teach; (2) following a method that integrates theory and practical outcomes; (3) compulsory annual examination of both student and teacher; (4) apprenticeship with an experienced teacher; (5) peer-teaching and sharing of students. A combination of these governing and management principles allows for a string teacher training programme that can be modelled on previous and experiential learning experiences but reflectively applying new approaches and competencies to the changing contexts.

5.2.2.4 Supporting students' self-efficacy and commitment

Acquiring higher-level performance skills and pedagogical knowledge may increase confidence in the teacher training competencies, which ultimately may attribute to the students' achievement and engagement. It can be inferred that students' achievement and engagement are intrinsic and extrinsic attributes influenced by the teacher, but more importantly by the student's self-efficacy, beliefs, values, attitudes, and commitment. To highlight a finding from Chapter 4, 4.7.1 Sub-theme 1 of Theme 4, external inspiration and motivation only last so long before they dissipate if the student innately lacks inner drive. Thus, the determining characteristic that is incumbent on the student's engagement is their enduring curiosity to learn. As a possible solution, Healey and colleagues (2016) conceptualised a model that focuses on students as partners in the scholarship of teaching and learning, one that cultivates engaged and proactive self-learning. Bowden et al. (2021) have gleaned four pillars that foster conditions for student engagement: affective, social, cognitive, and behavioural engagement. They found that student engagement is greatly influenced by student expectations and involvement. Student involvement is essential in all learning contexts, particularly in the Community Music programme, where the students are expected to make music actively and collaboratively.

To support student expectations and engagement, performing in flagship senior ensembles are sine qua non as a source of inspiration in Community Music programmes, which, in turn, through a social congruence paradigm, promotes self-efficacy and commitment. However, further interventions have been facilitated in the Community Music programmes to advance student engagement, as reported in Chapter 4.7 Theme 4: prize-money incentives for performance are an effective strategy for motivation. This intervention motivates both, students, regardless of their level of performance, and teachers to set a goal to aim for annually. More importantly, it serves as a measurement of student progress and teacher performance appraisal.

Furthermore, where students have struggled with balancing schoolwork with their Community Music activities, creative strategies have been sought to assist them in the form of private academic tutors. Guhn et al. (2020) have found that instrumental music students who are actively engaged in music over several years may benefit from high school academic achievement better than their non-music peers. Thus, the private academic tutor strategy at the Community Music programme level is effective in retaining students and contributing to their academic success and continuing music achievement. The challenge in implementing the private academic tutor initiative across the board at Community Music programmes is that it is intensively resource-demanding; but, overall, there is consensus that prolonged active music engagement heightens academic achievement.

Another factor that may promote student engagement is parental involvement and support. While the participants in the study welcomed and advocated more parental support, the caution was also raised that it is a dichotomous consequence where one may end up with parents who are disengaged, on the one hand, versus parents who are excessively involved, on the other. Nevertheless, parental involvement plays a crucial role in influencing a student's commitment to their musical and academic outcome, and in Community Music programmes. Indeed, the data suggest that, ideally, balanced parental support is needed together with creative teacher motivational skills. The major threat to Community Music programmes is not the parents' or teachers' ability to motivate students to remain in the programme or be actively engaged: it is the social paradigm shift in the socio-economic status of parents in the townships. Those parents' children may attend more resourced schools where

they can gain access to a variety of extracurricular activities such as sports and arts, which in a democratic South Africa is a progressive sign.

However, for Community Music programmes that are in place primarily for historically marginalised and under-served communities, music may not be the only activity that the children gain access to and therefore the children may be less engaged and committed. And having access to more activities to choose from, without a specialised focus, may affect the resultant outcome, as evidenced in Chapter 4, 4.7.4 Sub-theme 4 of Theme 4. The finding there was that, even though the students have the same type of teachers, those students in non-urban areas outperform the students in metropolitan ones.

There may, of course, be many reasons for this outcome, some of which are not within the scope of this study. However, anecdotal data suggest that “less is more” and that a focus on a particular discipline may yield higher levels of achievement for the students, with greater success as the outcome.

With all the salient points discussed regarding effective string teacher strategies and principles, there appears to be a gap in the form of an all-encompassing approach to string teacher training strategies and principles which are inherently linked to an organisational ethos rather than differentiated modes of delivery.

5.3 Recommendations

Community music programmes are resource-intensive and need continually to reflect and broaden, often from scant resources, as they strive to transform communities through music education. The profusion of challenges in facilitating excellent string teacher training through a social justice discourse of accessibility and inclusivity, and as a practical means to socio-economic development, has meant that one challenge must take priority at the expense of the other. This study, through its extensive literature and subsequent empirical evidence, has revealed that the equipoise of social development and teaching excellence can be achieved through implementing contextually relevant strategies. The following recommendations are all-encompassing and not programme specific.

5.3.1 Recommendation for a formal network of expertise: SASTA

The key strategy, for all Community Music programmes is to forge partnerships that create a network of expertise and sharing of resources from their autonomous establishments. The association of networks can be formalised through the establishment of the South African String Teachers Association (SASTA) to promote high-quality string teaching, training, and learning. The association, as a shared responsibility governance structure, should strive for equitable access to string education while making considerable efforts to encourage effective partnership, inclusivity, and lifelong learning through engaged scholarship and practice. As the apex professional body, achieving the purpose of such an association requires leadership, management, and governance that is fit for purpose to create value in the ongoing professional development of string teachers.

5.3.2 Recommendation to professionalise the informal music education sector

Continuous development throughout the professional life cycle of a string teacher encourages dialogue with peers. This is to proficiently address new methods and discern educational strategies and philosophies that complement or challenge the teachers' own approaches of past generic practices. Knowledge exchange and ongoing reflection further than the technical and musical facility should serve as a form of professional development that would benefit the Community Music programme. As the South African Qualifications Authority recognises the non-formal and informal learning sectors, the Community Music programmes should implement the mechanisms that comply with the legislation in support of making provision for prior learning and training to be accumulatively credited in the context of the South African National Qualifications Framework. Formal recognition of ongoing learning and training will serve as an incentive for the string teachers in the Community Music programme which can be characterised by progressive phases that identify (1) a trainee teacher, (2) an apprentice teacher and (3) an experienced professional teacher.

5.3.3 Suggestions for foundational elements of string teacher training

The quality of music education in the Community Music programme should be at the core of its values, and it is thus advisable for the peer string teachers to meet set minimum criteria before embarking on any teaching. In the present study, many of the string teachers started teaching after five years of learning an instrument. The recommended prerequisite level for a peer teacher should be the national level of a grade 6 board practical examination or the equivalent of five years of training from elementary to intermediate level, with a minimum grade 4 theory qualification. The minimum criteria would be consistent with high aspirations and the provision of quality music education.

However, in line with promoting a learning community, it would be recommendable that all peer teaching be encouraged to occur in groups led by a professional facilitator, until such time as the peer teachers may be able to commence teaching individual lessons after successful internal assessment or the equivalent of a national grade 8 practical examination. The trainee groups should work intensely and frequently, meeting at least twice a week for a year with a professional facilitator to cover all aspects related to string methodology. These aspects should include pedagogical content knowledge matched with performance skills and their application in group string teaching. The facilitator of string trainee groups should incorporate theory and aural skills alongside technical and musical awareness in their teaching. Furthermore, learning in a group provides opportunities for learners to immerse themselves in ensemble playing, which develops their listening and collaborative skills and can also motivate students to stay engaged as they witness their peers making progress alongside them. Individual lessons of only 20 minutes for learners below the grade 6 playing level should as far as possible be discouraged. Rather, all learning below the grade 6 playing level should be undertaken in groups and not with a single teacher, but preferably with other trainee teachers and assistant teachers in the room. The rationale behind this recommendation is that for six learners who would have had 20-minute lessons within the space of 2 hours could receive a group lesson of 2 hours instead. This arrangement would strengthen their playing stamina, build endurance and develop muscle memory more quickly.

In its application, the teaching of groups is recommended to be in both homogenous and heterogenous instrument groups while learning the same material. Following established instructional methods would help to integrate instrument-specific pedagogy but should not disadvantage the exploration of new socially and culturally relevant approaches and repertoire. Homogenous ensembles, such as a single instrument class or a sectional group, would enable the group facilitator to concentrate more intently on technical aspects that would otherwise reduce the pace in a heterogenous ensemble. In heterogenous ensembles, the facilitator can work more deliberately on the musical affect.

For the sake of autonomy, each Community Music programme will inevitably have its own teaching philosophy and approach; however, it is essential that a training method be established either by adopting existing methods or by customising blended methods to meet the needs of the programme. The training method must include a sequence of learning outcomes for each level of instruction and must be intensely rigorous and frequent to cover the development of musicianship with the requisite instrumental skills.

The appropriate provision of training requires consistent contact and apprenticeship with a qualified professional and/or an apprentice teacher to monitor the trainee teacher to ensure that they are applying a reflective approach to teaching that is adapted to the students' needs. It is recommended that workshops on string methods be conducted regularly by a professional teacher and that the trainee teachers must be able to discuss and engage collaboratively with their peers and the professional teacher. Where possible, students would benefit greatly from having more than one teacher; this would be feasible if the teachers could share the students in a way that facilitates a flexible platform where the students can oversee and share the responsibility for their own learning. This arrangement would strengthen partnership and collaborative teaching.

While it is essential for string teachers, and students alike to acquaint themselves with the pedagogical literature pertaining to technical and musical elements, it is also crucially important that the string teachers acquire basic instrument repair skills, just as it would be expected for students to learn about instrument care. Furthermore, the

management of the teaching and learning environment is crucial to creating and maintaining a disciplined but flexible, dynamic and effective learning ecosystem.

Finally, string teachers are strategic human capital resources in the Community Music programme, and therefore for those who must commute to other towns weekly, it is advisable that the programme adopts a blended approach to teaching with online learning provided every fortnight. Technology-based learning for under-resourced communities, and music programmes, is a challenge, but it may prove to benefit the Community Music programme by saving on costly items such as time, transport, and accommodation. However, online learning will create new challenges that may exacerbate inequality through a lack of access to technology; and it could engender significant disadvantages by limiting physical and social interaction. Therefore, the students and teachers would need purposefully built online instructional facilities that are conducive to teaching and learning effectively. The overall approach should not be to replace in-person teaching entirely but to support the teachers and reduce commuting by introducing a hybrid or blended approach.

5.3.4 Recommendations regarding the students' needs

It is evident that student outcomes are influenced by disparate variables in their environment, teachers, parents, and peers. Therefore, it is important to consider and contextualise the needs of the student which may facilitate greater personal growth and achievement. A focus on ensemble music-making would create a sense of community of practice through a collaborative learning environment. Furthermore, providing specific and measurable goals such as practical examinations is imperative for setting realistic and achievable goals that help to monitor individual progress.

The examination process can be either internal or external, but an examination must be set and actionable in a way that renders it attainable. It is also recommended that such examinations are conducted annually, serving to hold all teachers, students and programme managers to account. Throughout the year the examinations can be set out in two tranches: the first, technical examinations that require scales and studies and theory to be tested; and the second in the latter part of the year that examines practical performance. The end-of-year practical examination should afford the

students ample time to acquaint themselves with the repertoire and the concomitant technical demands.

Apart from setting examination goals, it is important for students to participate in frequent public performances, not only to increase their visibility but for their self-esteem and to add to the students' sense of musical achievement. This could take the form of membership of a successful flagship ensemble that serves as a role model. It is evident that the Community Music programmes face challenges with motivating and retaining students, therefore participation in ensembles and regular public performances would incentivise and motivate the students. In addition, where possible, prize money could be awarded, not only to the high achievers but also to the very beginner on merit in recognition of their commitment and studiousness.

Finally, in Chapter 4, 4.9 Theme 6, the participants in the present study alluded to a hybrid *El Sistema* model for Community Music programmes as a possible solution to improving and refining string teacher training in South Africa. The replicability of the principles of a hybrid *El Sistema* model reviewed in Chapter 2, 2.4 will certainly be met with certain challenges, particularly regarding transportation and facilities; however, notwithstanding the context, the group-intensive approach would achieve higher levels of social impact with less dependence on human capital. If the principles of the hybrid model were to be applied appropriately in the local context, the possibilities for quality string teacher training and learning strategies that will transform and empower future string teachers in a collaborative and enabling environment are enormous. To complement the current teaching and learning at Community Music programme, the principles of a hybrid model must be characterised by the following:

- All students must begin their learning in a group with general music instruction in aural and theory classes before starting on an orchestral instrument. This will foster collaborative learning but also instil commitment and musicianship in them before the excitement of learning an instrument wanes.
- All students must participate in an ensemble where the rehearsals are at least three to four times a week (frequency) and between two and three hours long (intensity), with all the student teachers present (continuous development).

- Frequent ensemble performances must be held to motivate and create high expectations for all.

In summary, peer string teacher training needs to be clearly purposeful, structured, and intentional, without the strategy being masked under different banners which disempower a socially and culturally responsive pedagogy in Community Music programmes. It is fundamentally important for the Community Music programme directors to invest in teacher development and that the string teachers are encouraged to explore new pedagogical approaches involving different methods, and musical and technical alternatives, to broaden the lens through which they can offer music education.

5.4 Limitations of the study

There are limitations to this study due to the constraints of this novice researcher conducting a major academic project for the first time. Given that the aims and objectives of this study were to gain an in-depth understanding of an organisational approach of the ways in which string teacher training is implemented at Community Music programmes, the research design would have benefited from a social constructivist grounded theory methodology. In practice, grounded theory methodology would have resulted to a “theoretical saturation” of the data, after going back and forth between the participants, before a model or new theory could be detailed.

For the novice researcher with a demanding concert programme, first, it would have probably led to non-completion of the study, and, secondly, it is unknown to what extent the grounded theory research design would have intruded on the Community Music programme as an intellectual space, notwithstanding Covid-19 restrictions at the time of the ethical clearance approval.

Assuming a social constructivist interpretive paradigm, this multiple case study did not limit the formulation of the research aims and objectives. However, the implementation of the data-collection method was restricted to interviews with all the participants and biographical questionnaires completed by the string teachers, which disadvantaged

site visits and observational data collection. Also, with the interviews conducted in English, but most of the string teacher participants speaking Setswana, the language barrier affected some of the participants, not their command of the English language, but the extent to which they could express themselves fully in a language that was not their home language. However, I, being of historical social congruence with the participants, understood the syntax of their responses. In addition, because of our respective locations, not all of the interviews were conducted online or telephonically, with four interviews having been conducted in person. There is no evidence, though, to suggest that the different modes of interviews affected the findings.

There were also imbalances in the ratio of the participants on the sites which affected the sample size of the 13 participants, and this led to inconclusive patterns arising and selection bias occurring. This was due to the unwillingness of a few of the teachers to participate in the study, managerial transition, and uninformative participants. Although the geographical scope of the participants covers only two provinces in South Africa, the purposefully selected cases were data rich and represent some of the most significant Community Music programmes for stringed instruments. Despite the fact that study participation was entirely optional, the string teacher participants were recommended by the programme directors. However, all the participants were guaranteed confidentiality and anonymity so that they could, without fear of victimisation and/or repercussions, share their lived experiences.

The scope and breadth of the information are embedded in the broader parameters and boundaries of Community Music as a field of study, and in Community Music programmes that facilitate string teacher training as tool for social impact and community development. The depth of the discussion was limited to stringed instruments, with some anecdotal evidence limited to general music teacher effectiveness. The challenges and operational solutions of each site were contextually driven, however, this does not preclude the findings' applicability from being relevant in other contexts. Rather, generalisability must be sensitive to instrument, environment, and socio-cultural context.

5.5 Suggestions for further research

As this study focused only on the way string teacher training is implemented or facilitated at Community Music programmes, future enquiry into the intersection of Community Music and string teacher training should investigate the effectiveness of this approach where there are no tentative examples of a pedagogical method. Where collaborative teaching and learning thrives, it creates an opportunity for further research into the instrumental pedagogy of group learning as an alternative approach to string teaching not only in community-based music education provision, but also in formal institutions.

A longitudinal study on string teacher training and peer teaching at Community Music programmes, in relation to the manner in which their technical and musical accomplishments affect the learner, provides a rich context for research on technical and sequential processes that develop the student from beginner to advanced levels, while discovering unique approaches to string pedagogy for social development. Delving deeper into the technique and performance skills of string teachers trained in Community Music programmes would highlight the relationship between teacher effectiveness and student achievement. Furthermore, such a study might contextually inform the provision of quality music education alongside social impact imperatives.

An important teaching strategy that deserves further enquiry is effective communication with the students in the programmes, especially the complexities of Western technical and musical idioms that need to be explained in a manner that can resonate well in a local context. Similarly, in the spirit of embracing diversity, including a representative sample of local repertoire in the mainstream pedagogical content of string teaching would create an abundant resource for reflection and inclusivity, in line with the generally accepted notion of cultural relevance and social transformation.

A partnership is currently emerging between the University of the Free State and the Mangaung Strings Programme Trust in Bloemfontein and both parties have undertaken to foster a mutually beneficial partnership through the provision of both human and capital resources to support the Community Music programme. Since the partnership is in its infancy, with a memorandum of understanding having been signed

only in 2022 (Lion, 2022), this partnership creates a rich context for enquiry about its implementation, its effectiveness, and whether it yields the desired outcomes that are mutually beneficial.

5.6 Summary

The objectives of this study were to determine the current state of string teacher training in South African Community Music programmes. The aim was to investigate their strengths and weaknesses and to gain the necessary understanding and knowledge to make recommendations for improving the teaching and training in Community Music programmes. From this standpoint, I am of the opinion that the objectives of the study were achieved.

Through an exhaustive literature study, it assembled a theoretical framework through which to explore the characteristics of transformative string teacher training pedagogy that is focused on meeting the demands of Community Music programmes in diverse contexts. In so doing, the study shared the insights and lived experiences of programme directors and string teachers, who disclosed key tenets of transformative teaching strategies by identifying the crucial factors that affect the learners' achievements and growth and mitigate the challenges the programmes face in facilitating string teacher training.

The study identified string teacher training strategies that encourage teachers to work collaboratively, frequently and intensively in an environment that promotes active engagement and reflective practice. Experiential learning, together with group learning and teaching, is at the core of peer teaching, where the transfer of knowledge and skills develops confidence and high levels of competence.

5.7 Conclusion

Community Music programmes are at the forefront of facing and overcoming a myriad of challenges, not only those related to access to music education, but also socio-economic, cultural and community development challenges. However, the imbalances in quality music education, especially where its provision is below the desired standards, may perpetuate legacies of inequality, rendering the ideal of social

development elusive. It has been determined, and evidenced in this study, that Community Music programmes are effective conduits for social development because they have the potential to promote positive social outcomes such as personal growth through achievements in music education, community development through cultural and economic empowerment, social cohesion, and enhanced wellbeing.

By fostering transformative string teacher training strategies, string teachers are presented with opportunities to create a learning environment that encourages active participation, critical thinking, and reflection, and that serves to develop the pedagogical content knowledge, performance skills, and self-assurance of both teachers and students. Effective training for string teachers should be ongoing and context-specific, that is, it should be tailored to the needs and priorities of both the teachers and the students. By combining apprenticeship with ongoing professional development through a professional network that can support and advance teaching skills and knowledge and adapting them to the specific needs of the learners, it is possible to develop a comprehensive and effective string teacher training programme. Thus, proper string teacher training that is intentional, structured, frequent, and both intense and intensive is necessary if students are to be provided with the best possible music education, an education that yields and fulfils high aspirations and expectations to ensure that they can reach their full potential.

In conclusion, it is essential that string teacher training at Community Music programmes are designed, supported, and implemented in a way that is resourceful, sustainable, and culturally responsive to the needs and priorities of the communities they serve.

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Appendices

Appendix 1: Ethical clearance approval



GENERAL/HUMAN RESEARCH ETHICS COMMITTEE (GHREC)

05-Oct-2020

Dear Mr Samson Diamond

Application Approved

Research Project Title:

Transformative teacher training strategies of stringed instruments in South African community music programmes

Ethical Clearance number:

UFS-HSD2020/1013/0510

We are pleased to inform you that your application for ethical clearance has been approved. Your ethical clearance is valid for twelve (12) months from the date of issue. We request that any changes that may take place during the course of your study/research project be submitted to the ethics office to ensure ethical transparency. Furthermore, you are requested to submit the final report of your study/research

project to the ethics office. Should you require more time to complete this research, please apply for an extension. Thank you for submitting your proposal for ethical clearance; we wish you the best of luck and success with your research.

Yours sincerely

Dr Adri Du Plessis

Chairperson: General/Human Research Ethics Committee

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Appendix 2: Participation information sheet

PARTICIPANT INFORMATION SHEET

05 August 2022

Title: *Transformative teacher training strategies of stringed instruments in South African community music programmes*

Dear Prospective Participant

My name is Samson Diamond, a lecturer at the Odeion School of Music and first violinist of the Odeion String Quartet at the University of the Free State. I am conducting research under the supervision of Dr Frelet de Villiers, a senior lecturer at the Odeion School of Music, University of the Free State, and Prof Jacob Dakon, associate professor of music education at the University of Kansas. The study is towards a Doctor of Philosophy (PhD) in Music at the University of the Free State. We are inviting you to participate in a study titled

Transformative teacher training strategies of stringed instruments in South African community music programmes.

WHAT IS THE AIM/PURPOSE OF THE STUDY?

The purpose of this study is to examine the nature of the current string teacher training of former students within community music programmes in South Africa. The objective is to identify successes and weaknesses to offer suggestions on enhancing transformative string teacher training strategies at community music programmes in South Africa and to promote and advocate for quality music education for marginalised youth.

WHY AM I BEING INVITED TO PARTICIPATE?

You are invited to participate in this study because you are regarded as a key informant based on your first-hand experience in a leading community music programme, either as a project leader or project string teacher. Your unique experiential input will, therefore, be able to purposefully inform an understanding of teacher training strategies for stringed instruments and contribute invaluable to this research study. There will be approximately 12 participants from three different community programmes. The participants will include one project leader and three string teachers, preferably of contrasting stringed instruments.

WHAT IS THE NATURE OF MY PARTICIPATION IN THIS STUDY / WHAT DOES THE RESEARCH INVOLVE?

If you choose to participate, you will be asked to complete a basic demographic questionnaire and participate in an interview with the researcher for approximately 30-60 minutes in duration, utilising prepared open-ended questions. The interview will be conducted and recorded via an online video calling platform that is safe and secure. The recording is for the sole purpose to use for transcribing the interview and will not be available for anyone else or published on any online platform. All steps will be taken to uphold confidentiality during this study.

CAN I WITHDRAW FROM THIS STUDY?

Your participation is entirely voluntary, and you are under no obligation to participate in this study. All aspects of this study, including results, will be strictly confidential. You will not suffer any consequences or loss for choosing not to participate. Participants will not be rewarded for participating. If you do decide to take part, you will be given this information sheet to keep and be asked to sign a written consent form. It is also your right to withdraw at any time with no repercussions whatsoever.

WHAT ARE THE POTENTIAL BENEFITS OF TAKING PART IN THIS STUDY?

This study will be valuable to string teachers (including you), not only those who are at community string programmes but in general music education. It will seek to identify challenges and inform the best practices for string teacher training at community music programmes. Improving teacher training may foster teacher effectiveness and enhance student outcome. Teacher effectiveness can have an effect on the students' personal growth, and it can promote lifelong benefits with transferrable skills.

WHAT IS THE ANTICIPATED INCONVENIENCE OF TAKING PART IN THIS STUDY?

There is no foreseeable or anticipated harm from taking part in this study, except for the inconvenience of your valuable time. However, as previously stated, the interview duration will not take longer than 60 minutes at a time that is convenient for you. The researcher will take precautionary measures to eliminate any potential level of inconvenience and/or discomfort to the participant.

WILL WHAT I SAY BE KEPT CONFIDENTIAL?

Your personal information will not be recorded anywhere, and no one will be able to identify you from the answers you provide. Your answers will be given a fictitious code number or a pseudonym, and you will be referred to in this way in the data, any publications including final research document, and any other research reporting methods such as conferences. All aspects of this study, including results, will be strictly confidential, and only the researcher and supervisors will have access to the information on the participants. Your answers may be reviewed by people responsible for making sure that research is done properly, including members of the Humanities Research Ethics Committee. However, there will be no information that reveals your identity.

HOW WILL INFORMATION BE STORED AND ULTIMATELY DESTROYED? Hard copies of your answers will be stored by the researcher for a period of five years in a locked study cabinet for future research or academic purposes. Electronic information will be stored on a password-protected computer. Future use of the stored data may be submitted for publication for journal articles, but individual participants will not be identifiable in such a report. However, the use of the stored data will be subject to further Research Ethics Review and approval if applicable. Ultimately the data will be destroyed using a private paper shredder and pulped with a gallon of bleach and water in the trash bin.

WILL I RECEIVE PAYMENT OR ANY INCENTIVES FOR PARTICIPATING IN THIS STUDY?

There is no reward for participating in this study, financial or otherwise. It will be at the researcher's expense to utilise and facilitate an online video calling platform for which the cost will be borne by the researcher.

HAS THE STUDY RECEIVED ETHICAL APPROVAL?

Ethical clearance to conduct this research has been obtained, and a copy of the research ethics committee letter can be provided at your request. My ethical clearance number is UFS-HSD2020/1013/0510/22

HOW WILL I BE INFORMED OF THE FINDINGS/RESULTS?

Should you wish to be informed of the final research findings or any further information regarding aspects of this study, please contact me via the details provided below.

Should you have concerns about the way in which the research has been conducted, you may contact my supervisor Dr Frelet de Villiers at DeVilliersAMF@ufs.ac.za or the Officer: Research Coordinator, Ms Charné Vercueil (vercueilcc@ufs.ac.za).

Thank you for taking the time to read this information sheet and for your consideration of participating in this study.

Thank you.



Samson Diamond samsondiamond@gmail.com Diamonds@ufs.ac.za
+27767311492

What string method/s do you use for teaching, if any? For example: Paul Rolland, Colour Strings, Suzuki, Sheila Nelson (what string methods are you familiar with) rethink.... how where string methods used in your teacher training,

Other: Please specify

10. Do you encourage participation and entry to graded examination?

For example: ABRSM Trinity UNISA AMEB

If so, how often?

Annually

Bi-annually

Random

Other: Please specify

If not, please state why?

11. In which format/s do you give lessons?

Individual lesson (one-to-one)

Group lessons

Other: Please specify

12. Which area/s describes where the students you teach predominantly come from?

Urban metropolitan

Semi urban

Township

Rural

Other: Please specify

13. After how many years of playing did you start teaching?

0-5 6-10 11-16 17-20

14. What best describes your current level of playing?

ABRSM Grade 1-5

ABRSM Grade 6-8

ABRSM Diplomas

Professional

Other: Please specify

15. What teacher training did you receive prior to teaching your first student? (Please tick where appropriate)

Individual lessons
Workshops
Masterclasses
Teaching courses
Mentorship from a master teacher
Suzuki teacher training
Other: Please specify

16. What accredited music certification/qualification do you hold?

17. Do you hold any other qualifications?

Appendix 4: Programme Director Interview Questions

1. Please explain how string teacher training works in the community programme?
2. Describe the process in which the students from the programme progress to become the string teachers?
3. What are the challenges you have experienced as project leader through facilitating teacher training in the programme?
4. What teacher training strategies have you found most effective for your needs?
5. What changes would you like to see in the training of string teachers from the community programme?

Appendix 5: String Teacher Interview Questions

1. Please describe to me your journey to becoming a string teacher in the programme?
2. What is your typical teaching day experience like in the community programme?
3. From your experience as a student, what of your training have you found effective when you teach?
4. What challenges have you experienced as a teacher regarding your training that impacts your teaching?
5. Drawing from your current experience as a teacher in the programme, what aspects of teacher training would you like to improve?

Appendix 6: Interview transcripts

Audio file transcript

Interview with Abuja in person

Date: 02 September 2022

Duration: 30:22

Interviewer: So, thank you for agreeing to do this interview for my study, which is titled transformative Teacher Training Strategies in community music programs in South Africa. The purpose of the study is to examine the nature of teacher training in community music programs to look at their successes and their weakness. And hopefully be able to offer some suggestions on how that can be improved to help the music profession and to advocate for music education for marginalized youth. So my first question. Uh, before we get to the questions. This interview is recorded. It is strictly confidential. Your identity will not be revealed in the document on the write up. Yeah, so you're free to express that. And also before the final write up, I will send you a summary of the transcript of the interview. So, the first question I have for you is would you describe to me your journey into becoming a string teacher in the program?

Abuja: First of all, I'm bad with dates. So, but I basically started playing this instrument when I got interested in this instrument, when I was in I think grade six. I was still in primary, I think, in 1998. Well, I didn't understand it at first, so I got taught by [REDACTED], and Miss... I forgot her name. Yeah, but it was two teachers. So they started introducing me in this wonderful journey that I had. And then I grew into it, came to the [REDACTED] saw there's a Youth Orchestra.....

Interviewer: Oh, so where were your first two teachers or where did you meet them? So this was not at [REDACTED]?

Abuja: No, it wasn't at [REDACTED]. It was in the primary school at [REDACTED] primary that's where all this program started.

Interviewer: Did they have teachers there or they came to the school?

Abuja: They came to the school? Yeah, they came to the school. So yeah, that's how it started. And then came to [REDACTED], so different environment. Because you focused. Mr [REDACTED] was here, and Mrs [REDACTED] She had a junior orchestra. So that's where I started. I don't know, like different rhythms at that time. So but I started learning and then. To be honest, I didn't know that one, I didn't really think I will become a teacher 'cause I studied something different.

Interviewer: But so you got in and did you carry on having lessons?

Abuja: Yes, I carried on all throughout, up until where I am now.

Interviewer: With whom?

Abuja: OK. After that it was [REDACTED] There was this other violist. OK, yeah [REDACTED] I think is based in the States now. It was [REDACTED] and then it was, I think at some point [REDACTED], he taught me like for a month because [REDACTED] was relocating at that time and then after that it was [REDACTED] And then sadly after he passed away, I think a couple of years, and then it was a [REDACTED] Last lessons were with [REDACTED]

Interviewer: Yes, and that's more recent isn't it? So you've sort of continued your, call it teacher training or your journey in music (education) up until recently. How long ago was that with [REDACTED]?

Abuja: Till 2012

Interviewer: OK. And then so how did it come about that you then became a teacher? That explains your journey, sort of your musical journey in learning, but then how did it translate to teaching?

Abuja: That's the funny part. So OK, after finishing my matric 'cause, I started studying electrical engineering and I really passed well. So, what had happened is on my way to register at [REDACTED] the queue was long...and I'm really impatient. I'm really impatient when it comes to queuing up, waiting for people. I'm really impatient. So the queue was really long. So I was like I thought to myself, well, OK, I wanna do this, but I came. I'm good at this, you know, which is being an instrument player. I was like, what if OK, I put a pause on studying electrical engineering and then just playing music. So I was like, OK, let me go to [REDACTED] So I moved from [REDACTED], came to the [REDACTED] explained to [REDACTED] that OK, I'm done with my school. So I'm planning to take a break, a year break. So is there anything I can I can help up with?

Interviewer: In the program?

Abuja: In the program. [REDACTED] was like, ya-ya, we need teachers, what-what-what-what. So that's how it started. And then, ever since then, I never looked back. I didn't really care about electrical engineering anymore. I've been a teacher since 2007 'cause, I finished matric in 2006. So it was trial I think, in 2006 and then I started really well in 2007. So ever since then, up until now, I've been into this program.

Interviewer: And typically now in the in the program, what is your teaching day like?

Abuja: Hectic, I will tell you. I can explain to you like.

Interviewer: Please explain?

Abuja: OK. On a Monday after the meetings here I have to drive from here to [REDACTED]. And then when I arrive at [REDACTED] at 1:30 hours or before that time, 1:30, I start teaching at the school called [REDACTED] it's about 25 kids that are new beginners. So I teach there and then up until 3:00 o'clock (3pm) and then I moved to another school, which is [REDACTED]. I have about eight kids, and they're playing really well, so they require more time, so I leave there around about 6 or even past six. Then I have to drive back here arriving, I arrive here round about past 8pm. Drive home. Then on Tuesday, same thing again. I go there after the meetings here. I drive to [REDACTED]. I arrive there just before 2 (pm) And then I have to teach [REDACTED]. So this about ± 32 kids, which we have to teach, so we teach up until five or six depending on how many kids are there, and then we drive back. Then Wednesdays, it's not so complicated. After the meetings again, meetings and ensembles. I start teaching here from 2:00 o'clock up until sort of five or six, depending on which students do I have. Then Thursday starts in the morning. I teach here from 10 am up until one. And then again, from 2:30 up until five or six. And then Friday, it's just orchestras.

Interviewer: And with the teaching do you do group lessons or individual lessons?

Abuja: Individual lessons.

Interviewer: So, with the 32 kids, in the one day, how long are the lessons?

Abuja: That's why I say I think it depends on how many are there. Yeah. So but when I leave for [REDACTED] it's usually two of us and there's one guy who's based in Welkom. So we probably split the kids, like I would have maybe on that day one Monday I would have like 10 or 9 kids. So maximum time that I can give them is 20 minutes each. So, when we tune, we tune them all at once. Yeah, and then some of them will go in practice and then we would focus on this one. And then they come one after another.

Interviewer: So on average about 20 minutes for each one, and then you said for the more advanced ones you want to give them more time?

Abuja: 30 minutes to 45.

Interviewer: And then from your experience as a student, in the training days what can you tell me from your training that you have found to be effective when you teach now?

Abuja: To be effective?

Interviewer: So from what you experience as a student, what have you found to be useful, effective, that works, that you can use in your own teaching now?

Abuja: If I can put it on my hours. First of all, you have to be disciplined. Discipline is the most important thing we should have, especially when playing an instrument which you can't even see the notes, you have to depend on your ear. Practice also. We have to practice almost every day. Well, everyday not almost every day. Every day. And then, I think the most thing that I have found effective it's... Take [REDACTED]. Is the most teacher who taught me like a lot of things. Especially when it comes to Viola technique, the way the sound should be built, especially when it comes to different pieces. The different schools of technique anyway. But how to practice? When to practice? Different etudes or exercises you should have as a teacher, especially when a kid plays a sonata. What kind of studies or etudes they should have, based on that piece? Yeah, so I think those are the most important things I would think.

Interviewer: You could always add?

Abuja: Yeah, yeah, it's a lot.

Interviewer: Now, so moving from the effective and the things that you have found in your teaching or from your training. What challenges have you experienced as a teacher regarding your training that impacts your teaching now? So challenges emanating from how you were taught and that you feel impacts your teaching now.

Abuja: I don't wanna name people but like, let's take it from the beginning. I was taught to play an instrument. But I was never taught how to hold it properly. I think it's because the people who were teaching me, they played a different instrument than what I have.

Interviewer: Yeah, so not necessarily string players or?

Abuja: Are string players, but they play a different instrument than what I have. Take [REDACTED] for instance? [REDACTED] plays bass. So [REDACTED] would show me, OK, this is how you play a violin. But how to hold it? or how to hold the bow? It was a bit tricky for [REDACTED] at that time.

Interviewer: the little nuances...

Abuja: Yeah. And then how to articulate the note. Yeah, yeah, it was so.... I think those are the challenges that I had, but after having a teacher like [REDACTED] I can't remember his surname. I think I grew from that than before. So I would say the challenges that I have now because I mean, I think we as teachers we have to have maybe study psychology or something like that. I think we should have that because we find different kids with different attitudes. Those are the biggest challenges that I have. I mean, I would think I'm a nice, not an expert but kind of a strict teacher. So

sometimes you get a 6 year old. I cannot deal with a 6 year old, especially when you have to teach them violin. So those, I think that's the main challenge that I have.

Interviewer: So, you don't start the beginners?

Abuja: Well, I do, but I prefer not to because it's a whole different model. I could start a beginner which is a bit older. He can manage, he can manage my attitude, he can manage whatever that I bring to... As for a little toddler.... So I think that's the most challenge that I have in this program.

Interviewer: But then from what you were saying earlier in terms of your own experience. So we were talking about the instrument hold, and that in some ways, did it impact the way you teach or it's one of the things that became a challenge that you had to overcome?

Abuja: And posture. Posture as well 'cause I used to stay straight. (feet together) Nobody told me OK, you have to separate your legs. So I found that, as I eventually grew on the instrument. So, even if, like, recently we had..... even before that. [REDACTED] was here. So [REDACTED] was talking about how to practice at home. So there are couple of things which [REDACTED] mentioned. Like on how to practice now, which I didn't really think about but I think it is a big challenge which I didn't really face, on how to practice, especially when it comes to these fast notes. Fast bits... take them slow first. Really listen to your intonation and then minimize your bow. Yeah, you know, those are the things. I just went through them. As long as I've got them. Intonation I'm OK, but I didn't really work on the technique properly, so yeah. I think that's some of the challenges that I had.

Interviewer: You can keep telling me about your challenges....

Abuja: On the teaching side?

Interviewer: Teaching and also just on the training side because both of them in some ways, we can look at them in parallel on how the training can impact your own learning and how it impacts your teaching later on. Sometimes you find that it doesn't, or that it does. So I make a quick example, when I was playing, when I first learnt, and I remember this story now. When I was at [REDACTED] And there was a guy called [REDACTED] and he was a cellist, or rather he was teaching cello. But then he would also double up and teach the violin. So that's why I say I can really attest to your story. And of course, the little nuances of how things are held and so forth. And then I remember I had a really stiff bowing arm. But then it went on up until I was at College. And then I had to undo that. It takes a lot of time and effort. And those kind of things, you've picked them up somewhere... but because I had to do all that undoing, you know, fixing, then it actually positively impacted my teaching because then when I see somebody else with a (stiff) bow hold, I don't want them to go through the same thing, you know. OK. We're going to do this one properly at least. So even your own challenge might not necessarily become a (permanent) challenge at the end. It might in fact become a positive one.

Abuja: Yeah, it did happen like what you just said. But mostly, I always do my utmost best. Even sometimes, I'm not perfect. Honestly, I'm not perfect. But some things I just overlooked. Which is a bad thing. But like I said.

Interviewer: Are those things you overlook on yourself or in your teaching?

Abuja: Like I said from teaching a toddler, it's a challenge. It's really a challenge. I want to have the heart for it. I really don't. So sometimes. Like when a kid plays, I would see (that) OK, maybe the posture is wrong but because she's playing nicely, like I asked her, I'll be like, oh, wonderful, you know, because once I stop and then focus on the posture, then everything falls apart. So I think, I don't know how to explain it, but I kinda like OK, if he or she is doing this OK, let me rather work on this a bit later on. Let her or him do this and then get comfortable with it. After that, then I can work on this. I don't know if it's a bad thing or not.

Interviewer: I don't know. There's also this thing that someone will say, you know what, it will be somebody else's problem later on.

Abuja: No, no, no. It's not like that, but I just want the kid to be comfortable in playing the instrument. Because sometimes, even without thinking, you overload the kid. That's how I always see things. Like we overload kids. We tell them so much information without even thinking. So I tend to let them do their thing, and then OK, I'll fix this later. That's how I work.

Interviewer: And have you found it to be effective, like has it worked for you?

Abuja: Yes, yes, because at the beginning I was taught to do things like this? Let me say, somebody like [REDACTED] he told us if you teach a kid, you do this, there's no compromise, there's no looking back. That's what you're supposed to do. So as I grew, I saw that this is not working. What if I do this? What if I spice it here? What if I take this from there and then combine everything. So that's how even today, I don't teach the same kid, like the kids that I have.... I don't teach them the same. The same thing. I would see OK after playing a scale. OK, he's good at this. He's good at that. So I give them different materials to work on.

Interviewer: According to their needs?

Abuja: According to their needs. That's how I work.

Interviewer: OK, so individual based. But is it that you follow a method or?

Abuja: I follow all kinds of methods. Not even, not one actually. So I follow everything that I can find which I find (that) this can work for this kid. I follow that.

Interviewer: We're coming close to the end of the interview. We have the last question. So, drawing from your current experience as a teacher in a program, what aspects of teacher training would you like to improve?

Abuja: First of all, I would like to improve on my play 'cause I haven't been playing in a long time. And then second of all, I would like to have more time. More time with the kids, less driving. The kids should be here and then I would say just performing.

Interviewer: What aspects of teacher training?

Abuja: Well, we've had so many...

Interviewer: Like so from if you reflect from your journey now. And you said OK. Would you redo anything? And if you had to, would you do it the same way or what would you change about it?

Abuja: I'm trying to think. Like the most thing of. Like me. Because I think on this program we had so many people come in showing us different things, teaching us different things. I mean from the theory kind of point if I might put it like that, yeah. I think I have enough to teach the kids that I have. I have enough, I just need to focus on my playing, my performance, because I mean with these kids. They improving to a higher standard so I don't wanna give them up. I want to still continue with them up until I feel like OK. You can move on to somebody else. So I think the aspect that I have to improve is me, to be honest.

Interviewer: Yeah, that's sort of yourself development?

Abuja: Yeah, I think I should improve that first before looking into anything else?

Interviewer: But have you thought about how you would want to do that?

Abuja: I'm working right now. Like I've been speaking with [REDACTED] So we came up with this thing, OK. She wants to introduce us on UNISA or doing UNISA, and even lessons again with you guys. I don't know. [REDACTED] been telling me you guys have a good relationship and trying to work on, you know, an agreement. So once we get that ready, once we get that going, I think, it'll open up a lot of doors. A lot of doors for us. Self wise, qualification wise. To be honest, yeah.

Interviewer: Any questions for me? Actually I still have one more question. So if you were running the program and with the teacher training aspect of it 'cause you've got a lot of teachers who are in the program or where in the program and are now teachers. What would you do differently?

Abuja: What would I do differently?! I would have more concerts for the staff. They would have maybe solo nights. I think I would, I want to say this badly. Let them continue with their studies so that they can improve themselves. And then you know, just share the program with the world. That's what I would basically do, unlike being stuck in one place.

Interviewer: Yeah, well, I mean, you're not because you travel to [REDACTED] all these places.

Abuja: We've been doing that for over how many years now?

Interviewer: Yeah, that's amazing. No, yeah. My hat off to you and it really is incredible work. Well, any questions for me?

Abuja: Any questions for you? Well, I didn't prepare any questions but I mean from knowing you, you're the most amazing person. No, no, no, no. I'm being honest. I mean, I wish I wish you could have, I mean take part in this program of ours. Yeah, give us like the tool books. Give us, you know, the knowledge that you have, that you gained throughout your years. Push us to be better. I mean, that's what I mean...ooof, I'm lost for words.

Interviewer: Oh well, thank you.

* * * * *

Anecdote from the same day during an informal discussion

Interviewer: We were just reflecting now on one of the challenges and you mentioned that?

Abuja: We accepted a lot kids with very little staff, and then we don't really spend that much time with them. We don't really give them the necessary tools for them to.... we just work so that we can get to the next one, so that you can cover your work throughout the day.

Audio file transcript

Interview with Accra via telephone

Date: 05 September 2022

Duration: 1:06:39

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlining _.

Accra: Hello?

Interviewer: Hi Accra, how are you doing?

Accra: I'm good, [REDACTED] how are you?

Interviewer: Very well. Thank you. Thank you very much for agreeing to do this interview. I'm sorry it had to be a bit of a rush. And I understand that you guys are very busy at the moment between concerts.

Accra: But today was kind of like my day off, so I was running a bit of errands and stuff, but I also had to go to popping by speakers, quick, quick.

Interviewer: OK, I'm struggling to hear you on this phone. For some reason I have to.

Accra: You struggling to hear me? Can you hear me better now?

Interviewer: Yeah, that's better. OK. It's hitting the right decibels. Yeah, fantastic.

Accra: OK, cool.

Interviewer: So I wanted to just run a few things before we get started. First of all, again, to thank you for taking part in this study. I sent you the information pack that the purpose of the study is to examine the nature of the current string teacher training of former students within community music programs in South Africa, with the objective being to identify successes and weaknesses in order to offer suggestions on enhancing teacher training all around, and also to advocate for music education for marginalized youth. So this interview will be recorded but your participation and identity will remain anonymous. And also should you want to withdraw from this study, you're welcome to do so at any point. And just the last thing is that the data will be stored securely and then the final report or the results, I can share them with you should you wish to know. And I will also send you a summary for correctness and that it reflects the conversation that we are going to have.

Accra: OK. All right, I understand.

Interviewer: So first question is if you could describe to me your journey to becoming a string teacher [REDACTED]

Accra: My journey to becoming a string teacher?

Interviewer: That's right.

Accra: OK, so. Obviously I had to play an instrument... I had to start there..., I don't know if you want that part of just.... string player

Interviewer: Yes, yeah, absolutely. The whole thing, how it all started off. It's incredibly important.

Accra: OK cool. So I, the way I started, because I started on the violin I, and now I am on the viola, is that I followed a couple of my friends to [REDACTED] where they were playing these instruments. So I got there and the one that was available for me, there was the violin, so I actually started playing there, the violin. And over the years, [REDACTED] started visiting the project that I had joined, actually I had left the project for a few years. And by the time I came back [REDACTED]. And honestly, that's when I really started getting proper (lessons) in the sense of reading music, reading staff music (notation), and everyone from there and then....At some point out and I cant remember the year, I think it was 25 years ago. [REDACTED] decided [REDACTED] to start [REDACTED] own project in [REDACTED] and so some of us who were in the other project, and [REDACTED] asked if you wanted to stay or join [REDACTED] and said this is what I am willing to do and give us. And a few of us decided to join [REDACTED] And because of the era that we were in, [REDACTED] was the only teacher able to come down or brave enough to come down [REDACTED] to teach, all the other, called them "white teachers", were very skeptical and afraid of coming down [REDACTED]. So [REDACTED] did all the teaching, [REDACTED] did all the violins, all the violas and I think we had a double bass then but we didn't have a cellist, because one of the guys left. And so [REDACTED] did all of them, all by [REDACTED] And then over time, [REDACTED] thought you know what, not a lot of white people are willing to come down from [REDACTED] so why dont we start our sort of teacher training program where, whoever as a student would come into classes with [REDACTED] to help with the beginner classes, and you would help them along with holding the instrument, whether it's theory all rolled into one, but basically, how in a nutsh

ell, being a string teacher, I was basically giving back, uh, what I was supporting. And also it was quite a really special process 'cause you tend to also learn so much when you are teaching about the instrument itself, about how you will find something very easy to do, somebody else might find it difficult. They have to find different ways of explaining this to the kid. Or make them understand what they needed, right. So it was a win-win situation on both sides.

Interviewer: You talked a bit about that you're playing violin and Viola. Are those still the two instruments that you're teaching now. And how did that come about?

Accra: Yeah, I still teach the violin and Viola. I mostly play the viola. It came about, I moved from the violin, to the viola because we needed more viola players in the ensemble? I think it was just one at the time, and [REDACTED] suggested that violinists should try the viola as well. And I thought OK yeah it's a good opportunity. And that's how I basically moved on to the viola because there was a need within the ensemble of viola players and yeah, up to this day I still play it in the ensemble....

Interviewer: And when you mentioned helping out in the programme in terms of teaching was it in group classes or individual lessons? And how, when, how did you... perhaps to put in another way graduate to teaching individually or teaching as titled now as an assistant teacher?

Accra: Yeah, definitely we started in the group. It was always group lessons. Because at that time we had like one room where they all came in and we'd help [REDACTED]. We started as a group because as [REDACTED] was teaching the little ones [REDACTED] was also grooming us and we learned how to bring that into the group where you would probably zone in on one student and over time the focus. It would be with the help of [REDACTED] and overtime, [REDACTED] would (observe) because [REDACTED] there, [REDACTED] knew how we develop, how we just take time, are we actually learning? We could not understand what we're doing and wondering what we're doing does it actually help the kids as well? So the process was, I can't remember how long it was before I started having my own individual students, but it was quite a process because [REDACTED] had to make sure that when it's your own student that you will be doing the proper stuff and not handing over your bad habits.

Interviewer: Yeah, but that's why I want to know about the nature of how then you sort of ascended from a student to teacher?

Accra: Yeah, yeah

Interviewer: So, for, if you look at it almost like in a University sense that how you are graduated to then say OK, Accra, you are now doing one to one lessons and how long the process was as well?

Accra: Yeah, well, it varied from what I can remember,... sorry excuse me..... it varied from all those students. I called them student teachers 'cause we were basically students, about the process of how the process and the length of when you started having your own student. So, personally I didn't know how long it took. It could have taken plus-minus.... plus remember, at this time, I'm still a teenager and a young teenager. I'm just coming there to help. In my head, I didn't even know that I was doing this, so that I can become a teacher myself, as an individual, my own student. It was a case of like so many kids, we don't have enough teachers here, come in, help out [REDACTED] with the group and for me, that was part of me giving back. So the intention for me wasn't actually even becoming a teacher, just going there to help and over time because you get better and better at what we're doing. [REDACTED] then said OK, I think you can handle the group by yourself. I think that's how [REDACTED] started. You would then have an OK three of you, handle the group by yourself, will be in the background watching, seeing what you're doing and overtime after that and [REDACTED] say maybe..... take one of the students that have already been in the group, because you know them and you know what their problems are and everything and I'll keep checking in. So it varied from student to student. There were those who were very good at it. There were those who were motherly towards the kids especially with the female teachers, and with guys, the kids where like, you know? Yeah, another guy. So there was that whole social aspect to it as well, that underheld. So, that the kids can be, were able to... how can I say... able to relate to you, able to come to talk to you, able to, to not be shy and ask questions because it's difficult in a group setting. That is when you have them one-on-one, a whole lot of windows open for them. They start understanding everything better one-on-one. And so yeah, I wouldn't be surprised, I can't remember 'cause it was a while ago, I wouldn't be surprised to learn now that the females teachers were the ones who got there first, to have their own individual students, rather than some of us. So I can't give you an answer of from when we started doing the groups to when I started having my first initial student.

Interviewer: I understand. And so now what is your typical teaching day experience like in the project?

Accra: It's a mixture, because now I'm also involved with in the office, admin basically. So to give you an idea. Normal, because we've got very abnormal weeks. A normal week. Tuesday, I'd be in the office the whole day. I'm so I'm kind of like the liaison between student, the music school and the office. Tuesday I may well be in the office whole day. Wednesdays I'll be in the office half day, then from about half past one until five, I'd be teaching and, that also on Thursday and Friday I'd be teaching up until about after like 5. Depending on how many students are available and that would be my general teaching, and also on Saturday's, but then also used to be Sunday and this would be the young ensembles 'cause you've got different levels of the beginner and junior ensembles, it's when they get together on the weekends as the

ensembles and during the week, it's individual lessons versus the Sundays. So my teaching days would be Tuesday half day. And then Thursday-Friday up from about half past 1..ya.

Interviewer: And also then the weekends.

Accra: Teaching does take place, but I don't teach on the weekends, ya.

Interviewer: OK, OK.

Interviewer: Gosh, it's quite varied.

Accra: Yeah, it is.

Interviewer: If you could perhaps tell me from your experience as a student, then what of your training have you found effective when you teach now?

Accra: As a student, what I learned as a student?

Interviewer: What you learned as a student and that you are able to use now, that you find to be effective, successful, working for you?

Accra: Honestly, I would say something that I touched on before... It's that social relationship. I find that students who are comfortable and they kind of understand you. You understand them. They're more willing to open up and more willing to come to you when there's problems, they're more willing to say, you know, I tried. I tried to practice this. It just doesn't work today, or I haven't practiced and I'm sorry. Rather than just being there and being rude, I found that teacher student relationship if it bloomed well and the child is encouraged to ask questions, and encouraged to be free, on the instrument, to go around playing, staying with the instrument and be free. I find that's true by itself. It was very helpful. It was one thing that I would say I've learned and I've kept through my years and I still keep up till this day.

Interviewer: And then following that, what sort of challenges, have you as a teacher, regarding your training that you feel impacts your teaching now.

Accra: Try to think of it. I would say the language barrier. You know, growing up, being myself and being a student teacher within the group. A lot was lost within the language. [REDACTED]

[REDACTED], it is different languages as well. So that's one thing that I realized I thought was a lot of these miscommunications and misunderstandings. And that I think that one thing that I realized has a big impact on teaching. Especially on teaching the little ones, which is, I suppose, helpful for some of us to be there so we can help translate some of the things that she was saying. Because also in the group we have different social standings at home. Where other kids are able to go to better schools or any of the English speaking schools, but in [REDACTED] they are doing their home languages. And so a lot of the communication, so yeah, I would say that, it gets lost there.

Interviewer: But then in in terms of your own teaching and training. So apart from the language barrier now, because I would imagine that now you're working with kids that you in some ways can understand their background and. And so, and you'll probably be able to then communicate with them in a language that they might understand, or at least try and find, you know, words that they might perhaps understand, however, how has sort of that challenge, the language challenge impacted your teaching now?

Accra: It impacted it in a positive way I would say, because then what I do is, to give you an example, in some of the things that I have, they would do group lesson on a Saturday and group ensembles maybe on a Sunday. And those are on a Saturdays mostly held by [REDACTED] or some of the other teachers like [REDACTED] So it is mostly based in English. What happens when they come in one-on-one. We go through a review of what they did and what they didn't understand. What they need help with but they didn't understand, uh, build upon what you know from a different language. So, language barrier is still there even to this day, but because of me being able to converse with them in their languages and it greatly impacted on their understanding and on the end result that they would then take to their ensemble and group classes when they go back the following week.

Interviewer: OK. And any other aspects that you found are relevant and challenges that you've experienced in your training that are worth mentioning?

Accra: Trying to think in the training, it was a while ago and nothing pops up, but if you would stay in the teaching then yeah I would have a few things but in the training itself. At the top of my head. Not really. Accept the language barrier. And are you asking in my training? As a teacher, right?

Interviewer: Yeah, your training as a teacher. You know, what are the things that perhaps you've had time to just think about that... Oh, I wish I'd known this earlier or something like that?

Accra: Oh, OK. Yeah, at the top of my head, there's probably humorous things, but it's over my head. I can't think of anything, but over the years, you teach, and you think, well, I should have tried this before, I should have explained this better before, but nothing specifically at the moment unfortunately at the top of my head. If something comes up I'll send you a message or something...

Interviewer: Yeah, no problem. I'd appreciate that. Drawing from your current experience now as a teacher [REDACTED] what aspects of teacher training would you like to improve?

Accra: Teacher training...For us the most difficult thing, is the resources that we have, not yet proportional, or directly proportional. Because we've got lots of kids that want to learn but because of limited resources, and up by that I'm thinking about space, and thinking also about teachers that we have. We can't take that many students. So it's very, very limited and also you're hoping that the bunch of kids that you've taken, will remain, will be interested because some of them.... What I've realized more recently than in the past is that. Before, in the past, it's just people who brought themselves. They want to learn the violin, they know it better. But now you find that kids are being brought by their parents because the parents wanted to play the violin one day. And you get a kid who's there and you ask him, what are you doing? Like, I don't know, my mom, brought me here. So the challenge there is that it's not the child's wish or wants to play this instrument. To give you an example we had a few weeks ago..... the child is there with the mom, and the mom keeps on saying how much she loves music and this and this and then we asked the child so. What are you doing here? What do you want to do? And, he said I don't know my mom brought me here, all I want to do is skateboard. That's when we realised that there's a big difference between child that who's yearning, and really wants to do this and hasn't got anything else, because there are a lot of other things that are happening at school, because people are doing ballet or doing this. But at the school we try and give the child who has nothing, or they just go to school and they come back and got nothing happening. So those I would say are the challenges. I know it is indirectly proportional to what you asked, but yeah.

Interviewer: No, it's good because as a result of depending on the kind of.... because now you're referring to the kind of student that you get, ones who are determined and those who are somewhat being chaperoned in. And those that are coming in, uh, sort of from well-resourced families and this is just an extramural thing, and to one where this thing is the only thing that they get to do. But perhaps you get different results and I want to know about that. But what I want to know is how would that improve the aspects of teacher training? The impact of the children, of the kind of children that come in to enroll for music lessons.

Accra: I suppose especially in teacher training because we use students who are.... I mean, people who are full students, and for them it's heartbreaking when they spend so much time on somebody, only for that person to say they rather go do something else.... And at that time you might find that some of the student teachers that have been assigned to that child say, OK, you can now maybe twice, teaching them individually now, let's see what you do. So it weighs down on them and it sort of like breaks them down a bit, because they're thinking, oh, what have I done? This child was playing nicely and now that I'm teaching them individually, they're not interested, they're not coming to lessons, is it me or is it the way I teach? So that can impact negatively on the tutoring because as a teacher you think like you're not really good at what you're doing because you're still learning as well. So, that has happened quite a few times where some of these students have had to go back [REDACTED] to say they're not coming for lessons or you find a student that comes for group lessons, but they don't come for individual lessons. You have to really then find out, is it me or and sometimes it's not you. Sometimes it's because they would come back late from school. They just can't make it. Location thing. So I've seen that impact on, on that situation in on teachers where some of them have to come to me to say, you know I don't know. Do you mind coming into the lesson? How is it going? Is it me? Is it the child? and also what I've learned over time is you can't teach every child the same way. You have to understand the child. You have to understand, and this you can only understand when you can see that one-on-one. How the child now receives information, where one method would have worked with the last two that you did, the third child it's not working. So you always have to be creative in the way that you teach or get the message across. So yeah, that's one of the biggest things that's seen impact on the training where as a trainee teacher, you sort of, you're not sure whether you're doing the right thing, and even though you're doing, you're thinking of doing everything you've been taught to do.... students might not still want to come to you. Yeah, in a way that has happened, and the way we try to resolve that it sometimes is to move the teachers around, our rather move the student around and also have another teacher in the room... to see if it's you or the child or something else. So as teachers we always do that, to try and, especially teachers now who are parents themselves. Some of us that are parents, where they will come in as a motherly figure and trying to figure out what's happening, is it a social thing is it an understanding thing. Or is it something else that's outside of the music school. So, yeah.

Interviewer: Yeah, I suppose you, you alluded to my next question, which is in what ways have you mitigated these challenges?

Accra: Yes, yeah, I can expound on that. So what we taught, especially since we started being teaching a group with [REDACTED] teaching and the rest of us just being in a group, you get to handle different students at the same time in the group. You know, you move around, you don't just stick to one is move around and what that has created within the teachers is that, if there is something that you're struggling with, you've got a teacher friend, you've got a friendly teacher out there, as well who might have better ideas or better understanding of how you can take a different direction and if that fails then you take it to [REDACTED] I'm struggling with this. I've tried this and things like that and everything, but it's still not working on this part. And [REDACTED] also might bump with it and you and [REDACTED] get into [REDACTED] room tried different things on the child and see what works. That, I think has been really really helpful for all the teachers just to know that I'm not alone, you're not

alone. You will get students in situations that really can't that are really going to baffle you and dumbstruck you but you're not alone. You've got others around that can help. So help is always around.

Interviewer: Yeah, it's fantastic. Well, yeah, it kind of wraps up the main part because in some ways you've helped me just understand the challenges, but also then finding ways to mitigate that. Perhaps coming away from the questions, official questions. I just want to know a little bit more about sort of, the kind of students that you get to teach. And what challenges you have with them and in what ways that you are able to deal with that effectively?

Accra: Yeah, so I normally mostly teach your, I would say high school going teenagers. I didn't teach the little babies because I think I find that I relate better with the....

Interviewer: that age group.

Accra: Ya, that age group. Leaving...higher primary going into high school. I see those a lot and yeah there's a lot of challenges there. You know, they're growing, they want to be independent. They've got ideas of this, of the world, how the world should work and everything. So they're dealing with those aspects plus trying to teach somebody how to become a better musician itself. And one of the biggest challenges that we have, especially when kids get into high school, the amount of work that they do in high school. And as you know, our education is not the best, where you actually have kids now going to school Monday through Friday and sometimes even on Saturdays and Sundays to be able to catch up. Ah, we work with school and this was there before even the COVID times. Because we had to as a school, bring them in or they attended alternate days at school. So yeah, when they start going to high school, the amount of work that they have, they may not be able to practice as they used to. And you find out that they may not be able to come through as much as they did. And it's a very difficult time because this is the time when they really cross in the their playing, you know, getting in string playing and understanding the instrument music. Brilliant, flourishing time also, so intent on them, because now the type of work that you give them as a teacher is also more challenging. It really is more challenging. And more unlike from spoon-feeding them when they were young. Now you actually saying here I want you to do this. Bring out the music in this. Just play the note. Keeping out the music out and everything else, it's a lot of work and now they've got this high school work cycle as well. So I've had a couple of students who especially we're nearing matric. They were like, I can't come anymore. This is way, way too much and those who spoke and make that you can see them when they get to your lesson, they are absolutely tired. And all we're doing is waking up in the morning, early in the morning. Sometimes some of them have classes that start before school starts. Attend those classes, attend normal classes and then after that attend after school classes. And so they need to come back home. Do their... (chores) run errands at home and then still come to your lesson. So that's the major thing that I battle with the age range that I teach. It's not always gloom at me and stuff, I mean. You get those somehow managed to do it. And then you also talk to them about time management, this and that...

Interviewer: What do you think has worked for those that managed to organize themselves and managed to get the practice done and so forth?

Accra: I think that has worked for them is something that started early on in their life in terms of at home. Being taught how to manage your time. You come back from school, you do this, you do that, do your homework. Uhm, you know, and not always be falling behind in their time management. Basic time management. I find those who started earlier on, being taught that, and it becoming a habit. Normal everyday life. Versus those who, for example, say all they wanted was to play the violin, play the violin, play the violin or the cello or the double bass, and they really enjoyed that. And they still do well at school, but now school is becoming heavier and heavier and they're finding it difficult to balance. Uhm so yeah, what we try and do as well is kind of come up with a schedule that will hopefully work for them. You found out what are the errands they have to run at home, what subjects are you struggling with? And what we have done [REDACTED] as well is that we get them tutors that can help them with some of the school work that they're struggling with. So they would then come through maybe once or twice a week during the week. Or they also had it sometimes on weekends...

Interviewer: Are these are private tutors?

Accra: Yes, private tutors that [REDACTED] would hire to come and help those students. High school students who might be struggling with something at school 'cause you can see it in their eyes. They really want to do well at school, but they just not understanding something. They really still want to continue with their (music) lessons. So yeah, that's one aspect that we've tried to bring in this, to find help as well. We also tried to have an arrangement with the school, rather than keeping them all at school after school every day. Let the [REDACTED] kids go because then they get one-on-one with the tutor. Rather than at school where there's thirty-forty in a class. And for some reason it worked really well with the schools have agreed because they've seen how much the student has improved at school as well. And I think that would be one of the major aspects. And also we introduced a psychologist.... Who the students can go and talk about everything, anything and everything, not just about what happens in the music school, like about home life, about social life, everything. And it's all private between them and the social worker. So yeah, so that also helps students well who have other issues, or rather other problems impacting on their school learning and music learning.

Interviewer: But then so looking at the high school students and particularly with the teachers that, do you find that kids around in those adolescent years, that you have a retention problem? Do they leave the project 'cause they're overwhelmed at school, or they don't know, you know, what their life options are? And in what ways does it affect the teachers? and are there ways that can be implemented in the teacher training to deal with adolescent learners?

Accra: Yeah, I mean honestly during the early years of high school not a lot of them leave, but you can see the sort of like the pressure is bubbling up there, now they're starting to have more homework, or more work at school and they're not able to come through. Most of the time when they do leave are or hardly come in that year, the matric yeah. We've had a few students were for the year most of the year that they wouldn't come through to get their lesson, and we would know that, but they would say we're really highly interested, I'll come through when I can. Like school holidays some unfortunately they still have to go to school but some of them come in. Just to keep it going, you know, you give them studies or something so that they are playing at home even though they can't come through. So a lot of the drop-outs is what happened during that time, you know, in fallout they can't come anymore and some of them don't return. But the early years of high school, they still active in coming through. Going back to what I said, there are some of the resources that we've made available to them, which is a psychologist. And that's one of the ways we fight to sort of, help the situation 'cause we saw there was this problem where they are becoming such a good string players and they should be moving on to probably like the senior ensemble and everything, but there's that thing hampering them. Now they're not coming in as normal, and now the rate at which they were progressing has slowed down. To combat that and combat them finally saying, you know, I don't want to play anymore, in that time you know that this student is a very, very good student. They work hard, they've progressed so much and they could be missing.... So those two things, the psychologist, and tutors, those are the ways for us to offer help so that we don't lose these (upcoming youngsters) 'cause as you well know it, especially string instruments it's not something that you can pick up the instrument, and then, in a month you are really good at it. It exercises a lot in their lives, growing up, being there and put in the hard work and everything and even now in their best age where you know they could be flourishing as well, that they would be dropping out or they just run down, they're tired and everything. So you try and handle the situation as best as you can with those interventions.

Interviewer: If you were, [REDACTED] running the string teaching or string teacher training program, what aspects of it would you improve?

Accra: I think where we started off with what's happening at the schools in terms of us having a relationship with the school and being able to get private tutors. I think we can do more of that because for those few, unfortunately we couldn't offer that to all the students, to those few that took up with the tutors aid. It really helped them. It helped them at school. And they got great results and they became happier beings in a way. To see in their eyes and their mannerisms like their actually understanding that their marks are improving, they're becoming better students, and that I would, I would grow that to, I suppose more of the schools that our students go to, have that relationship with the school. That we will take our students and give them private tuition to help them through and we promise that their marks would improve. I mean it works for them as well because at the end of the year when results come out, they've got higher numbers of people passing, so it would really work for them. They there's nothing for them to lose anything. Yeah, it's definitely gaining. I would work on that more. Obviously, we couldn't do it because of the for the funding, as always. We couldn't do it for all the students, but it's really, really needed. That's one aspect I would go on. And yeah, I think that's one of the biggest ones that I would enlarge....grow.

Interviewer: OK. Oh, thank you for that. So we've come pretty much sort of closed cycle on I think you've expressed quite a bit of the challenges, and I wanted to know more of the successes actually. And I don't know if you are able to elaborate that in your training, things that you've found to have been successful, that you feel that they're indispensable, that this is what you'll take forward and will use when with your teaching now?

Accra: Yeah, definitely group work. Group work in the beginning in all the students, in smaller groups. Because as much as you're there, teaching them, they're actually learning from each other as well. And with their motivation they have fun, they can after the lesson compare notes to say, so I realized that teachers group training or group teaching is really beneficial, not just for the teachers, but also for the students themselves. Because by the time you are there, and they get on with your individual lesson, you can say you know how that system in the group does this and that I want you to try and do that or I don't know. Yeah, it's sort of like a comparison, but not a competitive one, where you know that they're friends or something and then can learn from each other. So definitely group teaching I would always keep, especially at the foundation phase of them coming through. And also it helps with those who are very introvert, they over time, come out of their shell, but now they would be with their peers. They're doing the same thing. They're having fun. I find that those students who were very quiet in the beginning, have gained confidence in what they doing. It would help musically, it helped socially, character wise. Definitely, group sessions are very, very vital at the foundation phase. That I would definitely keep, and then also come when they start having individual lessons, I would also open the relationship of the teachers, and in terms of you are able to join your fellow trainee, and say I'm having this problem, or I'm having that problem, and you get to

learn on how they would they feel that they would work best with the problem that the child is having. So on both sides, I mean the group thing and the training thing with your colleague is beneficial to both the both teachers and also the students as well. I found those aspects, I don't know when [REDACTED] started this if [REDACTED] knew that those are the pros of group teaching and what [REDACTED] was doing. Or it came out of a need that there were no teachers coming down. That [REDACTED] come through, I'll teach them, I'll be there, but I'm not sure if was in [REDACTED] mind, if [REDACTED] knew that was going to happen. But definitely that experiment, if it was an experiment, has really really worked.

Interviewer: Fantastic. Any questions for me?

Accra: Any questions for you as what... as a teacher, as a trainee teacher as a...?

Interviewer: As anything. All of the above.

Accra: All of the above, yeah. Yeah, probably from your side because you are part of [REDACTED] It is a while ago what you have encountered, what you have learned, inside and outside of [REDACTED] as a teacher, the positives that really impacted your teaching, teaching life, inside and outside of [REDACTED] But basically, talking about your school going students, and like if it you could also transmit it efficient students as well.

Interviewer: Well, starting from my experience [REDACTED], what I had observed, also, not withstanding the fact that I was somewhat excluded from the teaching, I helped one or two people, but I didn't officially teach and I didn't officially assist and I was never officially or unofficially a trainee teacher.

Accra: Yes, yes, yes.

Interviewer: But I knew that it was going on, I knew about that there were beginner classes and there where people are coming in. I also came in early but just to practice and so forth, and I've always had keen interest on the training. More so after I went to the UK and did training in performance studies. But my training, the teacher I studied with, had also learned with Sheila Nelson. And so, and as you know the [REDACTED] approach in string teaching is predominantly based on Sheila Nelson's string method. So then I assessed of my teacher, what he was teaching, as opposed to what I had learned at, [REDACTED] level, an intermediary, advanced level, that we were talking slightly different things. And then I had this really in-depth sort of reflection about playing and training and what the two mean. There was also the process at the college where I remember quite clearly in my second year, [REDACTED] came to college, but [REDACTED] was specifically asked to attend pedagogical studies, to learn how to teach. And they had a different program altogether. It was mainly at postgraduate level, but [REDACTED] was allowed to attend some of the classes, and I remember [REDACTED] insisting that he must attend as many classes of the different teachers and so forth. But there was a sort of a specific identification of you are teacher, and you are not. And over the years then I knew that well, I had a you know, the sort of performance identity, that was quite dominant and therefore people, you know, so they are or there are those people who have a perception of performers cannot be teachers and then teachers are failed performers and so forth and which becomes this whole thing that viola players are failed violinists and all this stuff and perpetuating that kind of thing for me, I had to reflect on it, that well, it's not entirely true. How? In fact it's not true. From the research, it is just a fallacy of perceptions and I ended up at a point where I taught at a beginner level, at every level all the way up to university. And I wanted to think that... But what? Why? How do you?..... When you teach, what do you reflect on? Most people when you start, you start teaching how your teacher taught you? And then you don't spend enough time to think what if they're wrong, what about this? What about that? And so a lot of people around the world teach as they were taught. And when I was offered a place to study, to teach at the university. I taught the student how to play the violin based on the fact that we were doing violin performance, so we were working on the aspects that help to be able to play the violin, which are mainly technical, and then we could talk about the musical and historical aspects and so forth. But mainly, it's technical and I found myself that, well, without enough reflexivity, I was actually teaching the way I was taught.

Accra: And in that the most natural way though, because you, that's how you learned and therefore you think that's the best way you can impart the knowledge.

Interviewer: True. So a lot of us have had this thing of an apprenticeship of teaching and without questioning the passing down of knowledge, and then we take it as is and then we just, you know, take it on to the next person. So it's based incredibly on trust and the difficult part about the knowledge, I mean including even at school level of teachers is that, only later on do we learn to become critical thinkers to question things, to find alternatives outside of the comfort of our own spectrum.

Accra: So sorry, before you go and I was going to ask you in terms of that, because what I found is as much as I'm primarily teaching the way I was taught, but I find that there's aspects of me in that knowledge imparting way, the things I'm teaching now. The way things make sense to me and what I've come to understand through, you know, my playing and everything else. When I'm teaching it not it's basically ABC that I was taught, now it would be 8.123 and E and whatever. And so there's a certain aspect of evolvement that knowledge has evolved from, from what you were taught. Does that, is that not in a sense that bit more helpful than having say.... I mean I'm asking this because I don't think all teachers out there are going to have the opportunity to, as much as they would have critical thinking later on, but have that

opportunity to, I don't know, get other training? And I suppose now it's easier, you can just go to YouTube and find out how other people doing and they're doing it right there.

Interviewer: Yes, well, exactly. In fact at this point is finding out how is it really done because as I mentioned the nature of this study is based on actually could this work? And there is a shortage of teachers in South Africa, in what ways could we make sure that this method of teacher training that is uniquely happening within SA could in fact inform how it can happen (elsewhere). Well, remember, the other thing it is about institutional qualification as opposed to informal qualification. But for organizations like █████ what they do is external exams as well. So you could call it an audit, the teachers then go through a process or they do the exams, similarly also students enroll for the exams. And that's, and by having a piece of paper at the end, shows that they had undergone some examination process. Accredited. But what I was looking at methods that work uniquely and could then be diversified and implemented elsewhere. And that is the whole idea and how I reflected on the kind of teaching that could happen. I think it will always be different, you certainly have it at colleges and universities all over the world that the most revered method has been this sort of apprenticeship, a teacher that comes in and they in a secret room in their teaching this person and then you know voila, some results later on, but people don't really know what's going on. We know that there's been these methods like, you know, Sheila Nelson, Paul Roland and Suzuki, Colour Strings. But then we want to know the results thereof. So I think the real interest for me would be what works, what works contextually in South Africa. What can be used from that. And share it with more people and hopefully that they can adopt it for their own context as well.

Accra: Yeah, but one thing I want to ask, I don't know if you might have an answer 'cause most of our training is heavily based on, you know, Sheila Nelson and, part of that from Paul Roland specifically 'cause it's Western music. So, when I just remember a lot of the time, even in the early days when █████ would bring out tunes some people from Sheila Nelson's book and █████ would be amazed that nobody knows you know some of the tunes in there...., like the big red bus.... A big ban.... or some of those things. And it made me wonder in my head that, you know, because this music to them is not something that they know, that they don't relate to well. It sounds like a nice tune Just playing that unit sounds like a nice tune, but they don't really know it. How would it differ is some of those had our tunes, our own African tunes, you know, I can't think of any at the moment like. Sung to us growing up and using those tunes using those melodies... heard like more?

Interviewer: Not anticipating the rest of your question, but I had performed some of my arrangements once and Sheila Nelson was in the audience and she came out afterwards and said these could really work for beginner groups and I was getting touch and they must be published for through Boosey and Hawkes and because she said they it's just the people are hungry for new repertoire, but not only just new repertoire, but repertoire of other cultures that resonates very well for string playing, and as you know with the kwela staff that █████ has done. It works really well for strings, it could be easily arranged and the keys are most of the time relatively easy. You know, open strings and so forth. Their accompaniment is about maybe the only difficult thing, but harmonically not challenging at all. And therefore could work well for a beginner group. So you could have a string quartet of kwela arrangements that is published and accessible to people all over the world. That is still not a difficult thing to attain now. And then now coming to contexts within South Africa. Yeah, yes, it's important to teach music contextually. So you will know that with Sheila Nelson she wrote or arranged music specifically to so that it could have a correlation with the kids that are in north London. For things that they could recognize. Things that they knew, so tunes that they would have also even heard. And in that way it sparks a lot of things and engagement about more so familiarity and then cultural context. And this could be a powerful tool for us in South Africa for having material that can be you used for kids of very diverse cultures we have, but to tunes that they will know, or would have heard so many times, and a lot of people have argued about, the complexity of rhythm and so forth, but we also know that there are lots of different ways to simplify tunes so it is certainly a gap and it is one that is worth actually exploring all round for everybody that we have relevance, not only pedagogically, but also within musicology and the repertoire.

Accra: Yeah, yeah, so true.

Interviewer: Yeah, well anyway, here we are. We've come to our 360 of the interview. And I want to thank you for your time and willingness to participate in this. I'll certainly have to find the time to just transcribe it and then make a summary and send it to you for any corrections?

Accra: OK, no problem. Thank you as well. I appreciate you sharing at the end of your experience as well. Very, very, very interested.

Interviewer: Yeah, I appreciate it. Thank you very much.

Accra: Thank you, man. Greetings to everybody at home.

Audio file transcript

Interview with Armani via telephone

Date: 24 August 2022

Duration: 26:23

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlying _.

Armani: Hello?

Interviewer: Good day Armani. It's Samson calling. How are you?

Armani: I'm good. How are you Sir?

Interviewer: Very well, thank you. I really appreciate you taking the time to participate in this study titled Transformative teacher training strategies of stringed instruments in South African community music programmes. Really thank you for your time and I want you to know that this interview will be recorded and your participation will remain anonymous and all the data and information you share with me will be treated strictly confidentially. So I had sent to you the information sheet about what the study is about, that the purpose of it is to examine the nature of the current string teacher training of former students within their community music programs that they work in now. And the objective is really to identify successes and weaknesses and to offer suggestions on enhancing transformative string teacher training strategies at community music programmes. And overall, it is also to promote and advocate for quality music education for marginalized youth. So, with that as (a) sort of the introduction. Actually, I wanted to just have a conversation, really, and for you to tell me about your own life story as a string teacher now. And my question to you now is that if you could describe to me your journey to becoming a string teacher where you work now?

Armani: OK, yes, I understand the question. My journey becoming a string teacher was quite challenging because I was not sure if I would have the capability to be able to explain to someone something in a way that they would be able to understand, you see. I started doing music in 2011. I started playing violin in 2012 until right now. But I only started exploring it (teaching) from 2017, it was when I started with my journey.

Interviewer: When you started teaching?

Armani: Yes, OK.

Interviewer: In 2011, what did you start with? What were you playing? Was it a recorder? How did you start?

Armani: At my music school there, the first instrument that you get play is a recorder and the reason being so they give you the recorder to test your time. Your seriousness, and then after quite some time, that's when you are able to introduce any instrument that you want to play. I was given the opportunity to choose an instrument after a year and that's when I started playing violin in 2012.

Interviewer: OK.

Armani: Yeah, that's what happened.

Interviewer: Sorry you were just breaking up for a second there, but I've got you back. And when you say from your school, which school is that? Where did you start?

Armani: Yeah, my hometown is in [REDACTED] So there's a music school called [REDACTED]

Interviewer: [REDACTED]

Armani: Yes, that's where I am from. There was one time I was on my way home from school and then I saw some of the students outside playing recorder. So I was like, I was curious what's going on there, what's that? And then a friend of mine who was already part of the music school told me that no, there are a music school and they play music instruments. And then I went to enquire. I got the information with them. I started with the music school.

Interviewer: And so from picking up the instrument, you obviously started on the recorder. A year later, you went onto the violin and you said you chose the violin. What made you choose the violin?

Armani: To be quite honest, I don't know what made me choose the violin but what I can remember is that during the last few weeks of learning the recorder, I was dying to have the violin. I was complaining each and every week at the music school, saying hey please give me the violin. So, I don't know what exactly made me choose the violin but that's how it happened.

Interviewer: And you said you started in the violin at in 2012. Around what age was that for you?

Armani: I was 12 years old.

Interviewer: So how then did you end up becoming a string teacher? Was it that after some time, you said you started in 2017? Where you selected? What was that process like? How were you trained in that way to end up teaching?

Armani: So, this music school, [REDACTED] sends (music) teachers to teach in music schools around the country. But still there was a teacher for each instrument. But then the aim of the music school is to create a musician in different... how do I say this? Basically to be different things, you can either go and become a performer. You can be a composer. You can be a teacher. Basically there people are training up to going into different paths in music. So the easiest one where they could ask what, was in teaching, because it was the most unattainable one. So after sometime, they look at your seriousness, they look at your leadership, how you play. That's when they offer the opportunity to say "Let us train you to become a teacher so that one day teaching music may become one of your careers."

Interviewer: Did you attend classes in string teaching? Or was this based on your own development as a string player?

Armani: I did not attend any formal teaching. It was based on my capabilities as a music student but I did not attend formal classes for teaching.

Interviewer: And then after the period of five years, who selected you to become, to teach in the programme?

Armani: Hey, sorry?

Interviewer: So you said you started teaching then in 2017, what I want to know is were you selected to become a teacher or was it by selection or by just chance?

Armani: No, I was selected. There is a music director at the school, and there are also the owners. Two owners of the music school and a music director. So they are the ones who told me we will give you an opportunity to become a trainee teacher.

Interviewer: Can you explain that process of you becoming a trainee teacher. So it's been just over five years now, so how do their levels workout? Do you progress them to becoming assistant teacher? And then the pro teacher? How does it work?

Armani: So I mentioned that, [REDACTED] sends qualified teachers to teach music instruments in the state, right. Under [REDACTED], there are music grades from grade 1 up to 8, and there are other levels beyond that. But the ones that you know for now are from grade 1 to grade 8. So after you do grade 8 with UNISA, you can be able to use that grade 8 to study further at the University. Or alternatively, [REDACTED] can hire you to become a teacher [REDACTED] the same way that the other teachers who teach us. What they are doing at my school is giving me an opportunity to become a trainee teacher. Basically, they are giving me experience. Because the people I was teaching... I was teaching beginner students, people who are starting music for the first time. So basically the biggest aim of becoming trainee teacher at my music school was to gain experience.

Interviewer: And then typically then your day of teaching in the community, can you explain what that's like? So what is your typical teaching day experience like in the community program? You know, are you teaching half an hour's, are you doing group lessons, the age groups and do you travel to different places or are you teaching mainly in [REDACTED]

Armani: The students are picked from any age from primary school. Any age when they can be able to understand and do music. They would enroll at the music school. And we would give them up, if for example a teacher or a trainee teacher is available after schools, they would opt to teach after schools. But the music school was very busy on Saturdays. That was the day when the music school was operating. So depending on the level of the student, beginner, pre-beginner, intermediate, lessons would take for, may be an hour, teaching theory and then an hour teaching practical. And then as levels go higher, we would spend more time.

Interviewer: And for you, what does a day of teaching entail? what time do you start?

Armani: Teaching would start at 10:00 o'clock or 11:00 o'clock in the morning, but that would change sometimes because it also depends on the availability of the students. Because some of them attend Saturday school. So different times for different students, but yeah, we will start at 11 at 10:00 o'clock.

Interviewer: OK, until what time?

Armani: Until 3:00 o'clock or 4:00 o'clock. And sometimes we would teach them individually, sometimes we would teach them in groups depending on what you are teaching at the time.

Interviewer: There was this thing at Unisa that you have these levels where if you have a Grade 8 you only teach students up till a certain grade. So what is the average group of people that you teach from your own teaching experience?

Armani: Well, I've never taught anyone and helped them to pass a music grade. What I had done was, I taught beginner students and when they were ready to start doing music grades under [REDACTED] then a teacher [REDACTED] would take over. So basically what I have done is, I will be able to teach the basics. Teach a student from the beginning, teach them this is the violin from scratch and teach them everything they need to know, before we can start to do music grades. I haven't taught anyone under [REDACTED] yet because currently I'm doing my grade 8. After I pass my grade 8 [REDACTED], I will have the option to go study music as a degree or [REDACTED] would hire me to work under their music foundation, to teach students and so I can be able to enter students to do music grades.

Interviewer: And then from your experience as a student, so far what of your training have you found to be effective when you teach? What works for you? What have you found to be successful from your training that helps you now when you teach?

Armani: I think the best thing for a student to do when they learn a music instrument is if they do it with a friend. Because I saw with myself that when I started doing violin, I started doing violin with this one friend. One guy from the same community as mine and then we became friends. So as we became friends, we had a positive influence on each other and what we would do, we would compete, but healthy competition. We would also have to practice together everything during the week. So doing music with a friend, doing the same instrument with a friend gave us a healthy competition, it motivated us and made lessons to be more fun.

Interviewer: Yeah, well, that's brilliant. Can you tell me more as well?

Armani: So in terms of the competition, [REDACTED]. There's the competition where students enter the competition according to categories, they are grouped according to categories. And you get between beginner, intermediate and advanced. And they would compete under both classical music and jazz music. And they would compete for money. So every year we know that the [REDACTED] youth festival has the biggest price because even parents at home, know that this is worth it. They have to see the fruits of music. The [REDACTED] competition was one of the fruits of doing music because you would actually get money in doing so. So the [REDACTED] youth festival was one of the best.

Interviewer: Yeah, yeah, sort of positive encouragement. And then from that, from your experience now, what challenges have you experienced as a teacher regarding your training that impacts your teaching? Challenges not only really related to your training, but even your experience now as a teacher?

Armani: The biggest challenge I see throughout most of the music schools that I know is lack of resources. Because you can teach a student, you can teach them using your own instrument but then they would tell you at the end of the day, they don't have money or they cannot afford to buy their own instrument to practice what they've been learning. It takes you two steps back. One step forward, two steps back, because learn new things. You teach, you teach, you teach but at the end of the day they don't have instruments to practice. So lack of resources is one of the biggest.

Interviewer: Explain to me the resources. Are you talking... I mean it could be the venue, it could be the music instrument, it could be a place to practice, it could be that it could be the music itself. Just maybe break it down for me please?

Armani: The first one I would say is lack of instrument because instrument need a lot of money to buy and to maintain. Another one would be lack of internet connection. Because sometimes we have to download music from the internet, to download pieces you have to, you see. And in terms of venue I think it's not that big of a problem, because some of the music schools that I know, don't have their own venue, they would use a nearby public school. They would ask the school if they can teach music using their premises. The biggest ones would be lack of instruments and lack of internet connectivity or a smart cellphone.

Interviewer: And what about sheet music? How is that provided for?

Armani: Yes, if the music school can afford they would provide. They would need to have a photocopying machine or a printer so that they would be able to print the music and give the music to the students so they can use the music to practice.

Interviewer: And then what of your own experience as a teacher, like so from the way you've been taught. What are the things that you find to be challenging or that you have found to be challenging that impacts your teaching now?

Armani: The students. Like some of the students that are doing it they don't need to do music. Or for example a student that chose an instrument that they didn't really want to play. For example, when a student, they follow one of their friends, and they go "oh my friend wants to do music, let me try it as well". But they know they are not passionate about music. So, that can set you back as a teacher because how do you teach someone who is not passionate about what they are doing.

Interviewer: And from you when you were starting off, did you have any challenges like that?

Armani: The biggest challenge I had was to make friends. It was difficult to make friends. That was the most challenging, but in terms of learning, I had no difficulties at all because I am able to understand a lot of things.

Interviewer: And do you find that with the teaching that you had, that it had a positive impact on your teaching now?

Armani: Sorry, I don't understand the question.

Interviewer: So I'm saying that from your training as a violinist, that the lack of challenges have had a positive impact on your teaching?

Armani: Yes, because I think that from my experience, I was able to motivate myself, I was able to push myself to practice every day. I understand that if I was able to do that from the age of eleven and twelve years. I understand that any child can be able to do anything that they want to do, as long as they put their mind to it. They tell themselves that they want to do this. As long as the child can put the effort that they want to do this, they will be able to do it. So, I think it did have a positive impact in my experience.

Interviewer: I think that answers my question, because you know, as much as I want to know about the successes, I think it's equally good to know about the challenges, if we want to solve problems that we know that we're really solving the problems that we've identified. And I'm moving to my last question for you. It's about drawing from your current experience as a teacher in the program and what aspects of teacher training would you like to improve? So from where you are now, what aspects of teacher training would you like to improve?

Armani: The one that I would like to improve mostly is patience. I've seen it. Kids come with different abilities and not all people, not all kids will come the same, not all kids will come with the same motivation. So sometimes I think, myself, I can be a little bit busy, I constantly have to remind myself that all this kids they are not the same, so be patient. Sometimes it can help to understand what's going on with the student. I think that is the biggest difference that I can think of.

Interviewer: And also on the practical application, like in terms of the playing or related to violin teaching especially? Can you tell me anything about that?

Armani: I do not understand the question?

Interviewer: So same thing like what aspects of violin teaching would you like to improve? In terms of being a violin teacher, and what would you want to improve from being taught the violin?

Armani: OK. I think the most important thing when doing something is basics. I think I would like to improve how I teach the basics of an instrument. Because how you introduce an instrument to a kid, to a child, determines how far they would take it. So I want to be able to introduce the instrument to the child as best as possible, to motivate them to go as far as possible with the instrument.

Interviewer: Armani we have pretty much covered the questions that I had for you. So do you have any questions for me?

Armani: No questions for my side.

Interviewer: Well, I want to say that's all. This interview will be transcribed and then I'll make a summary which I will send to you to just make sure that it's a correct reflection of our conversation here. And so that you can say "yes" and then I'll do the write up, I'll let you know when it's submitted if you are ever interested in reading it.

Armani: Thank you, no problem.

Interviewer: Well, I want to thank you for your time. I really appreciate it and also for being able to squeeze me in so quickly and at such short notice. I appreciate it.

Armani: You're welcome, sir.

Interviewer: OK. Have a good day. Thank you.

Armani: Thank you. Alright then. Bye.

Audio file transcript

Interview with Bonsai via telephone

Date: 19 August 2022

Duration: 23:09

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlying _.

- Interviewer: Hi Bonsai, it's Samson Diamond calling. How are you doing?
- Bonsai: I'm good, and you?
- Interviewer: Is this a good time for you?
- Bonsai: Ya, it's a good time.
- Interviewer: Well, I wanted to thank you for taking the time and for agreeing to be a participant in my study. And also for giving me the time to conduct this interview. I have to then also just say that I'm afraid I have to conduct it in English because it has to be written down.
- Bonsai: OK, no problem.
- Interviewer: Bonsai just before we start. I want you to know that the interview will be strictly confidential, so when I write it down, I won't use your real name.
- Bonsai: Oh, ok.
- Interviewer: Yeah. So you will have nothing to worry about there. So again, thank you for your time and are you ready to carry on?
- Bonsai: Yes, I'm ready.
- Interviewer: I wonder if you got the background about what this study is about. As I mentioned in my e-mail that it is towards a doctorate degree in music and the title of the study is transformative teacher training strategies of stringed instruments in South African community music programmes. And because you work at a community music programme, you've been selected as one of the key informants who may be able to contribute to this study. And the purpose of the study is to examine and understand the nature of the current string teacher training of students who are from the same programme. So former students within the music programmes in South Africa. And the objective of it is to identify successes and weaknesses, to offer suggestions on enhancing transformative string teacher training strategies at community music programmes in South Africa, and to promote and advocate for quality music education for marginalized youth. You've been basically recommended by [REDACTED] because [REDACTED] thought you would definitely contribute to this study. So I want to thank you. My first question to you is, please describe to me your journey to becoming a string teacher in the music programme?
- Bonsai: I don't know where to start.
- Interviewer: Oh, you can start from the beginning, honestly.
- Bonsai: From the beginning?
- Interviewer: Yes, how and where you started off your music journey. Talk a little bit about you and how you ended up teaching in the music programme.
- Bonsai: OK, I'm from a place called [REDACTED] there were two ladies. These two ladies, I went to the same church with them. So, they had a vision of having an orchestra, singing together with the choir. They looked for a music school where they can take some of the church members, and young students to learn music. So, I was one of them. They took me there. Then we learned how to learn this music. I chose viola, others chose violins and pianos and whatever. So as I was learning, we had to teach some of our church members. At that time, some of the church members, they were disadvantaged in terms of paying the fees and buying the instruments. So, the church contributed by buying the instruments so that those who were the first group, who learned how to play music, they can teach others. That's when I started to teach music. So yeah, I don't know...?
- Interviewer: That definitely answers my question. Although I've not seen this from your biographical questionnaire, do you mind just telling me like around what age when you started playing, the period when you picked up the viola and to the time period when you started teaching?

Bonsai: I started music in 2001, so I was very young. I was about 9 years old. So this school, before you can start choosing any instrument, we played the recorder just to understand the music and everything.

Interviewer: I wanted to ask what made you choose the viola?

Bonsai: Actually, I loved the sound of the viola, and when I look at the string instruments because I was young. By just listening to the instrument, listening to the violin, that is much higher. I thought that this one is for girls. Then I needed a cello, but at that time they didn't have a small cello so they decided to give me a viola. They took a violin and put viola strings on it. Then I learned the viola.

Interviewer: Fascinating. And then you started teaching around which age?

Bonsai: About when I was at high school. Maybe I was 16.

Interviewer: 16. So you now as a teacher, what is your typical teaching day experience like in the music programme?

Bonsai: Teaching experience?

Interviewer: No, your typical teaching day experience, the hours and the students and also tell me what your day is like when you are working in the music program?

Bonsai: Sometimes it is very difficult to work at a short time that is given by [REDACTED] because we have to tune, after tuning then as you enjoy the lesson, then the time is out, then you have to teach another one.

Interviewer: Explain, what you mean by time, like how long is that duration?

Bonsai: Oh, how long? Because I teach at the primary level, the beginners are given 30 minutes. From pre grade up until grade 2. Then from grade three we have 45 minutes up until grade 5. Then I teach only up until there.

Interviewer: OK, so you still teach up to grade 5. And then so typically in the day, how many students would that entail for you?

Bonsai: Actually sometimes, I do individual lessons depending on how many students came on that day. But if all the students are present, I'm teaching in a group and some of those who are not doing the same grade I teach them individual lessons.

Interviewer: And how many would that be in the one day? So I just want to get an idea of like hours, and like if you're commuting, how far it is? [REDACTED] But your teaching day experience in the program, would you start at 8:00 o'clock in the morning or is it only on weekends, on a Saturday and so forth?

Bonsai: OK, we teach once a week, so yeah, once a week a lesson. So, I teach about 20 students in a day. From 8, about up until three or four. But each project we teach only once in a week.

Interviewer: So you work in different programs, I suppose then?

Bonsai: Yeah, yeah.

Interviewer: That I'll need to clarify. So you've got [REDACTED] and then there's another one at [REDACTED]?

Bonsai: Yes, [REDACTED] there's a music project there, and I also work [REDACTED], there's another project there. So there are others who are working at [REDACTED] and [REDACTED]

Interviewer: Thank you for that. From your experience, coming as a student, what of your training have you found to be useful or effective when you teach now? What are the things that you've taken from your training and you're finding them to be useful now?

Bonsai: From my previous teachers what I've learned, having an individual lesson can really help you with the intonation. Not playing in a group. And you know how much you can project the sound towards your audience and all those things. And from my previous teachers, you didn't only stick to the hours that was allocated to them. Sometimes they could go extra mile, just to make me a better player, you know, especially when it's towards exams. That's when they sacrifice more hours for themselves without getting paid.

Interviewer: It almost answers my next question because it is about the challenges that you've experienced as a teacher now regarding your training that impacts your teaching now. I think you're alluding to the fact that, you had teachers that could go the extra mile, but you've already mentioned that some of the things that may be frustrating for you is that you don't get, or that you get limited time for teaching?

Bonsai: Yes.

Interviewer: So, just to go back to the other question, what are the things that you found in your training that you find were useful for your playing now? For your teaching, not playing, actually, yeah, for your teaching.

Bonsai: For my teaching?

Interviewer: Yes

Bonsai: No, can you repeat the question?

Interviewer: So what I mean is that...what are the things that you find effective in your experience as a student? Was it having technical lessons, repertoire that was interesting or having these long lessons? Was it your teacher was really kind and very nice? Or did you find that you concentrated a lot on the repertoire and not so much on technique? Or you find yourself that just the group of people you were with somehow helped you to keep going and that helped you where you are now?

Bonsai: OK. Playing in different youth orchestras made me a better player. Because nowadays we don't have too many youth orchestras like we used to do back in the days. So, my teachers used to recommend these youth foundations, so that we can be better and they would organize a master class from different schools and different universities with different teachers to come and teach us. Not only them, that they are the ones who are teaching us.

Interviewer: And so then moving on to. What I want to find out then is what challenges have you experienced as a teacher regarding your training that impacts your teaching? so the challenges that you experience as a teacher from when you were being trained.

Bonsai: Oh, when I was being trained?

Interviewer: Yes

Bonsai: The challenges was each and every year each student needs to do an exam. It is compulsory for each and every student to do an exam each and every year. So whenever you're not doing the exam, that's when you're going to be expelled from the school. So there's a lot of pressure for us only to focus on the exam pieces rather than playing more music and learning that grade. You learn a certain grade with three pieces, you pass, then you go to the next grade. You also learn those four pieces or three pieces for the exam. You move to the next grade. Not knowing that between these grades, there are, I don't know how to say it, but there are gaps that needs to be filled in. Like now, I only have grade eight. That is the minimum requirement [REDACTED] to teach. After getting the Grade 8, they've cancelled their licentiates. Yes, the Teaches licentiate and Performers licentiate. And now it's very difficult. I never got a teaching, I could say, I don't know how to put this. After doing a grade eight. There is a gap between there. Because we are teachers, and we don't we don't get lessons anymore. There is an age limit for us that we never get lessons from certain teachers that used to teach us. Now we are waiting. We teach the young ones, but we are stuck on that level.

Interviewer: So what you're saying is that, it impacts your teaching as well, doesn't it?

Bonsai: Yes, because sometimes you get students that really progresses to a certain grade, probably grade six, grade seven, and you can't be teaching that person because you are not accredited to teach a certain level.

Interviewer: So apart from the accreditation, in what way does it impact you to teach somebody, let's say up to the same level that you are at, you know, at grade 8?

Bonsai: I would say I have the ability to teach to that grade. But according to their rules, I cannot teach my students. I have to give it to another teacher, hand it to another teacher, which is painful for me. When you're creating a student, then somebody's taking them.

Interviewer: Yes, of course. So apart from looking at Unisa licentiate that you mentioned now, have you considered other board examinations?

Bonsai: Yes, I have. The problem is that, you know, coming from a foundation, that the lessons were paid by the foundation and now you get a private teacher. He tells you that have to rate (pay) a certain amount per hour. Now you have to find your accompanist, to accompany you. You have to buy the books. So these are the challenges that I come across.

Interviewer: But I imagine that your ambition is still that you want to develop your playing or teaching further?

Bonsai: Yes, yes, I want to.

Interviewer: So just coming to our last question. If drawing then from your current experience as a teacher in the programme, what aspects of your teacher training would you like to improve?

Bonsai: I would say technically, yes, I need to improve on that. To work on technical works so that I can.

Interviewer: Technique?

Bonsai: Yes, because I'm also still struggling myself. So, I don't know if I did answer the question.

Interviewer: Yeah, so it's a... So, the aspects of your teacher training would be to improve your technical application?

Bonsai: Yes

Interviewer: And what I mean here is, is that something that you feel could have been solved earlier in your training?

Bonsai: Earlier in my training?

Interviewer: Yeah, so you're talking about technique, you know? So technique is basically the ability to knowing how to play the instrument, you know, getting the facility, you know, do your skills and studies and double-stops and so forth. You know good control of your bowing arm. But so are you saying that these are the aspects that you would like to improve based on your current experience as a teacher?

Bonsai: Yes, yes.

Interviewer: OK. No, and so basically that covers the majority of the questions there. If you have any questions for me, feel free to ask?

Bonsai: No, I don't have questions at the moment.

Interviewer: So what's going to happen with this study? Basically, this interview will remain anonymous, confidential. And I'll transcribe it, write a summary of what we discussed, and then I will be able to then e-mail you a summary for you to just check that this reflects what we discussed during the interview.

Bonsai: Yeah, OK, no problem.

Interviewer: Well, I want to thank you for your time and for your insightful knowledge about this topic and wish you a good evening further.

Bonsai: OK. Thank you very much.

Interviewer: Thank you very much.

Bonsai: Happy to be part of this.

Interviewer: Thank you.

Bonsai: OK, bye.

Cairo interview audio file transcript

Interview with Cairo in person

Date: 30 August 2022

Duration: 12:48

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlining _.

Interviewer: As I mentioned, this will be recorded just so that I can make a transcript and then after that I'll send it to you to check for correctness. OK, so first of all thank you for your time and for agreeing to do this. This study is about teacher training at community music programs in South Africa, and this particular program has been chosen as one of the key leading community music programmes of interest. And the nature of this study is to examine teacher training strategies, how former students of the same music programme end up teaching in the program, and to look at the successes and weaknesses of that strategy, if at all any weaknesses. So thank you, and your information in this study will be confidential and your identity will be anonymous. So nothing to worry about there. And then the whole data will be stored away securely. So my first question to you is mainly more of a conversation if you would describe to me your journey to becoming a string teacher in the programme.

Cairo: Strict. I am very strict. I think. You know, from what I've experienced in the program, things that I didn't learn at the time that I was supposed to learn it. I think I give it to my students now.

Interviewer: Oh, OK, sorry to cut. I mean, describe to me your journey, like how you started off as a youngster student, how did you come about to get into the program and then progressing over the years to becoming a teacher?

Cairo: [REDACTED] And I don't really know how I started. I just started. I remember taking forms and I just took it to my mom and she's like, you want to play violin? And I'm like, yeah, I'm going to try. And at the time, obviously it was just let me just try it. It's just a hobby. It wasn't something I was really interested in. And then as I learned more about music, especially classical music, 'cause I didn't think I would like classical music, I started to fall in love with it more and more. In Matric I didn't know what to study at all. And so I decided, let me just stick to music. And then I think the following year, after Matric, I was teaching here. [REDACTED]

Interviewer: Is that [REDACTED]

Cairo: Yes

Interviewer: OK, and so before you [REDACTED] were you teaching here (at the programme) already?

Cairo: I was teaching here already.

Interviewer: OK. And so that is the sort of thing I want to know, how did that process come about? Were you selected or was it just some sort of an arrangement. How did that work out?

Cairo: Like I said, I didn't know what to study, so I asked [REDACTED] if I could. Because I actually started teaching here in matric. 'cause I was here every day practising, and I didn't have anything to do, so I would ask [REDACTED] if I could teach. Maybe if the teacher wasn't there, I would teach those kids. And then it just transitioned into next year. Yes, because I had nothing planned for myself. So I just started teaching.

Interviewer: OK and then you left [REDACTED]. And then following that you are now back in the program. So can you just tell me about the duration. [REDACTED]

Cairo: So when I decided to actually teach here, I felt that I should go and better myself in order to teach these kids. So it was always my plan to come back [REDACTED]. I was there for ten years [REDACTED]. After four years I got the professional position and then I stayed until last year, December. (2021).

Interviewer: So I suppose what you're saying [REDACTED] the cadetship somehow then trains you to play professionally in the orchestra?

Cairo: Yes

Interviewer: OK and after that process, did you do any teaching?

Cairo: I taught at a school, but it wasn't like [REDACTED]. Those kids were not... We were almost like a babysitting for parents who forced their kids to (play). Because they didn't practice. And I think after a few months I just left it because there was no motivation for me either.

Interviewer: You said you wanted to better yourself, so improve your playing, or perhaps your teaching as well. How did you do that?

Cairo: Well, the way they taught me and the way musically I learned to play with them has helped me a lot as a teacher.

Interviewer: So them being?

Cairo: The professionals in the orchestra. And I have this love for baroque music, and [REDACTED] was my teacher as well.

Interviewer: Yeah, OK. Fantastic. So now that you're sort of full time teaching now, what is your typical teaching day experience like in the program?

Cairo: It's it's quite hectic. We have a lot of kids coming in every single day. I have about 6-7 students from 2:00 o'clock up until five. It's always time because we have those 3 hours to teach so many kids. We've extended Wednesday from two to six (pm) just to get most of the kids in as well. Thursdays we go to [REDACTED] and I have four students there that I teach. And then we come back on Friday and Friday is orchestra.

Interviewer: So, but typically how long are the lessons and is it individual or group lessons?

Cairo: For now, since I'm teaching beginners, the lessons are not so long, so it's typically between 20 to 30 minutes.

Interviewer: Alright, uh, so from your experience as a student what can you tell me of your training that you have found to be effective when you teach now?

Cairo: My training? I think what I teach my kids is from what I've learned, which is to practice very slowly. That really helps.

Interviewer: Any more tips?

Cairo: None I can think of.

Interviewer: So, OK, and nothing else you found effective to be working when you teach now kids? I mean different characters and so forth?

Cairo: For now, I'm still learning how to teach as well because I've been playing for 10 years and now I'm actually learning how to teach. So every day is different for me. I try and find different methods and I see what works and what doesn't work.

Interviewer: And is that based on the student? Or based on you trying out different methods?

Cairo: It's based on the student.

Interviewer: So what challenges have you experienced as a teacher regarding your own training that you feel impacts your teaching now?

Cairo: Challenges? I can't think right now. No, I don't know.

Interviewer: You don't know. Can't think of any challenges?

Cairo: Not right now.

Interviewer: Challenges of like, you know, even practice? So for example, you mentioned earlier that you were practicing every day here and that's how you ended up teaching. Would that be because it wasn't possible to practice at home or is it easier to practice here? If so, did it impact the way that you, you know, it could have positively impacted your training. So basically it's broad. It could be but any challenges that you experience now and that you feel in some ways have a direct and indirect impact on your teaching?

Cairo: I think the reason I was here every day is because at home everybody comes knocking on my door. They want to send me to buy this, to do that. Friends coming in and out. I think my concentration....Yeah, So I came here every day to practice when I have free time to myself to just practice.

Interviewer: But you didn't find.... there's no correlation of challenges from your playing or from your teaching now that comes from your training?

Cairo: No.

Interviewer: OK, well we're through to the last question.

Cairo: OK.

Interviewer: So drawing from your current experience now as a teacher in the program, what aspects of teacher training would you like to improve?

Cairo: I think because I'm so new at this, I would like to improve everything. I would like to learn how to teach, especially beginners. Holding the bow. Intonation. All of that. I would like to improve on all of that.

Interviewer: Is that from yourself or on how you're trained to be able to do it?

Cairo: Yeah, I wasn't trained.

Interviewer: So you'd like to do to improve on that?

Cairo: Yes, yes.

Interviewer: Any other aspects?

Cairo: And theory. I would like to actually bring in more theory in this problem, because right now it's a bit...

Interviewer: OK. Yeah. Why is that?

Cairo: I don't know. I came here and I asked [REDACTED] what's happening with theory and we used to have camps. That stopped for some reason. And at these camps I started giving them theory, but now we don't have.

Interviewer: From when you were a student did you have theory? Regular theory lessons?

Cairo: Yes, I had one day for theory and the other day as a violin practical lesson.

Interviewer: How regularly did you have lessons you said?

Cairo: Once a week

Interviewer: And you played in an ensemble as well?

Cairo: Yeah, our ensemble. At the time [REDACTED] was very busy. There were youth orchestras. There were beginners orchestras. So I had Friday orchestra and then Saturdays we had the [REDACTED] string orchestra rehearsals

Interviewer: OK. So that covers the majority of the questions, any questions that you have for me?

Cairo: No. I don't have any questions?

Interviewer: No questions. Well, thank you very much for your time.

Cairo: Thank you.

Interviewer: And I'll do the write up and send you the transcript.

Cairo: Thank you.

Interviewer: OK. Thank you.

Audio file transcript

Interview with Gaborone via telephone

Date: 30 August 2022

Duration: 24:21

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', 'OK' and 'like' have been either deleted or minimised, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlying _.

Gaborone: Hello?

Interviewer: Hello, is that Gaborone?

Gaborone: Yes, yeah.

Interviewer: How are you doing?

Gaborone: I'm okay and how are you?

Interviewer: Fine, thank you. I tried you a couple of times. It seems to have gone to voicemail. But thank you for sending the other number. Also thank you for making the time that we could have this interview. I really appreciate it.

Gaborone: It's my pleasure, Sir.

Interviewer: So I sent you an information sheet about what this study is about and just to reiterate, it is about teacher training strategies at community music programmes in South Africa. And you've been selected as a key informant based on your lived experience, from being a student to now a string teacher. And the nature of it is to find out how string teacher training works in community music programs. To identify successes and weaknesses to be able to inform and make suggestions on how we could apply this strategy. And also to advocate for music education for marginalized youth. I want you to know that the interview is recorded, and it will be strictly confidential, and your name won't be used. It will remain anonymous. Which then should give you a peace of mind to know that the information will be dealt with sensitively. So, my first question is, if you would describe to me your journey to becoming a string teacher in the program? If you would just tell me your whole journey of becoming a string teacher in the program?

Gaborone: So basically, I would say that I didn't dream of seeing myself playing this instrument. So it just happened that I was at right place at the right time where I met up with [REDACTED] I was just roaming around the streets. There were like four of us, if I remember quite well. So he approached us, came to us and asked that "no, guys I can see that you guys are just roaming around here in the street. How about after you can come into the centre here and then I can show you, if you are interested in becoming a musician?" So, we looked at each other and said yes we can just go in out of curiosity. So we went, we got there and then I was like, "wow, does this project really exist?" and I can come in and start. So, that's when I started having this passion of playing music.

Interviewer: Can you tell me where this place is? Where you met [REDACTED]

Gaborone: It was in [REDACTED]

Interviewer: So around what age were you then, when you just were amazed by this project?

Gaborone: I think I was still in student secondary school. I was between 12 to 13, between these two years.

Interviewer: So what happened? You went into this room and you find yourself like you liked this instrument and then?

Gaborone: Yes, there were like three guys doing this in there, because there was a guy who plays the violin and then there was a guy who plays viola and a cello. So, I liked the sound of the cello.

Interviewer: OK, you liked the cello. So you started it immediately on the cello? You didn't start on the violin or?

Gaborone: No. Straight to the cello.

Interviewer: And then how did it go about, how did you have lessons? Who was teaching you and how did you get it from there?

Gaborone: We were told to come the next Saturday. We were getting music lessons only on Saturdays. Only once a week we go in the morning, around about one o'clock we would start with theory studies, and then and then for an hour or so and then after that each student get about an hour of lesson each week.

Interviewer: And then from there, how did it come about that you end up teaching the cello as well?

Gaborone: As the years went by, we were going through exams and then as a community, you know, people talk. People talk "no, I see there are boys carrying violins, cellos..." Like they were interested, so let's say after a few years, about 8 to 9 years after getting some lessons, this project started to grow. More people heard about it, and then people were interested and then they needed more teachers, so as I was doing my exams and then they were like, "no, I think we can be ready for when we can try on a year basis, where you can maybe, let's see if you can get about five students. Let's see how well you go about it." Yeah, it started there.

Interviewer: And how did it go? Well, you're still a string teacher there?

Gaborone: Yeah, it went well because, you know when a new thing comes to a place where it is not used to, people get curious. And then when you instruct them to go and practice, and when you instruct them to go and read you know they did that, and then the resulting came back with passes from all students.

Interviewer: Fantastic and your students have carried on doing exams?

Gaborone: Yes, yes.

Interviewer: So how far did you get along with the exams yourself?

Gaborone: Myself, I did grade 8 and it was before lockdown, but you know, there are laws. Because of my theory, the grade 8 had to expire, so I'm doing it again. Yeah, because of my theory. I had to do it again for this year.

Interviewer: OK. Well good luck with that. So, that's how you ended up being a teacher in the program like through the years and helping out because there was a great demand of teachers?

Gaborone: Yes

Interviewer: And so tell me, what is your typical teaching day experience like in the program? How, how do you go about what's it like when you're working as a teacher?

Gaborone: It's great, you know. It's so great to such an extent that people do appreciate you for making a difference in their lives. Like, I have a student by the name of [REDACTED]. We are going for lessons to the same teacher. Every time when she sees me, she offers to buy lunch to thank me. This and that wouldn't have happened without you. You started with me from the ground. So it's a nice feeling. And it makes me feel good to make a difference in someone else's life coming especially from poor backgrounds.

Interviewer: So when you are teaching, can you tell me which days you are teaching and what the hours are like, what you know, the students and the numbers and so forth?

Gaborone: I teach 12 hours a week. Which I can choose my own dates, my own days when I can go. Usually I start teaching from Thursday, Friday and then Saturday. I divide those hours into those three days. And then each student, let's say maybe from grade one until grade 4, it's 30 minutes and then from four I will have until six because I qualified to teach until grade 6 it's 45 minutes each student.

Interviewer: And what can you tell me from your experience as a student, in your training, what have you found to be effective when you teach now?

Gaborone: The lessons that I got things like intonation, bow control, how I was taught. If you play quavers, you should use this side of the bow, if you're playing Bach, you must play in staccato... things like that. This is what I always teach my students.

Interviewer: And you find them to be working for your teaching now?

Gaborone: Yes, people are getting just good marks.

Interviewer: Great, I love that. Can you tell me what challenges have you experienced as a teacher regarding your training that you feel impacts your teaching?

Gaborone: Eish! It's a lot because sometimes the demand gets too high. Where maybe like books, you can maybe claim books from [REDACTED]. They can order it and then it takes time. It takes time to come and then you have this deadline where your students have to go for an exam. And then another challenge is when, maybe let's say when seasons change, the

instruments tend to crack, otherwise they break strings, things like that. If an instrument gets ruined and then it takes time for it to get fixed. You know, maybe we can wait for about two months. So, during that two months, what is the student supposed to do? This is like taking stationary for other students for two months and then taking it back, but expect that same student to pass like others before. It is a bit of a challenge, yeah.

Interviewer: So those are some of the challenges that you experience all round from your teaching. But did you experience any challenges from your training?

Gaborone: Like how?

Interviewer: Like for example, if you are taught, let's say technically you struggled with a bow hold and now you're teaching a bow hold, and yet it's something that you have struggled with. Sometimes, because you struggled with it, you might be able to teach it better. Or sometimes because it wasn't taught so well, now you struggle to also teach it?

Gaborone: I understand. To my two teachers, in fact. The first teacher, he liked some of the things that they were very challenging for me. And as I grew, I changed teachers so my current teacher now is showing me all my weaknesses from all the challenges I've been having.

Interviewer: And how are you working on them? On those challenges?

Gaborone: Now I practice, maybe like an hour in the morning, and then until I get into my lesson, and then when I come back an hour again or hour and a half again, just to get used to it.

Interviewer: And your teacher has shown you like what you should do and how to work on those challenges?

Gaborone: Yes, it's like when playing fast notes. Fast notes is about, may you are having a 15 bar(s) where you must be playing fast notes, you need to control your bow, use short bows, your fingers should be near the string so that they can be ready for the next note. Things like that. The detailing around that.

Interviewer: Then if drawing from your current experience as a teacher in the program, what aspects of teacher training would you like to improve? So drawing from your current experience now in the program where you are teaching, what aspects of training would you like to improve?

Gaborone: For me or for others?

Interviewer: For you and for others. To help all of us.

Gaborone: The way I see it. Me, I start from all the bow control with a new student. I start by teaching them the theory part maybe like the part of an instrument like scroll and bridge, those and then after that we start with the bow. How to handle the bow and then from there we clean the air. Clean, meaning like few exercises of the open strings. After I see them getting used to the bow, I go to the left hand. Well this is your first finger, this is your second finger. That if you put a first finger on a C it becomes a D, and then the same thing like becomes... and then there are positions, second positions, and those positions they go through their grade.

Interviewer: And we've literally come to the end of our questions, the formal ones, but is there anything that you want to add in terms of string teaching and teacher training and what you feel or the changes that you would like to see in the future, that could help others?

Gaborone: You know. There is quite two or three of them. I would like to see our government prioritizing on musicians. You see, as the Minister of Arts and Culture, he is prioritizing on sports. If you can say, people who are in sports, are really earning their money? And then when they develop they know that they are developing towards what. So, I'd like to see more orchestras being funded by our government or maybe getting more sponsorships because we're busy here developing students like... but the question is where are they developing to? Because there are only three professional orchestras here in South Africa if I'm not lying. Yes, then it's it is difficult for them to get into those orchestras, so I'd like to see, maybe like the existing or maybe the community orchestras being funded, and then we start by cutting a stipend or something. Start from the beginning so that we can start to earn a living from from this art department.

Interviewer: Wow, that's very important. Absolutely. And any other changes you would like to see?

Gaborone: Maybe introduction to music to rural areas. In rural areas, those people are not exposed to anything. Like their livelihoods are robbed by the fact that they are living in such an area. So yeah, I'd like to see you more community projects there because they are coming to a township now. You can see that they are in a township level, but they can move further to more rural areas.

Interviewer: That's very important. Well, do you have any questions for me?

Gaborone: I will ask you one.

Interviewer: Yep, go on.

Gaborone: Are you satisfied with this interview.

Interviewer: It's a good question. Now, for me it's not to be satisfied. It is to gather information from your own experience and for you to... depending on how much you want to tell me it is. The idea is for it to be open so that you feel it's a safe space to share your life story and hopefully it can contribute to helping others on making sure that we get things right. While this particular study is focused on string teacher training, it might work even for other instruments on how we

can get the right strategies and creating the right environment, the right approaches to making sure that our teaching is at the highest level so that we can have youngsters who can play, but then not only that, who can teach. And then drawing from that you mentioned about orchestras, that if more and more students are playing or more people are playing and taught well enough to join orchestras. It means that there will be an influx, and then there should be more orchestras. I think that will in some ways fill the gap that you mentioned regarding a lack of orchestras because there's also been an argument of lack of players, including then lack of teachers, which is why this intervention of having some of the former students teaching already just simply because there's already a gap of teachers. So it seems like there are gaps all round from the teachers, and also from availability of orchestras. And yet what we see is that there is a great demand or interest to learn these instruments, and so what we want is to make sure that they learn them well enough to be able to climb in and just join the profession as well, having been given the best opportunities possible.

Gaborone: Yes, that would be nice, yeah.

Interviewer: So that's kind of the idea and so the interview really is a way of just gathering the things that you think have worked in your experience, and things that you find that have not worked. And you are free to again, if something comes up to you and you feel that you'd like to have another chat, you're welcome to do that, because the idea is to gather information so it's nothing fixed if something doesn't come up now then you can always tell me that actually these are some of the things I've had time to think about and this is what I feel.

Gaborone: I will definitely do that. I think I also have some challenges as I move on with life, you know.

Interviewer: Yeah, yeah. But I have to thank you for your time. I really appreciate it. I understand you've it's been quite a difficult weekend for you and all of that, but I appreciate that we could still commit to this interview. I will do a transcript, write it down. And then send it to you via e-mail. And the other thing, I will still send you a reminder to complete the biographical questionnaire. It's online, so it comes with the link and you just basically just click on the link and follow it just like an ordinary questionnaire. It should take about 10 minutes of your time.

Gaborone: OK, I'll wait for it and then I'll do that.

Interviewer: Thank you very much, Gaborone. Is there anything else from your side?

Gaborone: Nope. I feel quite satisfied.

Interviewer: I told you, it will be painless. Nothing to worry about. I appreciate your time. Thank you.

Gaborone: Thank you so much. It's a pleasure.

* * * * *

On 01 September 2022, Gaborone sent a voice note detailing:

Duration: 1:35

Time: 10:25

Gaborone: Good morning Mr Diamond. During our interview, I forgot to point out one point. It has to do with the duration of instruments being fixed, how long it takes. It takes too long, it's not because of may be the institution is dragging their feet to fix the instruments, but no. It takes too much time because there is lack of people who have the skill to fix instruments. Imagine [REDACTED], all of us, who live here [REDACTED] we go to one guy who fixes instruments. It's [REDACTED] too expensive so we have go to that guy. So imagine everyone has to go to the same guy who has to fix many instruments. If may be we can have an improvement towards that. Getting many students, or even teachers who are within the community project to have the skill to fix the instruments quickly so that it can get back to the student, and the student can be able to practice.

Audio file transcript

Interview with Kigali in person

Date: 19 August 2022

Duration: 36:04

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', 'OK' and 'like' have been either deleted or minimised, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlying _.

Interviewer: So if you don't mind, this will be recorded. This is simply....

Kigali: Quality control.

Interviewer: Well, but also, mainly for correctness. So that after the transcripts and if there's a summary so forth, I can send it to you so that you can reflect on it to make sure it's what we discussed. So to start off anyway, I have to just mention that, you know to thank you first of all for availing yourself and for agreeing to participate in this study. Which then I have to mention the title is the transformative teacher training strategies at community music programs in South Africa. And basically your part in it will also be dealt with confidentially. You'll be anonymous in this study, and the recording will also be, you know, locked up somewhere. The study as I mentioned in the information sheet is about teacher training at music programs. What I'm really interested in is to find out how it works in particular, contextually within the Community music program, but with the objective of finding out the successes and the weaknesses of that particular intervention, with the hope of finding ways to inform the rest of the world or the fraternity so that we can find more effective ways of doing this. So then the first question is more about context. And that is to find out how string teacher training works in this particular program?

Kigali: How string training or string teaching?

Interviewer: String teacher training. So all of it will be about teacher training. With the view that they would have been taught to then teach.

Kigali: You know, [REDACTED] our teachers here from what I know have not been formally trained or qualified. So one of the things that I've been brought in to do is to examine that closely and increase or enhance the quality of learning and teaching of teachers and students. So the more advanced students are taught by [REDACTED] from but from what I understand is that none of the teachers have gone through formal teacher training to come back as teachers. So what I'm currently doing is making sure that they're all going through accredited examination processes. Yeah, and I'm sort of working backwards. Been a more sort of again, riff, observe, assess, and come in with the right sort of implementation tools rather than putting, rather than reactionary tools, which I've been trying to do just to see where the gaps are to fill in to jump in immediately. So that's a sort of like the long and short. So you know now I'm putting, you know, I'm going to go spend some time with [REDACTED] for example. I'm bringing in another teacher who does a Paul Rolland method. At the moment what is in our library is a lot of photocopied multiple times old Suzuki books and old [REDACTED] string orchestra books that have, that were compiled back then by somebody but there's no specific author. And currently there is no pedagogical structure, if you will. But it's something that I'm trying to put into place and for me, a lot of going back to the basics, is looking at what I've learned [REDACTED]

Interviewer: From that, I mean you mentioned that while there might not be a formal structure in a pedagogical sense, but how would you then describe the process of moving from students and then progressing to become the string teachers in the program? Is it over the years? By ability? Or is it random? What is the process that is?

Kigali: I think [REDACTED] hired randomly, yeah, and again, [REDACTED] might be able to tell you more. I think a lot of them, I think when they go out, they matriculate, they go out and do life and then they come back needing a job. So you know, then they come back on [REDACTED] door and [REDACTED] says, OK, come teach or come do something. And then they just sort of come and start. So what I've discovered is, the how ever they've been taught has been watered down and reiterated and if they have been not so greatly taught, that is what they perpetuate. It's concerning. [REDACTED] from what I observed is there's just a lot of, you know, quite frankly, that teaching or not good enough, not quality enough, not potential enough teaching when it comes to what terms of what to do, what not to do, and what do you, what are the good habits? It's still at such a young age and how to do it, so there's definitely a gap and I made that come in, which is also why part of my coming in is to address that. I do need to rectify that, starting with, you know, we can't stop the program because we need to do this with teachers, but it's sort of gradually phasing out the bad habits and reinforcing the good habits and bringing in the right and the useful and I would say nutritious enough music material to address all those things.

Interviewer: So in some sense actually from what you've been saying like you've were alluding to some of the challenges that you face? And now as a project leader what other challenges that you perhaps have observed now, have

experienced in your short period of time, and how are you facilitating that through the program. So, the challenges that you're experiencing now as a project leader in facilitating teacher training?

Kigali: So I've had to. I think the biggest adjustment that I've had to make is pacing. In terms of, that I came in with a whole long list based on my observations when I came to this last year October and then in February and then sort of at the same time having to put out fires. Musical fires, if you will. And then at the same time like, oh, you know, do I address the fire? But then what is the long term lesson embedded in that? So it's for me it's a very intentional I fix this, but not to make sure or to make sure rather than another something else isn't crop up because of fixing this and then another symptom surfaces. So I think it's really at the same time bringing in the subject experts. And also facilitating, I think subject inputs, experts being able to come in and then arranging visits that the teachers here actually get to go out and to see and to experience examples of good teaching. So, when you set other challenges that are expensive in relation to the teaching?

Interviewer: Well, in facilitating their teacher training, yeah. So for example, you mentioned formal training, as sort of perhaps your preferred model, but you also alluded to the fact that you know people teach as they're taught, and that only depends on access to good tuition. But it might not be the case sometimes if a teacher is reflective, and has a way of finding ways to just improve themselves. So what I wanted to find out, and the reason actually for this study is that it's not why I wanted to know how the programs are doing this, because I already know that it's not a formal approach. But the informal way might actually inform the rest of us that perhaps that's not the only route to go. So, and with that in mind that's why I want to know well, the next question for me is about the successes of this approach. Whether you have had any strategies that you found to be most effective for your needs in the program?

Kigali: OK, so I'm going to take one step back and one of the things that I institutionalized, and I think to address teachers as teachers, but to also give them the space to reflect which you pointed out. And for me that's really important because I think up until now, they have not had a facilitated space to be able to ask questions that, hey, hang on. What am I doing? What are my students facing and how can I help them creatively problem solve. And so, what I've started doing is: One, actually have the staff play together more. So, every Tuesday morning we have a 2-hour ensemble creative collective time so the staff can actually get to play. And I think at the end of the day, playing, practicing musicians teach differently, and the two between teaching and playing is such a dynamic relationship, and I think better teaching is informed by better playing and vice versa. And then the other thing that I've also done is facilitate artistic admin time. So it's a time when the staff can actually be very proactive and OK, let's talk about one child or one student that you've been struggling with, you know, has a problem. I facilitate discussions. Is that OK? What is it? Can we identify why? What are you not making a breakthrough or what have you made a breakthrough on? And then we amongst our ten teaching staff we sort of take that apart and second try this or try that. I think within this space, we need to discuss that, to reflect, to pull apart, actually say: You know what? Maybe that's not so great. And then when we do have more ensemble time and what have asked the stuff to do is really just instead of sitting but really go in and say, OK, if you've seen something wrong with the kid, it's [REDACTED] [REDACTED] Not this person's student or that person's student, but again, sort of the spirit of good musicianship and good teaching, we go in and observe and jump in immediately. Successes or strategies to be effective. I think it's really related to discipline. One of the weaknesses, and I'm going to go back to a previous question, is that we do not have a strong theory or component at all which hinders our students progress. There is an allergy to reading and into singing somehow. I'm trying to get to the bottom of that particular rabbit hole. So what has been successful, what has been ineffective is again practicing the polls. And we say, you know, this child particular rhythm or intonation is wrong. But, like, it's actually up to the teacher to be comfortable enough to say, stop, let's take this apart, and we have to do it. You know, let's count the rhythm or that sing the rhythm, and then, you know, sing that intonation and then pizzicato and then play it. So really to, I think, identify and breaking down those steps and then not thinking of it as a time waster to have to do that, but really to build that into I think the child's practicing psychology, and that discipline is actually fun when you get it right. And this is how you get it right?

Interviewer: But, as a whole, [REDACTED]. Can you reflect maybe on? I mean you have a more of a sort of satellite approach within [REDACTED] And with that, are you able maybe to just elaborate on their challenges but also the successes of an approach like that?

Kigali: I think there is discrepancy between teachers. And I think also, because all of, so we have currently 10 teaching staff, not all of them were taught by the same teachers. And I find the consistency or inconsistency shows up when their students get to play all, or get to perform. There is a discrepancy between even amongst those who have taught for a significant number of years, versus you know, one of our, I would say newly returned staff. Just by virtue of being in the profession. So, the discipline of having been there and coming back with a strong sense of musicianship, of professionalism.

Interviewer: Is that a strength, in itself or a weakness?

Kigali: I would say it's a strength. I am a huge believer in positive role modeling. And I think one of the gaps in this particular program is the lack of good role models or or at least the the lack of good success stories coming back to reinforce the good behaviors and I think with a more unified approach we might get more successes with with less fewer

and far in between gaps. And I think, you know, those of the students who have graduated and moved on have had a solid base from which to progress. And I can definitely say with confidence that those students are the ones that have been directly taught by, [REDACTED] So I would say the first generation, definitely, yeah, but the second generation because of, I think because of the lack of teacher training that that gap is bigger. Coming back, I think one more point and successes and challenges. When the children, especially out of town children, come to play together [REDACTED] [REDACTED], with their students, so when it is that exchange, the peer exchange amongst the students themselves, there is some interesting dynamics there as well.

Interviewer: In what sense?

Kigali: I think, I think peer learning is really powerful in the sense that you know when you see your peers doing better than you automatically there's a sort of internal psychological trigger to say AH! I want to do better.

Interviewer: Is that then the students who are, let's say, out of town students who are better off or the ones who are in town?

Kigali: Interestingly enough that our top students are out of town. I'm not quite sure why.

Interviewer: Yeah, that is interesting. But then the majority of them are taught by in-house teachers, right?

Kigali: So all of our staff go out three times a week to go teach in [REDACTED]. So they're not necessarily getting different teachers [REDACTED]

Interviewer: But they get better results somehow?

Kigali: Maybe it's because they're older. I would definitely say that our best out of town students are sort of grade 10,11, matric. But if I had to put the same grade 10-12 from here with them on par, the out of town still, I'm not quite sure.

Interviewer: They fare better. Why?

Kigali: Yeah, I don't know. Maybe it's because they. Have maybe they practice more maybe. They have less sort of after mural extracurricular distractions on control.

Interviewer: Yeah, it's not as urban metropolitan as [REDACTED] So, OK, that's a different study. But it may, yeah, might find a way to just put it in there. Yeah, because it is also in the questionnaire. Just to know where people come from? And believe it or not, but we are so sort through their questions. We are just at the last one now.

Kigali: This is great.

Interviewer: It depends on how much you want to say. I always leave it like that. Because some I didn't experience so I can never know and just obviously probe where we're needed, but. So now, what changes would you like to see in the training of string teachers from the program?

Kigali: I'd like to see training happening for start. So what I would like to see is that string training of teachers actually happen. The curiosity and learning around music in general be increased and be stimulated, so that's what I'm doing as well. The context of music string, string training and why it's important. So it's not just one instrument and the student coming in. But the sort of bigger environmental ecosystem approach around that? And really being more intentional with the teaching. And I mean, a lot of this is sort of got to do with admin and structure, which I'm also looking at and looking at reformatting. And the sense that I think what the teachers do are incredibly, incredibly important and for them to feel a sense of value. And one of the other things that I would like to see is identifying the students, looking at their gifts and looking at their talents and say, actually, you know what, this might never be a performer. But this you know, through our group, ensemble time actually has a real knack for helping others. So maybe this is a person we start on an early track to train them to become a teacher or assistant teacher of some sort. So as they become I think more sensitive and more aware in their teaching that they're to spot that in the students themselves. And also raise the level of playing. To be able to demonstrate when needed. And also to be out more so we're not just [REDACTED] teachers or musicians, but you know that there are contributive members in their communities where they come from and that they continue to be good role models for their students. So I think for training to happen and then also to expose them to the different types of training that is possible out there. And I think, some of the best teaching happens not just sort of a uniform methodical approach, but actually we, you know, those of us who have been teaching well. We've been exposed to a buffet of all of these different things. And then, you know, you pick and choose as and when it's suitable for this particular student. So I think to be immersed in those environments where they they can be stimulated, but it can be inspired. And have better teaching skills themselves.

Interviewer: I suppose it's also about having a particular requisite. As you mentioned that to have any training because some people would view of doing board exams, for example, as a way of assessing progression, but they also look at that as just being actual training. But of course we know that is really it is more based on being able to perform the repertoire and do the theory and then you progress to the next level. And proficiency in playing does not necessarily mean proficiency in teaching, but it does guarantee that you would know a little bit more about certain things 'cause you have had to go through a process. In the same way, that around the world music colleges are also reflecting on an actual string, teaching or training because they've found themselves to be, that for college professors, you get world class player, but then they can play the

instrument. But they've never really spent the time to teach it. But then they don't get the results that we're looking for. And now, interestingly, this is something maybe I might find out from your teachers. Is about the successes that they have from out-of-town students versus the ones that are in town that somehow something works there, and if it's the same material Kigali:

Exactly. Something that is a success and a challenge or is a challenging success is I... 20 hours of my week, I have 20 hours of contact time with this staff, so 10 in group form in their collective and then an hour each one-on-one. So I mentor them, I coach them so they come in with their whatever, you know, bucket list they have for the week and then that's the time we actually just get to ask questions. What about this? What about that? Then we go for our instruments together and say, OK, if your student is struggling with this, I think just coming back to that safe reflective space to ask questions. And then what's interesting is that when common questions come up. Or multiple questions of the same issues come up though is OK, fine. We're gonna spend our next group session addressing that. And then what's interesting is sometimes if one teacher sort of is a little bit shy or apologetic about, you know, even just raising that particular change. So we say hey, but I'm experiencing it too. So it's creating those spaces to be reflective and practice at force and then we problem solved together and sometimes it might not work. The first time, but also that process of inquiry to say, OK, why did it not work? Can we, what else can we try? Rather than just super under the rifle and feed. And, you know, look at what's next. So I think also to have that sort of scientific probing mind is OK, why does this work? Why does it not work? Or what can we do better? But also make it interesting in front for themselves, not just for the student, yeah.

Interviewer: Yeah, that's fantastic. Well, do you have questions for me?

Kigali: Tell me about why this study? And sort of why not? The context of what you're doing [REDACTED]?

Interviewer: Well, the study has been sort of back up there for quite some time and also at the forefront of my mind for quite some time now. So now because it's at the forefront of my mind, it needs to get done. But then what sparked it, really started off with an enrollment of students at universities. And people who would have been part of the programs. I studied abroad but I didn't know what the university landscape was like in South Africa. And not only that, my presumption was also that music programs would naturally have more people coming in from programs to study or to just improve their skills, to study further. When that was not happening then I started worrying about the kind of teaching that could be happening and how and what informs it. But because I wasn't assessing the quality or I'm not assessing the quality of teaching. I'm looking merely on how then there's this phenomenon of students who were in the program and then ended up becoming teachers. One of the things I, we've looked at and observed over the years was perhaps retention. Because the programs also have to have some kind of return on what they've done. And the other thing is about the turnaround now, I don't think that anyone that opens a program says, OK, I know what's going to happen for the next 20 years. And because at the first you just try it and then you try to keep it going... You're fund raising, all of these things and then suddenly you have your most senior students, and they have to leave and then you realise that oh I have to find them work. And I've found it to be quite a phenomenon, but I also think that perhaps it could work. If it's done in such a way that there are standards, there are ways to assess it and it is also intentional, but it it's not a something that just happened just to keep the program going. It was the same questions I had also [REDACTED], but some of the students that I had taught were now the teachers. [REDACTED]

[REDACTED] And so that sort of like sparked a real interest on the teacher training in music programs and why it goes that route. But I was very careful to make sure that I'm not going to assess their teaching as such. I just want to know how it is implemented and how are the teachers within the program trained to come back...

Kigali: If they are trained?!

Interviewer: Trained nowadays, that's the assumption. The assumption is that they are trained because they're teaching, but there's also just like that they're not trained but they teach and we can look at that as part of the challenges, but that's really what it's about. Rather than.... At first I struggled with it 'cause I was very critical in scrutinizing

[REDACTED]
[REDACTED]
[REDACTED]

Ones that have gone now [REDACTED] would then come to me privately because they wanted to improve their playing. So then I said, well, we need to work towards a goal. So, let's do an exam you know, a diploma and licentiates, whatever, but so that you, we work towards that and you can really come out with something if you must. And just we find [REDACTED] playing and then they could really see that and I said hopefully by teaching [REDACTED] then it [REDACTED] will be able to address a bigger pool because you know [REDACTED] teaching more people and she goes around, the province. Rather than starting and it was just it and it's a refinement at this stage. You're not really going to retrain but it's to make people aware of things as you said for unlike so with another program they have a method that they follow. But as you know there there's a whole buffet of methods that you referred to and so you want to maybe spot that interest of, OK, so you're taking what are you following anything you know? Is it a Suzuki approach and is it a Paul Roland? Is it the color strings? The Mimi Zweig, so I mean, there are so many methods.

Kigali: Yeah, it's interesting you looked at the gap between sort of university enrollment and I think one of the biggest things I am playing catch up on and for, for staff and for students is this big gap in theory and aural. I mean there's sort of the musicianship aspect surrounding the violin playing, violin teaching, I find there's a big drought at the moment, which I'm trying very hard to without upsetting apricots or like, you know, existing structures. But how do we feed and nourish all the components around [REDACTED] this instrument.

Interviewer: No, I can probably predict that, that's been a challenge anywhere. By the time, maybe theory was really ingrained into a separate thing [REDACTED] the difference is that I was maybe one of the two or three, [REDACTED] but certainly the only one when it started off, who went to another school and then was then afforded the, well, I suppose it is not afforded the privilege of having to sit in and do theory every day but then you were forced to do theory every day. Now is then that created a gap for other students who then didn't do music theory or history and so forth. So the whole aspect of the musicianship in a program as we understand it at first, as I said, I don't think you start a program and say, OK, it's, it's going to have you know, Music theory, music history and form and analysis and Jazz music and all these other things.

Kigali: Well, there's other things which I will try and fit in some lessons in between. What's important is to know what has really worked.

Interviewer: I've looked at programs that have been around for more than 10 years, so. After 10 years, something has worked. And that's the interest.

Kigali: Yeah, maybe just one more thing. So, there used to be what we call music camps, so we bussed out of town kids over a weekend and we have the local students come together and they do sort of ensemble and orchestral stuff. And maybe that's what? Well, not maybe. I do know that's one of the things I'm currently restructuring is the fair currency of contact time with the program or with teachers or with other musicians. And I think when the ensemble contact time has been complementary with the one-on-one lessons, I know that has flourished. And in my mind is OK if we increase the frequency or enhance the quality of their one-on-one contact with the teachers. I think it has direct correlation with the quality of the group as well. It's not just fun, but it's like good quality fun. At the moment it's just sort of fun and like, everybody gets together and Jensen says it's great, but you know that quality is what I am driving at the moment.

Interviewer: Do you then have in general, say majority one-on-one lessons or group lessons?

Kigali: Majority one-on-one. These current teachers are not comfortable during groups. I am trying to because of the volume of intake that we currently have systems. Look, start with twos and threes, I'm not expecting you to do a Suzuki group of thirty, but start with two or three. But they do once a weekend do orchestra or ensemble.

Kigali: Yeah, but teaching predominantly. Is one or one?

Interviewer: It's fantastic. Thank you so much for your time.

Audio file transcript

Interview with Melbourne via telephone

Date: 25 August 2022

Duration: 59:49

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Where the participant answers other than the language of presentation, the researcher translated and made use of italics to indicate a different language and the translation in brackets ().

Interviewer: Hello, good morning. How are you?

Melbourne: Good morning. I am good and you Sir?

Interviewer: Very well. Thank you. Well, thank you for taking time to take part in this study. I wanted to thank you.

Melbourne: Thank you for inviting me to take part.

Interviewer: Thank you for really taking part and I wanted to just also let you know that the interview will take approximately about half an hour from what I've seen recently, it's not that long. So at least it won't be an hour. And all your information is treated confidentially. And in the study, in the data you will be treated as anonymous. Yeah, OK, so which means that you are free to really tell me all your secrets.

Melbourne: Yes, as anonymous.

Interviewer: Yes. So as I told you in the information sheet that I sent to you by e-mail that this is towards a doctoral degree for Doctor of Philosophy in music at the University of the Free State, with a study titled transformative teacher training strategies of stringed instruments in South African community music programmes, and the purpose of the study is to examine the nature of the current string teacher training of former students within their community music programs they come from. And the objective is to identify the successes and weaknesses. To offer suggestions on enhancing transformative string teacher training strategies at community music programs in South Africa. OK, so I think you've got the idea of what it's about, but it's important for me to just state it so that it's official in this interview. Also, I must let you know that the interview is recorded. And will be transcribed and the summary of it will then be sent to you for correctness to make sure that it reflects what we really spoke about. So the first question. Melbourne, can you describe to me your journey to becoming a string teacher [REDACTED] so starts from where you started off and pretty much where you are now. So your lived experience from student to teacher.

Melbourne: OK, so I started playing [REDACTED] at the age of 8. And then I left because it wasn't fun. No, I thought it was fun. From a distance it was fun because I used to tagalong when the senior ensemble back then would do gigs [REDACTED] and stuff. And that was always fun 'cause between kwela and dancing, you know? And then I was being given a violin and that's not what I'm playing. I'm having to read music and I'm like, what is this now. This is not what I signed up for and then I left. Came back again when I was turn. And ever since the age of 10, I haven't left, I've been there and...

Interviewer: So sorry to cut you through. Can you give me an idea of the year when you first started?

Melbourne: When I first started it was in 1998. That's when I was eight.

Interviewer: And [REDACTED] was playing [REDACTED] at that time? My goodness. OK.

Melbourne: Yes. I remember very well. Because that's the only thing that I wanted when [REDACTED] was playing, whenever I saw Kombis outside, I knew they were going somewhere. Yeah, like I am going with them because it's always fun. And I then came to learn. That to get there...yoh! A whole different process that never crossed my mind. I'm like no this is not what I signed up for. Which is why I left, but coming back...

Interviewer: Yeah, but tell me about that. What is it that discouraged you? I know you were only just eight years old, but what is it that discouraged you?

Melbourne: Having to concentrate and listen to instructions of do this, do that. Because to me, seeing the group perform, nobody was telling them to do anything. They got up there and they just did it. So now it is a totally different world and I thought automatically you just get the violin given to you and you just be able to do it. So now learning that I have to concentrate. I need to learn how to read notes and at that time it was just gibberish in front of me. Like what are these things in front of me. So at that age, unfortunately for me, that was too much, like no. I am not doing this. I'm not, like sorry. And then I stopped coming and then when I got to the age of 10. [REDACTED]

[REDACTED] So now, it wasn't just about tagging along for the performances. I would actually sit in some of her lessons when she's teaching and everything. And then it started making sense because I then started seeing how it's done. I started understanding a bit more about the reading and realizing that there's a pulse to everything, there's a speed, it doesn't just happen, you know? And only when I started seeing that process, being in a lesson and in sitting in only....

Interviewer: Where these... sorry, well these the lessons you were sitting in, [REDACTED] lessons or somebody else's lessons?

Melbourne: [REDACTED] would be teaching and I'd be sitting at the back in a room at the back and just observing the whole lesson and everything. [REDACTED]

[REDACTED] So I'd be always in a room somewhere when [REDACTED] is teaching. And only after that process of sitting and observing stuff, I started understanding

Interviewer: Sorry. Hello? OK, I yeah, you just broke up for a second.

Melbourne: No, no, I was just saying that only after the observing of lessons and everything we started making sense to me and then I was the one who said, can I try it? And that's how I started learning to play the violin. I played in different groups. We had colors for the groups back then. There was the blue group, the yellow group, was it orange the third one? We had different colours, so the colours determined the stage that you were in. So we had different groups, we had only the violins, which we still do the same thing now, just that we don't have colors anymore. We had violins only coming in on Saturdays for their groups, and an ensemble on Sundays. And that process, starting the process of ensembles was a bit challenging because for me it was because I was used to just the violin sound. And now having to add other string instruments, playing with other people and listening to other sounds while concentrating on what you were doing as well.

Interviewer: So the added string instruments were Viola, cello and double bass?

Melbourne: Having the cello and double bass and viola in the same room, playing all together at the same time that was very foreign to me and it took a while before I got used to that and being comfortable in that space. And then once I got comfortable in that place, then I started enjoying it and wanting more of it and then as I grew, I then started sitting in the senior ensemble rehearsal. And that's where the magic started, because hearing that, I didn't only just hear the Kwela now. I heard different sorts of music and then at that point I was like, no, now I need to practice. That ensemble sound, I wanted more of it. You know, we literally get together after school, rushing [REDACTED] and we're literally rushing to get into a group and play and push ourselves. We were literally pushing ourselves that we want this because [REDACTED] always used to say [REDACTED] have auditions for people to get into the senior group and stuff like that, so we, I pushed myself for the individual playing and the group playing that everything needs to be on point like everything needs to be on point. Whether I'm playing by myself or playing with somebody else, I need to be able to cope. And I remember [REDACTED] [REDACTED] we would run [REDACTED] after school. We would literally have our parents at like half past six quarter to seven in the evening, waiting outside. Where are these kids? Where are they? Can they get out already, and they go to a point understood 'cause at first, they didn't. We'd get into so much trouble, 'cause they didn't understand. And to some extent they don't really believe that we're [REDACTED] all these hours.

Interviewer: When you are referring now to the amount of time you're spending [REDACTED] Was it individual practice or group practice or peer learning, learning with somebody else, practicing together, helping each other, or what? How did you spend so much time?

Melbourne: For me it was individual practice and peer practice. Peer learning because I did a lot of work with [REDACTED] and I have always, we were in the same group when we started [REDACTED]. So we grew close to each other, we became very close friends from that time. And when we started realizing how much we wanted this, we worked together. We pushed each other like we're doing this together. So what was always fun us.... I am more of the liker of your romantic stuff. Your slow thing. And [REDACTED] always been the fast one. Give [REDACTED] the semiquavers and maybe [REDACTED] copes very well with that. The romantic things, slow things, I could very well with that. So we were using that to our advantage to help each other. [REDACTED] always helped me out with the fast things, find ways to practice them and everything, and I'd always have to find a way to convince [REDACTED] to enjoy the slower things. So that's how I spend, how that's how we spend a lot of time [REDACTED]

Interviewer: And then so from sort of progressing from the different groups and how did you then end up being a string teacher? So, did you go to the senior group and then? So can you just describe that process for me?

Melbourne: So, from the different groups, we started playing in the senior group, but not in everything. [REDACTED] started 'cause [REDACTED] saw how hard we worked. Us being there every day and everything, [REDACTED] started including us, but it was mainly at the end of the rehearsal. In the Kwela stuff, and then the other music that the group was playing, [REDACTED] would include us... [REDACTED] tried to include this in the music that wasn't so hard. Something that [REDACTED] finds that has a second violin part that's not so difficult. And then from there [REDACTED] started asking us to come and help with the younger ones in teaching in the Saturday morning groups. And then we started coming in for those groups, and that's how we started teaching. We started off helping [REDACTED] and [REDACTED] show us, uh, 'cause what we always did was when you're trying to help a student, if it's intonation, for instance, making an example with intonation, I would put, I would literally move the child's finger. Move it here and touch it and move it, put it where I think it should be. And [REDACTED] started guiding us in those group lessons that no instead of moving, make them aware of what's wrong with it, so that they understand why you're doing what you're doing, 'cause moving the finger the child will never understand why you moved it. Especially if the children cant hear it. Because

sometimes, even today in the teaching, you ask your child, can you hear yourself if you're not in tune? And they look at you and say No. So when we were learning how to teach, [REDACTED] would guide us through that but this is what you do instead of doing it for them, show them why you're doing it, guide them through it and that's how we basically learned how to teach. And it became a weekly thing, every Saturday thing. And over some time [REDACTED] then started giving us individual students. We each have one child to concentrate on, but during the week make a time with this one child and let's see what the result is when you come back on Saturday. And because we're still learning, for me it was more of practice than teaching when I'm with that child. I'd literally be practicing with them just to help. For me it hadn't registered that I'm actually teaching. But when I started the one on ones, it was more like, OK, I'm going to practice with this person. But over some time, over a few years, a couple of years doing more of the teaching and [REDACTED] started taking more of a back seat, I could say, in coaching us and letting us do it. To see how we would handle intonation, counting, having ten kids in a room, how would you handle the different challenges that you come up with because you face different challenges in a group of 10 kids. One is, they don't all progress at the same pace. So [REDACTED] would literally now started taking a back seat and let us be in charge of the classes and that's how we really got to where we are now.

Interviewer: But then far from that can you also..... I'm aware that you had the period when you were a trainee teacher, and then, and now I think you're referred to as assistant teacher, [REDACTED]

[REDACTED] OK, now you're a string teacher and how long was that process? Because from what I gather from what you're saying now [REDACTED] selected you and [REDACTED] to come in and help? And then through that it's just worked out in that way. And how long has that process been and if you can mention some of the journeys that you've had in between, including going to the UK?

Melbourne: OK. We went on that workshop. You know, when was it? I'm just trying to remember when we went for that Sheila Nelson workshop.

Interviewer: I think it's in the 2000s around 2006 or somewhere then.

Melbourne: Yes, because I think we were sixteen, seventeen.... 16/17 we were there and that workshop... Things changed after that workshop for us. Not in a bad way, but that workshop when we were in it we started understanding more of... Nothing bad, but more about the brain. Because we've only had [REDACTED] view and input on the teaching. And we got there. [REDACTED] wasn't there. It was just me and [REDACTED], Sheila Nelson and the other teachers that were there and we were..... We had a different experience completely. In a sense *ya kgore* (that) when you explain things, how you explain things to a child, it's very important in making sure that they understand what you're teaching them. And because we are using Sheila Nelson's method, being in her space at that workshop, we then came to understand that it's not always just the notes and the music that you're looking at when you're counting and reading music. She uses different things, which we never used before. Like because you're dealing with six year old, 7 year old, use fruits, use toys, use a doll... use to count. And that way they understand more than you saying this is a crotchet. And from learning that and learning how to implement Sheila Nelson using toys and food and stuff. Coming back, it worked, but sometimes it doesn't really work with [REDACTED] Because she sometimes feels, she feels that you're taking forever explaining things and it's a waste of time. And so you should keep it more on the playing and not explaining and clapping rhythms so much the word that always comes out is stop repeating things. And till today from that, since that 16 year old. Since when I was 16 attending that workshop, I still feel it is very important to take the time to explain things over and over. Say that rhythm over and over, because when you don't, you find that in that group of 10, you are leaving behind three kids that don't understand, but because you can't waste time repeating things you're just having to move on. And that is very difficult because then you find that those three students then become very discouraged in playing. Because now there's this thing that this teacher standing in front of me wants us to move, wants us to do things, they also become scared to come back and say to you, Melbourne, I can't understand, Melbourne, I was left behind. And then you come next week. What do we do? We find ourselves screaming at the kids. Why didn't you practice? Why didn't you do this? You didn't work at? Why didn't you come to me and say you don't understand? Forgetting that 8 year old, 9 year old, is not where you are and doesn't understand the way you understand it, which is why it's always important what I learned from that workshop. It is always important go back to being a 7 year old and being an 8 year old. Then I strongly believe there is mainly type of growth. It's the main part of the main aspect of growth because if you don't do that. I've had students like that and even today I still struggle to make [REDACTED] understand that we are still at grade two and not at grade four or five because the foundation of the teaching she did not understand or he did not understand.

Interviewer: So, can you explain then to me what your typical teaching day experience is like at Buskaid?

Melbourne: Yooooo! Screams and screams and screams. I promise you. Why? Because right now mainly it's, after covid, it wasn't always like this, but mainly now after COVID it is very difficult.

Interviewer: Can you explain that?

Melbourne: Because they lost interest to some extent. You know they stayed for almost two years without lessons, without seeing us, without being in that room, without playing. We would call up, we called to check are you OK? Is the instrument in tune? But it's not the same. It was not the same. So right now. Personally, I am still struggling with my students to get going and in the groove again. It is hell. I am always screaming. OK we are doing it for the fifth time. We are doing it for the 10th time. Come let's try it again. And then one student, one student who I find very difficult to teach. So because of the fact that outside, she's very loud. She's very loud. We come into the lesson, and [REDACTED] can you explain to me what this is? (inaudible murmuring) And then this is what I get. This is what I get. So listen to this: [REDACTED] so we are counting 4 beats in a bar, right? So here is the reason. Please explain to me what are you going to do with this rhythm since you're finding it difficult. How are we going to sit down, do you know? And this is my response. (*inaudible murmuring in Sesotho*). [REDACTED], I can't hear you. (murmuring continues). OK, [REDACTED] but like, baby, I can't hear you. And every week I go through that with the child and I try to explain that, even in the group, just raise your hand and say something because if you don't say something, if you don't communicate, I don't know that you don't understand. When you walk out of the room and you haven't said anything to, even if it's the individual lesson, not only in the group, when I say to you after an hour, bye [REDACTED] please practice this, I'm going to see you and you say bye bye Melbourne, I'm thinking we are spot on. We are on the same track. And come back next week... iyo! And it's the same thing. It's the same problem, the same spot, and you haven't seen anything, but you come into practice. So what are you practicing if you don't understand?

Interviewer: So you almost alluded to this point actually about things that are effective when you teach now based on your training. But I have to ask the question specifically. So from your experience as a student in training what of your training have you found effective when you teach now?

Melbourne: Uhm, honestly, on my end, I've found that taking things slower, explaining more, and letting the student have the freedom. Letting them know 'cause we give them the freedom, but they sometimes don't know it. But making sure, reassuring them of the freedom to express themselves in the lesson, works miracle(s). That's what I thought because before I had always been screaming. *Akere* (Because) I didn't understand. Now I would always be screaming and shouting and being so angry that they don't do what I've asked them to do, this and that, and basically just do the same thing weekly, every week, every week. Tell them go and practice, go and practice. But, in fact, what am I doing about the situation? I'm just screaming at them and telling them to go and practice and it doesn't change anything.

Interviewer: But is this something you learned from your training or is this something you've learned now from your experience?

Melbourne: It's something I've learned from my experience

Interviewer: Yeah, and from your training?

Melbourne: The way I learned it?

Interviewer: Sorry, yeah, sorry, I'm saying. And then from your training, why did you learn from it?

Melbourne: Ha ke sho (I am not sure).

Interviewer: Well, clearly something must be working, or?

Melbourne: Yeah, no.

Interviewer: You're not sure?

Melbourne: I think, yeah, it goes hand in hand with the pushing from my training. Pushing in a sense of you need to push them to learn more to do it. As much as the assigning is difficult. Push for them to do it, you know. Because honestly, that's how I've been trained by [REDACTED] that you must just push and don't waste time on spoon-feeding, because we were spoon feeding you know, and to some students it works. I won't lie, it works with some students. But unfortunately for me, you know the saying that you attract the same kind, I feel I've got that with my students. I've got a lot of students that I need to take more time with, more than those that I can just push and it works. The training bit of saying let's push, let's get it done the way you were pushed because you were pushed and you pushed yourself and it worked.

Interviewer: What challenges have you experienced as a teacher regarding your training that impacts your teaching now? So the challenges you experience as a teacher, coming from your training and that directly impacts your teaching now?

Melbourne: OK, I am not sure if the answer that I'm going to give you if it's directly from my training, or from my experience.

Interviewer: OK. So yeah, you can say directly or indirectly. But you can generally talk about your challenges all around. Maybe as a string teacher and as a string student.

Melbourne: OK. Mainly, for me, what I found difficult and sometimes discouraging for me as a teacher. And I've got to a point where I felt like I'm done. Like I'm not teaching anymore. Like I'm done. It's mainly because I will be thinking that I'm on the right, check with the way I am teaching. And we get into a room with the person who trained me, (together) with my student, and we get the child to play. I know the challenges that I'm facing with this child and because [REDACTED] is not there when we give the one-on-one lesson, [REDACTED] does not know. But if [REDACTED] is never able to put [REDACTED] in that shoe that I don't

know what they deal with weekly. ■ will listen to what ■ listens to and after listening. Iyo! The comments that come out "I'm sorry this is not good enough" "This child has been learning for too long" ... "And Melbourne, this is not... you should have dealt with this by now."

Interviewer: Yeah, is that referring to learning for too long or learning one particular piece for too long or?

Melbourne: Learning for too long generally because you'd be looking at ■ should be listening to the intonation generally. ■ would be looking at structure.... we've got difficulties *ka* (with) posture. We've got *bana ba eleng kgore* (children that) are very tight, which ■ knows, ■ seen. But after a week or two, *tshwanetse e bele kgore* (you must have) worked miracles with that child. So that is one of them. The other one is. When you are trying to...so ■ has always been somebody, *ko rona* (to us), when ■ was still teaching me. (If) You don't get things done, you get shouted at. And I think, I picked this up from ■. Honestly, that you shout at somebody they when they don't get it right? Honestly, I think I picked it up from ■ that it's OK to shout at a student when they haven't done the work and....

Interviewer: Did you? Just to ask that question then. Did you find that to be effective?

Melbourne: Eh, not anymore. I used to think it was effective. Not anymore. No, definitely. I used to find it, I used to think that it is effective until a few of my students started complaining at home.

Interviewer: At home to their parents, you mean?

Melbourne: To their parents. And I had two parents. I remember very clearly, one came up to me ■ yo, and ■ gave me hell. And the other one, sent me a very nasty message. And after that, because of that and I think because of the children not knowing what the parents had said to me. I then started having students who didn't respect me but were scared of me. And that was not nice.

Interviewer: But did you find that they practiced more or not, or that it didn't lead up to anything apart from the fear?

Melbourne: It led to them practicing more, but what I picked up is that yes, they are practicing more, but they are not enjoying being in the same room with me. They are not enjoying playing the instrument anymore. Because they are now scared of this person who's going to be screaming at them. And they are now doing things because they do not want (*kgo skrimelwa*) to be screamed at, not because it's something they want to do or enjoy doing anymore. No! now their parents are forcing them to come to ■ because, *ha batle hotla ankere, Ous Melbourne, o nchikile* (I don't want to go, Melbourne, shouted at me). I don't want to go to ■ No, you're gonna go to that ■, because I told Melbourne that she can't be screaming at you anymore. Now you find that the child is caught in between now. My mum is now forcing me to go there. I don't want to go there because, OK, they say he's not gonna scream but I'm now scared of her. And that's when, honestly, I stopped screaming at my students. And that's where I learned that for me, yeah, it's a yes and a no. It's effective and it's not.

Interviewer: And any other challenges that you have experienced as a teacher?

Melbourne: Oh, the only other challenge is when I used to have students that would be doing graded exams and you get to your grade 6 level and I'd have to teach them fast things. Yeah. No, thanks.

Interviewer: You mentioned you don't like fast things?

Melbourne: Yeah, no, honestly, for me that would be a real challenge to a sense that I would also, I would always go out for another teacher and ask for assistance. Like if ■ was in the music school. I'd literally go to ■ and ask her please come in. And then I'd ask the child, please play this. ■ would listen and then say OK try doing this, try doing that, because I myself till today I struggle with fast thing. Like when we learn new music and it's got past passages, I know I must wake up with that music. I must go to bed with that music, everything. I must have lunch with that music. I hardly take time away from it. For me to know that when I get to a rehearsal on Saturday, I am spot on and I'm able to catch up with everybody else, 'cause the difficulty as a student player, and a teacher for me. As a string player I sit in a first violin section, but I'm the only female, but that's not the point. The point is I am playing with very fast people. I've got ■ I've got ■ I've got ■ and I've got ■ and those are the people surrounding, you put anything in front of those four (three) guys. Right now they've got it, and but because they know this is something that's not new, because they know that I work hard. I try to get it right and the first second time they just look at me and laugh at me, like now we know you've got this, you know like to me, it's not that we know you've got the situation to me. It's that, yeah, no seven days a week in these 24 hours we must try and push for the 10-12 hours here, you know?

Interviewer: So what strategies do you use to overcome that? Is it more practice? How do you do it? Do you do slow practice and then go faster? But are you able to share your secrets with us?

Melbourne: It's honestly for me. Slow practice, individually. Slow practice, and increasing the pulse every,... once I feel that OK. I'm confident with the notes 'cause the slow practice is looking at the notes and making sure that I've got this, and then I start doing the rhythm on open strings, pretending that I'm using my fingers. But just do it on the strings and then I start adding the fingers. And then once I think I've got this, and then to confirm that I've got this, I ask one of the guys to practice with me. I then ask one of the guys that can we have a session together one morning and then we get together one morning, and most of the time it's ■ because he's always at ■ for the learnership in the morning. So I'd arrange

with him for one morning to get there and I'd say to him, Dude, don't just go slow for me. I believe I've done my bit. I've done my practice so, let's take it up to speed and let's see what happens. And then I'd find that like from the practice that I've done 80% I've got. And then I still have that little bit that I need to work on and then I push for that so that come rehearsal, I know, I'm not as behind as I was a week ago.

Interviewer: You just briefly mentioned now, uh, learnership? So I just want to touch base on that, was that part of your training? And if so, can you just explain what it is and how it works and how it contributed it to your training?

Melbourne: OK. Yes, it was, I believe it was part of my training. So the learnership programme how it works at [REDACTED] was that, when I, after I matriculated because I didn't go on to study anything else. All I did was to play the violin. Then [REDACTED] got us onto the learnership. [REDACTED] created the learnership program for those students that, who are concentrating on doing music, so that we are in the music school every day Monday to Friday from 9:30 to 1:30. And that is the time that you use for yourself individually, to practice and not only to practice the things that you're playing in the senior group. No. But you have your own individual music that you are looking at and that is the time that you used to work on that music. Be it your studies and 'cause you, we.... [REDACTED] always gives us [REDACTED] studies, your Kreutzer to help with shifting. Shifting, double starts and stuff like that. So that's the time that we would use to work on that music, to work on those studies and exercises and everything. And I found it very effective. Is it the right word?

Interviewer: Yeah, effective.

Melbourne: Yeah, I found it very effective to my playing because through all those hours that I spent practicing, I was then able to improve as a player, because now being in the senior group, when you are all together, whatever music that she brings us, whatever music that she put's in front of us, new music, old music, I am able to cope because I've had time to work out shifting, to work out different fingerings, to work on my double stops and everything.

Interviewer: Yeah, so it gives you the time to hone your skills, as it were?

Melbourne: Yes, yes.

Interviewer: OK then. So we're just coming to our last question and this one is about really about your own experience now as a teacher. What aspects of teacher training would you like to improve drawing from your current experience as a teacher at [REDACTED]?

Melbourne: How do I say this? I'm seeing it in my head. I'm just tried to find out. Honestly, I think mainly if we could find a way of, I don't know if it's communicating with, for me communicating with the students better in a sense of getting, I'm going back to that thing, of getting them to understand that they are able to express themselves because for me, that's the main thing. Because once my students start opening up. Finally, I got one [REDACTED] now we are at that point where [REDACTED] understands, and [REDACTED] is one of those two parents that were not so nice.

Interviewer: Wow, OK. You've had quite a transformation from where is started off.

Melbourne: Yes, from where it started off because we got to that point where [REDACTED] was now scared of me and wow it took a lot for me because at the same time it was that thing of I'm the adult here, just listen to me. And I literally had to talk to me, talk to myself. But it doesn't work that way. If you want your students to learn, if you want your students to grow, *le wena o bone the* (for you to see) the improvement, you need to come back to earth. You know this mentality that you're the older one, you're the teacher, they must just listen to you. [REDACTED] must just do as you say, must just end. And because we were able to find, we were able to build up that foundation again through communication *le (with)* [REDACTED] And meeting at [REDACTED] level like I literally had to..... sometimes and I literally take off my shoes at work as well when [REDACTED] does it. And we play around walking in the room and we have to find different ways to get [REDACTED] to relax, to laugh again in the lesson because it was always so miserable. And now because we are at that point about [REDACTED] understands, [REDACTED] enjoys it more and [REDACTED] able to now come up to me, even not on our lesson day on just a random day [REDACTED] walked into [REDACTED] and like, Melbourne, I need help with this. Melbourne, I need.... And I always tell her, [REDACTED] no matter how small you think it is, if you don't understand that you don't understand it, come to me and we will do it together and as much as like yesterday, [REDACTED] was asking for help with the ensemble music that they're doing on Sunday and when I saw it, I was like, oh, this is easy, [REDACTED] should be able to... and immediately I had to remind myself, come back [REDACTED] got [REDACTED] own reasons why [REDACTED] doesn't understand, you know, and I am happy that we are at a point where [REDACTED] able to come back to me, even if it was something that looks that easy, but they're still able to say, I am finding it difficult and after playing it through with [REDACTED] Saying the rhythm, clapping the pulse, and you played it through slowly and started adding the speed and adding speed, adding speed. At the end, [REDACTED] was happy. [REDACTED] walked out of that room smiling and [REDACTED] like, bye [REDACTED] I'll see you tomorrow, and I'm like *woooo wena na* (oh yeah). And that gives me so much joy. Yeah, even 'cause the group I had before [REDACTED] I had three of them in a room for an hour and that hour (yooooo!). Walking, [REDACTED] said to me *Are yo o ba etsang bana ba, diyaboya?* (*what are you doing to these children, it's tough?*) I'm like yeah, no, and it's that point 'cause *ke is bitsa mbaola* (*I call it fireplace*) 'cause I'm like, I can't keep smiling every week, and fortunately, at some point I need to bring it in that thing, *ya hei* you know. Because if I don't it doesn't work. It doesn't always work. And [REDACTED] from that hour *ya mbaola* (*of fireplace*) was able to still come back to me because now [REDACTED] understands that I don't do that. I don't scream out of anger. And not liking them or anything like that. [REDACTED] now

understands after that hour, when we had an individual hour, [REDACTED] was able to say to me still, I don't understand this. I need help with this and we worked on it and it worked and [REDACTED] was happy when [REDACTED] left. So, for me it's that thing of communicating, finding a way of communicating better with our students.

Interviewer: And any other aspects you would like to improve in teacher training?

Melbourne: I don't think so. Like, I'm literally looking up right now and going through my brain and searching and.....

Interviewer: Well, uh, OK. So it brings us quite close to the end of our interview. I'm now at the point where you can ask me any questions and if you want to add anything that you feel would be relevant to string teacher training, you're welcome to do so. And you're also welcome to ask me any questions.

Melbourne: OK, question for you that I have got. So because you were also *ko (at)* [REDACTED] right. And you know, you know the method of teaching ...*yako (at)* [REDACTED] What do you think from being a teacher right now, and looking at when you were a student. What do you think you would have been done better in a sense *ya kgore (that)* the group teaching mainly? Is there anything else that you think could have been implemented differently and.... I don't know if I'm making sense but like when we teach, what I mentioned is that should I say this sometimes *rona (us)* when we are teaching ne and we explain things to students. When [REDACTED] says in ya we shouldn't repeat things and stuff. Did that ever happen? Do you think that could be that like what could have happened been done differently?

Interviewer: Yeah, well, as you know, my training was mainly individual based because I went to the National School of the Arts. So I had individual lessons during the week [REDACTED] I think there were two lessons, and then joined the ensemble. I didn't really teach in the group lessons, so I observed it a few times, but I wasn't involved in the teaching [REDACTED] I helped one or two people, but didn't teach in a sort of official capacity. And I wouldn't say that there's anything wrong with a method of having a group lessons. I think there are different ways to have a group lesson. So you have them, as I think you already do it anyway, so you have instrument based, meaning that just violins, or you have it as string family based, then you have violin, Viola and then it becomes a sort of a whole group cluster. So, you can have just violins or you can have all of them. Now if you are playing the same repertoire it can work, and if you have the trainee or assistant teachers all helping around, then it can work, and what did it does, it encourages collaborative music making, and so for kids it feels fun because you're playing the same thing and you feel like you're making music together. I would then break that down. If I had to think about it, to then string quartets, to chamber music, because as you know Sheila wrote a lot of ensemble stuff, and there are duos, their trios, there are quartets, and then larger ensembles. So I would encourage it because from what I can hear you enjoyed learning with others. And as you know, violin practice is a very lonely business. You spend a lot of time alone. So now learning with somebody else playing duos and all of that it is another way to just encourage and certainly to learn from each other. And then what it can encourage, is possibly to diversify your approach. So, for example, in terms of the training, I know that [REDACTED] follows the Sheila, the essential string method approach, and of course there are many other methods out there, but it's just what has worked for the [REDACTED] and then so what I have had was then to move from different ones. You know an approach almost for what works for the student, and that's different and I think that is different for your tried and tested methods, let's put it that way. So, I have a completely different approach because I worked on a performance-based approach, which is what's used everywhere, mainly in Europe. You know, where people went for individual lessons, practiced and then individual lesson practice, individual practice and a little bit of chamber music here and there, but the approach that you have there is just one of the other ones that can be encouraged. Because I know it, although I didn't really get deeply into it because I had a parallel tuition, you know, at National School of the Arts. We had our own (music) exams and tests and things that we had to fulfill. So things, you could say then my training was slightly different from the majority of [REDACTED] students.

Melbourne: Yo! *Akere* (But) you said something now that hit me, hey!

Interviewer: What is that?

Melbourne: Having a different approach and learning about the different other methods that are there. Because... I am anonymous here.... I've got a child that I teach (externally). They had a teacher, they had a violin teacher there, and he up and left. [REDACTED] that I want to try and teach outside. And then I ended up getting that job there and when I got the, you know, so you just made me realize something. So when I got there, they were learning the Suzuki method. And I've got this one student, but others were not so difficult. It was fine. It was one particular student [REDACTED] very good, but 'cause, I don't know how to teach the Suzuki method, I don't even know how it works. I wouldn't know where to start, because I only know Sheila Nelson's method. You know that poor child cried. I'm sure, for two months *kaofela* (completely) because Melbourne erased [REDACTED] numbers on the music. And yooooo Because to me I didn't understand. To me I did not understand, how do you play music but you don't even know where your open string sit? Because I brought up something easier. [REDACTED] was taking something with semi-quavers that is even crazier *e matha* (quite fast), and it was fast, but he was doing it. And I was like OK. I started most.... the thing that made me put up something different in front of [REDACTED] was to work on posture and the bow hold, so I was like, let's take it a bit slower. So, I put up a book 1 in front of [REDACTED] And [REDACTED] looked at me like I was crazy. Doing what is this. Like how we're just playing open string come play. And

he couldn't play. At that moment you just made me realize this now, or I didn't even think about what [REDACTED] was..... all I thought about was, again, I'm the teacher. We're gonna do it my way, yeah. Yooooo. OK! Yeah. So thank you for that eye opener.

Interviewer: Yeah, I think the biggest thing is that for a lot of us, we only teach as we were taught and then we don't spend enough time to think about how we are teaching. So and that's what this study is mainly about as well, to just see if even as somebody even if you....go to study abroad, overseas, it doesn't necessarily mean that you come out as a better player or teacher. And also if then you end up there training only through [REDACTED] it can actually mean that you might be better off than some of the people who had formal tuition because you might spend time refining things and in a sense, reflecting on what you are doing, and I think from this conversation it's something for you to reassess that you know it's good to know one thing very well but it's good to know a lot of things out there, because it's something really easy, you can just say, even if you said Violin Methods on Google, a few of them will come up. You'll be surprised that, oh, there really are other methods. But that's not a bad thing to know that there are other methods, and there's nothing wrong in itself in using one method, that's not, what I'm looking for is whether it's effective and from your side, I think, even if somebody is using Suzuki, the adaptation, of course, diverse repertoire, diverse approaches, but in the end all you want is for them to be able to play the violin well. And make music without the technical difficulties and tension and so forth. So I understand your shock. But anyway, so I have to thank you for taking part in this study. I mean I really appreciate it. I'm going to, once I've done the transcription, I will send it to you by e-mail so that you can read it. It will probably be around November at this point. And then once the thesis is written up between December and January, I will send you a copy so you can go through all.

Melbourne: I will find anonymous on there....

Interviewer: Yeah, you'll find anonymous and if you're interested to know how it all ends up, but I want to thank you very much for your time. And yeah, we'll keep in touch.

Melbourne: Thank you so much. Thank you. Thank you.

Interviewer: OK, have a good day.

Melbourne: You too.

Interviewer: OK, bye.

Melbourne: Bye.

Audio file transcript

Interview with Rio via telephone

Date: 29 August 2022

Duration: 18:19

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Where the participant answers other than the language of presentation, the researcher translated and made use of italics to indicate a different language and the translation in brackets ().

Interviewer: Hello, is this Rio? Rio, can you hear me?

Rio: Yes.

Interviewer: Yes, Hello Rio, it's Samson Diamond calling.

Rio: Alright, howsit?

Interviewer: I'm good. And you? Is this a convenient time for you?

Rio: Yeah, yeah, yeah.

Interviewer: OK. Well, I appreciate you giving consent to participate in my study and I also want to thank you for your time. So as you received through e-mail, I sent you the participation information sheet and also the consent form which you signed and sent back to me. So I appreciate that. This interview will be strictly confidential and your identity will be withheld and will remain anonymous.

Rio: OK.

Interviewer: So I just want to remind you that the purpose of this study is to examine the nature of the current string teacher training or former students within community music programs in South Africa. And you've been selected because you have been. Well, you were recommended as a key informant. So the objective of this study is to identify successes and weaknesses, to offer suggestions on enhancing transformative string teacher training strategies at community music programs in South Africa, and it is also to promote an advocate for quality music for marginalized youth. I just want to get to the first question of our interview. Please could you describe to me your journey to becoming a string teacher at Buskaid?

Rio: OK. And so it all started... I first went to ██████ in 2008. I had aspirations of actually playing the violin. I knew nothing about all these other instruments. I knew nothing about the viola. I knew nothing about this cello and the double bass. It was really interesting for me to come here and see different instruments. Not saying that I lost interested in the violin, but then I got more pumped up to actually learn something new that I've never seen before, the double bass. I'm skipping to my teaching career. I started teaching in 2017 right after matric. Yeah, so, I can easily say that it has come with a lot of different challenges based on the different students we come across. No two students are the same. So you only have to... obviously I've been trained to do this. In some aspects you can't really use your training, the information you gathered. You can use it, but it sometimes turns out not being enough, so you have to improvise in certain instances. But going carefully, treading carefully according to the rules and doing it right.

Interviewer: Before we get too to the challenges. Can you maybe tell me in great detail without skipping that from your years in 2008 as a beginner. Did you start immediately on the double, or did you start on another instrument and moved on to the double bass? Along the years what kind of lessons you had? Was it group lessons, individual lessons and so forth? All the way so you could basically go into detail all the way to 2017 when you officially started teaching.

Rio: OK, I started a on the double bass. I've never played any other instrument I only played the double bass. It has been interesting. I had ██████ as my first ever instrument teacher. Yeah, it came with its challenges where s ██████ a cello teacher, but ██████ managed to make it a bit easy for me to be able to understand everything that goes with learning and playing the double bass instrument. So, I also had more lessons with ██████ a former member of this ensemble. ██████ is the one who actually made it much more clearer and comfortable for me to be here and to learn. ██████ made me have that urge to come and play. ██████ always motivated me, made me... ██████ taught me a lot of stuff. Made me interested in going, in terms of coming in to practice, being able to understand exactly what it is I am practicing, what is practice and all that stuff.

Interviewer: So, ██████ was one of your teachers... Was ██████ an assistant teacher at ██████?

Rio: Yes, ██████ was the main double bass teacher.

Interviewer: OK. And ██████ was your teacher for some years until then?

Rio: Yes.

Interviewer: So you started off with ██████ or you started with ██████?

Rio: I started off with ██████ for a few weeks and then I moved to ██████.

Interviewer: OK, and then how did it come about that you ended up being a string teacher?

Rio: Well, I did have... I wont lie... I did have other aspirations outside of music.

Interviewer: Yes. But I mean [REDACTED], how did it come about? Where you selected it? Is it something you wanted to do?

Rio: I was selected. I think that is because they saw potential in me. They told me. They saw during the big classes that I used to attend. I was most of the time a leader in my section. So, I was able, in terms of communication and assisting other players in my section. So I think they saw from my playing years in those classes that I have a bit of potential in terms of teaching. So, I got chosen to come and do this.

Interviewer: OK. And then what did the training involve?

Rio: Yeah, well it's as I've said, I'm coming into classes, they see how you do with communication. Communication has to be key, because in some instances you don't have to be physical with students. You just to say stuff and they should be able to pick up some what you just saying.

Interviewer: Ok. For your teaching now, what is your typical teaching day experience like in the program?

Rio: Well, I'd say that it comes with a lot of challenges, I must say. 'Cause you also have to acknowledge their mental capabilities. So certain students come here very exhausted from school. So, you have to just be careful on how you go about with them. But I would say most of the time it is interesting. I've got a few students who are actually into this, who are motivated, who are willing to do well, so it does not really come with a lot of challenges, 'cause I think my students do understand what I expect from them and they know what to do.

Interviewer: So then what would your day entail? Do you start in the afternoons? Do you teach every day of the week?

Rio: I don't teach every day. But I do proper planning of my teaching. During my learnership, just before my learnership ends or even after 1:30pm, I go through some of their music to check for mistakes and where we can do better and which other pieces I can give to them based on their capabilities.

Interviewer: OK, so from your experience as a student. What of your training have you found effective or useful when you teach now?

Rio: As I said, communication. You just need to be fluent in communication, communicating with the students. It becomes a challenge most of the time because other students aren't motivated as I was before... or as the other students. So this differs according to every student.

Interviewer: What do you think is that the students are not as motivated? (Phone line disconnected)

Interviewer: Hi Rio, we got disconnected there.

Rio: Yeah, not a problem, sorry.

Interviewer: No, not a problem. I don't know if you had the question, it was regarding the motivation of the students. I was asking what do you think makes a difference that they're not as motivated as you had mentioned earlier in comparison to yourself?

Rio: What makes them not motivated?

Interviewer: Yes.

Rio: I think it also comes with them not having being exposed to other activities. We have other students who think this actually takes up most of their time and they do not really see much progress in themselves. And also I think it also has to do with the motivation that comes from teachers. If you do not motivate your students to do good and to practice, it means slowly but surely you will lose interest. You get others, wanting to play football or do bicycles because there are a lot of more activities happening around the townships these days. If you do not really motivate them properly, they tend to lose interest.

Interviewer: You were alluding to these challenges, but what challenges have you experienced as a teacher regarding your training that impacts your teaching?

Rio: Uhm, what can I say? Challenges? Well, not having kids come regularly, I think. Not even come regularly. It's also a burden on us as teachers 'cause you want to go according to your weekly or monthly schedules, you tend to have planned something for student for a certain month, hoping for them to do something else. And a month later, a week later and then they don't show up for maybe a week or that month. Maybe exams, school exams or something personal happening and then that just messes up everything.

Interviewer: But did you experience any challenges from your training?

Rio: Not per say, not really a lot of challenges, because I also tend to use all the stuff that I was used on me. I pass it forward. I teach them what... say maybe the way I was taught.

Interviewer: Ok. And do you find that it impacts your teaching in any way? Positively or negatively?

Rio: Well, it just depends on the student. And I just have to go according to the student's mental capability.

Interviewer: OK. And then now drawing from your current experience as a teacher in the program. What aspects of teacher training would you like to improve?

Rio: I'd say my aural. I am not really good in singing. So I expect my kids to be good with their singing, so if I cant even sing as perfectly as I want them to sing, so I think I'm not doing what I'm teaching. So, I would really like to improve my aural techniques, my aural skill, my theoretical skills also. And a lot more, because I have also had a few lessons from the great, one of the great bassists to come out of South Africa, [REDACTED] So I went over a few problems that I encountered with my teaching as you're asking and then [REDACTED] did manage to like, [REDACTED] also made examples with me and [REDACTED] said I can take these examples and use it, and you use them on my fellow students. So, that is quite helpful.

Interviewer: OK, so did you find yourself that you're, in a sense, still in training and learning to develop yourself further.

Rio: Pardon?

Interviewer: I'm saying that do you find that through having continuous training that it's helping you improve your teaching and your playing?

Rio: Yes, it is. It is because now I actually think my playing actually has improved. I can't really say much with my teaching 'cause I just came back, I had personal stuff going on for the first six months of 2022. So I wasn't teaching much and actually I wasn't really teaching up until end of July, so I only came back to teaching from the beginning of July, so I only had a bit of time for practicing here and there. But teaching I couldn't really do much, so I'm hoping to see if I can improve daily my teaching in the coming year.

Interviewer: How, would you do that? How are you going to approach that?

Rio: Well, I guess just getting myself into lessons with my teacher and doing more teaching myself with my students. That might have.

Interviewer: Well, that brings us to the end of our interview questions. Do you have any questions for me?

Rio: No, no. Not really.

Interviewer: Well, I appreciate your time. And again, the interview will remain anonymous. Your identity will be anonymous and I may get back to you with the summary of the transcript from the interview just for correctness and to make sure that it reflects the conversation we've just had.

Rio: OK. No problem.

Interviewer: Thanks very much for your time. Have a good day.

Audio file transcript

Interview with Lusaka

Duration: 57:03

Date: 10 October 2022

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlining _.

Interviewer: I'm going to record this just simply because I have to transcribe it later on. And first of all I actually want to start by thanking you, Lusaka, for agreeing to take part in this study. As I mentioned in the information sheet, it's about string teacher training in community music programmes. So we're looking at key music programmes around the country who will inform us of the nature of string teacher training and how they set it up within their programmes and their contexts, and with the objective of looking at the successes and weaknesses of that approach and hopefully to inform then the music fraternity, not only just in South Africa, but around the world on new ways that we can inform string teacher training and enhance it. So it is with the view of perhaps drawing from the successes and weaknesses to have such a sense for enhancing the approach of going forward. And I'm hoping that you will have all the answers that I only have to just paraphrase what you say.

Lusaka: I dont have answers... more questions than answers.

Interviewer: So the interview is recorded. But it will be strictly confidential and I will make a transcript summary. Send it to you for correctness. And so the first question is if you could please explain how string teacher training works within [REDACTED]

Lusaka: Right. I assume we're talking about the pupils being trained as opposed to staffing. They basically started in new group that would, well they use start in a group. Now this might seem to be changing a little bit over the last few years, but when we first, the 1st 20 years I'd say. They always start in a group, they started at their school. They'd stay in the group, it could be anywhere from 10 to 20 kids. It probably started off with left hand, that if once they could master a couple simple melodies and then they'd go to the bow. And if we tried to keep them in a group as long as possible just because it made it, I think it made it a lot simpler in terms of logistics. And then from there they tend to go to individual lessons, which gets very complicated just in terms of scheduling and again, logistics.

Interviewer: It gets complicated because of the...?

Lusaka: Well, probably because of which staff member is available at what time. Transport. Because the whole programme is really based around transport. Now there's sort of a bad joke which which I tell, which says I'm not sure if we're a music programme that has a few buses, or for a transport programme that has a string programme attached to it, because transport is so essential. So that obviously complicates things more and more I think. I can say the normal or the old school or whatever model was that, you know, what I've seen in Europe and the US is if you didn't have it as part of your school curriculum, then the parents would bring a child to the lesson and that completely got rid of the need for any kind of transport assistance. But I think in the South Africa context that's absolutely key. There's a lot of people, kids are willing, but you have to have the transport in order to get to wherever the lesson is being presented and I think with the, because I'm going to say the whole history of apartheid. You know, that the music really was not accessible to the mask part of the population. So you have to take the teacher to where the people are or you must bring the kids to where the teachers are. So that's just, that's why I say it gets it gets a lot more complicated. Then I think the system really needs a lot of attention because I know in South Africa you kind of have a graded system you can go from whatever pick your exams, Unisa, Trinity, royal schools, whatever you can go up. Sort of a graded system. I know in the US they don't. And so I always start to go back and forth between what how I was taught in the US, what and how things are here? My experience [REDACTED] is that you start in a group setting and depending on the financial resource, you can stay in that group setting for the rest of your schooling. I know when I found, so I was fortunate my parents had some money, so I had individual lessons once they decided that the bass was going to be my thing. But I knew kids who weren't in that position, didn't have individual lessons and I think when we were in high school we played Beethoven 5th to Mozart 40. So somehow they grew up in that group sort of setting without regular individual lessons. So it's, I'm not, anyway the jury is still out in my opinion but.

Interviewer: Yeah, we'll get to that because it will be a question regarding how you see things, or ways that could change or will be improved and including the challenges. But just drawing back to how you were just referring to the kids. They start in a group, do left hand and right hand and then what happens so? What sort of age group and where is it happening?

Lusaka: I don't. (aah) When we were. You know a lot has changed the last couple of years, so I hope I try and answer this. But my experience in the last few years is... When we first started the schools that make time available so we could give classes during the school day. And this has really changed. The schedules are a lot more fluid. Schools are very reluctant to

give up any kind of possible teaching time during the day. And so that's almost forces you into..... So what I'm trying to say is if we could have a lot of kids at this. It could be different age groups and they could have grade 4 and grade 6's together. If the school said, right, we're going to give you this block of time. Now having said that, I also realised that, you know, the grade 4 teacher might say, OK, you can have these three kids for a half hour and then the grade fives would do it. So I mean it was like.... I'm not quite.... have to think a little bit more about that. But what's happened now anyway is that the schools are very reluctant to give up any kind of potential teaching, class teaching time. So we're forced more and more to teach after school, which is not a problem except that going back to the whole transport thing again is if the kid comes out at school at 2 and it takes an hour to get them here with our buses and then they have to go back at 5. Then your time is really limited, you know. So that really needs to be evaluated. But I would say we try and have the younger kids, earlier and younger can be anywhere from I suppose grade 2 upwards and the idea would be more advanced or older kids (who) could stay a little bit later. I don't know if that really addresses your question.

Interviewer: Yeah, it does. And so if you're telling me about the process in which or where the students progress then in the programme to becoming string teachers themselves. How does that work within the programme?

Lusaka: Yeah, part of it is..... I think the way it originally started was.... [REDACTED] and we had more string teachers. Whoever was assisting was also teaching that most of them left for any number of reasons and some of our older kids, they finished high school and I asked them, well, what are you going to, what are you going to do? What's your plans for the? They said no, they don't really know. And I said, well, why don't you come teach for a year, we'll try and find some money just to tide you over, and then after a year you'll go on to whatever. And those who started that never left. (both chuckle)

OK. Yeah, so that's basically what happened. A lot of kids either, you know, I suppose the terminology might be gap year, and then the gap year just went on for multiple years. So they're actually apart from whomever taught them individually, there hasn't been any kind of formal pedagogy, if I can say that.

Interviewer: OK. But yeah, that answer's the question. But I just want to know and you were referring to this earlier regarding transport, but perhaps if we could delve deeper into it, the challenges you've experienced as [REDACTED] through facilitating teacher training in the programme. So one of the challenges, one of them you mentioned transport, but perhaps if you could give me a broader experience in the many challenges you have experienced.

Lusaka: Well, if we're talking about teacher training or pupil training.

Interviewer: Both, because what you mentioned is that they, the teachers progress to becoming, well, pupils, then they progress to becoming teachers, but within that process they're being trained to end up teaching. And this is training in an informal sense. So 'cause we're not talking about actual... yeah, yeah, it's just through having lessons or learning the instrument, I look at it as being trained (to teach).

Lusaka: Yes. So I mean that's basically the answer. It's informal, it's the only kind of training comes from what they receive from their instructors, whoever taught them, and the system such as it was. Was usually that once the kids showed some real advancement thing might be passed on, hopefully would be passed on to a more experienced senior chief, lecturer, teacher. So that was in terms of the.... how it works. Say formal or people getting diplomas, degrees, anything like that. As far as the.... I think there has been some motivate.... we tried. The government has basically says, look, if you get a degree, you get a raise. Yeah, no degree, no diploma, no nothing, then you're stuck at this one level. Yeah, and we've spoken to them. The government employed people came on a number of times and said listen if you get these kinds of qualifications, any kind of qualification you'll get a raise. So it's in your own interest to sort of enrol 'cause you get a financial reward. This has gone on for years and they haven't done anything about it, you know. So I mean, I always think, well, there was the motivation, there's a financial incentive and there hasn't been any reaction to date anyway. So that's the frustration and.

Interviewer: With the teachers knowing that themselves but have not actively pursued.... Why do you think is that?

Lusaka: I absolutely do not know. I would like to know 'cause then maybe I could help, but it would be a good question for the staff, and I'd encourage you to talk to them as well. The other was about with the pupils.

Interviewer: Yeah, the challenges with facilitating the programme, actually, altogether. Teaching and training.

Lusaka: The communication with families is always.... Because, if the families aren't supportive, that makes it more difficult. And I can talk about both sides of that. I mean, you've got parents who are way too involved. That they're trying to micromanage, even the lesson, and then you've got parents who have absolutely no idea what the kids doing. It can go from one extreme. I always have to tell stories and hopefully something comes out of it. I think we had one one child who showed promise and but hadn't at one stage just wasn't making progress. So I finally went knocked on the door, the granny answers the door. And I said, you know, so and so just, we thought was going to do alright, but you know, we don't see any progress. Is there anything we can do? And you know 'cause we don't get the idea that the child is practising. And the grand. "oh, no, no, no, don't worry. Don't worry, we never let the child touch the violin."

Interviewer: We've never let them?

Lusaka: Yes. As soon as the child comes back from school, we lock it up until she goes back for the next day of her lesson. So I mean just the communication.... and some people are so protective of the instrument that they don't appreciate that the child has to practise. Yeah, yeah. You know, or Kethabile. He at one stage you know had some problems. I went to the house and he's being looked after by their grandfather and I was like yeah, you know, there seems to be some kind of a problem about his practising and says that he has to stop the violin and I just want to find out. And he says, yeah, no, he just, he can't take it. That kid practises morning, noon and night. He never gets the chance to sleep that violin is always making a racket. So he doesn't want him to play anymore. I have to stop. So we came to an agreement that when he wanted to sleep that he would lock the violin in his cupboard.

Interviewer: Wow.

Lusaka: So I mean. You get just sort of communication and understand parents what they understand or don't understand, and I suppose then let's face it, you know, people don't practise. It doesn't matter how talented they are. And you can talk about the physical surroundings. Is there a place for them to practise? I mean we had one case early on that there was just this same story, went to speak to the granny and you could see wow of course there's something. You know, there's a bed and there's a kitchen with the TV in it and that's it. So we talked about where the child could practise. She said, yeah, well, I'd better practise in the... I don't know what the proper terminology is, [REDACTED] And we tried to have a practise in there but the neighbours complained. Wow. So I mean it's... you've got that as just sort of family support... you know is it there? Is there a physical place for the child to practise? I mean, so much of this a lot of us take for granted. There's, you know, if you don't have family support, if there's no place to practise. So I think that was also part of my reasoning about these containers here, that at least that we try and get the, especially the kids who are doing better to come to practise here, and of course that involves more transport and more logistics and more organising. So I mean that's.... Now I'd really like to say that further studies will make you a better teacher. I also I didn't. I did a Masters degree [REDACTED] and I don't know if it made me a better teacher. I think having a really good understanding of the instruments and really having the heart for kids and trying to think, OK, how can you explain this in a way or demonstrate in a way that the child can grasp it quickly, but obviously if you have a.... The more you study, you have a bigger background, a bigger resource, more resources to draw upon. I suppose motivation is always at the bottom of so many things. So we try and motivate the kids in the sense that look if you can play on this page of this book. Then you can go into the orchestra, and then from that orchestra you go to the second orchestra and their second works goes the third orchestra. And there's an orchestra that once in a while has actually very regular, has had concerts in Europe. So if you really do extremely well, that's also an incentive. Gigs, which, yeah, that was nice. They could be part of something, get in the bus and go anywhere. Music festivals. So I mean motivation. But obviously if people don't have that motivation inside, the external motivation only lasts so long and then it falls away. So I suppose that internal motivation is always is a good question, but.

Interviewer: And it is a challenge, but so how are you finding it now? I mean your experience is vast, [REDACTED] and you've probably seen a lot of changes with South African youth. Especially youth coming from previously disadvantaged families. And how do you mitigate the changes of the pupils and the teachers for the times we're in now?

Lusaka: You know the one change I've noticed since independence or freedom, whichever term that is most appropriate was that early on there were no other options for young kids. I mean there were sports facilities where nonexistent, cultural activities extremely limited. Playing a violin was something because there was nothing else. So now there's an awful lot more, if I can say competition because more and more of the children get sent to schools that have more activities for them. Whether it's music, sports, social activities. So I mean early on there was no competition for that. And now, of course, the child's got oh, I've got dance class on this day, I've got extra math classes on this day. I've got this. You know, we never had that early on. So that's probably a good sign, you know that the country is moving forward. I think [REDACTED] is kind of, I'm not gonna say lost direction, but our focus, my focus was always on how can we impact children who never had the chance? How can we give those children access. And we end up probably partly financial, partly just it's simpler. You know, you get children from let's call it city schools, not exclusively, but more and more, and that's just easier to organise. But that doesn't really,... you start losing your focus about, OK, what did we really start out to do? And that's extremely challenging 'cause a lot of those schools are just further and further and further out. So I don't know if you're talking about transport, it's like by the time we get to that school, get them here. You know it's very difficult. So I mean that's been an interesting change and I suppose it's positive for the country. I'm not sure how positive it is for [REDACTED] Because those kids, I'm talking about the kids who go to the city schools. They just have so many other activities that, you know, they're they, I hate to say it, but it becomes like what used to be the white kids before that. You know, that's just and that's a great sign for the country in this sense, but I'm not sure how good it is for what we started out to do.

Interviewer: That's right. And but I suppose you don't really. You're sort of focused on Bloemfontein, but you have little nucleus sort of programmes around the province. How have you managed that because that's you, you've mentioned the logistics of just transport, but how has that worked?

Lusaka: Probably not as we first intended. I suppose the idea would be to replicate our the system here and replicate it in [REDACTED]. But just because of all the, you need a bus, you need a driver, you need all these kind of things and so what we've ended up doing is teaching at schools that are very hungry for it, they we have very good support so that the instructors drive to the schools. So in [REDACTED] they drive twice a week. In [REDACTED] they drive once a week, but they stay overnight 'cause it's just so far. And what ends up happening, I think it's just again, 'cause of logistics. And take [REDACTED] for example, we used to teach at four schools in [REDACTED]. And so it involved people driving some of the team at one school, some at another and then somebody picks them up but we've ended up at just one school in [REDACTED]. Essentially there's kids from other schools. So yeah, so again, that's not the ideal. But we've got a lot of kids who are doing really well there. So I mean it's working, but again, you suppose that's that question. How do you judge the success of the [REDACTED]? Is it kids who play end up playing really well or make really good progress? Or is it the numbers you know well? We got 100 kids, but only five of them play well, so, you know, so it's I'm not quite sure. I would like to think we would fall someplace in the middle, you know, how many kids have had access and have the chance, and yet how many kids are really showing very good progress that the sizable investment in them isn't being wasted. So yeah, the logistics of going there is fairly simple, the government or the private sponsors paid for transport there and back. What's been very interesting is probably off the subject, but in one particular school [REDACTED] where we've been at for quite, I don't know, I'm gonna say 10, at least 10 years. They that school starts, they go from grade 0 to matric. So the kids never leave the school. They don't have to. And that's been a huge success, I think, because a lot of kids, and we see it especially [REDACTED] but also I think [REDACTED] to a certain degree, that when they leave primary school they go to a different school and whether it's different demands or different interests, different friends, whatever, the violin falls away. And that's if I could pick schools, I would start with somebody who's really passionate with one spot [REDACTED] at this school and then a school that actually goes from zero to 12. Because I see that in [REDACTED]. It's so obvious, we have so many kids starting primary school and I have no reason to say this, but I have the impression about at least 80% of them stop when they go to high school. Even though everything is still available, with the transport to get there. There's instruments and structures, everything. And we don't have that situation [REDACTED] because they stay at the same school.

Interviewer: Role modelling, I think. They can see the progression and so that is a really interesting one because I mean do you ever find that after perhaps going to high school, then those kids after those five years of absence then suddenly they want to come back.

Lusaka: Yeah, we do. We do have a number of well, I shouldn't, I don't know how many, but I often get these enquiries. Oh, I used to play the violin. Now I'm doing whatever, I want to start again. Yes you can but then you have to buy your own instrument. You have to get yourself here. We don't, all those other things. As far as I'm concerned, once you're out of high school, you are on your own.

Interviewer: Yes, it's an interesting phenomena, and it's also off subject, but we find then some of those kids who have left the programme and then they say I wanted to focus on my academics and then after matric then they say, OK, now I'm ready to start violin at university.

Lusaka: Yeah. that's....

Interviewer: So, for you, what sort of strategies. Teacher training strategies, I should say. Have you found most effective for your needs?

Lusaka: (chuckle) Teacher training, so that's probably where we've fallen short. You know, it's been a very valid criticism because in effect we don't have one. I hope with the sponsorship we have for the next few years that we can have workshops and theory classes and encourage, slash force, the staff to take, to do something to sort of if not upgrade, at least I don't like to term up grade because I think some of them do an extremely good job, under really difficult circumstances. So I'm always... I've heard this a few times from people with teaching skills of those staff or whatever, and I'm like, I want to see anybody else go to a school where they don't know anything about the violin. Put 20 kids in a classroom and within 5 minutes they're organised and quiet and trying to play, you know, it's just amazing. So those skills, I don't think that the staff gets enough credit for being able to do that. I'd like to talk about, you know, if you have a wider resource based to draw upon, and for me that can just mean you're very familiar with different either different methods, or different approaches to teaching. I know especially for the violin is a well, I'm sure with all the instruments there's a very wide range of anything from posture to bow hold to.... I know I'm and again, I'm not very, I'm not terribly sympathetic to whole teacher training thing because I'm extremely old school. I think I've had very good success with bass pupils up till now. And I'm just like this is the way this is it. If you don't like it, play something different. I mean, that's definitely not the right way to do it, but I'm just saying I'm not.

Interviewer: But I mean, that could be as you mentioned, it could be as you said now a strategy that's worked for your needs. And it's produced as you say, some really good results. So why not if it's working, you know it's just what's effective for you could be ineffective for somebody else. But I'm interested to know that because the whole thing is not really an assessment it's actually to know and understand, because maybe through that we could learn something. I just want to draw back also on all the sort of approach to teaching, and especially on teacher training specifically as it's a really separate thing.

The thing about string playing for all of us, we, for the great majority we teach as we were taught, and not necessarily trained to be a teacher. [REDACTED]

[REDACTED] One of the things you mentioned now was group classes. Group classes, for obvious reasons is that, well, when you don't have enough resources, not enough teachers that it just makes sense. So it would be good to know then why people would want to move away from that if you don't have enough at all. So it would mean that you know the teacher ratios and amount of time you spend with a student if you're now doing one to one lessons and it's just basically means that you won't have enough time. So I'd like to know, you know, what could work, I mean, and why you would move away (from that approach). So why then do you want to run one-to-one lessons if you don't have enough teachers? And what has informed that? Those are the things that I would actually like to understand a bit more.

Lusaka: I probably don't understand enough about it. Just from my vantage point I would think it's better to keep kids in groups longer. I know you can't give the same kind of attention and detail but I found, it's always dangerous to generalise but I found [REDACTED] the kids especially young kids are extremely comfortable in a group. They don't feel singled out and if you have to play on your own. And then it's a whole another, it's a whole another story. So I think that gets. Like it's....(Someone walks in) Sorry, I kind of lost my train of thought. Sorry. I would almost imagine sort of a I'm going to say two track, one kids. Start in a group. Stay in a group and they keep on playing, but they're always in a group and you have to sort of audition in the sense to have access to an individual teacher. That's what I would like the programme to go because then that for me that will satisfy both sides of the access for as many kids as possible and yet still addressing the need to those kids that really show promise and hunger and discipline. But they practice, they have that opportunity to move on and maybe so their talent can take them further. I think that's the only way that in my mind, music doesn't become just going back to the way it's always been. One instructor, one child. 'cause there's only so many people you can impact and I think given the.... Look, I'm not.... I just think given the challenges the country faces that the more kids you can impact, give them some hope, giving something positive, something to look forward to, the better, and it can't happen if you're going to go back to the whatever you want to call it, Eurocentric Model, of one child, one instructor. It's at first, it's incredibly expensive. I also think that there's a scope then to reduce the costs because our kids all pay something now everybody can say, oh, that's nothing for what they're getting. But even that nothing is still sometimes too much for a lot of people. So I just keep thinking if we could have sort of a something that was perpetually in a group, then the fee can be a lot lower. I mean, anybody can do the math. You can have one person. It's let's say you have to pay the instructor. It's I'm not very clever in my feet, but let's say they have to get 100 rand an hour. So the pupil has to pay 100 rand for each lesson. Or you can say, right, we can have 10 kids for this hour and each kids paying 10 rand for that instructor and instructor still getting 100 rands. And being a when I try and describe myself as a left wing capitalist that makes very good sense to me. You know that it still it becomes much more affordable, could still have access and then there is that option to... for more intensive individual lessons later on.

Interviewer: That actually alludes to my final question, which is the changes that you would like to see in the training of our string teachers from the programme. And as you were just mentioning now, it's group lessons. But would that be, I mean, what else would you change?

Lusaka: I think for the... again, it depends on resources and you have to have the right people. [REDACTED]

[REDACTED] So I'm extremely biased 'cause I always thought I want to learn how to play, I'm not just doing all this academic stuff. Yeah, but I really, I also appreciate that we're not giving kids all the tools should they decide to pursue music. Because I think awful lot of them are accepted on the standard of playing, but they're not accepted on the theory side of things. So that's I think we, and of course you know for 25 years or we haven't had much of it. We try once in a while, but it just doesn't seem to. There's no follow through with the theory, so our instructors don't have a theory background for the most part. And of course they're also hesitant to try and teach that because they don't have the background, so I would like to see that the instructors get just fertile. They'd be confident enough, say up to grade 5 'cause then at least the pupils might have... Then the pupils could have that opportunity to study music if that's what they want. So we need something that addresses this theory issue, theory shortfall. And I even see with the kids who enrol for like Trinity, at some stage there's a some kind of aural ear training, whatever it, you know, part of the test. And again, I was absolutely hopeless at it. So of course I didn't push it, but I think again, all this holds the kids back because it's almost an afterthought. Oh yeah, well, you have to listen to this and listen to that, build it and so I mean that's, but again, this sort of becomes a logistical nightmare if you had more kids

in groups and it's easier to organize. OK, this time is group lesson. This time is group theory. And I guess it's a little off the subject, but I mean, life would be a lot simpler if we were teaching on Saturdays. So you've got a lot longer time to teach.

Interviewer: Oh, so you don't or you do...?

Lusaka: We do. We've got, we've had something for OK, I'm talking about sort of as a general, instead of Saturday Sundays off, I'd say Sunday Mondays off or something like that that you would. We do have kids that come from out of town and sort. [REDACTED] and the kids do come on Saturdays and then for those kids they are getting theory and ensemble and, you know, extra lessons and whatever, but again, it's OK do we have funding to do this, this programme, this camp? Then we can also incorporate theory, but it hasn't been something that's sort of part of their lesson. And I think most of us would say, look, I've got my hands full just trying to teach violin. Yeah. I haven't got time to teach theory on top of that. So I think I would almost compartmentalise it. But I think if it was a regular something, everything happens on Saturday when you get more kids 'cause a lot of kids can't come during the week, you'd have a lot more time to organise things. So I would try and figure out some way to have the opportunity for theory classes.

Interviewer: I was under the impression that you were actually very busy on Saturdays?

Lusaka: It used to be. It used to be. We were trying to do it every other week. But the costs have just gotten way out of hand. Not out of hand, I mean, it's what it is.

Interviewer: The cost of having a weekend programme?

Lusaka: Yeah, having a weekend programme, yeah, it just got so expensive that actually the last one was in [REDACTED] but that wasn't actually for everybody. That was just for kids who were sort of the upper end of our standard for them to audition [REDACTED]. So if you take that out, there hasn't been a camp for four months.

Interviewer: So when you do it, it's a camp and you try and incorporate all the kids from...

Lusaka: Only the kids on a certain standard. They have to audition to be able to get into one of the two orchestras or three?

Interviewer: I see. So logistically you're saying if you have to run it then you have to bring in the, let's call it the most advanced students [REDACTED] to be here to be able to enjoy the programme?

Lusaka: Right. And that already puts you know, it's not OK. Because this kid gets theory, but this kid at the same school doesn't get theory because this one is playing well, so they will come every other week. This kid doesn't play well enough yet, so they don't get theory. So it's always out of balance and you know what grade are you in and like I say, it's really a very big challenge to organise. If there was some kind of programme in all of our centres that says right on Saturdays this is going to happen, then that would be the way to address it. But part of our model is in the out of town centres, we teach at the schools. So it makes it very difficult to come in and tell the kid, Oh yeah, come in on Saturday, we're going to send somebody there to teach theory. Well, the school might not be open. And they might not want to open the school. It's a day off. I mean there's always solutions, but I mean just talking to you really helps me crystallise a few things in my head. So I think that's one option. I mean, the people [REDACTED] they have a little orchestra because we have a young guy who's teaching violin there and he lives in just down the street from the school and the lady who's so passionate about it, [REDACTED] goes in and make sure the school is open and gets permission for everything so there's no reason they couldn't also have theory. I just have to start pulling through on some of this, but again, the instructor has to know something. The instructor has to know key signatures...

Interviewer: That's right. I actually wanted to ask that in the programmes that are out of town or back in other towns, if they are playing in an orchestra? Is it individual based or group based?

Lusaka: Unfortunately, it really depends on the resources [REDACTED] and plays, it's pretty.... I think he plays alright. And then there is orchestra [REDACTED], we don't have anybody yet, although I'm starting to get the sense that there's somebody who came through the programme and has gone to [REDACTED] and now he may be available so there's other things we have to see, but I mean obviously first you need a venue. It does help to say, right, we're going to do it on Saturdays. OK, where? that's a problem. And then of course you have to have somebody who at least knows a little bit more than the kids. Otherwise, that's also kind of a waste.

Interviewer: I've always wanted to find out actually. With the former students who end up teaching, say post matric, because they haven't quite figured out what they want to do, or that this is actually what they want to do. I want to teach, or help in the programme. But for you, obviously you've seen them over the years. They've been part of the programme. Do you have a sort of selection criteria? How would you distinguish I should say? Because I'm pretty sure you can't accept all of them or maybe you do? But how do you work around it?

Lusaka: You're referring to kids who left the programme and now want to teach?

Interviewer: Yes. Or progressed within the programme and are still in the programme.

Lusaka: Right. If they're still in the programme, I think that's a resource which we could be using, which we're not at this stage. But again it becomes a little bit challenging. Just because today the kid doesn't have an extra class, next week does have an extra class, you can't come. So that's, you know, but I think that would be the use of role models. Even someone

who's just a little bit older than the people that could really be positive. So I have not done that. Funny story... we were thinking about having someone playing recorder for a concert or something. I can't remember for what. And the kid was like 7 years old or 8 years old or something. And I said, well, I don't know how to play a recorder. And I said, oh, but you, you know how to play the recorder. That girl says I'm just a child. And I said how old are you? She says 10. You're older than the kid who's 7, so you can teach her, you know. (chuckle) So yeah, that's but I think in terms of the kids who actually have left the programme initially we basically take anybody and try and find the money 'cause I thought, well, this is sort of giving them some kind of basis. Get them something, you know, so they're not just, I don't wanna say, destitute, but they've got little purpose. But I think it became, in my opinion, it became abused because kids would come, you know, they weren't reliable. Oh, I've got this, I've got that and finally and then they would hang around and practise, which wasn't a bad idea. But I think the atmosphere here was not about teaching. I think more and more of the staff were also unhappy with that and people just kind of hanging around. And also it really wasn't productive because then the pupils thought, well, I can come any day because this person was here today, but won't be here next week so I come on a different day. And it was also so undisciplined. So I finally said nananana... Only people who....we will contact you or we will make some agreement with you. Otherwise I don't want to see you here. Go practice someplace else. Go to the university. Don't come here. So in terms of selection, I suppose a lot of it dependent was mostly on what we need. And, for example, we did not have, I thought we had a cello teacher lined up. And then he couldn't come. And then we were kind of stuck because we had a few others who were local, but I found them so unreliable I didn't want them. I thought, well, so we had somebody who was a violin/viola player who was always messing about on the cello and he was really good with the kids. Now of course that's not any kind of long term solutions, very short term solution, but I suppose that's a whole other argument you know, do you need to be [REDACTED] teach a beginner? Maybe the one argument is no.

Interviewer: Yeah, the question is can [REDACTED] teach a beginner?

Lusaka: I think there's two arguments that one would be you know that a specialist understands from the beginning how to do things, so surely you need that kind of a person. The other angle is people with those kind of skills are in high demand, very expensive. Can we get somebody who can basically teach the kid the basics and once they're identified then they can be moved on to a more specialised instructor. So in terms of a selection process, basically one, do we really need another violin teacher? No. Cello teacher, absolutely. But then it becomes a question is the person reliable. As they become more and more aware of, if I can say the reputation of the programme...So that also has influenced it. But I think at this stage the selection process is if they grew up in the programme. If they understand, our fees are extremely low. And is this an instrument that we need? There was actually a very interesting proposal by a young guy who wanted to teach guitar here and by all indications he was doing a good job, but I was out of the country, but from my successor, I think she found it too difficult to manage. Just because it was one more thing to add on to the whole equation and I think trying to come to grips with who was here in on what day and who was doing what and the expectation as well. So in that sense, you know, it's not really a good example, but I think you have to take what you need, right now not what might be interesting.

Interviewer: Was there interest?

Lusaka: Yeah. There was quite a bit of interest, but the arrangement I said was OK, fine, then teach at one of our schools for a term and let's just see how it goes. Will they pay? Will they attend? Is the progress on their instruments... And I think in the end we sort of had a split decision and I think Ariel felt but that's it's probably one more thing that we don't need right now. So I thought, OK, I'll support you on that. Since you're there, I'm not so.

Interviewer: I wanted to ask not just about the programme, but you've been long enough in the country to have seen sort of the music education and how it's accessed and not accessed. What would be a solution from you? Changes that you would recommend to help with music education in the country?

Lusaka: I'm gonna come down to both sides of that. The one would be well-resourced music centres that are accessible to kids. That's what [REDACTED] used to be. And it's become extremely fragmented now and this is one of the one of the concerns [REDACTED] [REDACTED] we know we can still they can still have violin teachers at other schools, but doesn't that kind of create a problem and I suppose it has created a problem. There isn't any kind of kids would come to [REDACTED] from [REDACTED] they go to the youth orchestra that you know, and now all these other different competing interests having your own little orchestra an your own programme here and then. It becomes really difficult to coordinate. I suppose the easy answer is that, I'm just thinking, it's so easy to think government must do this, but you know, they really need music in the schools. They need qualified music teachers in the schools. I know I again go back to my experience [REDACTED] which is that if you studied music. You would get a job teaching at a school someplace in the country. There was no question. You did the degree, you would have a job someplace. Whereas [REDACTED] now, I mean a lot of kids ask me about, well, should I study music? And I'm like look at your options. If you study accountancy or science, you'll get a job and you'll just have to. You'll be able to name your salary. If you study music and you're really good, you might get a job in an orchestra, but orchestras are kind of shaky at the moment. But I hear that most of people who have studied music have gotten employed in the music business in some capacity. So I mean that's also good, but there isn't a clear track. That's the right word. And

from here to this to have that confidence. But I still feel that would address a lot of issues, that you'd have a lot better overall standard of teaching and playing because kids would be encouraged to study music because there was a job out there. I think that for me that's the simplest. [REDACTED]

[REDACTED] But where is it going to lead, you know, what are your options in life? And again it's not Europe and it's not the US so I mean I think getting a job is pretty important. And especially for parents, you have to sacrifice so much and we invested all this time and now kid doesn't have a job. That's a tough one.

Interviewer: And yet you find that [REDACTED] they've been very supportive of the music programme.

Lusaka: Of the string programme? Yes, absolutely. They have been extremely supportive. [REDACTED]

[REDACTED] And I think they got that with the programme and they still do. I think one of the problems with music [REDACTED] is, if you take away choirs, it's predominantly happening in either wealthy schools or it's happening in [REDACTED]

[REDACTED] I think that was one of the reasons we kept getting support for years. Is that we weren't just [REDACTED] but obviously just the... blame it on inflation but, we would like to teach him in [REDACTED] I've heard some just absolutely wonderful choirs there and seen some of these schools, I think with almost nothing, produce such wonderful results. I mean, there's gotta be kids there who could play the violin. [REDACTED] It's a long way to travel. It costs a lot of money to get there, once you get there, you can't just turn around and drive back. So, I mean it also requires a whole novel, a step up in financial support. But we're absolutely willing to do that and maybe that's kind of kept us in the loop, financial loop with support from the government. We don't know how long that will last, but we hope it'll continue.

Interviewer: Well, I hope so indeed. Well, that covers the interview, I don't know if there's anything you want to add from your side.

Lusaka: I know the focus is on. I understand a big part of the focus is on teacher training and I think you said it yourself that most of us what we teach is what we learned from our primary teachers. I think there ought to be more to it than that. Just so there is a resource that teachers can draw upon. OK, my teacher told me this, I've heard, I've seen other people do it like this or this way or that way, with these resources. But I think generally, people who are good teachers, they have a basic understanding of the instrument and have a good relationship with the children. I think that's for me that's probably more important than having all the pedagogy, but I'm absolutely in favour of that 'cause I think it can only help people if you have more resources to draw upon.

Interviewer: Well, thank you. Thank you very much. I really appreciate that. Thank you for your time.

Audio file transcript

Interview with Tokyo via telephone

Date: 24 August 2022

Duration: 33:37

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Where the participant answers other than the language of presentation, the researcher translated and made use of italics to indicate a different language and the translation in brackets ().

Tokyo: Good morning, [REDACTED]?

Interviewer: Good morning, Tokyo. How are you?

Tokyo: I'm fine, thank you, [REDACTED]?

Interviewer: Very well, thank you. Thank you very much for taking the call and for taking the time to be part of this study and also I just wanted to let you know, before we carry on, that this interview will be strictly confidential and your identity won't be revealed, and all the material and the data will be safely secured.

Tokyo: OK.

Interviewer: So as I mentioned in my participation information sheet that I sent to you that this study is about transformative teacher training strategies of stringed instruments in South Africa in South African string

community music programmes. And the idea is to understand the nature of the current string teacher training of former students within the same programmes and also the objective is to identify the successes and weaknesses. So I may offer some suggestions and promote quality music education. So, before we carry on, I just wanted to make sure that that's the background and you understand what this study is about. OK, so can you then describe for me please your journey to becoming a string teacher? Give me an overall journey where you started off, how you started off and how you got to where you are now as a string teacher in the programme?

Tokyo: OK, firstly it was not a very easy journey because for a teacher to become one, you are actually a student.

Interviewer: Yes

Tokyo: So the challenges that I always faced, *ke hasetse* (is when) you introduce the instrument to a child who is not really interested, *wa bona* (you see). Yeah, well, so for the child to engage more, *o tswantse o etse* (you must create) games in the lesson. Maybe take a break and ask about school? *Kgore like gojwang kosekolong?* (Like how it is going at school?) Are you participating in a choir? Can you sing for me? So that *ngwana a* (the child) engages more in the lesson. And then the tricky part is when they also get to a certain stage *ko sekolong* (at school) where there's a lot of work, as to compared to string teaching *hasetse ba thola di-lesson* (when they get lessons). Now *ngwana otla leiti* (the child comes in late), *ngwana atla a kgathetse* (the child comes feeling tired), *ba luza intereste* (they lose interest), so you have to start calling the parents, *ozame kgothola kgore kgoetsalahalang* (to try find out what is going on).

Interviewer: OK, so wait , Tokyo, what I want to know is more than your experience of other kids, but your own journey. Like when did you start playing? And where and when and through that process. So, you almost give me your life story. Where you started off, who taught you and so forth, and then how did it become through the process that you ended up becoming a string teacher? So basically, you're just telling me your life story.

Tokyo: OK, *ke thomile* (I started) when I was nine and a half. *Nekesina* (I did not have) any interest in the instrument, but a neighbour and friend of mine, *na dlala* (played) an instrument. So, *ko kgae ne kgona le e kgabisitseng ko ntlung* (at home there was an instrument that was used for decoration). It was a black violin, *e decoreitileng* (used for decoration). And then my mom said "*e kgabisitse* (it's just decorating), why don't you give it a try?" *Wa bona re buwe le di* (You see, then we talk to the neighbours, friends of the neighbour, so that you guys can start the instrument. *Ene ele* (it was just a decoration *ko ntlung violini ena* (at home, this violin), *esa etse neks* (not being used). And then my mom encourage me *kgore* (that) "instead of it being a decoration, how about you give it ago?" That's when we started talking, *le* (with) the friend and neighbour. *Ke sho waba tseba, bo Jacobs?* (I'm sure you know them, the Jacobs?) *Ne barata ho chaka ko* (they liked visiting) next door. And then that's when *mama a etsa* (mom made) a commitment *kgoya kodimo ko* (to go up to) *Modishe O Botse*¹⁷. And then, *ka fitlha ka instrumente* (I got there with the instrument), and *ne kgotletse* (it was packed), *speisi se le senyane* (the space was so small). *Ka iputsisa kgore ko thola lesson na*, (I wondered if I would get a lesson). So, I sat there the whole day, then Auckland *a mpotsa kgore ke tle* (told me to come back) the next day. And, *ne kgona le* (there was) this very tall lady *ba mobitsa* (they) called Libbie. Libbie *nare thitjhetsa kamo tlasa setlhare* (taught us under a tree) and then *neke fela pelo kgore ke thoma neng, neke tshwere violini yaka..*(I got frustrated about when I would really start, because I already had my own violin), but unfortunately *ene ele* (it was) already broken. So I had to wait for an instrument and then after a couple of lessons *le* (with) Libbie that's when you taught me, *mara omphile lesson e one* (but you only gave me one lesson). Yeah, you gave me one lesson. And then there was a point where the music school had to close and I was surprised, *hao kgoiwa kae* (where are we going), wondering what's happening, why (is the) music school *okwetse* (closed). [REDACTED]

Interviewer: 1999.

Tokyo: Yeah, 1999. And then there was some time *mo nekisathole dilessons* (when I didn't get lessons), because the senior group was touring. I was frustrated, *kgore* (that) here's this instrument *ke batla kgo ethoma, ha ke thole dilesson* (I want to start learning it, I do not get lessons). And then, when you guys got back then [REDACTED] gave me a lesson, and then through that *ene ele hobbi fela wabona* (it was only just a hobby). *Ke kena diklasse*, (I enrolled in classes), I was given a challenge *kgore* (that) this is an instrument. *Instrumente ke e, e dlale*, (here is an instrument,

play it). So, I had to make friendships, which was really great, and then I met up *le* (with [redacted]). So, me and [redacted] gave each other challenges, *kgore* (that) okay, *re mo* (we are on) Book 1, let's focus to Book 2, Book 3. And then *ra utlwa kgona le senia* (we hear that there is a senior), so what's this senior group about?

Interviewer: Wait, so which book are you referring to? Is it Sheila Nelson's The String Method?

Tokyo: Sheila Nelson, Yes.

Interviewer: Essential string method OK.

Tokyo: Now obviously book 1 was very easy, then progressed to book 2, book 3, *ra utlwa kgore kgona le senia grupu* (we hear there is a senior group). *Hao!* (Oh!) senior group? *Kgo etsahalang ko?* (What happens there?). And then they told us *kgore*(that) we tour, we play concerts. Then that's when we got encouraged that *haibo!* (wow!), *le rona rebatla ho thora re etse dikonsate* (we also want to tour and play concerts).

Tokyo: And then, Auckland introduced Sunday groups where we stick all together as *ma* (the) intermediate group. Intermediate group, the one just before senior. Where we speak, and were introduced to chamber music, how the orchestra *esetapileng ka teng* (is set up). That's when we learnt *kgore* (that) there's more to the instrument *hao dlala oli iwane* (than playing alone). There's an orchestra as well. OK. And then *Hasetse refitlha ko* (when we get to) the last part *ya* (of) the Sheila M Nelson, which is book four. We then introduced to the *kana ke eng* (what is called) Royal Music... *konje badi bitsa eng* (what are they called)? The exams?

Interviewer: OK, the Associated Board of Royal Schools of Music, yeah.

Tokyo: So before I had to do that, I had to do my grade 5 theory. So that *ke kgone ho kwalifaya* (I can qualify) for my grade 5 exam which is practical's, scales and singing. Now, *нна neke tseba ele sekolo fela moo honang le di-grades* (I thought it was only school that had grades), *kante le mo* (but even in) music, *renale* (we have) the same thing. After some time, Auckland *ebe eba yena o anthitjang* (became my primary teacher) and I think that was when I was 13, which was 2003, if I am not mistaken *lapho* (there).

Tokyo: And then I progressed to... So *hake phasitse* (when I passed) grade five, *ka fitlha a sheba* (we looked at) grade 6, *a re* (he said) "it's too easy", so *ka jampa ka ya ko* (I skipped and went to) grade seven. I did my grade 8, and then that is when I was in the senior group, *ka thoma ka thora* (I started touring). I was very much inspired, and instead of taking it as a hobby, *ka enka* (I took it) as a career. Yeah, *ka* (in) 2007 after my matric, that's when [redacted] started to train me for teaching, because *wa bona kgore* (he can see that) I am excelling. So, as *babang* (others) left the music school, there was a new recruitment *ya di* (of) beginner. And [redacted] *a yetsa* (created) job creation because *wa bona kgore re* (can see that we) finished matric and what else to do. So, that's when he asked me whether I am taking this as a hobby or as a career? *Ka re*, (I said) as far as I am, *ke batla kho enka* (I want to take it) as a career. Because, *neke batle ho etsa* (I wanted to do) medicine, *mara ka bona hore ei medicine di yang kappa*, (but I saw that medicine is difficult), there's no way! I am more of a creative person, *wa bo* (you see), so that's when my training started as teaching. It was not easy because you have no idea what teaching is, *wa bo* (you see). So trust me, it was a little bit funny where you are not concentrating and you being trained. *Wa kgathala* (You get tired), the first 30 minutes, you are like ok what's happening. *Nna* (I) am tired, I want to go play the violin, I do not wanna do this. *Ke tletse kgo dlala violini mo* (I am here to play the violin), not to teach.

Interviewer: So, can you tell me typically like you? In the training was it going through the essential string method approach? Was it, because I know from a different interview now, referring that, so while you are helping so you start off as a trainee teacher? So can you tell me more about that? What that entailed? Like, did you have to go in every day? Was it a weekend thing? And were you copying basically what [redacted] was doing? So how did that process, what was that process like of being a trainee?

Tokyo: Ok. As a trainee teacher, we learnt, I learnt more from [redacted]. So when we were trained it was n't from you, it was from [redacted] experience. So, *hare thoma* (when we start) book 1 the first phase *ya book 1 naho bontsha hore* (they showed you that) you first of teach the child how to hold the instrument. Ane. And then after then we sing, and teach them how to sing and play. And once that process is done *kgotla kgo tshwara* (comes holding the) bow. We never *Neresa jagele kgo beya menwana* (we did not rush to put the fingers down) and get the child going. *Kgona le* (There is) foundation.

Interviewer: OK, so your methodo.. You're sort of really following the approach as detailed from [redacted] the book *ya* (of) essential string methods?

Tokyo: Yeah, yes, definitely we are. Because *le yona* (also the) the book 1. I think about a few pages *ya hobontsa ka nnete kgore* (it clearly shows you that) it's all about the posture and building the instrument 1st and then after *mo (that)* you progress to starting with pizzicato and then I think it's page 4 when they start introducing the bow and rhythms. There's an activity page *e ho bontshang kgore* (that shows that) when you say your name, clap the pulse and say the rhythm according to the pulse and after *mo (that) re tla kgo thusa* (we will help you) to discover what the rhythm is.

Interviewer: And then so from that, how did you progress then to becoming an assistant teacher? Like, so what, how long was that process from becoming a trainee and then to an assistant teacher and what does that mean for you?

Tokyo: Yo! it took, it took time, I think nearly about two years, two to three years. And then the training *kgakgolo ene ele ka* (was mainly on) weekends, we would have group teaching. Yeah, so *ene e tlabo ka* (it would be on) Saturdays for three hours, 'cause *di-group tsa teng hadi tshwane* (the groups are not the same). So, the first group would be *ya* (for) Book 1, the second group *ya* (for) Book 2, and then the last one *ebe y* (was for) Book 3, which is quite advanced.

Interviewer: So you did quite a lot of group lessons as well?

Tokyo: Yeah, a lot of our trainee teaching *ya rona kgakgolo ke* group teaching? Ya, that's where trainee teacher training is. And once [REDACTED] a *bona kgore* you know how to manage group teaching, then that's when he will identify students that progress quickly. Normally we call them prodigies, I think.

Interviewer: Sorry, you call them what?

Tokyo: Prodigies. Then you find that there are ones who understand and are older ones and they learn quicker. That's when [REDACTED] tells you that you can now start taking one students and I will show you how you are meant to progress the student even more. And then he would advise us, or he would remind me when he was training me that I must remember how he used to teach me. He would tell you about the fundamentals to check the bow, play with the student...and then you about the different phases, like starting with open strings, then you come with scales. After that you start on the Sheila M Nelson book where the student is and see how fast they can read and complete the book. Then you introduce new material. Yeah and then through that process. I mean I'm still a trainee teacher because *kgona le babang ba* (there are some who are) advanced *kgona nou* (right now) *ba ko* (in the) senior group. So, I am still being trained how to do that as well. So, the learning doesn't stop.

Interviewer: Yeah, no, of course. So could you explain to me what typically your teaching day experience is like in the programme. So, I mean obviously you can also tell me what your weekly cycle is like, which days when you're teaching, but how does it start off you do a single lessons and then group lessons and what your experience is like as a teacher now?

Tokyo: OK, because of the years of training, my teaching has completely been transformed. Now, Mumbai, we did his method with Sheila but because generations are not the same, you have to implement your own method. Because, honestly, the generations aren't the same anymore. So, the experience has been overwhelming 'cause *kgona nou* you get kids who don't wanna practice and you still have to make them engaged. That's my experience at the moment.

Interviewer: But How do you do that? In terms of your, if you just maybe elaborate a bit more on having your own method and how do you get the kids engaged? Now you're referring to kids who are now perhaps very different from the time when you grew up, so a different generation. And but you still want to make the music engaging, so how do you do that?

Tokyo: So one thing neh, what I found is that the singing is very bad. Rhythm-wise it's even worse because of the music that they listen (to) now. Yeah, because *o tla butsiso ngawa kgore* (you will ask a kid that) did you listen to...Do you stream any sort of music on the Internet? *Wa* (Specifically) Classical music? And then they say No. Then you ask *kgore o mamelang* (what do you listen to). *O tla ho botsa ka* (they will tell you about) Amapiano. And then you find that I have to try implement what they listen to into music that I know. So, *ke tla etsa ka di-artists tse ba di ratang* (I will incorporate that with artists that they like). And I would make them be aware that this music has rhythm, doesn't it? Then they say yes. That's what I am asking from you. Can you sing like him? And then that's when they start singing... so that's where the change is... *kgore ba* interact a bit more. But the singing is still terrible. And then the teaching *yaka* (mine) is weekly and so what I do... my students are on different technique levels, so I would teach four students in a day. Four to three students a day Tuesday to Thursday. *Keng (It is)* Tuesday to Friday. And then one Friday of every month, *Ke ba kenya kaofela* (I gather all thirteen of them) and we go back to the basics, which is *kgo tswara instrumente hantle* (holding the instrument properly) and to fix bow arm because a lot

bad habits develop. Then I am also encouraging the little to see the older ones *kgore*, (that) this is where you have to reach as well.

Interviewer: Yeah, so basically doing a string class? Or a group class?

Tokyo: Yes, group class. *Yaka* (mine). Privately. My own. I don't get help from other teachers. I observe their progress individually in a group. And then after mo (that) the older ones, because mine are younger, we mixed them together as my students, I train them in that lesson that you see the younger one is struggling, so if you had to fix it, how would you do that? So, the next phase of my senior students, that's how I put them into teaching. Their first phase. That's how I work. Basically. That's how my teaching is right now.

Interviewer: Fantastic, yeah. Well, so from your experience as a student, and I know you still consider yourself to be still in training, so you have a long and.... This is very good because according to research that you know, if we're becoming lifelong learners, then we always develop. But so from your experience as a student, what of your training have you found to be effective, the successes when you teach, like what are the things that you find to be working now when you teach based on your training?

Tokyo: *Nka thoma kae* (where can I start)? So with the training. Oh, I forgot one thing....I also had an opportunity to go to London to do a workshop with Sheila M herself. So with that workshop, it showed us how a student feels the first day when they hold an instrument. So we had to hold the instrument in reverse. *Akere* (Usually) we hold it on the left, we swapped and held it on the right. So we had to have experience *kgore* when you are teaching a child, how do they feel. And then also, with the sight-reading, we had to swap instruments as teachers, *kgo utlwa kgore* (to get a feeling) of a child's sight reading for the first time, and how they get frustrated. So that was an amazing workshop. That's what I picked up. Now, talking about my side. *Nna kgakgolo ke nkile* (I predominantly took) training from [REDACTED] into my teaching. The change is very little, as I pointed out that generations are not the same. So as a student, I took, from the way that [REDACTED] taught me, I turned it onto my students. And the key to this is to, how can I put it, I am not as tough as [REDACTED] because children of these days when you get tough on them they just want to leave the instrument. Because sometimes the lessons can be pleasant, the child is happy and you are progressing and stuff. Then there's a point when they get stuck, now they are not practicing, and you've been always seemed happy and fairies and sprinkle of glitter in the lesson. Now sometimes you have to change it to be, to be a lesson no more games. When I do that they see that the teacher wants her work done and she's serious. So that's what I took from being a student to becoming a teacher, coming from [REDACTED]. That there will be happy times when we progress, but we have to push. No more games. So that's what I took from being a student to becoming a teacher.

Interviewer: Yeah, the, so the, the balance between being strict and... (friendly)

Tokyo: Ya.

Interviewer: OK, I understand.

Tokyo: *Kgona wa borekga ha o dutse ole* serious (It's boring to be serious) all the time. Because sometimes you want to be serious so that they can see that this is a commitment. But you can't stay being serious all the time because the student loses interest and doesn't want to come to lessons anymore because you have a straight face and someone else when they are teaching the other students are laughing. You can't be serious all the time, especially with the younger ones. You must give them a 2 minute break, laugh with them, ask them about school, make them forget and then start asking the question. And then *ebe bare yo* (they are bewildered) and then they get engaged again.

Interviewer: That's fantastic. And then in your teaching experience what challenges have you experienced as a teacher regarding your training that impacts your teaching now. So, just to repeat it again. These are challenges that you experienced as a teacher from your training that impacts your teaching now.

Tokyo: The challenge right now is keeping the interest going, even if they take it as a hobby, they must not take it for granted, because you put in all these hours teaching them and then they sadly leave. That's the challenging part about it, by keeping the interest going. That's the challenging part. Hence, these days you have to find ways to make the instrument fun. Because we have this TV as a role model now. Whereas we are old-school, we had to see from somebody to be inspired. So now when a child is not interested, now you also need support from the parents. The mother brings the child to start learning the instrument, the child progress fine and then suddenly they start getting bored. And then the challenge is attending. The child's progress declines, because the child doesn't want to attend and cannot be forced to come. That's my challenge at the moment.

Interviewer: But in in your training, what are the things that you find now that have been challenges and they impact your teaching?

Tokyo: Them not practicing enough. Someone telling you that they do 30 minutes practice once a week. That's the problem, and we have problems with homework. We are also having to... they have too much homework which causes the practice to be less. That's the only challenge that I have. There's not enough practice.

Interviewer: Just to be clear, in this question what I want to understand is not challenges that you are experiencing now but it's about the challenges from your training? What challenges did you experience from your training?

Tokyo: Jo! For me teaching (training) was enjoyable. I am trying to think what it is. Because my challenge would be a student not turning up that's my only problem. *Nna* (I) honestly speaking I've been having a hoot and a half. It's been great. When I look at my students, they have been coming along very well. It's only when they don't practice, and not attend and their progress starts to decline that I find it challenging. Actually, my training was challenging when I started playing as second violin leader [REDACTED] or any other teacher would bring the new violin players in the ensemble to the 2nd violin section and I would have to train them. To be part of the ensemble, prepare their parts, be aware of the whole orchestra and now for me it's not only in the room, and teaching the child to progress, it's also in the senior group. So, that's my main challenge now, having to train the students to be part of the senior ensemble.

Interviewer: OK. Yeah.

Tokyo: Mine is much more broader now because I train in the senior group.

Interviewer: So you are now also, uh, we could call it an assistant trainer? You are training now, the future teachers?

Tokyo: Yeah, so it's a huge challenge because as the senior group as years keep going, we know how to play. The standard of the senior group is getting higher whereas the ones coming in are not doing as much work as they should to match up the senior group. They also have a lot of challenges. When I do second violin sectionals I also have to implement other studies, like Sevcik. I go back a bit to Sheila, deal with shiftings, before we can actually get into the senior (group) music. Yeah, so that's my biggest challenge right now.

Interviewer: And we're coming to our last question. So drawing from your current experience as a teacher in the program. What aspects of teacher training would you like to improve?

Tokyo: Sight-reading!! Both technique and sight reading. I am not that strong in sight reading, I always have to challenge myself, but I would like these kid to also love to sight read because they don't count... So I need help with that.

Interviewer: And is that something you would like to improve based on training or just what you are also experiencing from other people as well?

Tokyo: Yeah, me as a teacher, I would like to improve for my students to like it.

Interviewer: Oh, I see. So, from your training, how important was sight reading?

Tokyo: With the training I received for helping a student with sight-reading, I feel like it's very square. What is your time signature, what is your key? Say the rhythm... they have to do that obviously but I want to see it not as a terrifying thing even if you want them to do it. I feel like it's very square, I wish there was another way in seeing this sight-reading dilemma.

Interviewer: And in terms of practice, how is that done?

Tokyo: I mean with practice when I give them, sometimes I tell them that they must sing it, or pizzicato it before I say time up, let me hear it completely. That's the only new that I implemented like the singing part of it. So do your lalalala.... sometimes I walk out of the room, to give them the space, try and figure it out, Sing it as well. So that's the only thing. I don't know what else (say). I also want improvement on that as well.

Interviewer: Yes, but I'm also just asking about the consistency. How often do you do it?

Tokyo: On a weekly basis. So, I give them.... So you know the ABRSM sight-reading from grade 1 to 5 and 6 to 8, I don't give it to them because that's cheating. If it's a beginner, I find an easy book, and I tell them to go through it for the whole week to improve their sight reading. It won't be perfect but read it. So that's how sometimes I improve the sight reading... with duets as well. So, it's weekly.

(Baby crying in the background)

Interviewer: Well, honestly, thank you so much. Uh, we've pretty much come close to the end of the interview. Well as far as the interview questions are concerned we've come to the end of them, but if you have anything that you want to add or if you have any questions for me, you're welcome to ask.

Tokyo: Oh, OK. At the moment. It's fine. Is it possible to call me again at another time for your questions that I want you to help me with?

Interviewer: Yes, I can call you at another time

Tokyo: All right, no problem.

Interviewer: OK. Thank you so much. OK. Bye.

Tokyo: All right.

(Another interview time was scheduled with, however, Tokyo indicated that they had nothing further to add to the interview).

Audio file transcript

Interview with Tripoli via telephone

Date: 25 August 2022

Duration: 53:41

Disclaimer: This transcription has been edited for clarity and readability omitting utterances that do not contribute to the topic. Words such as 'you know', 'um', and 'like' have been deleted, and word repetitions have been taken out. Words added for clarity are noted by brackets () and stressed words are noted by underlining>.

Tripoli: Hello?

Interviewer: Good day Tripoli, how 're you doing?

Tripoli: Samson, OK man, how's things?

Interviewer: Yeah, not too bad. I'm so grateful that you could find time to take part in this study. I understand you've been quite busy and [REDACTED] as well, so I really appreciate you taking time to do this.

Tripoli: No, problem, man. [REDACTED]

[REDACTED] So it was just a bit awkward but now I'm cool now.

Interviewer: Very hard labour.

Tripoli: And you, how's things?

Interviewer: Yeah, very well. I've got a concert tonight playing some Shostakovich and Schubert. I wish we would have chosen something much easier. Just seems a bit too full on. But it's exciting repertoire, so looking forward to it. And yeah, so I sent the information pack. So I think you are aware of the study on string teacher training in community music programs. [REDACTED]

[REDACTED] But my question then, the first one, that is if you could explain to me how the specifically string teacher training works [REDACTED]?

Tripoli: OK, so, basically what we do is that [REDACTED] employs a large number of teachers, in this case string teachers. Over the years what we have done is that as we've needed teachers, we used to have, professional teachers in [REDACTED], who used to teach our students. But overtime we've gradually had our students develop at an advanced rate. They would have equivalent of Grade 8 or higher, and then they would start teaching for us because the numbers had grown so, to a point where we couldn't get sufficient string teachers, plus professional teachers, sometimes they've got orchestra, events, gigs and they're teaching at university, so we basically grew our own timber, so students will go through the project, get their qualifications, grade 8 strings. And then they would start teaching in the project and we have this stipulation in place that we can only teach two grades, the highest grade that they can teach us two grades below where they are. So if you got grade 8 then the maximum you could teach would be great, 6 and that helped us free up the professional teachers to be able to take on more Grade 7 and grade 8 pieces or somebody with a Bachelors and Masters degree. So but indirectly some of them went on to do bachelors and masters, for example, [REDACTED] is our first doctoral candidate who just finished a doctorate in strings. And she still teaches for us, so we've got her, and we've got [REDACTED], who's got his masters degree, string performance. He plays with the JPO, JFO but he teaches for us full time as well. So we've got some advanced players who've got qualifications, and then there's others like [REDACTED], who's got his Grade 8 and he teaches and manages much of the project.

Interviewer: Yeah, I suppose you've alluded to this process on how students from the programmes progress to becoming string teachers, but is there a sort of a real process that you follow? Or is it that when there is a great demand of students that you then start taking some of the students from the cohort and asking them to teach? So what would be the process from students within the programmes progressing to becoming string teachers?

Tripoli: So yeah, it's largely needs based, but we're always needing student teachers because the project, it keeps growing, you know it started out with Less than 100 kids and now we're up to 1000-1,400. And bulk of them are string players and so it's always in the minute we get to see that he has a really good grade seven, grade eight performer, we would encourage them to say, "hey don't you wanna teach?" And we would start them with beginning grades, with pre-grade one, grade one, then grade two, gradually move them up as they become more proficient as teachers. So generally we would recruit from within the kids who are in the project, we would recruit them to be teachers and anyone who wants to teach for us, has to meet certain minimum criteria. So they would have to have a Unisa Grade 8, it cannot be Royal Schools or Trinity. They must have Unisa grade 8 practical and a Unisa grade 5 theory, in order for them to teach. And then in addition to them getting their qualification, they've got to attend some of the workshops we have. Prior to covid we used to have workshops for all our tutors. Some of it will be basics, like teaching how to structure a lesson, repertoire and we'll get advanced strings players to run those workshops for the teachers so that it's more a mentorship program so they know what to do.

Interviewer: OK, so they have a sort of string workshop, and I suppose a more formal training of a string method?

Tripoli: Yeah, but that's not required for everyone. We would offer that to say "yes, there is workshops" whenever we have visiting artists coming forth, whether it's national or international, without fail, we would host workshops, whether it's strings or winds or percussion. We would host workshops on basics, on pedagogy, on performance, literature, style, pretty much anything, we would leave it open to the performers to run the workshops. So and then we would encourage as many of our players, and without fail, most of them will take the workshops just to improve on their skills a bit. But aside from us, the other department, which is the Music Examinations Department, they run workshops every year. It's on different instruments. Piano, wind, strings.... They would run teacher training workshops and that's usually around the country, so we will get, I think we had a [REDACTED]? From...

Interviewer: [REDACTED]

Tripoli: Yes, [REDACTED] So we got [REDACTED] to do workshops across the country, so if you travel. Eastern Cape, the Western Cape, KwaZulu-Natal. I think [REDACTED] went to Free State.....

Interviewer: [REDACTED] did, yes.

Tripoli: Came to Gauteng. So [REDACTED] did a big tour for us, just doing teacher training workshops for teachers and string teachers. And then our teachers on those workshops will be encouraged to attend. Now if they are examiners (teachers) for us, like a lot of our teachers are accredited to examine (teach) for us as well, I mean the accredited teacher, then they are required to teach, required to attend the workshops. So there they have no option. If you are one of our teachers and you entering students for examinations, Unisa exam, then you have to. Now we do have some teachers who don't enter students all the time for exams. They would just be doing foundation phase stuff, so they're not be required to attend some of these music exam workshops, but we encourage them.

Interviewer: I suppose that in some ways it curbs some challenges, and which gets to my next question, which (is) what are the challenges you have experienced now as a director through facilitating teacher training within the various projects [REDACTED]?

Tripoli: The challenges are large and range across many areas. Number one would be transport. You know our teachers.... Transport is a problem for anyone who's working in the townships. The number one challenge is transport, because for them to travel anywhere for one it's costly, two, they don't have cars of their own, but our teachers don't own cars, so they've got to get transport, whether it's going to our workshops, whether it's going to lessons, that we would pay for, whether it's going for their teaching. So top of the list is transport, but we tried to assist them by providing transport assistance. So monthly anyone who teaches for us, based on how far they're traveling, they could get a 500 or 1000 rands travel allowance just to take taxis (or) combis. And if the numbers are large then we would transport them. We've got a bus, so we would transport them to workshops or to concerts, we would hire out our taxi. So that's the first thing. The second issue is, even though we provide materials like method books, bows, strings, rosins, pretty much everything that they would need. Teachers have a challenge in the townships, like running photocopies... So the fundamental things just to teach that we take for granted, you know, you have a chalkboard with chalk. They would run into issues because they would be teaching at a school, which we rent out classrooms, but the school does not have chalkboard or a duster that kind of features. So the basic supplies would be a problem and we obviously we tried to assist whatever we can. Then the third challenge is that wherever these teachers teach, because now we have a facility [REDACTED], we have a music centre, we rent out classrooms, we've got a hall and so on. But we also rent other facilities in like schools, the primary schools, high school, where we have teachers teaching. The third challenge is that these teachers have to take everything with them. They're going to take the books, they material, their music stands. They want to take a recording or something, so they've got to take pretty much everything with them. So now if you consider that somebody doesn't have a car, it's a tremendous challenge because now we gotta carry all this stuff with them just to go teach from one location to the next. We, we've tried to assist put lock up lockers and so on. But sometimes if we're renting a facility like [REDACTED] We only get the classroom. So hauling all of this equipment is an issue. And another challenge would be when students instruments break if there's a crack or broken neck, that a bridge is offset or it needs re-stringing, now these teachers have to get all these instruments to us. They can't just tell the kids go to music shop and get this fixed like a private school or model C school. So if teachers are kind of have the responsibility of like now they've gotta take the kids instruments. Contact us to say, hey, you know, we need this re-strung or, you know, broken neck or a crack or a split or whatever. Then they have to get the instruments to us [REDACTED] And we would get into the music store and then that'll get repaired and it gets back. But in the meantime there's two issues. One is just the physically getting this thing to us. Two is that the lessons now come to a standstill. We have some loaner instruments that we could give them, but sometimes if it's something small, it's just a re-stringing or adjustments, then the instrument is gone for like two or three weeks, and then there's no teaching. And now, the teachers come to us to say, but this is not my fault, you know, and I should be claiming for hours, because it's an incoming issue. So there's all of those kinds of issues. Security, obviously, is a big problem. We've had this in the past students carrying instruments were mugged, they were robbed, beaten up, instruments stolen from there. And that's, you know, now that's just a general societal problem

with crime and theft. But nevertheless, it is a problem, because now anyone who's carrying an instrument becomes a soft target.

Interviewer: Yes, with the instruments, do they belong to [REDACTED]? Are these instruments that somehow the students are able to purchase themselves? How would that work?

Tripoli: No, everything belongs to the music foundation. So, even if, for example, if we've got, [REDACTED] starts studying violin with us as a young kid, and then we get up and we give him the instrument. We will present with the instrument books, rosin or whatever. The instrument gets damaged, we would fix it, and so on. [REDACTED] is responsible. If he is careless and he leaves the instrument in a taxi and it gets lost, then there's a moral responsibility. And then we would pay for [REDACTED] lessons, his materials, his exam entries. We pay for everything. [REDACTED] studies and he gets up to grade seven, grade eight and then we would approach [REDACTED] to say, hey, we want you to teach for us, and we would pay for advanced lessons for you, even though you got grade 8, we would pay for you to take additional lessons with a really good strings teacher, just to up your skills. All the way through, [REDACTED] has an instrument that belongs to us. We encourage him to say like, well, now you are graded, you are a teacher, it would be good for you to buy an instrument, but the income levels are so low that they can't afford to buy an instrument. So we would just help [REDACTED]. Fine, you are teaching for us, you can have the instrument, for as long as you teach with us. The minute you leave our project then the instrument remains as property of the [REDACTED]. All student instruments belong to us, but some tutors will go out and buy an instrument. Because they want to own their own instrument and they want to do their own concerts.

Interviewer: Autonomy, yes.

Tripoli: So it's like, that's that and that's fine. And even though we own the instrument, we don't put any stipulations on them to say like well now, if you're doing a gig with the JFO. You must pay us some something now. We just say it's fine. Whatever you earning, it's fine. But the instrument is your responsibility. For as long as it's in your care.

Interviewer: I suppose actually even now you're just alluding to some of the strategies that are have been effective for your needs and but this is a particular question that I need to ask, because I would also like to know the successes from this strategy from the teacher training and find out what the most effective strategies have been for your needs [REDACTED]?

Tripoli: We've had to figure out creative ways to get all of the challenges that I mentioned like transport and so on. So what we've done as an institution is we purchased a bus that can transport kids and tutors and so on. We have a fleet of taxis that don't work for us, but they're contracted to us. Because, sometimes, for example, if we have our Youth Festival, there's 400 kids who come through. We've got a transport form of kids, now, if you consider you know you can only fit 16 in a taxi. That's a whole lot of taxis, so we contact these people as suppliers to the university to eliminate that. With the instrument repairs, we've negotiated with one of the music stores to say, every December we're going to bring 100 and 200 instruments to you for servicing and maintenance, to try and mitigate that stuff. We've used technology as much as we can, so that tutors can submit all of the claim forms, etc. Everything related to that. We've got a dedicated cell phone for the foundation with WhatsApp on there, so they communicate to us via WhatsApp, everything that they would need, no matter what it is, it makes it cheap on there. So long as you've got a little data on WhatsApp is cheap. Even if the tutors and students want to submit audition materials to us, we made it very easy for them, we said submit the video via WhatsApp. And on our end, we will do all the heavy lifting. We'll figure out how to get the video off WhatsApp, how to get it onto a Google Drive, how to upload it and so on. So it's almost like a live performance. So we've tried to use technology as extensively as possible, but we keep one thing at the forefront of our minds that any teacher or student in the Township will only have access to a very small amount of data, just a couple of megabytes to send a WhatsApp message. And they've got to try and get some connectivity. That's all we work just after. So everything we do must be based on that, on that premise that no matter what they do, that's all that they have and it has worked out well. I mean, we've done audition material. Audition videos, documentation, claim forms. Pretty much everything via whatsapp. Some of the other issues that we've dealt with, like performance, there's also the whole artistic side, which is our motivation, getting the kids to stay interested. One of the big challenges with any community project is the motivation to stay in the program. So what we've done is we've programmed 2 concerts. Main concert last Sunday of May and the last Sunday of November. Where the kids must have perform. So we want to see them involved on stage. They play with our orchestra, with the Symphony Orchestra, or they play with the Youth Orchestra, youth wind band, the large wind band. Just to demonstrate that they are playing and they worked in literature. And we would program the concert and then they would get the music and they've got to work that up. It's a public concert, so there's no hiding there. Other thing we do is we have a youth music festival for [REDACTED] regions.

Interviewer: OK, so this is separate from the annual youth festival?

Tripoli: Yes, it's separate. So we have a youth music festival. Just for community engagement projects. So it's our kids and any kid in the [REDACTED] region that is in a community project. So you cannot be in a public school. You cannot be in a private school, model C school and enter. We offer prize money up to I think it's 360,000 rands. Various categories from basic beginner, pre-grade one and it's a combination of age and grade level so it'll be in the you know 6 to 9 year old category pre

grade one strings or winds. They would go there and they would play something on an open G string and that's it, you know, no fingering, basic law and they would compete with other kids in that category and they would win prize money, and the prize will range from 500 rand all the way up to things like 10,000 rand. They could play in an ensemble, duo, Classical music, jazz, African music, well, traditional music. Any form of traditional music. Anything except popular music. We do have a popular category, but we try to encourage traditional, jazz, and classical music. So and that we do that as to mitigate the issue of teachers who are underperforming. Because now it's very hard to keep to keep track on teachers and to see that they're doing a good job. So what we do is we tell the teachers, you have to enter your kids into an exam every year, because that's a check mechanism for us so we see how your kids are doing. It could be grade one, it could be pre-grade one. Absolutely anything. Every year they must be enter the exam. Two, we will monitor your progress by seeing your kids perform at the youth festival, and you can enter all of your kids. You can enter them as ensemble, individually, duos, trios... for the kids, it's prize money, so they now have this incentive to work. You know, to practice. That's always a live concert there. We get any 4...500 kids coming through. It runs over three days. No it runs about a full week, with performances from 9 in the morning till six in the evening. We get external judicators, and then there's a big awards function and the prizes... but we do that to overcome challenges with teachers again, who are underperforming. So then we can tell who is performing well is done, and we can also identify who well performing teachers are because then, you know, we see the level of performance is exceptional. The kids are playing advanced literature. Technique is good. And then we know why this teacher is really doing well. And then we can also support the ones that are underperforming. We know, like a certain teacher, all the kids have technical problems and we know we've got to address, you know, pedagogy or technique with them. So that's how we try to mitigate either the artistic side of things and also the logistical side of things. And we're fortunate that [REDACTED] gives us a lot of support. So any help we need, our project is funded through [REDACTED], although we do apply for external funding, so we do get a lot of support from [REDACTED]. So things infrastructure like a vehicle transfer over time for our staff to work facilities, to run a youth festival, that's not a problem for us. We're able to get that.

Interviewer: But for the teachers who are underperforming, how do you mitigate that? Is it, you know, punitive or is it? Do you do? Get them to have extra lessons, attend more workshops. How do you mitigate that one?

Tripoli: Right, so usually if a teacher has got grade 8, there's already a level of expertise built in there, because now they've gone through at least nine to 10 years of studying. But sometimes you do get teachers, and we've had one or two teachers, that give us a problem either with not showing up to lessons. So there's two aspects. There's the logistical side. They just don't show up at lessons. [REDACTED]

[REDACTED] And they're all independent contractors, so we can dismiss them within 24 hours. We try to give them the benefit of the doubt, because we want to keep the teachers. And that's from a purely more logistical side? They're just underperforming. But from an artistic side, if somebody is a poor teacher, then we would make the investment that we would send them for additional teaching (training). We would have them work with the advanced teachers, because in that case it's just a technical, pedagogical issue, that can be fixed. But if somebody has an alcohol problem, they've got to fix that, if they've got a teaching problem we can fix that for them. And if we have an underperforming teacher, you would tell him, you are underperforming, your grades are not good. You are required, it's not an option. You are required to take these workshops or work with this teacher, work with a mentor for six months and then we will review your performance in six months to see what works, and without fail they want to be better teachers, so that's never an issue. The issue becomes with the ones who don't show up and there because it's public funds, I'm very firm with the teachers. We are using taxpayers' money. If you are not performing, there is no three chances. I'm going to give you one warning and if there's no improvement then we terminate it. [REDACTED]

[REDACTED] But what that did for us is it sent a very strong message to all the other tutors. Get your act together. Take this seriously, because it's not that we want to be tough. For me, it's that we have a responsibility to use taxpayers money correctly. We cannot just throw this away. And the tutors understand it. So we're now at a point where we've sifted out our underperforming tutors. We have all really good tutors and we try to maintain it and we give them incentives that you work well, there's obviously increases and then they can enter the youth festival as a tutor in the tutor category, and they win, sometimes they win even seven to 8000 rands in the tutor category, so. And then we obviously whatever we can when we have our concerts, if the JFO is playing and we can negotiate with the orchestra to say, hey, we want ten of our strings players and then [REDACTED] me I do like these ten. And they get paid. And it's a professional gig, etc. So there's those incentives.

Interviewer: That's fantastic. So in terms of changes, and I suppose improvements altogether, what are the sort of changes you would like to see in the training of string teachers from the community music programs?

Tripoli: Yeah, [REDACTED] El Sistema, [REDACTED] They have a different approach to teaching that I would like to see us adopt. We've slowly been able to adopt. So then our system of model is our model turned upside down? For example, here you have a kid who comes to you and the

kid is, you know, seven years old and says, Parent says, OK, I want my child to study violin. The first thing we do is say, OK, go get an instrument, let's sign you up for lessons. You have one-on-one lessons, one lesson a week, and then then you know you study with me for 4-5 years and then when you up to about grade five, Grade 6, then I'll put you in an ensemble. And you can start playing and learning to play in an ensemble. El Sistema has total opposite, you don't, you do not take private lessons. Everybody starts playing in an ensemble. They all go. And everything is learned in an ensemble. So all the string players will go into a full orchestra... no it's strings and winds. They would start everyone from scratch, they will focus on bowing. They study everything in the ensemble, which is technical information, literature, balance, blend, phrasing, everything is done there. After 10 or 15 years of playing in the ensemble then you apply to get private lessons. And you would have to be very good. You would have to have distinguished yourselves from the other players to say I am one of the more advanced players. At that point, you apply to get private lessons and then, if you're accepted, to get private lessons. Only then, do you get private lessons and you do not get one teacher. They don't believe one teacher can do everything, so you must get a minimum of three teachers, one only does technique. The next one only does repertoire. The next one will only focus on all musical aspects of your playing, dynamics, phrasing, blend... so they don't believe one teacher knows everything. You must have specialists, and at that point you start taking private lessons and you still study. Now with us, it will solve a lot of problems because teachers are a problem. I found the playing a problem. Kids play by themselves for so many years and then they come to an ensemble and we try to focus on too many things. We try to focus on let's learn the music notes, rhythms, and we neglect like intonation, we neglect, balance, blend, phrasing, bowing, we neglect all of that because we are now chasing to play this music for a concert. So we would like to have our ensembles playing more regularly. At least three times a week of rehearsals in an ensemble. Now I'm reluctant to automatically just say let's throw out private lessons at this point. So we would keep the private lessons. But start shifting the model to ensemble rehearsals 3 times a week. In that time of the week you focus on some technical stuff. You focus on literature. You focus on performance. If you talk in dynamics and balance, then in an ensemble you do it with everyone and they all grasp the concept. Understand, rather than using balance, dynamics in a private lesson. So we want to. Shift to that kind of a model, which for us will be. I think it's a better way to go.

Interviewer: But I suppose....

Tripoli: Not 100% model, but some kind of a hybrid model?

Interviewer: Yeah, hybrid, yes, because I was about to say suppose that the challenge there are already, from what you have mentioned earlier, is transport, to just get everybody at the same place at the same time?

Tripoli: Yeah, but here's what we have done. So we've already mitigated that challenge with our youth orchestra. Our youth orchestra is maybe 100 and 120 kids in there. We cannot transport all 120 kids to one rehearsal every Saturday. They rehearse every Saturday. So what we've done is, I've told the orchestra conductor to do the same repertoire. Exactly what you do, do it in four or five locations, so the kids that are in the orchestra from 100 million kids, we may have 20 in [REDACTED]. 25 in [REDACTED], 20 in [REDACTED], 20 in [REDACTED]. So I told him. Exactly what you do in [REDACTED] for one hour, you must do the same thing in [REDACTED] so technically it's the same lesson done five times instead of done one time. So that the kids all focus on exactly the same thing, and then what we'll do is maybe once a month, we can bring all of them together. Because by this time they've developed like the same repertoire, the same technical stuff. If you focus on dynamics, bowings... They're all on the same page and it works. For us it seems to work because now we bring the orchestra together usually it's once in a month or once in six weeks, and they sound perfect. It's like an orchestra that's been playing together all the time. So ideally that's what we would like to do instead of getting all the kids together is have these, and it's part of the system, a model where they have nuclei, you know the small centres which are part of the music centre, but they do the same thing, the same repertoire. So hopefully you know we can shift that kind of a model. We experimenting with that now already with on the jazz side because we've got ensembles in a few locations. We're trying to do that with, we're definitely trying to do that with strings. With strings it's easier, surprisingly, and also with winds. Jazz is more of a challenge. The bigger challenge becomes African music. You've got marimbas, jembe drums and so on. It's not that, it's not as simple as strings, because now classical music, you got a sheet of music in front of you, you play it down. With African music it's not exactly the same. There is no sheet of music where the jembe drummers are reading the song beginning to end. But, you know, those are growing pains that we're trying to figure out.

Interviewer: I actually thought it would be almost the other way round because of perhaps jazz or African music being more accessible, but I suppose if it's been written and the idea of improvisation and not being the same, so that's perhaps harder to put together than classical music, but do you find that the repertoire for Classical music or for strings works for the cohort of students that you have now?

Tripoli: Yes, it does. You know, we found for example like with jembe drumming. Sometimes the kids will get into it. And they would, you know, the lesson, or the rehearsal will take on an identity of its own, because of those group of kids and because there's one strong player who's leading the ensembles. It's harder to replicate that in another ensemble if you don't

ups and along the way they disappear, mal-administration or lack of resources and so forth. And it would be good that there would be an organization that could actually in some ways then oversee, and to be able to protect these programs. Because one of the things that perhaps we've mentioned now is most of these programs they are, of course, in places of marginalized youth or previously disadvantaged communities, but we know that for South Africa it goes further. There are kids in the rural areas with absolutely no access whatsoever. So it would be good that there will (would) be sort of an intervention at every sphere of the social spectrum. But then overseen, rather than this sort of what they call community outreach, where people go into the rural area, do the one concert, and then never come back for years. So I would really support that I think. Because this country is vast and there's still so many untapped opportunities and while there are more people learning music instruments all round, it's mainly now in the sort of sub metropolitan areas and it needs to go out to every part of the country.

Tripoli: Yeah, that's true. I wish there was some way to address all of these issues, but as [REDACTED] we've tried. So as you said, we've tried but we couldn't get government to the table. No matter what we tried and I would have hoped that [REDACTED] driving something would help people sit up and listen, but it didn't. It just, I suspect there is no appetite for it, I think it comes down to government wanting projects that are much more prestigious, more sexy to the country. Music and outreach is not, it's not a game changer for them. I think yeah, we'll get a mention, yes, we're doing work to uplift but it's not something like investing in the women's soccer team or the men's soccer team or sport or something else. So it just doesn't feature high.

Interviewer: Well, I think, we've seen that culturally music has not really been something pursued as a formal study. So it has been a communal thing that people just thought that it's something that we all do and it doesn't need formal training. And then for the kids now we've seen in some of the music programmes, from some of the parents, that music programme have become a sort of a day care centre. And so the real lesson needs to or the real change has to happen from the community side, where music is appreciated differently. And I don't think that's very different from choirs as well, where it's also an occasion of fun and so you've had these music competitions for choirs, which are massive, but the idea has always been that it's just a once off thing. And they don't look at the sort of the bigger picture of that, you know, continuous training, continuous involvement. So it'll be interesting what changes going forward. Well, here we are. Well, thank you very much, Prof.

Tripoli: Not at all.

Interviewer: I really appreciate it. And of course this is recorded. So I will make some sort of transcripts over the next two months and a summary for correctness. And hopefully I'll have this thing written up when it's done I'll certainly send you, let you know, if you're ever interested to read it.

Tripoli: Yeah, yeah, no, definitely. I'm really curious to just understand

Interviewer: Thank you very much [REDACTED]

Tripoli: Not a problem.

Interviewer: I really appreciate it. Thank you.

Tripoli: Cool, man.

Interviewer: Have a good day. Bye.

Tripoli: Bye, Samson.

