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Exploring early childhood music experts' practices to guide generalist pre-service teacher education in Southern Africa

by

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To God be the glory.

Abstract

A fundamental aspect in early childhood teacher education is that pre-service teachers acquire pedagogical knowledge on how to facilitate music. Research indicates that music education plays a crucial role in facilitating child development. This study aimed to explore the musical and pedagogical practices of expert music educators in early childhood settings of Southern Africa. This provided a guide to shape the development of new strategies for tertiary education of pre-service ECE teachers in Southern Africa. Vygotsky's sociocultural theory was the lens to enable a deeper understanding of the research topic.

This multiple case study within a qualitative research paradigm included two groups of participants. The first group involved eight expert music educators from Southern Africa with specialised tertiary qualifications in music education and at least eight years of experience teaching young children in ECE settings, as well as having presented music education workshops to other teachers. Two educators were selected for each Southern African country represented in this study, including Botswana, South Africa, Zambia, and Zimbabwe. The second group of participants was four ECE experts from professional music societies in Southern Africa. Data collection took place in two phases; firstly, in-depth semi-structured interviews with expert ECE music educators via Zoom or Skype, and secondly, online lesson observations of four professional music societies (Orff Schulwerk, Kodály, Kindermusik, and Junior Jive).

Key findings include that facilitation of music in an early childhood context should offer playful pedagogies, allow social interaction and collaboration between learners, and develop musicianship in young children to aid school readiness. Moreover, the study indicates that teacher education programmes should prioritise pedagogical content knowledge and facilitation, offer apprenticeship in a mentorship programme, provide research opportunities and access to online resources, as well as prospects for collaboration and networking with music educators and professional music education societies. The study culminates in a teacher education programme for music in the early childhood classroom in Southern Africa as informed by the results from the investigation. The study recommendations are two-fold; firstly, there are suggestions for facilitating music in the early childhood classroom, and secondly, a framework to guide pre-service ECE teacher education programmes in music education. The study confirms Vygotsky's sociocultural learning theory as an appropriate cultural context endorsing social interaction.

Keywords

Early childhood development; early childhood education; early childhood settings

Expert music educators

Music education

Pre-service educators; pre-service education

Southern Africa

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List of acronyms and abbreviations

Acronym/Abbreviation	Full term
CAPA	Creative and Performing Arts
DBE	Department of Basic Education
ECCE	Early Childhood Care Education
ECE	Early Childhood Education
ECD	Early Childhood Development
MKO	More Knowledgeable Other
PASMAE	Pan African Society for Musical Arts Education
PCK	Pedagogical Content Knowledge
SADC	Southern African Development Community
ZPD	Zone of Proximal Development

Notes to the reader

As the focus of the research is on Southern African countries, different terminologies and abbreviations are used in each country to refer to early childhood education. These are:

- Botswana: ECE (Early Childhood Education);
- South Africa: ECD (Early Childhood Development);
- Zambia: ECCDE (Early Childhood Care, Development and Education); and
- Zimbabwe: ECD (Early Childhood Development).

The age range for early childhood in the selected countries differs slightly. In some countries it stretches from 0-6, while in others the range is 0-8. However, for the purposes of this study, the focus is on teacher education for children who are already in kindergarten or preschool. Therefore, for the purposes of this study, the early childhood age range stretches from 2–6 years.

The following words are used interchangeably in this thesis:

- early childhood centre/preschool/kindergarten;
- teacher/educator;
- learner/pupil/child.

The word ‘student’ indicates learners at tertiary level, for example pre-service educators studying at university.

As recommended by the School of the Arts at the University of Pretoria, UK spelling and APA 7th referencing is applied.

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Chapter 1: Introduction

If music is to be a lifelong activity, it must be taught in ways that allow our students to take it into their own hands outside the classroom
(Kratus, 2019, p. 31)

1.1 Background to the study

The importance of early childhood education is crucial for of human development (Hall et al., 2019). Early childhood development involves a comprehensive approach to programmes and policies for children from birth until they enter formal schooling, which usually occurs during the year they turn seven (Mbarathi et al., 2016). The African Union (2014) defines early childhood as a stage of rapid development that needs critical intervention for improved learning and development. Similarly, the Children’s Act (South Africa, 2006) describes early childhood development as the process during which children grow and thrive mentally, physically, morally, emotionally, and socially. The Ministry of Education in Botswana (2001 & 2013) refers to it as Early Childhood Education (ECE) and in Zambia, they refer to it as Early Childhood, Care, Development and Education (ECCDE) and define it as a period from birth to six years (Zambia, 2013b), while in Zimbabwe, the Early Childhood Development (ECD) refers to the development and support of children from birth to eight years (Zimbabwe, 2014 & 2015).

Early childhood development (ECD) programmes utilise different processes to enable children learn about themselves and their surroundings (Mbarathi et al., 2016). Providing early childhood education gives all children a foundation of learning that they can build upon throughout their school years. Preschool education plays an important role in the future lives of children and it is during this period that a child’s development processes are largely completed and personality is formed (Bose, 2010; Niland 2009). A positive development in South Africa is that the National ECD policy of 2015 is committed to ensuring that every child has access to the full range of ECD services by 2030 (Hall et al., 2019).

Most important in this study is that music should form an integral part of ECE programmes (Campbell, 2007; Hallam, 2010; Woodward, 2007) during a critical period when young children learn “faster and easier” (Holgersen, 2008, p. 52). Music contributes to the child’s total development including psychomotor, perceptual, affective, cognitive, social, cultural and aesthetic growth (Isenberg & Jalongo, 2001). Active engagement in music allows spontaneous enjoyment for children while they are learning (Paquette & Rieg, 2008; Samsudin et al., 2019).

Music as a performing art develops young children’s physical skills and creativity; stimulates their memory; promotes social bonding; and builds self-confidence and self-discipline (Acker et al., 2011; Illari, 2018). By improvising and interpreting music, children create music, movement and dancing as individuals as well as collaboratively (Campbell, 2007). However, research indicates that generalist educators are not equipped to provide quality music education to young learners in ECE settings (Altun 2010; Button 2010; de Villiers, 2017; Ehrlin & Gustavsson, 2015; Ganyata, 2015; Gruenhagen, 2012; King, 2018; Koca, 2013; Russell-Bowie, 2009; Vanatta-Hall, 2010; Van Vreden, 2016; Vermeulen, 2009).

As a music educator at the University of Botswana, preparing generalist teachers to facilitate music in Early Childhood Care and Education (ECCE), I witnessed some challenges concerning the teaching of music as part of the Creative and Performing Arts (CAPA). My professional work and community service require regular visits to pre- and primary schools to observe and assess music lessons and to collaborate with teachers. During my visits, I realised that teaching music is quite daunting to most teachers – especially in the early childhood education context – since most of these teachers have not gained knowledge, skills and experience to facilitate music activities with young learners during their tertiary education.

De Villiers’ (2017, p. 230) recent study focuses on the views of music lecturers teaching pre-service ECE teachers at various tertiary institutions in South Africa, indicating that students (the students that I refer to here are those at tertiary level, training to become educators themselves) at tertiary level find the “theoretical component” of music challenging, as well as the fact that they are not given sufficient time to grasp “the necessary [music] skills”. In this study, I aimed to provide examples from the practices of expert¹ music educators who facilitate music activities to young children in ECE classrooms within a broader Southern African context. This research should lead to a better understanding of the skills, knowledge and expertise required from music educators in ECE settings in a Southern African context. Young (2016) argues that music education research should focus on improving musical experiences and learning of young children, “knowledge for use rather than knowledge for own sake” (p. 6).

Music education is included in the ECE curricula of various Southern African countries including Botswana (2013 & 2015), South Africa (2015a²), Zambia (2013) and Zimbabwe (2014 & 2015),

¹ An expert teacher in a specific field has a thorough understanding of the content matter, pedagogical knowledge, and pedagogical content knowledge in that field (Lachner et al., 2016).

² South Africa. (2015). *The national curriculum for children from birth to four*. Government Printing Works.

which calls for early childhood pre-service music teachers to be equipped with the necessary theoretical knowledge and practical skills that will enable them teach music effectively.

A priority goal for tertiary music educators is to produce highly effective music teachers (Teachout, 2001). According to Day et al. (2009), characteristics of effective teaching include that the teacher applies the following techniques: creates a positive learning environment and encouraging positive relationships; using questioning and scaffolding techniques that encourages participation; catering for different learning styles of the learners; organises the class and uses relevant and appropriate teaching and learning aids; uses assessment to foster motivation; and planning well-structured lessons. Similarly, Ofsted (The Office for Standards in Education in England) outlines a range of characteristics that determine good teaching namely good subject knowledge, well-structured lessons, appropriate scaffolding techniques with activities that fully engages the learner, as well as assessment strategies suitable for the age group (Kington et al., 2014). If these characteristics are absent in an ECE music programme or in the presentation of music to young children, it means the ECE music programme or teacher is not successful in producing the intended goals. Therefore, this study exposed me to exemplary practices in early childhood music classrooms, which allowed me to identify principles to guide the tertiary preparation of ECE pre-service teachers for effective music education in ECE settings. This study may provide evidence-based practices (Darawsheh, 2014) to use as principles for pre-service tertiary ECE teacher education.

The Southern African Development Community comprises 15 countries including Angola, Botswana, the Democratic Republic of Congo, Eswatini, Lesotho, Madagascar, Malawi, Mozambique, Namibia, Seychelles, South Africa, Tanzania, Zambia and Zimbabwe (see figure 1 with a map of southern Africa). In this study, I focus on only four of the countries namely Botswana, South Africa, Zambia and Zimbabwe. The motivation for selecting these four countries is because of their geographical location, they are neighbours who share borders and common characteristics including linguistic, socio-economic and represent a rich cultural diversity, the difference being their educational policies. For example, South Africa, also known as “The Rainbow Nation” is made up of ethnically diverse group that include Tswana, Ndebele, Zulu, Xhosa, and Pedi amongst others. Secondly, I have a unique connection to each: I studied in South Africa; I teach at tertiary education level in Botswana, and I collaborate with the universities in Zambia, Zimbabwe and South Africa through the Pan African Society for Musical Arts Education (PASMAE) of which I am a board member, which facilitated access to these contexts. PASMAE is focused in musical Arts because in most African contexts, music and dance are inseparable

(Mabingo, 2020; Nannyonga-Tamusuza, 2015; Nketia, 1965; Onwuekwe, 2009). In most African contexts, the word “music” and “dance” means one and the same thing, and as a matter of fact, most African languages have one word for both. In most parts of Africa, music and dance are generally performed for a social occasions. Music educators and academics from all four selected countries are active members of Pasmae and regularly share experiences from their own countries through conferences and workshops. The four Southern African states, Botswana, South Africa, Zambia and Zimbabwe were selected because they share common characteristics including linguistic, socio-economic and cultural and the difference in educational policies.

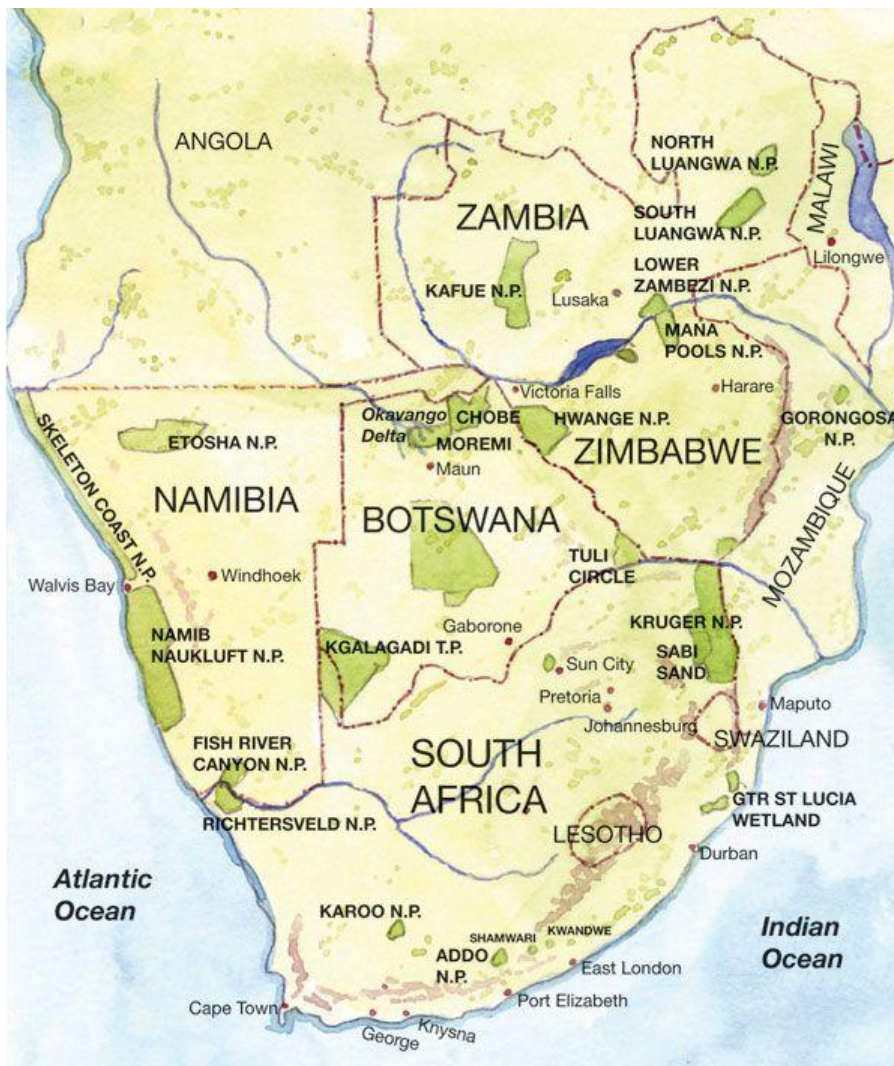


Figure 1: Map of Southern Africa

The Southern African Development Community (SADC) acknowledges the role played by education and training which – in these countries – are underpinned by the SADC Protocol on Education and Training (SADC, 1997). This protocol document suggests strategies to promote

harmonisation, implementation, quality and standards for all education and training institutions (Guebuza, 2014). One of the SADC regional implementation priorities is education and training in teacher development; a priority area seeking to ensure that SADC countries have adequate numbers of sufficiently qualified teachers at different education levels that are able to meet the challenges of the education system. To reach this goal, adequate support and remuneration strategies that enhance teacher competencies and increase their motivation are essential (SADC, 1997, p. 21).

It became evident that research exploring the unique requirements for music educators in ECE settings in Southern Africa is a priority. The aim of the study was not to compare, but rather to explore what early childhood music experts in these contexts describe as best practices, whereafter I could craft guidelines for pre-service training for ECE music education. This study assisted me to find possible guidelines and strategies that may direct future pre-service ECE programmes for music education.

1.2 Problem statement

Research indicates that music education in early childhood settings is usually taught by generalist teachers and not music education specialists (Andang'o, 2008; Ganyata, 2015; Mulenga et al. (2021); Machingura & Zihunku, (2019). Although the generalist ECE teachers focused on early childhood education during their tertiary training, they do not have a music education background or specialised knowledge on how to present music to young children (deFigueiredo, 2002; Runfola et al., 2012). These generalist teachers need more specific training and guidance in the teaching and learning of music. DeFigueiredo (2002) argues that “music is not an activity that can be developed only by specialists, but it should be viewed as an area of human knowledge that belongs to all individuals” (p. 85).

As in the rest of the world, these challenges are quite evident in Southern African schools and I have experienced them first-hand in my daily work as an ECE teacher educator in Botswana. Some of these challenges include that generalist ECE educators present music lessons without any learning outcomes or objectives to achieve, neither do they use appropriate pedagogy and lesson activities for music education. Music lessons are often equated with having the children sing, watch music videos, or letting them listen to music recordings of songs while they sing along. Such uncoordinated and haphazard lessons are detrimental to the holistic development of young learners, hampering their musical potential.

Secondly, there is another challenge for music educators who may have advanced skills and knowledge of music, but they do not necessarily have training as early childhood specialists. They are confident in selecting music content knowledge and performing skills, but find it challenging to facilitate lessons for the early childhood learner. Moreover, they often lack the skill to come down to the level of an early learner. With my experience in collaborating with several universities in the SADC region, I noted concerns regarding the growing challenges in teaching music in ECE settings. During the 2021 biennial regional PASMAE conference, where music and arts educators from the region are brought together, several presentations by scholars pointed out similar challenges regarding the teaching and learning of music at ECE level.

1.3 Research aims

The aims of the study were first to explore the practices of expert³ music educators in early childhood classrooms. Additionally, I aimed to investigate what these expert music educators regard as the core principles required to present music effectively to young children. These principles can be considered as key in preparing teachers for ECE classrooms. I intended to develop a framework using these principles to guide and shape new strategies for tertiary education of pre-service ECE teachers in Southern Africa. In the next section, I present the research questions guiding this study.

1.4 Research questions

The main research question guiding this study is:

How do expert music educators facilitate music education in ECE settings, and what are their recommendations for the structuring of a tertiary ECE music education programme in Southern African countries?

³ In this study, music educators with a specialised tertiary qualification in music education and at least eight years teaching young children in ECE settings, as well as having presented workshops in music education to other teachers, are considered to be experts.

Secondary research questions that support the main question are:

- What are the musical and pedagogical practices applied by expert music educators in ECE classrooms?
- What do expert music educators in ECE classrooms regard as core principles to be included in tertiary music education programmes for ECE generalist pre-service teachers in Southern Africa?

1.5 Research methodology

I selected a qualitative research design for this study as this approach can assist the researcher to understand educational settings including the nature of the classroom, the role of the teacher or curriculum issues, and can therefore influence educational practice and policies (Kozleski, 2017). The aims of the study were to explore the practices of expert music educators in early childhood classrooms and to investigate what these expert music educators regard as the core principles required to present music effectively to young children, therefore qualitative research design was the relevant method. The study adopted a multiple-case study, that involved two data collection strategies, firstly individual interviews with expert music educators, and secondly, observations of lessons presented by professional music societies. Chapter three of this thesis describes the particulars of the research methodology in more detail.

1.5.1 Role of the researcher

My role as the researcher meant that I was the key instrument of data collection, which I gained through in-depth interviews and online observations. As I was personally involved in the data collection and worked in close contact with the research participants, I had to try and eliminate my personal bias and subjectivity towards the research topic. Moreover, I had to aim at improving the quality and trustworthiness of the research outcomes. Therefore, I applied measures of credibility, transferability, dependability and conformability (Lincoln, 2011). I explain these aspects in more detail in chapter 3, section 3.7.

1.5.2 Sampling

A sample is a group typically selected from a predefined population, and sampling techniques are ways that the researcher employs systematically to select a smaller number of representatives to be involved in the study (Sharmer, 2017). In a qualitative study, the aim to select appropriate

information sources to explore meanings. Therefore, researchers should ensure they have a sampling strategy that will allow them to select an appropriate group of participants that will warrant suitable generalisation (Onwuegbuzie & Leech, 2007). Therefore, in this study, I used purposeful and snowball sampling, techniques widely used in qualitative research (Creswell & Plano Clark, 2017; Flick, 2007; Nieuwenhuis, 2016; Palinkas et al., 2015). I selected two groups of participants: one group for interviewing namely eight expert ECE music educators teaching at ECE centres or institutions in four Southern African countries; and the second group for observational purposes namely ECE experts from four international music education societies presenting online lessons.

1.5.3 Data collection methods

Data collection techniques are methods that the researcher uses to collect information for the study (Kumar, 2011). The main objective of the study was to explore expert music educators' unique facilitation skills when they teach music in early childhood settings, allowing me to identify core principles that these experts regard as vital to present music effectively to young children. To extend my understanding of the research problem I included two data collection strategies as indicated below.

- Semi-structured individual interviews with eight expert ECE music educators teaching at ECE centres or institutions,
- Observation of four ECE experts from professional music education societies in Southern Africa presenting online lessons.

1.6 Delimitations of the study

The study focused on a Southern African context and involved only four countries. I interviewed only eight early childhood music education experts, and observed the online music lessons of four professional music societies in Southern Africa. The results can therefore not be generalised to represent ECE music education in each country, or the African continent. However, the purpose of this study was not to generalise but rather to gain an in-depth understanding of the requirements for ECE music educators to facilitate effective music education experiences in early childhood settings.

1.7 Significance of the study

The review of ECE music education literature revealed a gap concerning pedagogical practices in Southern Africa. As an educator of future ECD music teachers, I found it befitting to explore best-practice of music education in early childhood settings. The research was worth doing because it provided an important opportunity to advance the understanding of exemplary practices in early childhood music education. This enabled me to discover principles and guidelines to shape and inform the education of pre-service teachers regarding the facilitation of music education in ECD settings. The results of this study could benefit practice in the following ways:

- ECE Teacher Education Music Programmes
Understanding the principles that underpin good music education practice in ECE settings, tertiary institutions can tap into the guidelines presented in this research to enhance their preservice ECE Teacher Education programmes.
- Early childhood preservice teachers
Understanding early childhood pedagogical practices and core principles for ECE music education, as well as gaining detailed suggestions for activities in an ECE music classroom. This will assist them acquire skills for music education in ECE,
- ECE Generalist teacher
The guidelines resulting from this research should assist them in facilitating music lessons in ECE settings.
- ECE music teachers
The outcomes of this study may benefit specialist ECE music teachers as the guidelines presented in this research should assist them in facilitating music education in their classrooms, hence improve the quality of ECE education.
- ECE Music Curriculum programme designers
The findings of this study should make curriculum specialists aware of the music competencies and pedagogical principles required for music to be taught in the ECE thereby allowing them to design a relevant ECE music curriculum.
- ECE Policy makers
As with curriculum designers, music policy makers should be aware of the latest research findings to make informed decisions when crafting and adapting their policies on Music Education in ECE.
- Parents and their preschool learners
As music-making and learning start at home, the guidelines of this study may

assist parents in selecting suitable music activities and experiences for their children, as well as being aware of the need for well-planned music education for their children.

1.8 Chapter outline

The overall structure of the study takes the form of five chapters outlined as follows:

Chapter 1: Introduction and background

The introductory chapter offers the background to the study, an explanation and contextualisation of the research problem, as well as the aims, purpose, research questions delimitations of the study, significance of the study and outlines the general organisation of the study.

Chapter 2: Literature review

This chapter provides an integrated synthesis of current and relevant literature in the field. It is organised in two sections, the literature review and the theoretical framework. The first section gives a critical analysis of the literature review regarding teacher education and early childhood education in Southern Africa and school readiness. As the study aimed to find the effective methods in training preschool teachers as per expert teachers views, the literature review provides consolidated relevant literature in the field of ECE, including the role of music in ECE settings, the teacher's role during ECE music facilitation and the current pedagogical approaches in ECE music in Southern Africa as well as internationally.

The second section of chapter 2 focuses on the theoretical framework for the study, discussing Vygotsky's sociocultural theory and linking it to pedagogical practices in ECE music education.

Chapter 3: Research methodology

Chapter three discusses the research methodology approach, placing the study in a qualitative paradigm under the philosophical underpinning of interpretivism. A multiple case study research design, data collection strategies and analysis methods selected for this study are motivated and described.

Chapter 4: Data presentation

The fourth chapter presents the data analysis from the interviews of eight ECE specialist music educators teaching at ECE schools/institutions/centres; as well as of observations of four ECE experts from international music education societies presenting online lessons.

Chapter 5: Data analysis and discussions

The fifth chapter focuses on an in-depth discussion of the themes by linking the findings of this study to related scholarly work and in relation to the theoretical framework.

Chapter 6: Summary and recommendations

This chapter concludes the thesis, providing a summary of the research findings as well as recommendations for further research.

Chapter 2: Literature review

Introduction

The literature review includes three main themes closely related to the research topic as well as the theoretical framework underpinning this research. Each of these aspects are explored in terms of recent research. Firstly, early childhood education and the role of music regarding various developmental milestones for young children to reach school readiness; Secondly, music and cultural traditions in ECE settings. Thirdly, the teaching and learning of music within an early childhood context, looking at both the international and Southern African perspective. Fourthly, the place of music education in the ECE curriculums, followed by the ECE international as well as Southern African music pedagogical approaches/ methodologies are discussed. Lastly, Vygotsky's sociocultural theory is examined as an appropriate theoretical lens for this study.

2.1 Music and early childhood development

Researchers in the field of ECE believe that it is during the early years of development that children become who they are as individuals, therefore access to ECE provides an opportunity for physical, mental and emotional growth (Bose, 2010; Carter, 2016; Cosumov, 2020; Illari, 2018). One of the most important outcomes of early childhood education is to develop emotional maturity and scholastic ability in young children to prepare them for formal schooling. To be cognitively ready, young children need to achieve particular outcomes related to school readiness (Janse van Rensburg, 2015). For children to grow into school readiness, they should be exposed to learning situations carefully assisted by more knowledgeable others (Vygotsky, to develop the necessary skills and way of functioning. De Jager (2014) lists important abilities to gauge school readiness in children. These include, for example, concentrating on a task for at least eleven minutes even if they do not enjoy the activity; speaking the language used in the grade one classroom fluently (Fleta, 2015); playing outside long enough to be able to sit still, and mastering abstract and symbolic learning activities. In summary, the five key areas of school readiness are physical and motor development; emotional development; social development; language development; and cognitive development (Anderson et al., 2003).

In all these areas of development during ECE, music education plays an important role. Exposing young children to music experiences is not only about nurturing talent; it is rather about exploring the world in musical ways (Niland, 2009). Scholars often credit music education for playing a

crucial role in facilitating child development with benefits such as improving literacy, numeracy, social development and motor skills (Andang'o, 2009; Arslan, 2009; Bolduc & Evrard, 2017; Goopy, 2013; Henriksson-Macaulay & Welch, 2015; Izumi-Taylor et al., 2012; Nardo et al., 2006; Nieuwmeijer et al., 2019; Pogue, 2018; Spartel, 2011; Young, 2016). Volchergorskay and Nogina (2014) argue that “musical development is as important as mastering basic life skills such as walking and speech, logical, mathematics, linguistic and kinaesthetic development for toddlers” (p. 365). Additionally, early childhood music is an important tool in facilitating a child’s holistic development (Arslan, 2009; Eladi et al., 2020; May, 2013). Music offers playful pedagogies often acknowledged as the appropriate way of teaching at the ECE level (Kalinde, 2016; Kalinde & Vermeulen, 2016; Niland, 2009; Van As & Excel, 2018) as it encourages creativity and participation in early childhood classrooms (Paquett & Rieg, 2008). Therefore, music should be a key learning area in ECE settings; without it, learners may suffer delays in the development of other learning areas (Tomlinson, 2013), depriving them of the values and inherent qualities that musicianship offers (Brown, 2015). In the following sub-sections, literature pertaining to the role of music in each of the five key areas of school readiness are presented.

2.1.1 Physical and motor development

Music and movement are fundamental aspects of children’s play (Izumi-Taylor et al., 2012). They assist in fine motor development and provides opportunities for gross motor development, balance and coordination (Betancourt & Hernandez, 2012; Gilbert, 2016; Grahn & Brett, 2007; Králová & Kolodziejwski, 2016; Venetsanou et al., 2014). Combining music activities with rhythmic movement during singing games supports physical development in the early years (Barry & Durham, 2017; Williams, 2018). Children engage physically as they sing, clap, cross hands, skip, move, dance and dramatize during music games, or playing instruments (Niland, 2009). Another research project linking movement and music is Gruhn’s (2010) longitudinal study to determine phases and stages in children’s early musical learning. The results of this study indicate a strong interaction between movement, motor coordination and voice production. Zachopoulou et al.’s (2004) research compared the effects of two developmentally appropriate programmes for nurturing motor performance in young children, specifically their ability to maintain balance during jumping activities. One programme was based on music and movement while the other focused on physical education. Their research findings indicate that the music and movement programme led to a higher degree of success in enhancing the children’s motor performance skills.

While incorporating music with body movements in the ECD curriculum ensures an enhanced learning experience, young children must be “undergoing music training consistently” (Miendlarzewska & Trost, 2014, p. 3) to reap the benefits. Therefore, tertiary institutions must provide high-quality training so that ECE educators can offer meritorious music education experiences to young learners consistently.

2.1.2 Emotional development and maturity

Acker et al. (2011, p. 18) describe music as “a language that has a strong emotional appeal to young children”. Therefore, offering music education during early childhood provides the learners with opportunities to tune and train the brain for important emotional, social and cognitive functioning (Miendlarzewska & Trost, 2014). Boston (2000) views music as “a powerful tool for communicating the full spectrum of human emotion in ways appropriate to children’s experiences” (p. 2). Through active involvement with music activities, learners gain opportunities and ways to express and interpret their feelings, values, and understandings of the world (Yanko & Yap, 2020). They are thereby able to relieve tension using a safe outlet for emotions; a platform for self-expression (Acker, 2006; Klopper, 2008; Koops, 2017; Lee, 2016).

Several studies carried out on children involved in music participation credit music for having a positive effect on those children’s self-esteem (Costa-Giomi, 2005; Darrow et al., 2009; Welch et al., 2012). Additionally, research indicates that music skills enable learners to develop self-control (Bowmer et al., 2018; Choi et al., 2000; Culp, 2016; Welch et al., 2012) and perseverance (DeVroop, 2012). Music experiences in classroom settings enhance social and emotional regulation (Yanko & Yap, 2020). Williams (2018) defines self-regulation as the ability to manage emotional, cognitive, and behavioural processes that are imperative in building social relationships. The inclusion of rhythmic music activities in ECE enhances self-regulation in young children to allow them a positive transition to formal school as well as cultivating childhood well-being (Williams, 2018).

Apart from the learning opportunities provided by listening and dancing to music, singing songs and playing instruments, music helps children to develop into emotionally well-adjusted persons, giving them a significantly greater chance of early school success (Onyiuke, 2006). They achieve “self-discipline; a sense of accomplishment; [and] responsibility” (Hallam, 2010, p. 2), enabling them to deal with frustration in an acceptable way and making them ready for the transition to formal schooling (Onyiuke, 2006).

2.1.3 Social development

Social development refers to children's ability to create and sustain relationships with those around them, be it other children, their teachers or their parents (Head Start, 2015). Music plays a vital role in fostering healthy social bonding in young children (Hallam, 2010), providing them with the opportunity to develop their social skills through group interaction (Heyworth, 2013; Kirschner & Tomasello, 2010; Register, 2004). Merkow (2012) describes this social activity for young children as a journey starting with "the soothing lullabies of a mother's voice to the sung dramatizations of pre-schoolers" (p. 6). Music and singing encourage "strong social bonds" (Paquette & Rieg, 2008, p. 228), and while children join their classmates in singing and chanting activities, they learn social relations as they observe, imitate, lead and take turns with others (Dumbleton & Bennett, 2009; Niland, 2009). Ritblatt et al.'s (2013) study – examining the effects of a school readiness music programme on preschool children – indicates that music improves social cooperation and social interaction skills. By participating in group music activities, children learn and develop valuable social skills of sharing, cooperation and friendliness (Esimone, 2014; Gluschkof, 2004; Hallam, 2010). Additionally, music participation enhances "social networking; a sense of belonging [and] team work" (Hallam, 2010, p. 2).

2.1.4 Literacy and language development

Active involvement in music activities contributes strongly to school readiness and linguistic development. "sharpens the brain's early encoding of linguistic sound" (Hallam, 2017). Music promotes language development and enhances children's aural skills (Bolduc, 2008; Bolduc et al., 2020; Chau & Riforgiate, 2010; Miché, 2002; O'Herron & Siebenaler, 2007). Additionally, music experiences support the three cornerstones of language development namely auditory perception, phonological memory and metacognitive knowledge (Bolduc, 2008). Phonological awareness refers to being able to hear and manipulate sounds of spoken language (Kay, 2016), therefore young children must learn to identify different sounds and syllables in words to enable their speech development. Music and singing activities can help children become more aware of the phonemes or sounds that make up the languages which they need to excel in at school (Anvari et al., 2002; Boston, 2000; Gromko, 2005; Habibi et al., 2016; Hansen et al., 2014; Herrera et al., 2014; Li & Brand, 2009; Shahin et al., 2004; Trainor et al., 2003).

Traditional game songs and nursery rhymes are worthwhile learning sources for children's first experiences with words (Mullen, 2017). The repeating words and easily recognisable rhyming

patterns in traditional children's songs (Paquette & Rieg, 2008) allow toddlers to remember the words with ease, enabling them to experiment with the simple grammatical rules and rhyming patterns (Mullen, 2017). Moreover, singing songs enables children to accumulate a wider vocabulary and strengthen their phonological awareness and language development (Bolduc & Lefebvre, 2012; Dege & Schwarzer, 2011; Kay, 2016).

Moritz et al.'s (2013) study aimed to investigate the link between pre-schoolers' music rhythm skills and phonological awareness in kindergartens and second grade, and to also determine if those who received musical training indicate more phonological awareness than those who did not. The results of their study revealed that the learners who received musical training showed a great improvement in phonological awareness.

Music improves listening, a skill central to language reception and production (Gerry et al., 2012; Swaminathan & Schellenberg, 2015). A longitudinal study by Moreno et al. (2011) reports a causal relationship between music training and language, where 64 preschool children were given short-term training in either music or visual arts. After twenty days, only the children in the music group exhibited improvement in verbal intelligence. Another study by Jentschke and Koelsch (2009) showed that musical training does not only influence music perception and production, but also language development. Since research indicates that active involvement in singing activities promotes language skills, it would be of value to explore if and how expert music educators utilise this educational source during ECE classroom settings.

2.1.5 Cognitive development

Cognitive development is one of the key aspects that drives the education of young children (Burger, 2010) since all learning stages later in their lives depend on this. Music training induces the brain into cognitive development (Habibi et al., 2018) involving "reasoning, memory, problem-solving, and thinking skills that help young children understand and organize their world" (Head Start, 2015, p. 50). Music enhances spatial-temporal tasks and cognitive skills (Portowitz et al., 2009; Rauscher & Zupan, 2000; Wiggin & Espeland, 2012) and has the capacity to boost brain development and increase vocabulary, which promotes learning development (Cooper, 2010; Esimone, 2014; Fujioka et al., 2006).

One of the foremost requirements allowing cognitive development in young children is the ability to concentrate or to focus attention (Neville et al., 2008), and involvement in music necessitates this "focused attention" (p. 107). Music activities increase children's attention span and entice

them to participate in learning experiences (Merrel, 2004), thereby playing a vital role in developing their auditory discrimination (Miendlarzewska & Trost, 2014). Since most learning activities in formal schooling involve listening skills (Ehri, 2012), young children must develop their auditory sense so that they can interpret the information they hear (Hallam, 2010), a key aspect to ensuring that they thrive and develop into able, competent individuals. Listening to and experiencing music involves both “logical and perceptual ideas such as beginning and ending, cause and effect, sequence and balance, harmony and dissonance” (Boston, 2000, p. 2). Additionally, music includes “arithmetic concepts such as number, enumeration and timing” (Boston, 2000, p. 2), aspects that induce active brain involvement. Music learning and skill development enhance children’s “basic cognitive, social, and motor skills necessary for success throughout the educational process” (Hallam, 2010, p. 2).

Several studies link quality music training to improved performance in IQ (Bilhartz et al., 2000; Rose et al., 2017; Schellenberg, 2004). Kaviani et al.’s (2013) study suggest that children exposed to music training (making it and absorbing it) are ahead on some cognitive qualities including verbal reasoning, visual abstract reasoning and short-term memory when compared to their counterparts who were not involved in the music lessons. Similarly, a study on the effect of music training on brain development in young children showed improved motor and auditory skills over a 15-month period when a group of 15 children received musical training in comparison to the 16 children who were part of the control group (Hyde et al., 2009).

Despite the reported positive results linking music to increased cognitive development, several contradicting studies suggest that music training does not necessarily increase IQ (Mosing et al., 2016; Sala & Gobet, 2019; Sala & Gobet, 2020). These researchers acknowledge the correlation between music and academic skills, but not the causal relation between music and academic ability. Sala and Gobet (2019) argue that “music training should not be used as a tool for cognitive enhancement [as it] has failed to offer any specific advantage in terms of both cognitive enhancement and academic achievement” (p. 6). However, music provides an alternative way of learning and a means to develop memory skills, enabling young children to communicate ideas in artistic and expressive ways (Cosumov, 2020). Active involvement in music is “a form of cultural capital” that may offer “cognitive and social tools” (Southgate & Roscigno, 2009, p. 19) so that young learners may “successfully navigate the educational terrain”.

2.2 Music and cultural traditions in ECE settings

Music provides a tool for transmitting social and cultural norms. “Songs consist of music, language and cultural knowledge” (Illari et al., p.203). Culture is a way of life and includes the knowledge of norms, values, customs and traditions that a person acquires as a member as a member of that society.

Music is about expressing cultural belonging (Quiggin, 2002) via oral traditions, storytelling, and ceremonies in indigenous peoples’ lives. Oral traditions that include songs, fables, tales, myths, riddles, and proverbs, play a pivotal role in a child’s development (Banda & Morgan, 2013; Nnamani, 2019; Stavrou, 2015). Oral tradition is crucial in ECE settings because music links children to their cultural heritage thereby assisting them to acquire cultural beliefs and values (Belapurkar, 2017; Mataruse, 2017). Researchers contend that culture can be transmitted in two ways namely enculturation and socialisation. Socialisation is the way people relate, participate and adopt to norms, and understand cultural values within a society. (Kos Jr, 2018; Lum & Marsh, 2012). “Socialization is based on learning, in particular social learning theory and reflects cultural expectations and cliché judgments”. (Arslan, 2014). Teaching and learning music play a vital role in the enculturation process. Tan (2014) defines enculturation as “acquisition of one’s behaviours, beliefs, understanding, social norms, customs, rituals and language” (p. 393). For Otchere (2015), “the music that is prevalent within the cultural setting of the learner provides the necessary basis and template for assessing and accepting other forms of music outside the cultural setting” (p.293). Similarly, Merkow (2012) reminds teachers that they should be aware of music being “culturally rooted [especially since] musical experiences of young children can profoundly influence their identity and values” (p. 8). Music ingrained in oral traditions should occupy an integral part of education at the early childhood level because it increases the learner’s historical knowledge, language literacy, and social awareness (Milliron, 2017).

Andang’o (2009) stresses that cultural relevance and developmental appropriation are imperative in the teaching and learning of early childhood music. She proposes that pedagogical issues should be approached with respect to children’s cultural contexts. Music forms an inherent part of all communities, providing “children [with] an avenue for understanding social norms and practices in a nonthreatening [...] manner” (Klopper, 2008, p. 6). However, young children’s musical expressions, abilities, and skills, have mainly been studied using Eurocentric approaches (Gluschankof, 2008), while those from other cultures are not common. Moreover, the majority of early childhood music education research have been conducted in the Western world and among

Western children (Young, 2016). Although Africa has a rich heritage of musical arts, schools in African countries often base their education on Western models (Kaemmer, 2008; Mans, 2007, Otchere, 2015). This is mainly because “Western educators [...] had very little or no regard for the existing indigenous musical traditions” (Otchere, 2015, p. 292). Otchere advocates that African music should have a more prominent place in African schools over the music of other cultures. Therefore, a concerted effort needs to be taken to change such outdated strategies, redefining and appropriating indigenous music.

Both Orff and Kodály believed that folk music repertoire should be the basis of music education in early childhood and that educators should use such music with authenticity and integrity (Agbenyo et al., 2022; Choksy et al., 2001; Pretty-Norbury & Pontarini, 2018). Furthermore, their education philosophies are based on incorporating the mother-tongue approach to rhythm, pitch, and timbre from the child’s perspective, allowing close interaction within their unique cultural contexts (Choksy et al, 2001). According to Agbenyo et al. (2022), “folk songs are the most organic materials for teaching music” (p. 15) and both the Orff and Kodály music education philosophies stress that children should be actively engaged in music-making. The Orff and Kodály approaches focus on mother tongue songs from children’s own culture in early childhood music education. Young children are naive and rely on natural rhythms and movement when they make music (Sarazzin, 2016), and these are inherent aspects of African music that correspond with Orff’s “belief that the historical development of music is re-enacted in the life of every individual” (Barber, 2019, p. 2). Moreover, the pentatonic scale which both these philosophies emphasise are closely related to African music.

When Carl Orff came across the communal music-making that happens in African music settings and saw the African xylophones and rhythmic percussion instruments, he realised that these are ideal for music education for children of all ages (Choksy et al., 2001; Sarazzin, 2016). By merging African music with the methodologies of Orff and Kodály (Joseph, 2003), the multi-cultural educational settings of Southern African countries allow young children to be exposed to cross-cultural musical experiences.

2.3 Teacher knowledge and skills for music teaching music in ECE

Researchers globally have found that music at ECE level is mainly taught by generalist teachers who are not confident and feel inadequate to deliver meaningful instruction (Bainger, 2010; Cloete & Delport, 2015; Hall, 2014; Montecinos, et al., 2002; Nardo et al., 2006; Okongo, 2007;

Phibion, 2011; Phuthego, 2008; Vermeulen, 2009). Such generalist educators “enter teacher education programmes with established attitudes, beliefs, values” (Vannatta-Hall, 2010, p. 6), often feeling intimidated to offer music activities due to inadequate training (Bainger, 2010; Russell-Bowie, 2009).

The quality of learning in the classroom depends upon the teacher (Tabuena, 2021), therefore, tertiary institutions should fully train pre-service teachers to deal with different challenges (Bastiao et al., 2011). Pedagogical knowledge of facilitating music is of fundamental importance in teacher education. Although pre-service music teacher education programmes aim to equip prospective teachers with the knowledge and skills to teach and facilitate music in the classroom (Ballantyne & Packer, 2005), student teachers need to engage in discussions and reflections. Such discussions may assist them to understand how children learn musically; what kinds of knowledge are involved; why certain strategies and approaches are effective; and the purpose of the learning (Atkinson, 2018).

Music educators’ fundamental view of music education determines to what extent music teaching occurs in their classrooms and how they facilitated it (Ehrlin & Tivenius, 2018). A well-organised musical environment provides for a wide range of musical activities and experiences adequate to meet the needs and interests of children (Edwards et al., 2005; Mateiro et al., 2012). Before planning the year’s music activities, the teacher first needs to make important decisions regarding appropriate and relevant music content to include in the ECE programme, such as elementary music skills and basic music concepts that young children are expected to acquire (Isenberg & Jalongo, 2001), as well as age-appropriate song and listening repertoire (Campbell, 2007; Campbell & Scott-Kassner, 2018).

Young’s (2016) overview of recent research on music education in early childhood – focusing on the “state of play” (p. 9) – only includes two studies from the African continent. Therefore, it is important to provide more representation of studies in ECE contexts within a Southern African context. The following two sub-sections represent international as well as a Southern African perspective.

2.3.1 International perspectives

Gruenhagen’s study (2012), conducted in a metropolitan coastal area of the USA and focused on the experiences and perceptions of a first-year early childhood music teacher, indicates that teachers are often not adequately prepared during their tertiary training to facilitate music

teaching. Although novice music educators may have music knowledge and skills, they often require assistance in “teaching-related issues” (Gruenhagen, 2012, p. 31), which illustrates a need to supplement tertiary training with professional development in early childhood music education. Similarly, a narrative case study by Kastner (2020) demonstrates the pedagogical struggles of a novice music teacher, indicating the confusion and fears she experiences daily. Kastner (2020) proposes a further investigation of the pedagogical skills needed to facilitate the teaching and learning of music. The current study intends to fill this gap.

Studies carried out in Sweden (Pramling-Samuelsson & Carlsson, 2008; Pramling-Samuelsson et al., 2009; Sheridan et al., 2013) explored developmental pedagogy, creating a new framework that can be used as a tool in the teaching and learning of music and the arts by using “(1) meta-cognitive dialogues, (2) learning act vs. learning object, and (3) discernment and variation” (Garvis 2012b, p. 17). Sheridan et al. (2013) argue that this developmental pedagogy is crucial for studying young children’s domain-intrinsic knowledge in music, dance and poetry. Garvis (2012b) adopted this developmental framework to investigate the amount and types of music activities occurring in two kindergartens in Queensland, Australia. For a week, she observed music activities at these two kindergartens where the teachers’ practices in the classroom were analysed. Her study suggests that generalist kindergarten teachers’ use of elements from the pedagogy enable them to challenge the children’s understanding of music, leading to the children developing enhanced abilities in this aspect. Garvis suggests that further research needs to be conducted to discover ways that teachers can develop musical knowledge and ideas for children, an aspect that will be explored in-depth in the proposed study.

In an Australian study exploring the weekly planning of ECE teachers (Garvis, 2012a), findings revealed three things: a) that the majority of the weekly plans were dedicated to literacy and numeracy, b) little time was devoted to the teaching of music apart from the scheduled 30 minutes with a specialist in some schools, and c) of the limited number of weekly plans that featured music, activities were teacher-directed. In yet another study carried out in Australia, researchers discovered that, although pre-service teacher education is designed to prepare teachers for the early years of their career, the music teachers at this stage of their professions express some dissatisfaction regarding the pre-service education they have received (Ballantyne & Packer, 2005). Their study suggests that the pre-service students need more support in both pedagogical content and non-content pedagogical skills.

Lee's (2009) study, investigating music practices and teachers' needs in South Korea, indicates that pre-school teachers find it very difficult to find ideas for music activities and requested more applicable and thorough in-service and pre-service music education programmes. Similarly, Gluschkof's (2008) study carried out in Israel to understand the nature and characteristics of the musical expressions in kindergarten, suggests that children's musical development is not only influenced by the community culture, but also by the physical environment, the degree of structure in the time-table, and by staff attitudes and beliefs. The same sentiments are shared by Miranda (2014); her study investigating critical issues related to teacher decision-making in early childhood music classrooms instructional choices through the story of one teacher's experience underscores the importance of understanding children's development, understanding the child as an individual, and the sociocultural context.

2.3.2 Southern African perspectives

Studies carried out in Southern Africa acknowledge several challenges concerning the teaching and learning of music during early childhood. The four selected face similar challenges including lacking of early childhood music experts, Untrained teachers teaching music in early childhood education lack of teaching and learning equipment and technology, lack of infrastructure include classrooms (Kalinde, 2016; Kekana 2016; Mulenga et al., 2020). In the following countries, the researchers lament the lack of quality teacher training in music education, leading to teachers not being able to teach it: Botswana (Kekana, 2016 & 2018; Simako, 2009); South Africa (Harrop-Allin, 2014 & 2017; Herbst et al., 2005; Van As & Excell, 2018); Zimbabwe (Delpont & Dhlomo, 2010; Ganyata, 2015; Machingura & Zihunku, 2019; Nyota & Mapara, 2008). In Zambia, as in most SADC countries, ECE faces serious challenges of insufficient teacher training and educators indicating that they are not adequately equipped with didactic competencies in music education (Kalinde, 2016; Masaiti & Manchishi, 2011; Mulenga, et al., 2021, Mwila, 2015; Sianagowa, 2013). Mwila's (2015) study points out that teacher training in music is limited to singing sessions, while other important aspects of music education such as listening, composing and performing are ignored. The majority of the Zambian studies in ECE contexts focus on a musical play, game songs, or indigenous music; either as broad pedagogical approaches, or how these can be used in the classroom. However, these studies do not refer to music educator expertise or the quality of training during tertiary music education practices.

The Botswana early childhood curriculum targets two phases, 3-4 years 4-5 years (pre-primary), the 0-3-year curriculum is still to be developed. South Africa's early childhood education targets

the age groups from birth to four years, while five-six years of age form part of the foundation phase, which is Grade R-3. In Zambia, early childhood music is divided into two levels, day-care/crèche for the 0-3 years; and nursery and reception for the 3-6 years. The reception is the last year and is more of a preparatory year for primary education. While in Zimbabwe, ECD is divided into 2 phases, ECD A (3-4 years) and up to ECD B (4-5 years), and it forms part of the “infant school, the first component of primary education” (Makuvatsa & Gatsi, 2014; Zimbabwe, 2004; 2014a, p.21).

In these selected Southern Africa countries, music education .during early childhood is a component of the early childhood curriculum. However, music education is not offered as a stand-alone subject but falls under the umbrella of a broader arts discipline, for example the Creative and Performing Arts (CAPA), Visual and Performing Arts, Expressive Arts, or Physical and Aesthetic Development (Botswana, 2013; Phibion, 2011; Phuthego 2009; South Africa, 2011b; Zimbabwe, 2014b). In the South African curriculum, the Arts fall under the subject Life skills, which is made up of four areas; Beginning knowledge, Personal and Social Well-being, Creative Arts, and Physical Education (South Africa, 2011b). The Creative Arts are divided further into Visual Arts and Performing Arts - consisting of music, dance and drama. “Performing Arts in the Foundation Phase allows learners the opportunity to creatively communicate, dramatize, sing, make music, dance and explore movement” (South Africa, 2011b, p.3).

In Zambia, music education is classified under the Expressive Arts umbrella, which is an integration of three subjects; Physical Education, Music and Art (Zambia, 2013b). The Zimbabwean curriculum includes Music Education with the Visual and Performing Arts subjects. These types of settings in most cases use the services of the generalist teacher and follow the curriculum frameworks provided by their governments.

Most of the ECE settings in Southern African countries where music is offered as a stand-alone subject are privately funded. , In these ECE contexts, schools follow their countries’ curriculum and usually employ the services of a specialist music teacher.

2.4 Theoretical framework

This study is informed by Vygotsky’s (1978) socio-cultural theory which emphasizes the social context of learning and development, suggesting that knowledge is socially and culturally defined as opposed to individually constructed (Edwards, 2005; Kung, 2017; Panhwar et al., 2016; Wang

et al., 2011). Wertsch (1991) notes that the foundation of the socio-cultural theory is mediation which is what the study is looking at, how early childhood music teachers help their students to understand music. John-Steiner and Mahn (2013) underscore the importance of socio-cultural the studies and argue that, “analysing how students learn, as well as acknowledging and attempting to understand the culturally conditioned knowledge they bring to the classroom, can help lead to effective teaching” (p. 21).

2.4.1 Zone of Proximal Development and Scaffolding

Central to Vygotsky’s sociocultural theory is the zone of proximal development (ZPD) and scaffolding. Vygotsky held that “the potential for cognitive development is limited to a zone of proximal development which can be achieved through scaffolding, either by a teacher or experienced peer” (Vygotsky, 1986, p. 163).

The zone of proximal development is defined as “the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers”, (Vygotsky, 1978, p. 86). This implies that teaching and learning is a co-construction process of knowledge between the teacher and the learner as well as between learner and learner (Verenikina, 2008). The term scaffolding in Vygotsky’s sociocultural theory refers to the social assistance that the teacher, parent or more competent peer gives a child (Fahimh & Haghani, 2013; Smit et al., 2012; Winsler, 2003). This support is temporary and adaptive to allow the learner become knowledgeable and skilled without such support. Vygotsky believed that learning precedes development, and previous knowledge should be used as a point of departure (Winsler, 2003). Therefore, the key factors in Vygotsky’s theory, are the learners’ background knowledge and the ability to learn with the help from other people (Pound, 2005). Hedegaard (2003) explains that in order for teachers to apply the Zone of Proximal Development in the teaching and learning process, they must first of all understand the learner’s developmental stages, because the ZPD connects child development and instructional design.

Through observations and interviews, I explored how the expert teachers scaffold the learning experiences, and how they meet the classroom challenges while providing support during classroom activities.

2.4.2 Sociocultural theory and teaching/ learning of music

Music learning takes place in a socio-cultural context, (Bartel & Cameron, 2007), and children express their cultures through musical play (Soccio, 2013). Vygotsky (1986) suggests that social interaction with cultural artefacts forms the most important part of learners' psychological development. He strongly believes that language develops from social interactions, viewing it as humanity's greatest tool for communicating and a powerful medium used by adults to transmit information to children for their intellectual adaptation (McLeod, 2018). Mustafa et al. (2017, p. 30) explain Vygotsky's theory as the mediating function of socially or "culturally constructed artefacts" in an educational setting, leading to "higher forms of human consciousness" (Kim, 2014, p. 543). Music is an exemplary sample of a socially and culturally constructed artefact, therefore, when children are involved in music activities in a classroom context, their internal abstract processes transform "into internal psychological function" (Kim, 2014, p. 543). Kindall-Smith et al. (2011) propose that best practices in music education require a conceptual understanding of teaching and learning based on social justice and a culturally diverse perspective. Pramling et al. (2019) aver that "...in the institutional setting of preschool, children are to be introduced to and supported in starting to appropriate culturally valued forms of knowing" (p. 176).

Children's previous knowledge and experiences form the basis of understanding when they are taught new concepts and skills, therefore there should be a link between home and school (Hedegaard, 2003). This author argues that instructional design should be cognisant of the learner's environment and societal relations, because if the learners are from the same tradition, then they will share some skills and knowledge with their classmates. Pramling et al. (2019) argue that "if the child cannot in some way relate what she encounters in [school] with her life outside [...], it will not make sense to her" (p. 178).

2.4.3 Music learning and play

Marsh and Young (2015) assert that "music is a means of playing with others" (p. 462). Play is vital for "brain, cognitive, linguistic, physical, psychological, and social-emotional development and well-being" (Wood, 2014, p. 48). Similarly, Nicolopoulou et al. (2010) explain that early childhood educators should constantly improve their own grasp of play and the unique role it performs in children's lives. For these authors, play represents an authentic motivation to boost children's "cognitive, linguistic, and socio- emotional development" (p. 58). Vygotsky believed

that play was the leading activity of pre-schoolers and the main occurrence that activated their ZPD (Bodrova & Leon 2003). Therefore, music, songs and children's games are ideal to include during language learning as it provides an ideal ground to trigger the ZPD (Kenny, 2007). The leading teaching and learning activity in ECE settings is play (Gagliardi, 2015) and it is regarded as an important instructional method (Jay & Knaus, 2018; Weisberg et al., 2013). Play is "a child's work" (Paley, 2009), providing an ideal setting where the environment supports the learning content (Edwards, 2002; René, 2020; Tan, et al., 2010). Through play-based pedagogies, children are exposed to learning and understanding societal rules, enabling them to understand academic concepts when they start school (Excell & Linington, 2011; Fleer, 2011; Kemple et al., 2004; Mardel et al., 2016; Wood, 2009). Salvador and Corbett (2016) explain that play-based learning stimulates the child's imagination and provides a broad spectrum of music-making opportunities, while Wood (2009) values the social skills children learn through reciprocal turn taking during play. Children learn from their cultural context through interacting with others in their world of music, musical games, and play (Kalinde, 2016). As they do this, they are active collaborators in constructing learning.

Music, including singing and dancing, is part of young children's daily play (Kalinde, 2016; Littleton, 1998; Niland, 2009). Different styles of musical play as outlined by Littleton (1998) include the cooperative, functional music play, constructive musical play; dramatic music play and kinaesthetic music play a vital role with regards to key area of child development. Similarly, Froebel (2005) describes three types of play, all of which involves music. These are: imitations of life and of the phenomena of actual life; spontaneous applications of what has been learned at school; and, spontaneous products of the mind (p. 303). Niland (2009) explains that employing play-based pedagogies in early childhood music classes will not change the rudiments of the programme, only the approach.

Grieshaber and Mcardle (2010) acknowledges the benefits of play in ECE settings, but caution that "not all play is beneficial" (p. 7) in ECE classrooms because there are "power relations that operate in all interaction". Therefore, educators should be aware of such power relations and ensure that all children get a turn and are allowed to experience success in such activities. Grieshaber and Mcardle (2010) refer to teachers in ECE settings who focus only on formal instruction, leaving out opportunities for free play when children have finished their work, while other teachers focus on the fun without work, adopting a *laissez-faire* approach in their educational pedagogy. These authors call for a balance between play and work corresponding to

scholars who advocates the need for developmentally appropriate and well-planned lesson activities (Excell & Linington, 2011; Pramling Samuelsson & Carlsson, 2008).

The four selected Southern African countries endorse playful pedagogies for their early childhood curriculums. The Zambian ECCDE syllabus recommends child-centred teaching and learning methods, stating that “children learn through play” (Zambia, 2013b, p. ii). Similarly, the Botswana pre-primary framework highlights the need for play, stating that “play should form the core of all early childhood activities as it provides opportunity for the child to use all their senses to build concepts and ideas as they interact with the environment” (Botswana, 2013, p. vi). While South Africa (2015a) states that “adults need to make sure that babies and young children have plenty of opportunities to learn through play, also called active learning” (p. 15), and underscores the need for structured and active play activities for the foundation phase (South Africa, 2009; South Africa, 2011b). The Zimbabwe infant syllabus also acknowledges the use of learner centred approaches in the teaching/learning of visual and performing arts (Zimbabwe, 2014b).

John-Steiner and Mahn (2013) posit that, “a focus of socio-cultural research is the study of the way that co-construction of knowledge is internalised, appropriated, transmitted or transformed in formal and informal learning setting” (p. 11). Therefore, using Vygotsky’s socio-cultural theory as a lens in this study meant that I will be cognisant of the educators’ perspectives regarding learners’ social, cultural and historical contexts, as well as being aware of effective pedagogies that the expert educators may use to allow scaffolded learning (Allman, 2020).

2.5 Summary

The chapter has discussed two main things, the literature review and theoretical framework. The literature review covered three themes closely related to the topic; music and early childhood development early childhood education, music and cultural traditions within an early childhood context, and teachers knowledge and skills for music teaching music in ECE as well as reflecting on the Southern African contexts. The chapter also discussed different role of music in assisting development at early childhood including physical and motor, emotional, social, literacy and language as well as cognitive development. Lastly, Vygotsky’s socio-cultural theory was examined as an appropriate theoretical lens for this study, looking at the zone of proximal development and scaffolding, the sociocultural learning theory and the teaching and learning of music, as well as music learning and play.

Chapter 3: Research methodology

Introduction

This chapter describes and motivates the choices I made regarding the research paradigm, epistemological foundations and the research design. This study is a multiple case-study, which explored practices of expert music educators in early childhood context. The sampling, data collection and analysis strategies employed in pursuit to find out pedagogical practices applied by expert music educators in ECE classrooms, as well as core principles to be included in tertiary ECE music education programmes in Southern Africa are explained in detail. Lastly, I discuss the details regarding the research quality and trustworthiness, including credibility, dependability, confirmability transferability as well as ethical procedures that were taken.

3.1 Research approach

This study followed a qualitative research methodology, a generic term for a variety of research approaches that gather non-numeric data to study phenomena without a predetermined hypothesis (Ary et al., 2014). Qualitative research allows the enquirer to explore a central phenomenon and to collect participant's views, attitudes, and behaviours through methods such as interviews and observations (Merriam & Tisdell, 2016). According to Creswell and Creswell (2018), this approach provides an in-depth understanding and insight into the investigated problem.

Fossey et al. (2002) identify three foci of qualitative research problems or questions. Firstly, they provide a means to explore the process of communication and patterns of interaction within particular social groups; secondly, they describe and interpret subjective meanings attributed to situations and actions; and thirdly, they allow theory building through discovering patterns and connections in the data. These aspects are all in line with the research purposes of the current study which aimed to explore useful practices applied by music experts in ECE classrooms, and their perceptions of what tertiary ECE music education should include to adequately equip pre-service educators in Southern Africa. Table 1 on the following page illustrates Creswell et al's (2007) characteristics of qualitative research, and how these characteristics are applicable in this qualitative research project.

Table 1: Characteristics of a qualitative design and applicability in this study

Characteristics of qualitative research	How is it applicable in this study?
Natural Setting	Natural settings; this study observes ECE music experts and learners in their natural settings, which is their classroom settings.
Researcher as a key instrument of data collection	I was the key instrument of data collection, in which I collected data through in-depth interviews, online observations and data analysis.
Multiple data sources in words or images	Multiple data sources in words or images include data from structured interviews with the ECE music experts, observation of early childhood music lessons and analysis of documents.
Analysis of data inductively, recursively, interactively	Inductive process of pattern and themes.
Focus on participants' perspectives, their meanings, their subjective views	The focus was on ECE music experts on what they perceive as useful practices applied classrooms and their perceptions of what tertiary ECE music education should include to adequately equip pre-service educators in Southern Africa.
Framing of human behaviour and belief within a social-political/historical context or through a cultural lens	This study adopted Vygotsky's socio-cultural theory as the theoretical lens according to which the research phenomenon was explored
Emergent rather than tightly prefigured design	This study is qualitative, leading into interpretive constructs from the multiple case studies. Some of the research phases had to be changed or adapted due to Covid 19 restrictions and other unforeseen challenges.
Fundamentally interpretive inquiry researcher reflects on her or his role, the role of the reader, and	Through interviews, online observation and with the data information gathered, I tried to make sense of the meaning and interpret it to

the role of the participants in shaping the study	be able to elucidate principles that can guide teacher education in Southern Africa.
The holistic view of social phenomena	I explained in detail how data was collected, how categories, decisions and conclusions were reached, and auditing was employed throughout the research process

Source: Adapted from Creswell (2007, p. 38-39)

3.2 Ontological and epistemological foundations

Ontology is concerned with the study of reality, whether social reality exist without interpretation or socially constructed, “concerned with what is the form of nature of reality, and what is there that can be known” (Lincoln & Guba, 1994). The study is rooted in interpretivism, which pursue “culturally derived and historically situated interpretations of the social life world” (Al-Ababneh 2020, .p.80) and view reality as “socially constructed, subjective, may change and is multiple. Interpretivism is based on social-construction perceives reality as exiting, but only in the human mind and socially constructed (Al Saadi, 2014). This study explores practices of early childhood music experts who are trainers of ECE preservice educators in Universities and other institutions, and so that the identified practices can for the guidelines for training preservice ECE Music educators.

According to Scotland (2012), epistemology is the approach adopted to know reality and “how knowledge can be created, acquired and communicated” (p. 9). To acquire knowledge, individuals construct meaning “as they engage with the world they are interpreting” (Crotty, 1998, p. 43). This leads to an interpretivist worldview, which Creswell and Plano Clark (2017) describe as the comprehension of a “phenomenon from an individual’s perspective, investigating interaction among individuals as well as the historical and cultural context which people inhabit” (p. 8). Aliya et al. (2014) point out that an interpretivist views “reality or truth as a social formation” (p. 84) while Scotland (2012) asserts that interpretivism allows the researcher to understand participants’ behaviour so that their unique actions can be explained “from the participant’s perspective” (p. 4). Interpretivism is based on the belief that the social world is complex, therefore participants construct their meaning based on their context (Poltrac et al., 2014), while the investigator should be cognisant not to “dominate the participants” (Scotland, 2012, p. 4).

The methodological assumption underpinning this study is interpretivism, whereby I view knowledge produced and created by my understanding of the social world of the people I study (Al-Saadi, 2014). Additionally, my “personal, subjective and unique” (p. 2) view of knowledge demands that I will be more closely involved with the research participants in order to understand their perspectives. My study fits into this epistemology because it is qualitative, leading to interpretive constructs. The aims of the study were first to explore the practices of expert music educators in early childhood classrooms and then to interpret these practices to generate guidelines for tertiary training of pre-service ECE educators.

3.3 Research design: Multiple case study

The research design refers to how an idea is executed into a research project, and how it is transformed to contribute to the body of knowledge (Cheek, 2008). A case study as a research design is a qualitative inquiry to find a comprehensive understanding within a bounded system or multiple bounded systems (Creswell & Plano Clark, 2017; Merriam & Tisdell, 2016). This design is especially applicable to gathering social data for “viewing social reality” (Best & Kahn, 2014, p. 265). A case study is ideal to explore a unique phenomenon in-depth within a real-life context (Yin, 2009) and it usually involves multiple sources of evidence (Simon, 2009).

The ‘case’ in case study research could be a place, a setting, or an institution (Bartlett & Vavrus, 2017). The use of case studies in educational research not only creates knowledge and understanding; it also sets standards for good teaching practices to enable a higher quality of education (Mills et al., 2010). The case study design is the relevant research strategy if most of the questions seek to explain how some social phenomenon works (Yin, 2014); in this instance, how expert music educators facilitate classroom activities with young children. In choosing this design, I considered carefully whether this would fit the research problem and if I can research in a way that is congruent with a qualitative methodology. Since case studies often employ numerous methods of data collection such as interviewing, observation and a review of documents (Ary et al., 2014; Baxter & Jack, 2008), this design fits the context of the study, and it allowed me to collect rich data from multiple sources to explore the research problem. For the current study, I, therefore, selected a multiple case study design because that should lead to a better understanding of a “small number of ‘cases’, set in their real-world contexts” (Nieuwenhuis, 2016, p. 83). A multiple case study permits an understanding of a specific phenomenon in similar yet unique settings, leading to transparency and comprehension across all the cases (Stake, 2005; Thomas, 2017).

Although case study research has been criticised for not being able to generalise findings, the purpose is rather to derive a thorough comprehension of each case while focusing on key issues (Creswell & Plano Clark, 2017). Therefore, generalisation is not the purpose of this study but rather gaining insight into the complexity of each case (Nieuwenhuis, 2016). To increase transferability, I focused on how closely participants are linked to the context studied, and the contextual boundaries of each case (Nieuwenhuis, 2016).

3.4 Sampling strategy

Best and Khan (2014) define a sample in qualitative research as a small portion of the population selected for observation and analysis. Fossey et al. (2002) explain that qualitative sampling requires adequate data sources to provide insight towards the research questions and to develop a full description of the phenomena studied. Qualitative studies aim to select appropriate information sources to explore meanings. Therefore, I had to identify individuals who possess knowledge and experience regarding the phenomenon of interest (Palinkas et al., 2015).

In this study, I used purposeful sampling (Nieuwenhuis, 2016) to select expert ECE music education teachers. An expert, as explained in chapter 1, refers to someone who has a deep understanding of the subject content matter, who has a high level of pedagogical knowledge, and who also has pedagogical content knowledge (Lachner et al., 2016). The first step in identifying suitable participants for this multiple case study was to select expert ECE music educators in two groups, one group for interviewing, and the other group for observational purposes. The first group consisted of eight expert ECE music educators teaching at schools or institutions whom I interviewed. These eight experts are from different institutions, places, and countries, making it eight cases which enabled me to understand the similarities and differences between the cases (Baxter & Jack, 2008). The reason for selecting eight participants was to have an equal distribution over the four Southern African countries. According to Guest et al. (2006), a small sample of approximately six participants is sufficient for an in-depth qualitative study. This enables the researcher to derive rich data to obtain an enhanced understanding of the research problem rather than to produce generalisations. These expert music educators and teacher educators of pre-service teachers, with ample experience and skills in facilitating music to young children in ECE settings, were able to provide me with information “of central importance to the purpose of the inquiry” (Patton, 2015, p. 230). Table 2 indicates the selected Southern African countries, and the number of participants per country.

Table 2: Selection of group 1 participants according to country

Country	Number of participants
South Africa	2
Botswana	2
Zambia	2
Zimbabwe	2

As a member of Pasmae and the Kodály and Orff-Schulwerk societies, I was able to purposefully identify three expert ECE music educators, one from each society, whom I requested to take part in this study. The next step was to find additional research participants who fit the selection criteria of being expert ECE music educators. I therefore applied snowball sampling, a technique widely used in qualitative research (Creswell & Plano Clark, 2017; Flick, 2007; Nieuwenhuis, 2016; Palinkas et al., 2015). Snowball sampling implies that initial participants chosen by the researchers identify other individuals with direct knowledge relevant to the investigation being conducted. Such additional participants are selected based on the assumption that they possess knowledge and experience with the phenomenon of interest (Palinkas et al., 2015).

I requested the first three participants to recommend additional expert ECE music educators or teachers of excellence from the SADC region, who were then included in this study. Suri (2011) notes, “even though snowball sampling can introduce an expert bias, it is particularly useful for capitalizing on expert wisdom” (p. 69). The aim of this study was to involve those with expertise, teachers of excellence responsible for teaching music lessons in early childhood settings, who could share their knowledge with regards to best music practices in an ECE context. However, it was challenging to find experienced music experts who are working in preschool settings as many such experts are employed at tertiary institutions. Therefore, I had to change the pre-planned method, involving some experts appointed at universities to gain sufficient data. This confirms Saldana’s (2011) argument, “If pre-planned methods are not working, you change them to secure the data you need” (p. 90).

Group 1- Expert Music Educators

I applied the following criteria to select the first group of participants:

- They should have a tertiary degree or diploma in music and have specialised training in music education for young children.
- They should be experienced music educators who have taught music to children in early childhood educational settings, or a tertiary educator of ECE pre-service teachers, for at least eight years.
- They are recognised in the music education community as experts and have presented teacher training workshops to educators in ECE settings.

Group 2- Professional Music Societies

The second group of participants were selected for observational purposes. I employed a purposeful sampling strategy to select four professional music societies that deal specifically with early childhood music education. I had originally planned to observe video recordings of the same eight expert teachers in group 1 who facilitated music lessons to early childhood learners in their respective ECE centres or classrooms. However, if lessons were audio-visually recorded by the music educators and shared with me, there would have been a risk breaching the confidentiality and protection of the children. Consequently, I settled for four professional societies who presented virtual online lessons during the Covid-19 pandemic. The selection criteria for these professional music societies were:

- Their focus should be early childhood music development;
- Their approaches or pedagogical methods are recognised in the early childhood music education community and they regularly present teacher training workshops to early childhood music educators;
- They have an online platform and website, with digitally available data including audio-visual recordings of music lessons.

These societies organised and presented virtual music lessons and workshops since the Covid-19 pandemic started in 2020, and audio-visual recordings of these lessons were available on each society's online platform and could be accessed by society members. As a member of all four societies, (the Orff Schulwerk Society of South Africa, the Kodály Academy, Kindermusik, and

Junior Jive), I had access to these audio-visual recordings and applied for permission from each society to use two of their online videos for observational purposes.

Table 3 presents a summary of the study sample.

Table 3: Summary of the study sample

Participants	Country	Number
Eight ECE Music experts (two per country)	Botswana	Case studies 1 & 2
	South Africa	Case studies 3 & 4
	Zambia	Case studies 5 & 6
	Zimbabwe	Case studies 7 & 8
Four Professional Music Societies	Kodály	Case study 9 (2 lessons)
	Orff Schulwerk	Case study 10 (2 lessons)
	Kindermusik	Case study 11 (2 lessons)
	Junior Jive	Case study 12 (2 lessons)

3.5 Data collection techniques

Data collection strategies are methods that the researcher uses to collect information for the study (Kumar, 2011). A key objective of the study was to explore expert music educators' unique facilitation skills when they teach young children music. To obtain a comprehensive understanding of the research phenomenon, two data collection strategies were used namely semi-structured individual interviews, and online music-lesson observations. This allowed me to understand the practices of expert music educators in early childhood settings and to identify core principles that expert educators and professional music education societies regard as vital to present music effectively to young children. Figure 2 illustrates the interrelated aspects of the research focus, each connected to a different method of data collection. The top arrow represents the practices of the ECE music experts, whom I interviewed. The lower arrow refers to the ECE learning context where music education to young learners takes place, in this case in a virtual, online context. Data collection took place in two interrelated phases to contextualise each data-

set within the broader perspective of the research problem. The first phase involved online in-depth semi-structured interviews with expert music educators from four African countries represented in this study via the Zoom platform, followed by observations of online lessons presented by experts from four professional music societies.

Chuey et al. (2021) classify online data collection methods into two categories; the moderated or synchronous and the unmoderated or asynchronous. They explain that, with the synchronous method, participants engage actively simultaneously using video conferencing on a web-enabled device like Zoom or Skype, similar to in-person method of face to face or focus groups; requires recruiting and scheduling participants for an appointment and the researcher must be available to host the session and as well as guide the participants throughout the session. This process is in line with the in-depth interview which was carried out with the experts' music educators. I had to make appointments with the expert educators, schedule appointments, carry out the interview via the Zoom platform, and had to be there to direct the interview. However Chuey et al. (2021) advise the researcher that they need to consider factors like accessibility, functionality as well as robustness to technical issues when they carry out moderated online data collection methods.

On the other hand, the online observation that was carried on the professional music societies platform fall under the category that Chuey et al. (2021) call the unmoderated or asynchronous data collection. These observations were flexible, did not require live moderating, I had no direct interaction with the participants.

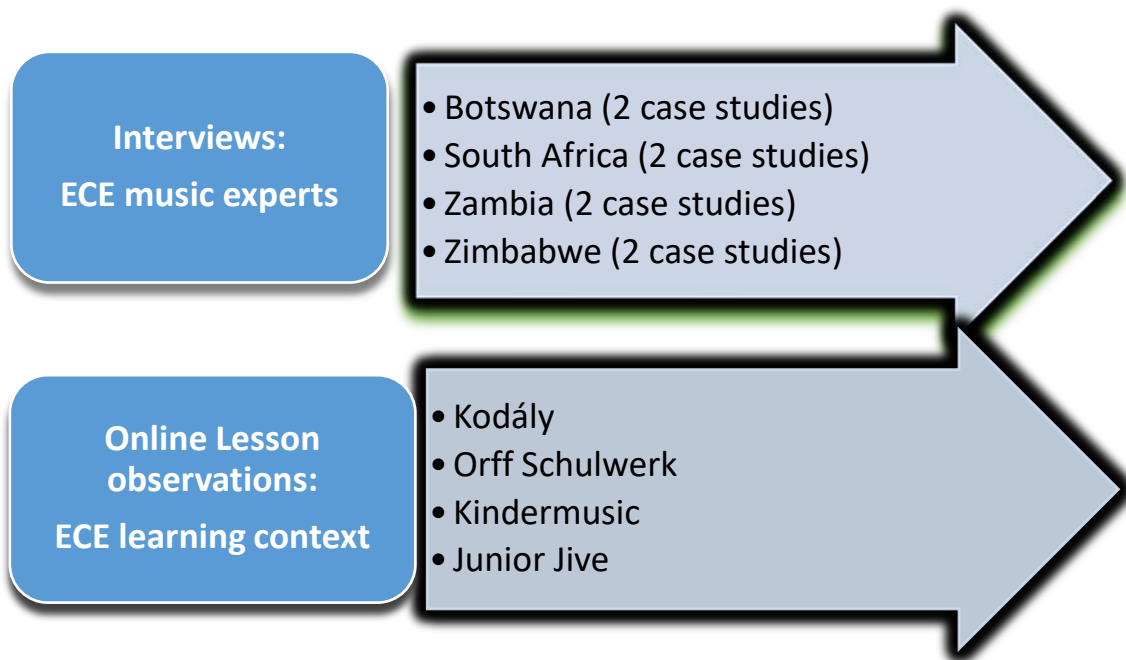


Figure 2: Interrelated aspects of the research focus

3.5.1 Semi- structured individual interviews

Longhurst (2003, p. 103) defines a semi-structured interview as “a verbal interchange where one person, the interviewer attempts to elicit information from the other person by asking questions”. Semi-structured interviews are conducted conversationally, with one participant at a time, and they offer insights into the participants’ knowledge and experience about a topic (Adams, 2015; Lapan, 2004; McIntosh & Morse, 2015). Such interviews are more appropriate for collecting complex information and allow the researcher to probe additional issues which are often not included in the prepared questions (Abawi, 2013; Nys & Baily, 2018). Before conducting the interviews, the researcher should prepare a list of open-ended questions to ask all the participants (Blee & Taylor, 2002) (see semi-structured interview schedule, Appendix A). This interview schedule ensured that all participants were asked the same pre-determined open-ended questions (McIntosh & Morse, 2015; Rashid et al., 2014). I used prompts to encourage the participants to provide more details so that I could gain a deeper understanding of how they dealt with specific issues. This also assisted in an open-ended discussion where participants could describe first hand experiences from their classrooms.

I conducted individual interviews with eight selected ECE expert music educators from four Southern African countries, individually (two per country). DeMarrais (2004) argues that few participants interviewed in-depth usually generates the kind of understanding that researchers

need. Due to the Covid-19 restrictions internationally, the interview for each respondent was done via Skype or Zoom, and audio recorded

3.5.1.1 Pilot Testing

The interview schedule designed to collect data from early childhood music experts was put to pilot testing before the actual data collection commenced. Malmqvist et al (2019) argue that researchers must conduct pilot studies as this will assist them to modify and improve the data collection instruments, hence they will be more informed and better prepared should any challenges arise. Similarly, van Teijlingen and Hundley (2002) contend that conducting pilot studies may enable the researcher to find out whether the proposed instruments are relevant or inappropriate. Therefore, to assess the adequacy of the research instruments, a pilot testing was carried out with a focus group of four ECE music experts who met the same criteria as the chosen participants but were not part of the study (Lackey & Wingate, 1997). I conducted an in-depth interview with these early childhood educators as proposed in the main study, using the proposed interview protocol, via the Zoom platform. The interviews duration was 60 minutes. During the pilot study, I realised that some questions were too long, and some were ambiguous. Consequently, I had to rephrase some questions, delete some ambiguous questions and also added some new ones for the instruments to serve what was intended (Peat et al. 2002, p. 123). This greatly assisted me to improve the efficacy of my research instruments.

3.5.1.2 Semi-structured interviews with ECE music experts

Semi-structured interviews are frequently used in qualitative studies to understand people's behaviour and explore perceptions and attitudes (Harvey-Jordan & Long, 2001). I conducted semi-structured interviews with eight selected ECE expert music educators from four different Southern African countries to explore their practices in early childhood settings. These interviews also allowed me to gain their perspectives regarding the core principles required to present music effectively to young children so that pre-service teachers can be adequately equipped for ECE classrooms. Harvey-Jordan and Long (2001) contend that semi-structured interviews can also be used to "generate ideas in order to develop practice or change" (p. 219), which was another aim of this study. The semi-structured interviews data were used to develop a model which could be used to guide and shape new strategies for tertiary education of pre-service ECE teachers in Southern Africa.

Due to the Covid-19 restrictions internationally, I conducted the interviews with the respondents via Zoom and at the same time made an audio recording of each interview. The interviews were conducted in a conversational fashion which allowed rapport and openness between interviewer and interviewee. I compiled a semi-structured interview schedule (Appendix A) as recommended by Blee and Taylor (2002), with a list of mostly open-ended questions to ask the participants. Additionally, I prepared some closed-ended questions (Adam, 2015) to capture biographical data, while the open-ended questions explored the expert ECE music educators' perceptions. The data collection period for these online interviews was approximately three months, each session lasting for about one hour. As most of the participants were working from home during this time of the Covid-19 pandemic, it was convenient for them to avail themselves for the interviews. However, I encountered some challenges including poor connection due to network and connectivity problems, which made communication difficult, leading to some sessions taking longer than the scheduled one hour. Moreover, I was in South Africa during my data collection period where load-shedding happened daily, therefore I had to re-schedule some of the interview sessions to a time when electricity was available in my area.

3.5.2 Observations

The second phase of data collection was online music-lesson observations. Observations are an important source of information in case studies and are often used to gain insight into programme operation (Lapan, 2004). This is especially true in case studies involving schools as the interaction between individuals in a classroom context can only be understood via observation (Hays, 2004). Observation happens when the researcher acts as an individual observer during one presentation at a time. This provides a unique platform to observe learner-educator interaction, learner-peer interaction, as well as the pedagogical process. The ideal would have been to do "direct observation" (Best & Kahn, 2014, p. 265) by visiting the expert music educators in their natural settings while they are teaching the learners. However, due to the Covid-19 pandemic protocols and restrictions, including those of travel and access to schools and institutions, I chose to involve four professional music societies instead, as they deal specifically with early childhood music instruction. This allowed me to observe digitally available audio-visual recordings of lesson presentations on their online platforms. I contacted these societies through emails and telephone conversations. I then sent letters out to the identified professional music societies to obtain their permission to carry out the research (See Appendix E). If they agreed that their society could participate in the current research, the representative or director of the respective society had to

sign the reply slip to indicate that they gave me permission, adding their organisation's stamp or replying with the organisation's official letterhead.

I observed eight online lessons, two per society. These online lessons provided me with an equivalent platform to explore the natural practices of the investigated phenomenon (Lune & Berg, 2017). Hays (2004) advises researchers to prepare observation schedules well in advance to collect data systematically. McKechnie (2008, p. 576) defines an observational schedule as “a form prepared prior to data collection that delineates the behaviour and situational features to be observed and recorded during observation”. Such an observational schedule provides flexible guidelines for data collection, with key points to focus on. I have therefore compiled an observation guide to examine these online lessons. (Appendix B).

3.5.2.1 Participants during online lessons

The main participants taking part in the online lessons were children aged between 2- 6 years from the chosen societies, as well as the expert teachers who are key members of the societies. As the online lessons were audio-visually available in a digital format, I had no direct interaction with the participants. However, it is worth mentioning that, as this age group falls under vulnerable groups, particular care was taken by the professional music societies to arrange informed consent and assent (Blandford, 2013) from all the participants before the lessons took place. Table 4 provides the names of the four societies that took part in the study, as well as the number of online lessons I observed from each society.

Table 4: Professional Societies and number of lessons observed

Case studies	Society	Number of lessons observed
Case study 9	Kodály	2
Case study 10	Orff Schulwerk	2
Case study 11	Kindermusik	2
Case Study 12	Junior Jive	2

3.5.2.2 Method- Structured Observation

I used the observation protocol designed to examine the online lessons of the selected professional music societies (Appendix B). Structured observation refers to planned systematic observation conducted with reference or guidance from the observation protocol (Stausberg, 2011). A structured observation, similar to a structured or semi-structured interview, is suitable for exploratory studies (Phellas et al., 2011). The structured observations aimed to explore the learning context of an early childhood music classroom, and to identify if and how the music educators scaffolded the learning activities. Stausberg (2011) identifies four units of observation; acts, actors, objects, and place or setting. For this study, the acts applied to the music learning and teaching strategies. I therefore focused on how the educator went about developing the learners' capabilities, skills and knowledge, or how these learning activities were scaffolded. The actors were the learners and the teachers; the objects were the learning materials used during the music lessons, and lastly, the place or setting in this particular study were the virtual or online ECE music settings. Stausberg (2011) argues that selecting what to observe is an act of interpretation based on a theory. As this study is an interpretive study grounded on Vygotsky's theory, the initial plan was to observe the teaching and the learning contexts of the selected early childhood experts.

Figure 3 illustrates the whole research process, indicating the proposal stage, the data collection and analysis stages, up to the conclusion stage representing the final writing of the thesis.

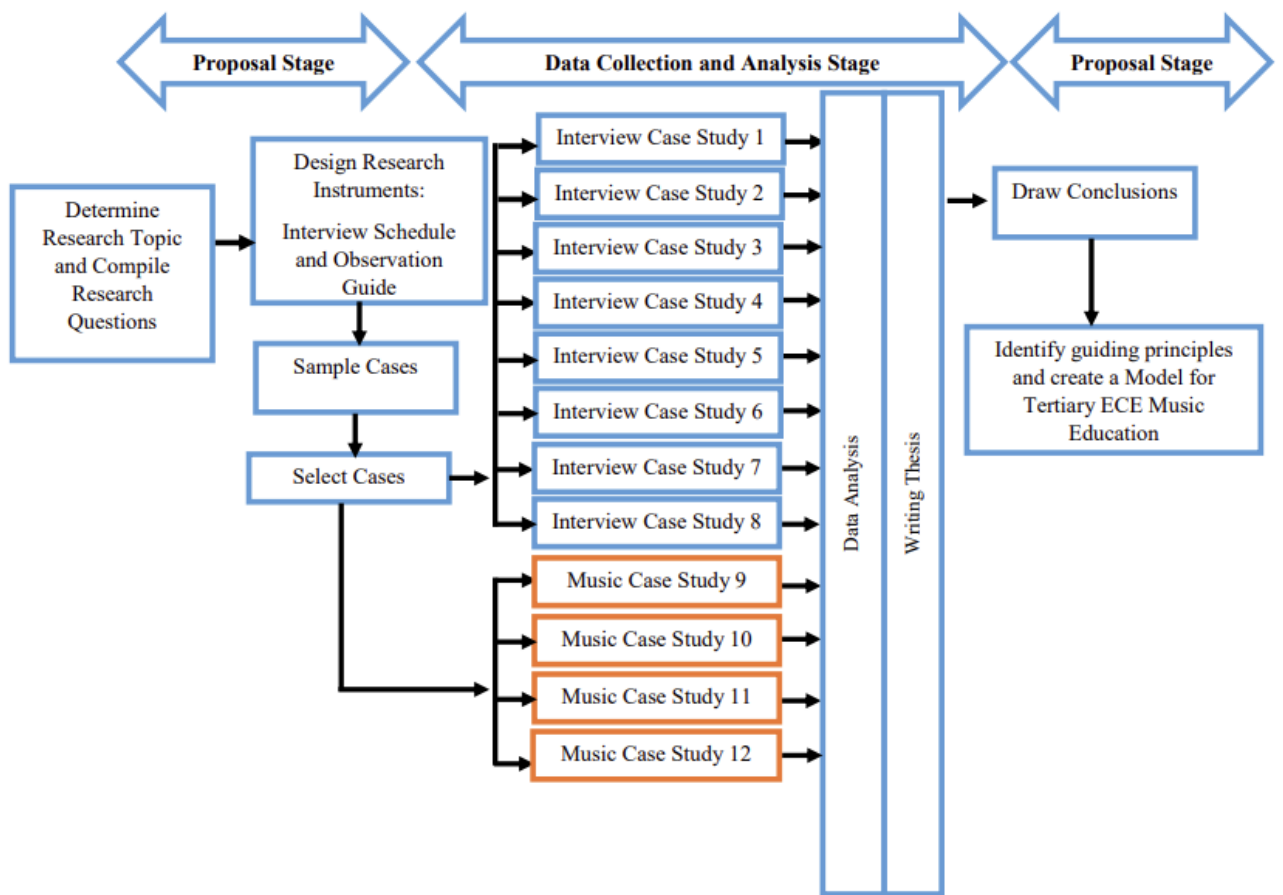


Figure 3: Research process

3.6 Ethics

There are several ethical considerations to deliberate to protect the research participants. Researchers need to approach the research process in a conscious ethical and respectable manner that protects the rights of the participants (Aluwihare–Samaranayake, 2012; Ryan et al., 2009). Research requires cooperation and coordination among different people in diverse disciplines and institutions. These ethical standards are educational to foster collaborative efforts and include trust, accountability, mutual respect and fairness (Akaranga & Makau, 2016).

Tisdale (2004) asserts that when doing observations during data collection, two moral principles should be adhered to namely respect for justice, and the pre-existing vulnerability of potential participants. I was not observing young children in a real-life context but only using existing digital data which is publicly available to members of the music education societies who agreed that I may study their online virtual music lessons. I did not download or share the audio-visual

data; neither did I have interaction with any of the observed participants. Pseudonyms were used for the selected music societies to protect their identity. I obtained permission for research by emailing letters seeking for permission to carry out the research to schools/ centres, institutions, professional music societies, as well as letters of invitation with information about the aims and objectives of the project (Appendices C, D and E). I informed all the participants that there were no risks or direct benefits in participating in this project and that, if they decide to withdraw, there will be no negative consequences, nor will they be required to explain their reasons.

A cornerstone of research ethics is that respondents receive the opportunity to have their identity hidden in a research report, therefore when writing the report; I replaced participants' names as well as the societies name with pseudonyms for confidentiality. I ensured to inform all the research participants about the research process; that they participate in the study voluntarily; that there is no deception; and that they should feel free to withdraw, should they wish to do so, without any negative consequences. After data collection, I sent the transcripts of the interviews to the participants to verify that I have captured their views accurately. Furthermore, when reporting the findings, I used reflexivity to ensure that I represent the participants' perspectives truthfully. The raw data will be stored electronically for a minimum of 15 years at the School of the Arts of the University of Pretoria. Data collection only began after I obtained approval from the UP Ethics Committee, the independent ECE centres or universities, and the professional music societies.

3.7 Research quality

The quality and the credibility of a qualitative study's findings is dependent on both the soundness of the data collected and the interpretation placed on such data by the researcher, and if it generates understanding (Golafshan, 2003; Marginson 2004). Saldana (2011) posits, "credibility and trustworthiness are matters of researcher honesty and integrity" (p. 136).

Two sources of data about the same phenomenon were collected and analysed to obtain a holistic understanding of the research phenomenon (Boblin et al., 2013; Polit & Beck, 2012). These included in-depth semi-structured interviews with expert ECE music educators, as well as observations (Woodside, 2017) of online ECE music lessons presented by four professional music societies. The use of more than one method of data collection in qualitative research is a strategy that improves the validity, reliability and generalisability (Chowdrey, 2018; Marginson, 2004; Patton 2002; Silverman, 2004). Figure 4 indicates the methods and order of data collection in this study.

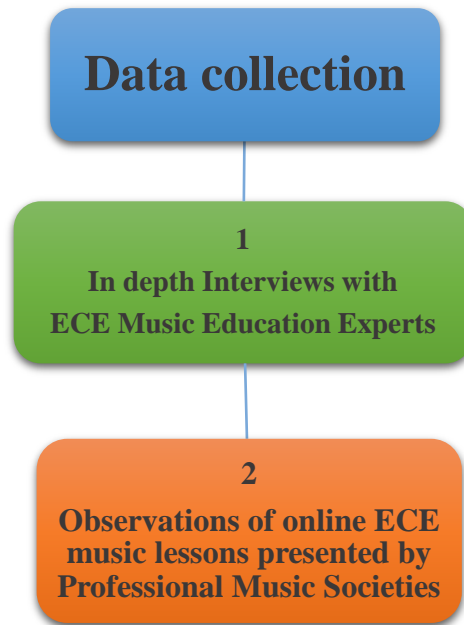


Figure 4: Data collection employed in the study

To enhance the quality of a study, researchers should integrate certain key aspects into a research project. Baxter and Jack (2008) suggest the following measures for a qualitative case study: (a) the case should be documented and described; the researcher's intentions should be clarified at the outset, and the research question should be substantiated; (b) case study design should fit the research questions; (c) purposeful sampling strategies appropriate for the specific case should be applied; (d) data are collected and managed systematically; and the data are analysed appropriately. I have complied with all the above measures pointed out. Furthermore, since pilot studies have the potential to increase the research quality (Kim, 2011; Malmqvist et al., 2019). I conducted a pilot study to test if the data collection instruments performed as envisioned (Chenail, 2011).

Moreover, I ensured that my study is trustworthy. Trustworthiness is a yardstick that tests the quality of a research design (Yin, 1994). The trustworthiness of research is determined by the following factors: credibility, transferability, dependability and confirmability (Lincoln, 2011). Therefore, the trustworthiness of this study was observed by attending to the aforementioned measures.

3.7.1 Credibility

Credibility is an element of trustworthiness, and it refers to the extent to which the data collected depicts multiple realities of the phenomenon (Sikolia et al., 2013), and it's upon the ability and the effort of the researcher (Pandey & Patnaik, 2014). There are several techniques that a researcher can do to establish the credibility of the study including; prolonged engagements with participants, persistent observation, peer debriefing and member checking (Lincoln, 2011). To ensure there is credibility, firstly I made recordings during the Zoom interviews I conducted with the individual participants. To make accurate transcriptions of the interviews, I viewed and listened to the recordings several times to capture all the information. After transcription of the interviews, participants were given their scripts for verification, and if there was need for me to follow up some aspects, I engaged with individual music experts for clarification.

3.7.2 Dependability

Dependability is an element of trustworthiness that takes into consideration the issue of consistency to determine if the findings would be consistent if repeated (Bowen, 2005). Therefore, to make sure the research adheres to the issue of dependability, I explained in detail and with illustrations how decisions were made regarding research procedures, how data was collected, and how data was analysed, to ensure that there was rigour throughout the research process (Merriam & Tisdell, 2016). Rigour is based on the research process including methodological coherence and relevant data collection instruments, as well as theoretical and sampling adequacy (Morse et al., 2002).

3.7.3 Confirmability

Confirmability is also an element of trustworthiness that relate to the objectivity of the study. To establish confirmability, auditing was employed throughout the research process as suggested by Seale (1999). As a researcher, I was aware of my personal bias and subjectivity that may have clouded my interpretation of what I heard and perceived during interviews or observations. Bloor and Wood (2006) explain that the researcher conducting an interview is not “a neutral information-gatherer, but rather [...] an active co-participant with the interviewee in the social construction of the research data” (p. 2). Therefore, it was important for me to apply self-reflection to “generate awareness about [my] actions, feelings and perceptions” (Darawsheh, 2014). Reflexivity also allowed “transparency [in my] subjective role [so that I was able to] ensure the credibility of [my] findings” (p. 560). To ensure confirmability and eliminate biases, firstly, I

listened to the audio-recorded data from all the structured in-depth interviews several times and transcribed them manually into text. Otter.ai⁴, which is a technology that develops speech to text, was employed to transcribe all my zoom meetings with the participants, and compared it to the manual transcription, to correlate the information and fill in the gaps, if any, to ensure that all the information was captured. Thereafter, I sent interview scripts to each participant in order for them to verify the written information and to ensure that it reflects their views, then send the corrected copy back to me after confirmation. The participants verified their data and sent it back to me, some with corrections which I captured. I did a follow-up interview with two of the participants because I needed more clarification on some issues, while for some of the other participants it was just a matter of asking one or two follow up questions. The data analysis only started after doing confirmation with all the participants. These findings were used to represent the experiences and perspectives of the ECE music experts.

3.7.4 Transferability

Transferability is also an element of trustworthiness. It is considered as the extent to which the research findings can be applied in other contexts (Bowen, 2005; Lincoln, 2011; Malterud, 2001; Sikolia et al., 2013). Lune and Berg (2017) caution that whenever a case study is employed, the researcher must first address two issues namely objectivity and generalisability. In their view, objectivity rests on the ability of an investigator to articulate the study procedures to provide an understanding of similar groups and events. The current study sought to explore ECE music practice by asking how and why questions (Yin, 2014) from expert ECE music educators, as well as observing ECE music experts from international music education societies in action.

3.8 Data analysis technique

After conducting Skype interviews with the expert music educators, I started preparing the raw data. All the interviews were transcribed verbatim, removing all identifiable information to ensure confidentiality (Ary et al, 2014). The scripts were sent back to the participants so that they could verify the accuracy of the transcripts. Additionally, after observing the online music lessons, I also created in-depth descriptions of the lesson-observations in order to analyse the observational

⁴Otter.ai is an online speech to text transcription program “designed for universities and other higher level education institutions” (Otter.ai, n.d.).

data according to the observation guide, where I was looking for evidence of Vygotsky's socio-cultural theory of collaboration and scaffolding (See Appendix B).

Data was analysed using a thematic approach as outlined by Braun and Clarke (2006). They define thematic analysis as a method for identifying, analysing and reporting patterns within data. They propose six steps of thematic analysis: familiarization with the data; generating initial codes; searching for themes; reviewing themes; defining and naming the theme and finally, producing the report.

Qualitative researchers scrutinise research respondents' viewpoints during data analysis, therefore the results evolve "in an inductive or bottom-up, rather than deductive or top-down way" (Roulston, 2006, p. 155). The central question of the study was to find useful practices applied by music experts in ECE classrooms, and their perceptions of what tertiary ECE music education should include to adequately equip pre-service educators in Southern Africa. Therefore, information related to this question was noted and organised into categories as per emerging themes.

An inductive data analysis strategy resonated with the interpretivist paradigm that was following; therefore, the phenomenon was interpreted based on the participants' perspectives (Poltrac et al., 2014) of what they view as best practices in early childhood music education. In a case study, data from the multiple sources are converged in the process as opposed to handling them individually, and this convergence adds strength to the findings, promoting a greater understanding of each case (Baxter & Jack, 2008). Researchers should "ensure that the data are converged in an attempt to understand the overall case, not the various parts of the case, or the contributing factors that influence the case" (Baxter & Jack, 2008, p. 555).

Before starting the data analysis process, I thoroughly familiarised myself with the interview data by reading and re-reading it several times (Creswell & Plano Clark, 2017; Nieuwenhuis, 2016). This enabled me to identify patterns appearing across several individual cases. I therefore, started with the coding and reducing process. The coding and reducing process is the core of qualitative analysis, including the identification of categories and themes as well as their refinement (Ary et al., 2014). This prepared me to sort the codes by searching for units and words, phrases, sentences, subjects, ways of thinking, behaviour patterns and events that seem to appear regularly. Lastly, I grouped similar codes together into categories after which I identified themes (Ary et al., 2014).

Similarly, I used a thematic approach to analyse the observational data (Braun & Clarke, 2006) which in this study consists of eight online music-lesson observations. The online lessons were scrutinised to discover how music professionals facilitate music activities and to identify scaffolding of the participants' learning within Vygotsky's sociocultural theory. Data analysis was conducted in two phases, the first phase being within-case whereby each society's data was treated individually as a comprehensive case; and the second phase a cross-case analysis which deals with cutting across the categories and themes of all the cases (Merriam & Tisdell, 2016).

3.9 Summary

This chapter described the research paradigm, ontological and epistemological foundations and research design. The research followed a qualitative design, and the multiple-case study method was chosen as the best method for the study. The sampling, data collection strategies and data analysis strategies employed to find out how musical and pedagogical competencies used by expert music educators' guide and shape pre-service ECE teacher training in Southern Africa were discussed in detail. Lastly, I discussed the details regarding the research quality and trustworthiness, including credibility, dependability, confirmability transferability as well as ethical procedures.

Chapter 4: Data analysis

Introduction

In this chapter, I present the findings of the study by describing the context of data collection, after which I explain the themes and sub-themes as they emerged after a thematic data analysis process. I conclude by discussing the findings of the study in terms of the interpreted results.

I conducted the thematic analysis process using two separate sets of data namely:

- In-depth interviews with eight expert ECE music educators;
- Observations of online lessons presented by four professional music societies;

I formulated themes as they emerged from the data, thereby creating a framework to organise the findings. In the following section, I discuss the themes identified through thematic analysis of the data. Figure 5 is a diagrammatic representation of the main themes derived through data analysis.

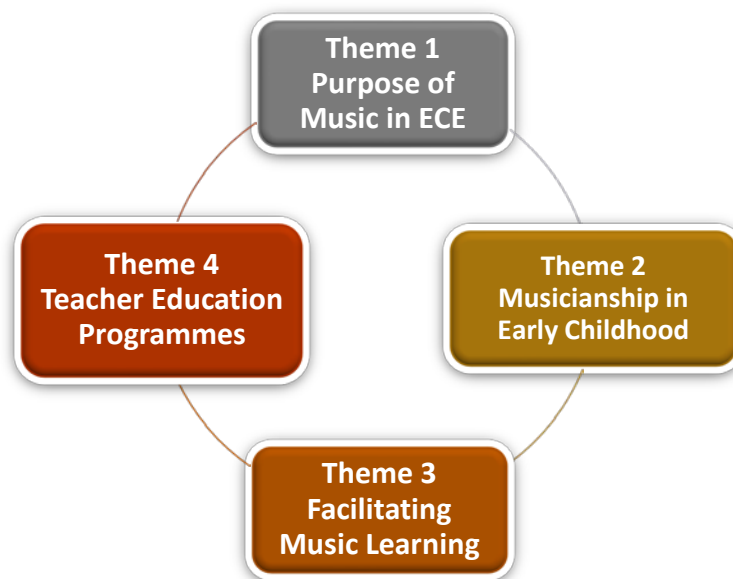


Figure 5: Main themes

The findings of the study emerged from data collected via two different data collection strategies. In the following sections, the findings are presented according to these strategies.

4.1 Interviews with expert music educators

The first data set I analysed was the semi-structured interviews I conducted with eight expert music educators, chosen to represent four Southern African countries.

In table 5, the profiles of the eight case studies are presented in depth, indicating why the participants could be identified as expert ECE music educators due to their qualifications and experience, as well as information about the ECE centres, institutions, schools, or centres where they teach. The individual case studies are arranged alphabetically according to the four different Southern African countries, namely Botswana (case studies 1 & 2), South Africa (case studies 3 & 4), Zambia (case studies 5 & 6), and Zimbabwe (case studies 7 & 8).

Table 5: Profiles of the research participants

Botswana: Case studies 1 & 2	
Case study 1	Pseudonym: Mpho
Tertiary qualifications: Bachelor’s degree in Music Education, BMus Honours (Music Education) Professional Certification/ Training: Kodály Years of teaching experience: 21 Work setting: Preschool/Primary school	
Background Mpho is a music educator with 21 years of teaching experience, and currently teaches music and performing arts in a combined pre-school and primary school. Besides teaching, Mpho’s job description also includes creating and implementing a music curriculum for the learners. Additionally, Mpho coaches marimba and drumming and is a professional musician, who has performed in various African countries including Zimbabwe, Botswana, and South Africa, as well as abroad in Norway, Sweden, and the United States. Mpho owns a music education consultancy company, annually presenting marimba and percussion workshops for teacher training locally and overseas; and is a member of Pasmae	

Case study 2	Pseudonym: Kago
<p>Tertiary qualifications: Bachelor's degree in Music Education</p> <p>Professional Training: Diploma in Education; Orff Schulwerk; African Music (certified by International Baccalaureate)</p> <p>Years of teaching experience: 20</p> <p>Work setting: Preschool/Primary School</p>	
<p>Background</p> <p>Kago is currently employed at a multi-racial school and teaches both the pre-schoolers and primary school learners; and is involved in designing and implementing the music curriculum for the whole school. Having been the leader for the annual marimba, drumming and mbira workshop in Botswana for ten years, he acts as director of the school marimba band. Additionally, Kago is an established professional musician and has performed in various countries internationally, including Botswana, Mozambique, Swaziland, South Africa, and Norway; and is also a member of Pasmae (Pan African Society of Musical Arts Education)</p>	
South Africa: Case studies 3 & 4	
Case study 3	Pseudonym: Nomsa
<p>Tertiary qualifications: Bachelor's degree in Music Education, BMus Honours (Music Technology), Master's degree of Music (Music Education)</p> <p>Professional Training: Kodály, Kindermusik, Colourstrings.</p> <p>Years of teaching experience: 20</p> <p>Work setting: ECE centre at Tertiary Institution</p>	
<p>Background</p> <p>Nomsa's journey with early childhood music education started when she was offered an opportunity to stand in for somebody who was offering an Early childhood music education programme, Kindermusik. She was inspired by the Kindermusik programme, subsequently enrolled for training, and then started her own business by offering Kindermusik lessons to young children in a private studio. After 16 years, she became interested in the Kodaly approach and started attending courses in this field. Her professional training in early childhood music includes a licentiate in Kindermusik and specialised courses in the Kodály and Colourstrings approaches. She has presented several teacher-training workshops over the past 20 years, including the training of Kindermusik teachers, workshops for early childhood teachers, and Kodály courses for conductors. She currently works as a Kodály specialist music educator for the Kodály Academy which is affiliated with a major South African university, offering music education to young children. The Academy also provides professional laboratory experience to preservice students studying at this university.</p>	

Case study 4	Pseudonym: Gugu
<p>Tertiary Qualifications: Diploma in Education</p> <p>Professional Training: Kodály, Colourstrings, Orff Schulwerk</p> <p>Years of teaching experience: 23</p> <p>Work setting: Preschool/Early Childhood centres</p>	
<p>Background</p> <p>Gugu comes from a musical family, her mother was a music teacher and organ player at church. Besides her music qualification, she has a foundation phase teaching qualification, a certificate in remedial education, is an accredited monitoring and evaluation assessor, and a qualified positive behaviour trainer. Gugu has taught music in three Southern African countries including Botswana, Namibia and South Africa. Although she has teaching experience in pre-, primary- and secondary schools, she decided to focus only on the early learner and started her own educational music and movement programme for pre-schoolers and children in the foundation phase. According to her, this programme includes ideas from different music philosophies including Kodály, Orff, Kindermusik, Dalcroze, and Colourstrings. She then incorporated all this into her unique music programme for early childhood music education which is now offered in kindergartens and preschools in various provinces of South Africa including Gauteng, Mpumalanga and the Western Cape.</p>	

Zambia: Case studies 5 & 6	
Case study 5	Pseudonym: Bupe
<p>Tertiary qualifications: Diploma in Education, Bachelor's degree in Music Education, Master's degree in Music (Music Education)</p> <p>Professional Training: Kodály</p> <p>Years of teaching experience: 27</p> <p>Work setting: Tertiary Institution</p>	
<p>Background</p> <p>Bupe has taught music in primary schools before joining tertiary institutions as a teacher educator where she trains pre-service and in-service teachers. Her institution is also a centre of excellence for ECE, and has an early childhood centre and they use this as a laboratory for her students to observe and present music lessons. Music education is a compulsory subject both for those who are training to be early childhood teachers and music teachers. Bupe is also a member of the Pan African Society of Musical Arts Education.</p>	

Case study 6	Pseudonym: Thandie
<p>Qualifications: Bachelor's degree in Music Education; Master's degree in Music Education (MMus); Doctoral degree in Music (DMus)</p> <p>Professional Training:</p> <p>Years of teaching experience: 15</p> <p>Work setting: Tertiary Institution</p>	
<p>Background</p> <p>Thandie is a lecturer in music and music education at a local university in Zambia. She has been a teacher educator at tertiary level for pre-service students at both primary and secondary school level since 2004. She is involved in several music courses offered at their institution, including music theory, world music, music teaching methods, and aural training. Her research focus is early childhood and music education, especially on methodologies that incorporate play.</p> <p>As an active choir conductor, she closely works with the university choir at the institution where she is appointed. She also runs a private music consultancy that offers services on music education and singing. Additionally, she is an executive member of the Pan African Society for Musical Arts Education in Africa as well as a board member of several executive committees in Zambia.</p>	

Zimbabwe: Case studies 7 & 8	
Case study 7	Pseudonym: Nyasha
<p>Qualifications: Teacher training Certificate</p> <p>Professional Training: Orff Schulwerk, Kindermusik, Kodály and Colourstrings</p> <p>Years of teaching experience: 8</p> <p>Work setting: Preschool</p>	
<p>Nyasha is currently teaching music in a multi-racial preschool, where he teaches children from 18 months- to six years. Before becoming an early childhood music specialist, he played the drums with some Junior Orchestra groups, he realised that there were some teacher training opportunities which he enrolled for. When he finished the teacher training programme, he started teaching music in preschools. He then attained a scholarship to study the Orff Schulwerk Pedagogy in the USA for a three-year period. Upon completion he continued his music teaching career, focusing on the early childhood learner. He regularly presents teacher training workshops, focusing on Orff-Schulwerk in early childhood contexts. He is also an Executive committee member of the Orff- Schulwerk Society of South Africa.</p>	
Case study 8	Pseudonym: Simba
<p>Qualifications: Bachelor's degree in Music Education; Master's degree in Music; PhD in Ethnomusicology</p> <p>Professional Certification/ Training: African Music</p> <p>Years of teaching experience: 20</p> <p>Work setting: Tertiary Institution</p>	
<p>Background</p> <p>Apart from being a lecturer at a University in Zimbabwe, Simba is a professional musician and performer. The University where he works offers a degree in music education. There are two sets of students' namely pre-service students and in-service students. The in-service students also include early childhood teachers whose area of focus is pre-school to Grade 3. Their teaching courses include music theory, history of western music, popular music, ethnomusicology, music technology, performance studies and a specialised course for teachers, it is a pedagogy course, teaching methods in music education. Besides his academic role, he has performed as an mbira and marimba player in various countries including Zimbabwe, South Africa and China. Moreover, he has released a number of music albums.</p>	

4.2 Data analysis from interviews

In table 6, I present the themes and sub-themes that emerged from data analysis of the semi-structured interviews conducted with eight music experts. Although it may appear as if some of the sub-themes are repeated under different main themes, this is because they apply in two different contexts namely the early childhood classroom and the tertiary pre-service teacher education programme.

Table 6: Main themes, superordinate- and subordinate themes from interviews

Main Themes	Superordinate themes	Subordinate themes
Theme 1: Purpose of music in ECE	1.1: Role of music in early childhood education	<ul style="list-style-type: none"> ● Music as a pedagogical tool ● Music & interdisciplinary learning ● Music & values
	1.2: Music aiding school readiness	<ul style="list-style-type: none"> ● Physical development ● Social interaction & cooperation ● Emotional development ● Identity formation ● Cognitive development ● Literacy & language development ● Creating routine
Theme 2: Musicianship in early childhood	2.1: Listening skills 2.2: Music literacy skills 2.3: Repertoire and singing skills 2.4: Movement & body-percussion skills 2.5: Performing skills	
Theme 3: Facilitating music learning	3.1: Music pedagogy 3.2: Point of departure 3.4: Choice of repertoire 3.5: Teaching & learning materials 3.3: Classroom space	
Theme 4: Teacher education programmes	4.1: Programme design	<ul style="list-style-type: none"> ● Practical musicianship ● Music literacy ● Music pedagogy <ul style="list-style-type: none"> - Music lesson planning - ECE music teacher qualities - Music classroom management - Child & musical development - Music curriculum design - Music technology
	4.2: Professional development	<ul style="list-style-type: none"> ● Apprenticeship ● Collaboration and networking ● Research and online resources

4.3 Theme 1: Purpose of music in the early childhood curriculum

After scrutinising the data several times, the major theme emerged as this theme was evident in all the participant's transcripts. For them, the purpose of music in the early childhood classroom is vital and spans across all areas of the curriculum and developmental stages of children during this crucial time of child development. The participants' views are that, if teachers understand the role and benefits of music in the early childhood classroom, as well as the purpose behind every activity they do in the classroom, they will understand why they have to teach music. This is a complex theme, linked to numerous codes that address the functionality of music or the purpose of music in the early childhood phase. Each subtheme will be addressed below.

4.3.1 Music in ECE

The role played by music in the early years is the first subtheme derived through data analysis and it covers a number of small themes including the pedagogical role of music, the interdisciplinary learning aspect as well as instilling values in the early learner.

4.3.1.1 *Music as a pedagogical tool*

The expert music educators acknowledge the pedagogical role played by music in the early years. The experts view music as the vehicle that simplifies learning at early childhood level, endorsing the pedagogical function as it can be used to teach any subject, whether it is numeracy, literacy or life skills. The expert music educators' state:

If you are teaching for example a mathematics concept, you can do so through music, some they sing about addition and subtraction for example, and concrete objects which they can move around in, [...]. Music helps to define and simplify many concepts in the school curriculum of early childhood education. (Mpho)

In preschool you can bring in music to teach anything, whether it is teaching colours, shapes, animals, or counting. (Nomsa)

Through music we are presenting the language of numeracy. [...] the language of science, of the environment, the language of literacy. (Thandie)

Music is the vehicle; it becomes the link to many concepts in early childhood education. It [music] makes learning easy and accessible to every child. Music can be used to teach mathematics, science and so many other subject. (Mpho)

4.3.1.2 Music and interdisciplinary learning

According to the expert educators, music plays a crucial role in early childhood and is at the centre of the ECE curriculum since it has an interdisciplinary role. They argue that, since music is the foundation of learning at ECE, it should not be used for ‘baby-sitting’ children, but should be taught in a holistic way that enhances child development. These views are described by the participants in the following quotes.

There are so many studies of music and interdisciplinary learning of music and other subjects. Music becomes the core in early childhood education: phonics, pronunciation of words, singing, movement, dance, through songs. For example, there are songs about animals [...] We are singing here, dancing, and doing the mathematics concept. So, music becomes essential, a central part in childhood. (Mpho)

Music plays a vital role of linking all the other subjects, if you don't teach kindergarten's music, I think you are playing a dangerous game. [...] I said earlier, you can teach Mathematics or English through a song. (Simba)

Music is fun to children and it is a natural part of their learning process. [...] Teach other subjects with music. (Nomsa)

It [music] is the art through which children develop many skills that satisfy the needs of the curriculum, in that it makes learning fun. (Mpho)

Music also helps the learners to perform better in all the other subject areas. (Simba)

4.3.1.3 Music and values

Through actively participating in songs and movement about being a good citizen for example, the young children learn about values in a spontaneous way, fostering national unity. The expert music educators explain that music instil the social, moral, and national values [on the learners].

Firstly, I'll say it should be the music that empowers or instils moral values in the learners [through songs]. Music also imparts national values in the learners. (Nyasha)

Music education should be able to impart social values in the learners. So, when we talk about the role of music, it should be able to develop learners achieve the national goals to be achieved [as per the national music curriculum] (Bupe)

4.3.2 Music aiding school readiness

Another subtheme that emerged during data analysis is the extensive benefits that music holds to equip young learners for school. The expert music educators explained that music prepares a child for school readiness in different areas. When children learn music, the following areas of child development are improved through music education: it augments physical and motor development; enhances social interaction and cooperation; supports identity formation; stimulates cognitive development; and enriches language development. In the following sections, these areas are described according to the responses of the research participants.

4.3.2.1 Physical development

Physical and motor development is an important aspect that emerged through the data analysis, a valuable attribute that learners develop through movement to music, as described by the participants in the following quotes.

Music develops the motor skills and one needs to remember that it is musical movement that helps early childhood learners to develop their psychomotor skills. Therefore, it helps them [the children] to develop the mind, the body parts, their dexterity and agility. (Simba)

[Music] It helps them to develop their gross motor skills, through movement. [...] Through instrumental play, we help our learners to develop their motor skills, as they manipulate them. (Bupe)

I prefer singing, movement activities including listening and games. All of these activities contribute to the holistic development of a child, and physical development. (Gugu)

One could look of activities in terms of movement, look at finer activities that involve maybe manipulation of instruments, [they develop] gross motor, fine motor (Thandie)

These [music activities] helps the learners with speech and motor skills development which includes things like running, jogging and jumping. (Nomsa)

4.3.2.2 *Social interaction and cooperation*

The expert music educators explain that other life skills are also embedded in the learning of music, like the social skills. They explain how music brings the learners together through collaboration, which happens when they working in pairs, ensembles, circle exercises and games, group work, call and response tasks and taking turns to play their instruments during performance.

I also see music playing a very social role that is beneficial in the sense of children playing together. (Thandie)

Depending on the nature of that activity, they [the children] collaborate in these [musical] activities by working in pairs, groups, ensembles, circle exercises and games. For example, with drumming, normally the whole class will participate and there's a lot of collaboration. There learners would sit in a circle with drums, there's a whole lot of communication with drums, the call and response, through an activity or taking turns. (Kago)

Group singing helps [the children] with the social skills. (Nomsa)

Encourage collaboration, give them tasks to work in pairs or in groups. [...] When they do that, they already collaborate, they can motivate and correct each other. They also compete, they want to beat the other group, and they want to better sing better than the next person. (Thandie)

With circle songs and games, when they [children] hold hands and work together, they learn to play by the rules. (Nomsa)

Music also helps them [children] to develop their social skills and inter-personal skills. They are able to understand each other through music. (Bupe)

4.3.2.3 *Emotional development*

Another important aspect that emerged from the data analysis is that of music aiding emotional development and confidence as described by the participants in the following quotes:

It's hard to separate the social and emotional, because as they play together, there is self-regulation, they learn to take turns, they learn to wait for their turn, and they learn to coordinate. So, I see a lot of social-emotional benefits that music naturally presents as a subject. (Thandie)

The other role of music at ECE is emotional intelligence, music assists the learners on how they can manage their emotions as they grow. (Bupe)

I always encourage the learners to perform. Regular performance builds confidence, and confidence comes when you have the skills. (Simba)

4.3.2.4 *Identity formation*

Identity formation is an important aspect that emerged from the data analysis, a valuable attribute that learners develop through involvement with music, as described by the participants in the following quotes.

Music assists the learners to develop their individual identity. Through the skill that they gain from music, they are able to know that. [For example, children may think:] 'for me, I think my area is singing'; 'for me, my area is playing instruments'; 'for me, it is dance because the class was clapping louder when I was dancing or singing'. (Nyasha)

They start identifying what they are good [at], the things they do well. For example, they realise that the class appreciate[s] them more and were clapping for them when they sing or dance [in] class. (Mpho)

Then we should also not forget that the role music also is to [help the learners] develop identity. Learners should be able to have individual identities after experimenting [through class activities] with music, the skill that they gain from music. (Bupe)

4.3.2.5 Cognitive development

Another subtheme derived through data analysis is that of music influencing cognitive development. According to the participants, music allows the learners to develop their cognitive skills, thereby enhancing their abilities in other learning areas.

Learning music develop the brain, both sides, [...] the left and right hemisphere. Research indicates that children who get involved in music tend to score better results than learners who are not exposed [to it]. Those are key benefits. (Simba)

Music does play a significant cognitive role in interlinking different aspects of life. Because, I think, [...] children, [...] may not see subjects [separately] as much as we do so. But, we are presenting life to them. (Thandie)

These [music] activities include literacy, numeracy, cognitive and social development. (Gugu)

4.3.2.6 Literacy and language development

Another subtheme derived through data analysis is music aiding a child in literacy and language development. The expert music educators credit music for literacy and language development in the early childhood, as evident in the quotes below:

It is the singing and dramatization which helps the learners with language development. (Mpho)

The benefits of music at ECE is motor- and language development. (Gugu)

Singing skills- helps with speech, pronunciation, new vocabulary and memorisation, [...] especially for those learners for who English is their second language. (Nomsa)

I centralize my singing activities on nursery rhymes in order to differentiate meaning and word pronunciation, as well as English songs for language development or phonics songs for language development. (Mpho)

4.3.2.7 *Creating routine*

A unique attribute of music during early childhood education is that it enables spontaneous routine activities to happen smoothly. The participants described how, for example, greeting songs and goodbye songs can be used to create routine in the classroom.

Starting with the 'hello songs' and concluding with the 'goodbye songs' will create that routine that the early learners need. (Nomsa).

I normally have a theme, and ensure I start with a 'hello song' and end with a 'goodbye song' to create routine in the classroom (Gugu)

For example, I always start with a 'hello song', and end the lesson with a 'goodbye song'. (Nyasha)

Any early childhood teacher, even if not a music specialist, should include music in their day-today learning, like have a song for going to the bathroom. (Nomsa)

They also described how the teacher can orchestrate routine activities through music, such as taking out their lunchtime boxes or forming a circle for a game while singing. For example, the children can sing a song while walking into the classroom, or when taking out instruments.

4.4 Theme 2: Musicianship in early childhood

Musicianship encapsulates all the suggested skills that the expert music educators mentioned as rudiments to include in an early childhood music classroom. During data analysis, I realised that this is a complex theme that needed division into five superordinate themes namely; listening skills, music literacy skills, repertoire and singing skills, movement and body-percussion skills and performing skills. The following list provides examples of these music-making skills that encompass musicianship:

- Listening skills, for example listening to recordings of all forms of music, or listening to themselves while singing songs or playing on instruments,
- Singing and building song repertoire, for example singing or chanting nursery rhymes, singing folk songs or songs from their own cultural background, thereby acquiring a wide variety of vocal repertoire.

- Movement and body percussion skills, for example responding rhythmically to music using the body during music games and dances, performing body percussion, or using free movements in response to musical impulses,
- Performing and creating skills, for example by playing on instruments, or creating musical responses to musical impulses, and
- Music literacy skills, or reading and writing simple music notation.

Figure 6 below illustrates these musicianship skills that young children should acquire during the ECE phase.

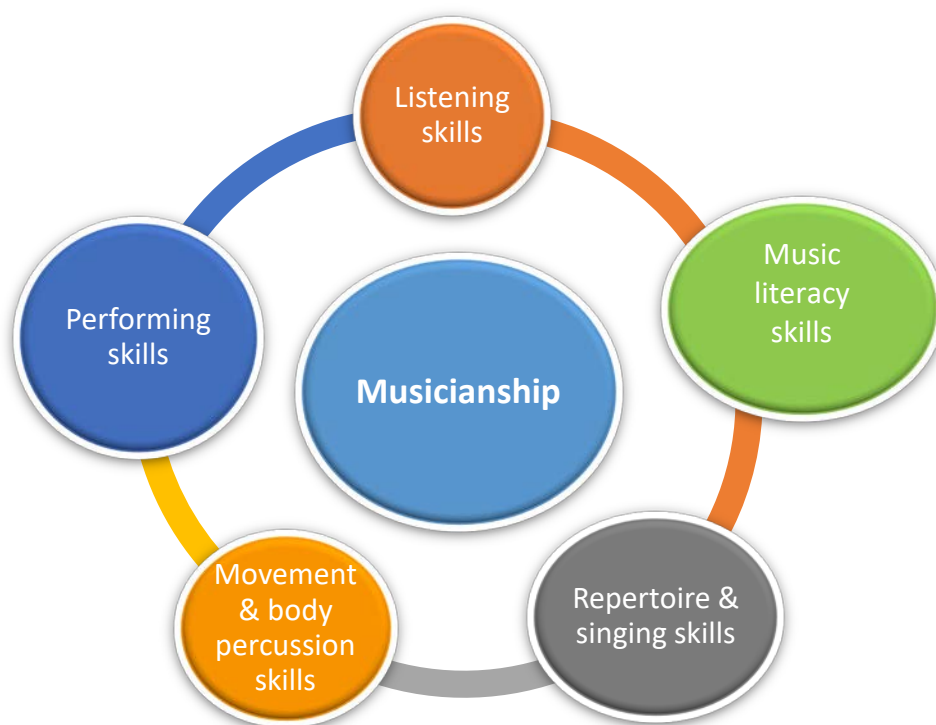


Figure 6: Musicianship in early childhood

In the section that follows, each of the superordinate themes for musicianship are discussed individually.

4.4.1 Listening skills

Through carefully studying the data, I realised that listening is the key component of musicianship. Without being able to listen with differentiation or ‘audiation’, musicianship is very

difficult to develop. The majority of the participants stressed listening skills as fundamental during early childhood. They argued that, if learners are able to listen with skill, they will be able to do all the other activities. For classroom activities to be successful, learners should have sharp listening skills. Therefore, it is vital that ECE educators sharpen early learners' listening skills through listening activities.

They [the children] should be taught to listen as opposed to hearing, and they need to be led to listen to the most obvious sounds of the environment. Learners also need to be assisted in developing the skill of recognition, to recognize these sounds in line with their sources and where they from. They also need to recall, and reproduce sounds because I think all these are foundational to audiation. The lessons should be packaged in a way that children will see sound as the basics of music and music composition. (Thandie)

Imitation [of song games and rhythms] comes with the listening skills, learners at this phase [ECE] learn mostly through imitation, which they can only do if they are able to listen, and these helps the learner with memorization. (Nomsa)

I think, 'for me; every child must play the recorder. It does a lot of good in terms of developing the skills of listening, and pitch. I would recommend the recorder.' (Thandie)

You need to have listening and responding activities [...], sometimes you allow the learners to listen to the music and then they respond accordingly. (Bupe)

4.4.2 Music literacy skills

A final aspect of musicianship that should be developed during early childhood is music literacy skills. The expert music educators stressed the value of music literacy skills as an inherent part of musicianship, as this enables the development of audiation skills which enables the child to hear music by looking at a visual representation of a melody or rhythm without hearing the actual sound.

The lessons should be packaged in a way that children will see sound as the basis of music and music composition. [...] In addition, they also need to recall and

reproduce sounds, because I think all these are foundational to audiation. The ability to remember, to reproduce, all those skills are very important. (Thandie)

In theory, children will learn practical, let's, let's practice it. (Mpho)

Children develop their own rhythms, and when we sing a song or play [an instrument], they try to play what they think is going on. [...] What I do is to guide their ideas of how they put freedom into perspective, how they put the theory of rhythm into practical. (Mpho)

4.4.3 Repertoire and singing skills

The expert educators identified singing as a natural music activity that young children are most likely to take part in. They asserted that singing helps with speech, pronunciation, new vocabulary and memorisation, while group singing helps to nurture social skills and self-confidence. In the following paragraphs, their views are presented.

Group singing [...] assist the learners to develop their confidence. (Nomsa)

I include a lot of singing and movement activities in my class. (Kago)

I believe that the musical skills that children should develop are singing and instrumental play. (Simba)

You can ask thee children to sing in groups of two or three, [and] they already collaborate. (Thandie)

Classroom activities should include, singing, [...] a story line or a story with s a song. (Nomsa)

I include singing, body percussion, play, movement and dance in my ECE classroom. (Nyasha)

Of all the music activities that form part of the ECE lessons, learners are likely to participate and engage more in singing. (Thandie)

The singing of nursery rhymes helps the early childhood learners to practice new words as they learn how to speak. (Nomsa)

4.4.4 Movement and body-percussion skills

Movement skills and agility when the children use their bodies in response to music, as well as when performing body-percussion, are additional aspects that emerged from the data analysis. All the expert educators agree that rhythm is one of the fundamental skills to be taught during early childhood, and in their view, movement activities are the best way to develop rhythm and a sense of beat in the learners. For this purpose, they suggested movement activities such as songs and circle games where learners move to the beat, or doing body percussion with rhythmic chants, clapping echo patterns, or stomping.

Its rhythm: when you [teach] a song, the first thing that kids do is movement, and movement is rhythm. [...] Children need to master the skill of rhythm and time, because they are the first music point[s] that children identify in their responses to music. (Simba)

If they miss on their movement skills at this stage, they will never get it [rhythmic skills]. Therefore, do it when they are young. (Bupe)

Teach rhythm exercises, for example hand clapping, stomping, or asking them to play rhythms on their desktops, mimicking the rhythmic pattern they hear, producing it the same way they hear it. Secondly, let them re-produce the sound, sound it with their mouth, sound it with their hands, maybe sounded on the furniture, sound at their feet on the floor as they walk, rhythmic movements. You can actually teach [rhythm through] a number of things including body percussion and movement. As long as their bodies are involved, the concepts can be taught more much easier. (Simba)

Teach good rhythmic skills with activities like chants, clapping, movement songs whereby learners move to the beat. (Nomsa)

Rhythm activities develop motor skills depending on the child's developmental stage, for example, the 2-year-old can stomp and clap. (Gugu)

4.4.5 Performing skills

The fifth theme identified under musicianship is performing skills. I called the theme performing skills because it encompasses all the performing arts from a holistic approach, including music, dance, drama and instrumental play which promotes creativity in children, as opposed to presenting them individually. According to expert educators, performance skills are also very important at early childhood level. They argue that through regular performance, learners build their confidence and master the performance the skills as evidenced by the quotation below.

I use stories with songs. When you tell or read a story for the children, it incorporates as well as actions. Now when we also analyse songs, meaning and children's [speech]. There is a bit, its dramatization of some concepts, for example I give an example of a song: 'there's a hole in my bucket. Already in that song, there is drama, there is some [...] response in it. It is a question answered by another [...] child. The boy child tells [a] lie that there is a "hole in his bucket", and the whole class has to respond. It is this singing and dramatization which helps the learners with language development. (Mpho)

Performance skills including movement are also key at this stage [ECE level]. For example, if they miss on the movement skills at this stage, they will never get it. (Bupe)

I will encourage them [leaners] to perform, regular performance builds confidence and confidence comes when you have the skills. (Simba)

Playing of instruments, it's a natural achievement to the learner, when they [learners] just get hold of the instrument, they want to play [...] as long as it's something that they can feel, something that is tangible and something that they enjoy, they will be so much willing to really engage actively. (Kago)

Children like to play musical instruments; they always want to play something, so they're likely to take part in things where they see where they become part of. So, when you put those tambourines in those papers in those triangles, you give children, they're likely to say: 'oh, give us that can I play an instrument'? Can I take that?

Because they want to become part of the performance, [...] to be part of the music so they are likely to perform well. (Mpho)

4.5 Theme 3: Facilitating music learning

By expertly facilitating enjoyable and meaningful music activities in the ECE classroom, a music educator can instil a love for music in young children and refine their inner musicality. Therefore, facilitating music learning encapsulates what the expert educators suggested as major factors that contribute to the teaching and learning of music in the early childhood classroom. Five superordinate themes were identified, namely music pedagogy; point of departure, choice of repertoire, teaching and learning aids and classroom space. Figure 7 illustrates these subthemes.

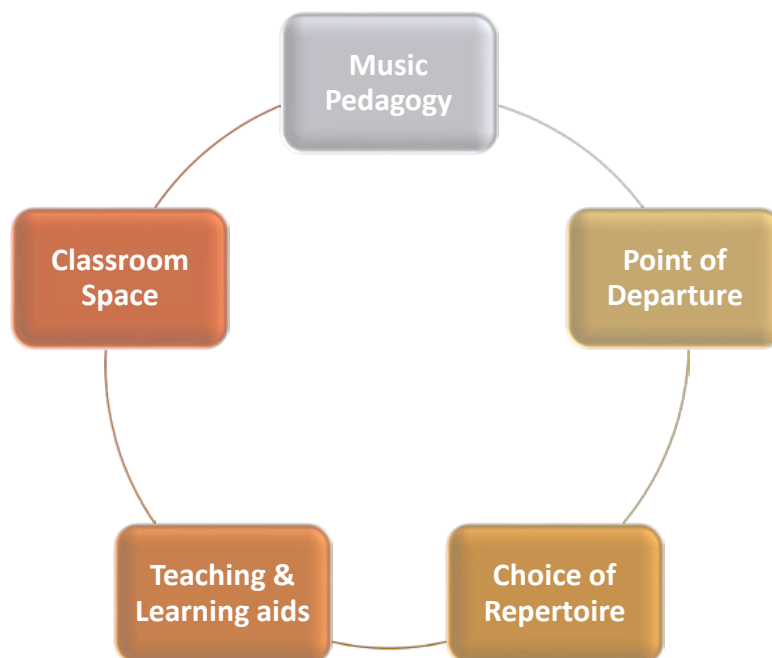


Figure 7: Facilitating music learning

4.5.1 Music pedagogy

It was significant to compare the views of the different music educator experts as some are teacher educators in an ECE pre-service context at tertiary level, while others work at early childhood centres. Although they live in different Southern African countries and are all educators in contrasting educational settings following diverse curricula, they share much more common ground. For example, they all recommended playful instructional pedagogies in the early

childhood classroom. The broad philosophy they support is to ‘teach music through play’. They argue that teaching music concepts in a playful manner through games and performance enable children to experience music actively to enhance their understanding. This is evidenced by the following quotes.

I think music teachers should understand that play as an activity work is central [...] to the planning of the music lesson. Whatever concept or song you bring, whatever folksong you bring, it must be introduced in a form of play. [...]. Kids need experience in the music. So, activity work and play should be central to an early childhood music lesson. (Mpho)

We integrate songs through play and games. Music is embedded in play and games, making it a natural way of learning. Through play and games, the learners learn a lot of things including singing, rhythm, and movement. (Kago)

I integrate music through play. [...] For example, a rhythm concept would be introduced through play or games. (Nyasha)

They [the learners] collaborate through play; it is an important part of learning. (Simba)

The Zambia ECE curriculum covers music as a subject, and the emphasis [of the curriculum delivery] is on teaching and learning [music] through play, and music as part of play. (Bupe)

4.5.2 Point of departure

The second subtheme that emerged from the data regarding music facilitation is the introduction to the lesson. This relates to the learners’ background knowledge or prior knowledge and skills they have already acquired. Some of the participants viewed this as a ‘point of departure’ or a ‘starting point’. The participants argue that, by building on the existing knowledge and skills that the learners already possess, it becomes easier for them to acquire and process new information.

It is important to acknowledge the singing skills and games they bring from home to the classroom. (Kago)

Songs and performances that are within their own traditions, in their own mother tongue, their own folk music will work very well as a starting point. [...]. So, if you can sing from especially from their mother tongue first and then they can go on later to other things. (Simba).

I use these songs and games [from their culture] as a point of departure, whether its songs or games from home in their own languages, or popular songs. (Kago)

Through research, we also try to look for songs and game songs [that the children are familiar with] that will work well with our children. (Bupe)

4.5.3 Choice of repertoire

Another subtheme that emerged is the choice of music repertoire, especially since the repertoire selected by teachers should suit young children's voices and interests and should represent their cultural heritage.

Well, [the songs] have to be, first and foremost, the songs that children bring from home. Those from the most immediate repertoire. Ask children to sing the songs that they know, which may most likely be of the mother tongue, in their own language. For me, those would be my first recommendation: songs of the mother tongue. These are songs sung at home or in the community that children live in. (Thandie)

Their [the learners'] repertoire is basically based on the folk songs or folk music. We want, as much as possible, to utilise folk music when teaching. (Bupe)

Songs and performances that are within their own traditions, in their own mother tongue. Their own folk music will work very well as a starting point. [...] Their mother tongue first, and then they can go on later to other things. (Simba)

Choose songs and singing games that children can relate to. It could be nursery rhymes, English songs or [well known] songs, but it must be music that resonate with children. For example, songs about animals – like dogs, ducks, and roosters – where you can have them maybe do rooster sounds. These songs work well with children's themes. (Nomsa)

Some of the expert music educators suggested that that early childhood songs should be based on the Kodály principles of using pentatonic songs, introducing various solfa pitches in a specific order, for example so-mi, then so-la-so, followed by mi-re-do. Furthermore, the Kodály approach suggests the use of folk songs and nursery rhymes of the children's cultural background and mother tongue.

As a Kodály teacher, I use songs that follow Kodály principles: so- mi, then so-la-so- mi, then mi-re-do, and it has to be songs with movement which incorporates motor skills like jumping, galloping or walking, singing games. Children enjoy them, they're fun to work with, because children sing them over and over. They become confident with the singing and they love that. For example, you can make up instructions, or hello songs in their own language, just using two or three notes, so-mi, or so-mi-do. This instils that sense of pitch in the [child] in a playful manner. (Nomsa)

I try to categorise the music literature as per the music elements, for example, pitch songs, rhythm songs, [...] etcetera. For example, so-mi songs [following Kodály principles]. But, it has to be songs that the kids should be able to identify with. (Nyasha).

I use songs based on the Kodály principles, for example so-mi songs. [...] The Kodály method recommend the use of traditional folk songs. Ensure you use them in your classes. (Gugu)

The expert music educators cautioned against the use of pop music as song repertoire, as these are often not suitable for young children to sing as the pitch of such songs are usually too low, and the range extends beyond the natural scope of the children's voices.

Don't be quick to use popular songs. Start with simple songs that you both [learner and teacher] know, indigenous songs and games. (Gugu)

4.5.4 Teaching and learning aids

To effectively facilitate music education is often regarded as requiring expensive and sophisticated equipment. However, some of the expert educators strongly acknowledge the human body as the most important instrument that the early childhood learner and teacher should put into

use. They argue that with the body, the children already have the voice, the body percussions and the learners are ready to move around in the space provided. Other participants' views were that the early childhood music classroom should have music instruments. Although they gave different examples of these instruments, the participants all contended that classroom instruments and other teaching and learning aids motivate the learners and can also encourage the shy learners to participate in class activities.

Children naturally respond to sound; therefore, the early childhood classroom should have musical instruments like the percussion instruments, including triangles, tuned idiophones, or untuned idiophones, keyboard instruments, and other musical instruments. (Mpho)

Use musical instruments appropriate for the early learner. (Kago)

Teachers can be innovative and create their own instruments, [instruments for] the early childhood level are percussion. Basic instruments are easy to make. (Nomsa)

I know for some would say instruments, but I would say, for early childhood, you don't need those expensive instruments. Teachers should be innovative. (Simba)

People think so highly about the equipment needed, when what is needed is so easy, and this sophistication is not helpful. Music teachers just need their voice. Their emphasis is on challenges, not solutions. If you don't have cymbals, get bottles, empty water bottles, and put in stones. You are making shakers, and you can beat anything to be a drum. (Thandie)

4.5.5 Classroom space

Classroom space is often regarded as key in facilitating effective music lessons. The experts' views were that an early childhood music classroom needs sufficient space for active music involvement. They explained that early childhood learners require regular movement activities as part of their normal physical development. An additional reason for enough space in an ECE classroom is that small children are not able to sit still for extended periods and need to move around. Some of the participants made suggestions regarding how ECE teachers in Southern African schools can address space challenges as many ECE classrooms in these countries are over-crowded. Moreover, they do not have sufficient space for the children to actively make music

and participate in music games or play songs. One of the recommendations was that schools arrange music lessons in outdoor areas. Another suggestion was to use 'hot-seating' where learners attend school at different times. Such 'double-shift' classrooms require, for example, that some children to attend school from 09:00–11:30, while other children attend from 11:30–15:00, giving each child the same number of hours at school. However, this strategy places additional responsibility and demands on the educators at such schools.

One of the most important equipment required to facilitate movement at ECE is space. ECE activities that happens at this level or age require them [the learners] to move around. [...] They need movement activities that require a lot of space, therefore, space is very key. (Nyasha)

But this one [spacious classrooms] is only good for those who are in towns, where you find [those] well developed and equipped schools. They also have nice outdoor areas and gardens where the ECE learners can go and play. Then, for space in the rural classroom, there might be some challenges. Therefore, they can use the outdoors as a music learning [area]. Because, for space inside the classroom, in the Zambian context, it's very difficult, it is a challenge. (Bupe)

Space is also key, an early childhood music teacher need to have space, learners need space to move around, [...], whether in the classroom or outdoor. [...] So, we need all those things (Mpho)

Space is also another important resource in early childhood education. [...] But of late, in order to address the challenge of overcrowding in classrooms, I see schools doing what is called 'hot-seating' or 'double shift', students attend schools in turns, some will come in the morning, and others will come at mid-day etcetera. (Simba)

4.6 Theme 4: Teacher education programmes

The fourth theme generated from the data is teacher education programmes. Several subthemes follow as they include the expert music educators' suggestions regarding early childhood teacher education programmes, with two subthemes. These subthemes are programme design and professional development.

4.6.1 Programme design

An important aim of this study was to gain the perspectives of expert ECE music educators regarding the subjects and content matter they regard as vital to form part of a pre-service teacher education programme. After data analysis, the following subjects emerged as vital content matter for such a programme, namely practical musicianship, music literacy, and music pedagogy. The expert educators stressed the importance of including a variety of topics that should form part of a music pedagogy subject, including lesson planning, ECE music teacher qualities, music classroom management, child and musical development, music curriculum design, and music technology.

4.6.1.1 Practical musicianship

Practical musicianship emerged as an important theme in teacher education. The expert music educators underscored the importance of practical music-making skills and basic abilities to read and comprehend music notation. They believe that music notation should be part of musicianship skills as it is an activity that applies music knowledge in a practical way. This happens through the practical reading or writing of music notation while children are making music. For them, it should not be a separate and theoretical endeavour, but rather the application of a valuable musical skill.

According to the expert music educators, early childhood teachers should extend their personal musicianship by developing practical music skills. Playing on music instruments can involve classroom instruments such as melodic and non-melodic percussion instruments, especially traditional percussion instruments that form part of the learners' cultural heritage, as well as recorders. Music teachers need to demonstrate and illustrate music practically once they start teaching. In the participants' view, young children learn in a practical way, therefore, it is imperative that pre-service educators' practical skills are well-developed during their tertiary training. The participants explained that, for the early childhood phase, children learn mainly through copying and imitation, which means that teachers should be able to accurately demonstrate the required music activities to the children. The following paragraphs present the participants' personal views.

Children learn through copying and imitation, therefore they must copy or imitate the right thing [from the teacher]. (Nomsa)

They [teachers] also need to demonstrate, because you can't demonstrate what you do not know, and you can only perform what you are good at. So, preservice or in-service teachers must sharpen their practical skills. (Simba)

We are not talking about guitars, pianos, but basic, simple instruments. Are they able to play the recorders, [...] to play the drums? [...] Even just to use their bodies to perform music. [...] There are things that I think are lacking in teacher training programmes. I see teachers struggling with simple, basic instruments, like playing of percussions, tambourines, triangles, djembe drums, and in rhythm work. These are cheap musical instruments that do not need any electricity. Let's have [these instruments] in bands for the kids. Let the kids play on drums. Let the kids play on tambourines. (Mpho)

Confidence comes with ability to master a skill. You will not be able to teach a concept if you are not confident. [...] Master what you're learning and be good at it. [...] That will make you confident to go and demonstrate to the young ones. (Simba)

I would, therefore, recommend that we also give our teachers the practical skills. Let them be trained how to play instruments. They [teachers] should be able to play at least a single instrument. [...] The early childhood education classroom should have instruments [...] Here we are referring to percussion instruments which the children can play. (Bupe)

Teachers need music performance skills, because sometimes you also need to demonstrate and illustrate. (Kago)

[Teachers should] try to learn to play more instruments. (Nyasha)

Furthermore, regarding singing, the educators recommended that pre-school music teachers develop their singing voices, musicianship, as well as drama or storytelling skills, as described in the quotes below.

Pre-school music teachers should be confident singers, with a strong singing voice, and always sing on pitch. (Nomsa)

So, for me, the most important skill is for teachers to be practical oriented. Even the singing exercises. Because, some students even said: 'we don't even know how to sing'. (Bupe)

They [ECE teachers] need a holistic approach to ensure that no child is left behind. Therefore, they also need to learn drama skills, some storytelling, and singing skills. (Mpho)

The expert music educators also suggested that teacher education programmes should have a clear connection between course content and practical application. In their view, pre-service educators should be given practical examples and clear guidelines of what music concepts or music elements are and how they should be introduced to young children. The pedagogical strategies used at tertiary level will influence the way preservice educators teach their ECE learners once they are appointed at schools.

Teacher trainers must always bear in mind that whatever they're giving the teachers, these teachers must translate that to help the younger children understand. Therefore, assist them to fuse theory and practice, and use real music to explain musical concepts. (Thandie)

Furthermore, they [teacher educators at tertiary level] should link their course content with practical skills for them [their students] to be able to articulate [what they have learnt]. I've seen someone who teaches the theory and never refers to any musical instrument - that is dangerous. Avoid being abstract. [...] Theory needs practical [examples] you need to develop in the teacher. (Simba)

Preservice students need practical skills [...] which will enable them to understand the purpose behind every activity or song that they use in the ECE music classroom. That is what a particular activity or song aim to develop. (Gugu)

Linking their [teacher educators'] theory to practical. I would say, they [teacher educators] should be able to demonstrate concepts. (Simba)

In the music class, there's got to be three things that we need to make children understand. Putting theory into practice; practice the theory; and some general music knowledge. Because, the aspects from what [the learners] are getting from the lesson

that I'm teaching – how much theory is there? How much practice of the theory?
(Mpho)

The expert music educators also suggested the need for teacher education programmes to stimulate their pre-service students to create homemade music instruments. Many pre-primary schools or ECE centres do not have sets of classroom instruments, and relying only on such instruments purchased by the school may limit music-making activities for the learners. However, creating their own music instruments from recycled materials may inspire them to utilise such instruments in their classrooms.

Are we training our students to use the readily available instruments only? These teachers need to be trained and empowered with the knowledge and skills so that they can use the [...] immediate environment. Teach them to be innovative, [...] to make their own musical instruments, using what is readily available in their own environment. (Bupe)

Teachers can be innovative and create their own instruments, ECE percussion and basic instruments are easy to make. (Nomsa)

Early childhood music homemade instruments are easier to make; teachers should be innovative. (Nyasha)

I would say, for early childhood, you don't need those expensive instruments; teachers need to be innovative. (Simba)

4.61.2 Music literacy

Music literacy means that young learners acquire basic knowledge about music, such as the basic elements that make up music, for example rhythm, beat, pitch, dynamics, and tempo, as well as music notation skills. The expert music educators argue that such music literacy skills should not be divorced from practical music skills. Their views are provided in the following quotes.

Preservice or in-service teachers must sharpen their personal [music] theory and practical skills. (Simba)

I see some of the [music] concepts can be [included] more, like children experience singing [in a] fast and slow tempo. That they can also sing loud and soft dynamics. They can experience all these concepts through the songs. (Thandie)

With developing the aspects of [music] theory, [...] put theory into practice. Sometimes, we tend to just say, we've mastered the theory of music. [The learners] know what it is. But, [...] for them to understand, we need to practice the theory [...] and some general music knowledge. [When presenting a lesson, I consider] the aspects from [...] the lesson that I'm teaching. How much theory is there, how much practice of the theory? (Mpho)

Avoid being abstract. [...] We want to teach this is 'do-re-mi'. [...] So, theory needs practical [examples]. Relate 'do-re-mi' to an instrument or to the voice. You need to develop [these skills] in the teacher (Simba)

4.6.1.3 Music pedagogy

Pedagogical skills for the facilitation of music in a classroom environment is a vital component of becoming a skilful and efficient music educator. The expert educators all emphasised the need for offering music pedagogy courses to pre-service teachers so that they gain pedagogical skills. In this way, preservice teachers could attain valuable practical experience and confidence to successfully present music activities to young learners.

I find methodology to be overriding, because, no matter how much you know about music, if you cannot break it down to an experience that children can interact with, then it's less significant. (Thandie)

I have observed that most preservice teachers, when they get to school now, they do not teach music. [...] I would suggest we emphasise much on pedagogy, teaching methods in music education, especially emphasising ways of delivery to the age group that they teach. I am saying this because most of them [preservice ECE teachers] say they do not teach music because they are not sure of how to go about it. (Bupe)

They [teachers] need to develop themselves in the area of pedagogies, the early childhood music pedagogies that suit the early childhood level. (Nysaha)

They [teachers] should develop their methodology and pedagogy, the pedagogical skills which have to do with the delivery. They need to look at themselves as [...], music practitioners, more than the carriers of music knowledge. (Thandie)

- **Music lesson planning**

Another important aspect derived through data analysis is that early childhood educators should have a solid knowledge of music pedagogy and understand how to plan a music lesson. As described by the participants in the following quotes.

Therefore, 'for me, I will say methodology, in a broader sense of methodology where teachers can prepare and plan lessons that help learners experience music'. (Thandie)

Pre-school teachers must know that every lesson must have a plan, with stipulated goals to achieve, and the lesson activities must be in line with the goals. (Nomsa)

Nomsa suggested that, when pre-service teachers plan their early childhood music lessons, they should ask themselves the following key questions:

What theme or concepts are you teaching?

How you are going to start your lesson, any 'hello song'?

Which physical activity, listening activity, copy work, singing activity that, sitting and movement activities?

What is the purpose behind every activity that you are doing, what do you want to develop in the learner through that activity?

How do I conclude my lesson your lesson conclusion, any goodbye song?

(Nomsa)

- **ECE music teacher qualities**

The expert educators recommended that preservice students need to be aware of the challenges that they may face, hence appreciate the qualities that one needs to have as early childhood music teacher. According to the expert music teachers, an early childhood educator needs to be patient, creative, innovative, resilient, adaptable and passionate about music.

Passion and patience, early childhood music teacher should be passionate about music, they must also be very patient with the learners. Teaching at ECE levels

require a lot of a lot of patience, otherwise, both the teacher and the students will not enjoy their lessons. (Simba)

Patience and emotional intelligence, those are very key [qualities of an ECE teacher] then everything else will fall into place. (Kago)

Additionally, they [ECE teachers] should also be creative and be able to quickly adapt to the environment. (Nomsa)

The most important quality that ECE music teachers should have is creativity and adaptability. The teachers know the theories [...], it is the creative delivery that they lack, and the inability to handle the little ones. (Gugu)

- **Music classroom management**

Another subtheme that emerged is classroom management, with the expert educators identifying it as another important skill to focus include in the teacher's education programmes at early childhood level.

I felt like, there is not much done in terms of the teaching situation and classroom management. It is a good thing to learn to play an instrument or know how to dance and stuff like that, but issues of saying, how do you make your students listen? How do you engage your students to learn a particular skill? (Kago)

People think of high qualifications as a requirement. The teachers already have those qualifications, but knowing how to work with little children is a necessity, being able to handle them. (Nomsa)

Teach those [ECE teachers] facilitation skills in order for them to impart the knowledge and to handle your [ECE] lessons, the right strategies. (Kago)

- **Child and musical development**

The expert educators recommend that a pre-service programme in early childhood music education should include a subject that focus on the developmental stages of child development so that they understand children and will be able to select age-appropriate materials and activities for their learners This will also enable them to understand the purpose behind every activity or song that they select and what the particular activity or song aims to develop.

They should understand learning theories, know the stages of child developments, it's very important that pre-service teachers understand the children psychology, how they develop, how they learn so that they also understand their musical development (Mpho)

- They [teachers] also need to understand the child. (Gugu)
In my view the most important quality that a music teacher should have in an early childhood context is understanding the early learner, what it is that this age group can understand easily, the pedagogical skills, how do children learn? (Nyasha)
- It is the creative delivery that they (the teachers) lack, and the inability to handle the little ones. (Gugu)
- **Music curriculum design**

The expert educators suggested that curriculum design should be included in teacher training courses. As several early childhood centres and preschools do not subscribe to any national or international curriculum, ECE music teachers are often required to compile an appropriate music curriculum for the school. The participants argued that such a component in a tertiary programme will enable ECE music teachers to design an age-appropriate curriculum with activities suitable to the learners' developmental stage.

[Teach the students] how to design an age-appropriate suitable curriculum [...] with age-appropriate activities. When you design the curriculum, when you understand it, then obviously you will be able to deliver accordingly. [...] So, I think it's quite important to have that sort of understanding of curriculum design and implementation. (Kago)

They (the teachers) should first have a curriculum to follow, which is their guideline. This would help them to know what to teach, how to teach since they will be having guidelines. (Nomsa)

The teachers need to know the theories and the curriculum content. (Gugu)

- **Music technology**

The expert educators highly recommend inclusion of technology in the music classroom. They argue that if preservice teachers are not exposed to technology, they would not be able to handle the teaching and learning of music as they have to match the average 21st century learner who has an excellent knowledge of technology and is adept at using electronic devices.

In their view, technology brings on board many possibilities for music education, such as including music genres from all over the world. Some expert educators argue that countries are now talking of moving towards the fourth Industrial Revolution and therefore call for music education to follow the trend. Music educators underscore the importance of technology and how it can make learning easier, because the people are changing the way they do things, they are embracing technology through the use of iPods and other gadgets and therefore, children would not want to be left behind. They argue that as technology is moving, therefore the teaching and learning of music should also move with the time, and cater for the “smart” learners.

I would encourage the use of technology looking at the calibre of the learners we teach nowadays, who are exposed to technology from an early age. But in our remote areas, that will [cause] serious challenges because of [the] lack of basic resources. (Simba)

The learners should be exposed to the latest trends in music technology that is where the world is heading. Music software is now being put on iPads, iPhones and tablets, these are software that kids can use on iPads. [...] children like to play with these. (Mpho).

I am inspired by the possibilities that technology has brought on board for music education. It's possible to find almost anything and I can play examples from all over the world. (Thandie)

4.6.2 Professional development

For professional development and personal growth, the expert music educators recommended that tertiary institutions should provide apprenticeship opportunities to pre-service ECE educators where they can work under the mentorship of an experienced music educator. Furthermore, they regarded collaboration and networking with other music educators and professional music societies as excellent opportunities that offer continued support to ECE music educators. They also recommended that preservice student teachers are exposed to—and involved in—research projects, and that they are given sufficient access to online resources for music education. Figure 8 illustrates theme 4 and its sub-themes, after which each of these subthemes are described with relevant quotes from the participants.



Figure 8: Teacher Education programmes

4.6.2.1 Apprenticeship

The expert teachers suggested apprenticeship as an important component to assist the early childhood pre-service educator. In their view, an apprenticeship where the students are placed with a skilled music educator in an ECE classroom setting, can assist the student to acquire practical skills in a mentored environment while they learn the act of teaching in a practical way. Several aspects of music educator facilitation skills can be honed during such an endeavour, and should include lesson observations, peer teaching, micro teaching, mentorship, and teaching practice or internship.

More time should be allocated to teaching practice. Pre-school teachers should be given a chance to observe a specialist music teacher presenting their lessons for a while, then practice with them. Mentorship is also important, attach them to a more knowledgeable other. (Nomsa)

Pre-service teachers need to be given more practice right from year one, like start with observations (Gugu)

Mentorship is important when you are about to complete your studies, to expose yourself to the practical aspect. (Nyasha)

Pre-service teacher education programs, should be balanced, between the music subject content, the practical skills as well as teaching practice. (Kago)

4.6.2.2 Collaboration and networking

According to the participants, preservice music educators' personal growth and motivation are underpinned by collaboration and networking. They stress the power of social interaction with other music practitioners as a vital part to ensure growth and inspiration for their roles as music educators. The recommendations include collaboration and networking. The expert educators outlined several measures related to the professional development of early childhood music teachers. These include colloquia, workshops, seminars, webinars, and conferences.

I would also encourage collaboration between music educators, across cities, countries and regions, these can improve the quality of music education. (Bupe)

I'm always on the lookout for new ideas, through workshops, and collaborative inquiries around the world. I have a strong network of music teachers around the world. (Mpho)

Collaboration with other early childhood music educators on different online platforms like the Kodály, Orff Schulwerk group. They [the students] should learn from others. (Gugu)

4.6.2.3 Research and online resources

An important aspect of personal growth and development is that pre-service teachers should be actively engaged in research activities, whether collaboratively or individually. Online resources is another key factor with regards to personal growth and motivation. The participants suggested that the early childhood teacher can make use of available internet sources and online platforms to extend and develop their classroom music activity repertoire. Further online opportunities are

available via Facebook platforms, WhatsApp or Telegram groups, or websites of different music education societies. Several free online courses and books are available which will help them to keep up to date with the latest methods and ideas in the early childhood music profession.

From books, the internet, websites like 'The singing classroom'. It's a great resource for the early childhood teacher, it's got material adapted from primary school stuff to suit an early childhood classroom. (Nyasha)

Pinterest even has tutorials on how to make class instruments. (Gugu)

You can find resources from internet sources and online platforms, Kodály websites and FB pages, WhatsApp groups, online courses and books. (Nomsa)

With me, constant research does it for me (Mpho)

4.7 Data analysis from observations

The second stage of data analysis took place when I derived empirical evidence from lessons available on the online platforms of four professional music societies. I observed a total of eight lessons, two per each society, using the observation protocol for online ECE music lessons (Appendix B) as a guide to assist me to analyse the lessons presented by the expert music educators from the specific professional music societies. I made notes under the relevant sections as I observed each lesson. As with the process I followed when analysing the interview data, I searched for themes within each case (music society), and then looked for cross-cutting themes across all the cases (Hawkins, 2018). Subsequently, I generated codes, grouped similar codes together, and came up with themes. After scrutinising the data several times, the major themes emerged as they became evident in all the lesson observations. Six major sub-themes emerged from the observations, namely: point of entry, lesson activities, teaching and learning aids, collaboration and social interaction, scaffolding in the learning classroom and classroom space or environment. These six aspects qualify as themes because they encapsulate all the codes that provided insight to facilitate a music lesson in the early childhood classroom.

Table 7: Theme with sub-themes from observation data

Themes	Sub themes
Music in an early childhood classroom	<ul style="list-style-type: none">● Subtheme 1: Point of departure● Subtheme 2: Lesson activities● Subtheme 3: Teaching & Learning aids● Subtheme 4: Collaboration and social interaction● Subtheme 5: Scaffolding in the early childhood music classroom● Subtheme 6: Music Classroom space

4.7.1 Brief synopsis of the lessons

Below is a brief synopsis of the lessons observed. Although I observed eight lessons, two for each society, I am describing only four lessons, one per society. This allows for easy clarification of examples and references. As the lessons for each society follow a similar structure/sequence, one lesson is sufficient to clearly illustrate the findings.

Table 8: Summary of lesson observations

Lesson plan structure	Lesson & brief description
<p>Kodály Academy</p> <p>Kodály lessons do not have a set number of music activities or specific order of such activities. However, the lessons presented by this academy usually include the following activities:</p> <ul style="list-style-type: none"> • Hello song, • Rhythmic poem, • Hand signs; • Movement; • Songs; • Rhythm reading • Circle games or songs • Goodbye song. 	<p>Lesson theme - Rhythm</p> <p>The lesson observed started with a hello song, <i>Welcome</i>. This was followed by a movement activity where the learners were given an instruction to walk to the beat of the drum, keeping a steady beat. The learners were asked to keep the beat on different parts of their bodies, such as the knees, the hands, the head, etc. They were given a visual representation of the beat that they have just executed to help them move from concrete to semi-concrete (from concrete experience of a music concept to the abstract understanding of the same concept).</p> <p>The learners then did a rhymes game, clapping the rhythm of the poem/song that corresponded to the words. As they clapped the rhythms, they simultaneously had to say out or recite the rhythmic time names with the help of visual flash cards which had the rhythm printed in music notation.</p> <p>The next activity was that the children had to walk to the beat of the drum, still “keeping” the beat on different parts of the body, for example on their knees, hands, head, and so on. They also had to reproduce the rhythm on the flash card using their bodies.</p> <p>Later on, the flash card with a visual representation of the rhythm was taken away, but the children had to remember the patterns and perform it without seeing it. Subsequently, the teacher then juxtaposed the beat and the rhythm and asked questions assisting the learners to understand the underlying music concept, for example: “Does the heartbeat stay the same?”; “Do you hear the same sound when you walk to the beat?”</p> <p>The lesson ended with a goodbye song.</p>

<p>Orff Schulwerk Society</p> <p>This society does not have a set lesson plan structure or programme, but the four basic elements present in all their lessons are:</p> <ul style="list-style-type: none"> • Imitation, • Exploration, • Improvisation, and • Composition. 	<p>Lesson theme – Rhythm</p> <p>The lesson observed was based on rhythm, starting with the learners singing a nursery song, <i>Simple Simon</i>.</p> <p>The children then had to relate the nursery song, <i>Simple Simon</i>, to the solfège pitches which make up the melody. The teacher had four solfa pitches written on a large poster, indicating the descending pattern ‘do- ti- la- so’, pasted on the wall. One of the learners said, “I notice that Simple Simon is the same as do-do, ti-ti, la-la, so”. The learners then sang the illustrated solfège syllables using hand-signs, and repeated the singing several times until they all got it right.</p> <p>In the next activity, the teacher asked the learners to create their own movements to the rhyme. She suggested several ways in which the learners could create their movements, for example:</p> <p>“If you are working in pairs, one could be stationery and the other person can move, or you can both decide to move”.</p> <p>The learners then moved in pairs and in groups, adding their own simple games and hand-clapping games.</p> <p>The learners then, with their peers, came up with their own movements.</p> <p>In the next activity, the teacher and the learners played some clapping games on different types of ‘berries’, using various rhythm patterns. They explored clapping with different rhythms in the refrain section, with each group or pair creating their own game of <i>Simple Simon</i>.</p> <p>This activity was extended when the groups or pairs of children were required to clap different rhythms and then repeat those rhythms on the xylophones.</p> <p>Finally, the children improvised their own rhythms individually on the xylophones.</p>
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<p>Kindermusik Kindermusik has a set order of activities that the learners engage in. These usually include the following:</p> <ul style="list-style-type: none"> • Hello song, • Rhythmic poem, • Movement song, • Music game, • Circle dance, • Instrumental play, • Story time, • Listening activity, • Music notation activity, • Goodbye song. 	<p>Lesson theme – Music notation (C-E-G) The lesson observed was on music notation, which started with a hello song.</p> <p>The rhythmic poem was represented by the nursery rhyme <i>Ten green bottles</i> which the children sang.</p> <p>A music game followed involving movement and pitch recognition. This game involved individual and group responses:</p> <p>The learners stood in a circle to play the game. Five ropes were placed on the floor to represent the five lines of the music staff. All the learners stood ‘outside’ the music staff and wait for instructions. Individually, and in pairs, the learners were then asked to identify the notes of the staff, distinguishing between line-notes and space-notes. The teacher asked the individual learners to move to where the mentioned note “lives”. For example, she would give the learners the following instructions: “move to the C space”; “move to line F”; “jump to where A lives”.</p> <p>Instrumental play: The learners were each given a glockenspiel which were been prepared before the time so that it only had three staves namely G, E, and C. The children were then required to play the notes G-E-C on their instruments on the words “roll-over” in song <i>Ten green bottles</i> (introduced at the start of the lesson).</p> <p>Playing, singing and music notation activity: Still using the same song, the learners were asked to pick a card from a stack prepared by the teacher. These cards had instructions on them, and each learner was required to perform the action mentioned on the card, which is either:</p> <ul style="list-style-type: none"> • Read out the note name • Play the note C • sing the note name, or • play the note names C-E-G <p>The lesson ended with a goodbye song</p>
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<p>Junior jive</p> <p>The structure followed in the lessons presented by <i>Junior Jive</i> are usually:</p> <ul style="list-style-type: none"> • Hello song, • Movement activity, • Listening activity • Creative activity, • Singing activity, • Playing on instruments, • Goodbye song. 	<p>Lesson theme - Travelling</p> <p>The lesson observed was on the theme of travelling and modes of transport.</p> <p>The lesson started with a ‘hello song’ based on the sol-fa pitches, so-mi. The children added movements to the song, such as waving, shaking, or rolling their hands, and slapping their knees.</p> <p>The second part of the lesson was the movement activity called ‘let’s move’, where the learners had to identify and move different parts of their bodies independently.</p> <p>In the next part of the lesson, singing-, movement- and listening-activities were combined. The learners listened to a recording of an action song that included the sounds of real modes of transport. While singing the song and listening to the recording, they had to portray the different transport sounds through movement. For example, they pretended to be driving a car; riding a bicycle; rowing a boat; and zooming to the moon in a rocket, creating their own movements with the guidance of the teacher.</p> <p>The children then listened to a recording of real transport sounds and had to identify them, for example identify a car hooter sound.</p> <p>The next activity was singing whereby learners’ sing along a recording of the <i>We drive in a car</i>, a song that explains how traffic lights work. The children were encouraged to explore their voices while singing along.</p> <p>Lastly, at the end of the lesson, the children sang a goodbye song. The children had to sing the song while accompanying themselves by each playing a pair of claves, tapping to the beat of the song.</p>
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4.7.2 Point of departure

The first subtheme derived through data analysis of the lesson observations is the learner’s prior knowledge, which represents the introduction or point of departure to each lesson. The point of departure includes a motivation for the learners to participate in the lesson by beginning with a rhyme or song they all know, thereby creating a safe environment. Three of the societies, Kodály, Kindermusik, and Junior Jive, started their lessons with a ‘hello song’. After that, all the lessons proceeded with the singing of a familiar song that encouraged participation. The song was presented in a playful manner, starting from what the learners know and moving to new information that the teacher introduced. For example, The Orff Schulwerk lesson started with the learners singing a rhyme-rhythm, *Simple Simon* that they all know, while the Kindermusik introduction was a song based on a nursery rhyme entitled *ten green bottles*. The teachers in all the societies then skilfully framed the lesson in such a way that the learners could relate the knowledge they already have to the new information. For example, the Orff Schulwerk teacher asked a learner, “what do you notice about this melody [Simple Simon]?” With reference to the solfège notes on the board, the learner answered, “I notice that the *Simple Simon* song sounds the same as ‘do-do, ti-ti, la’.” From there, the teacher moves fluently to the singing of the solfège-pattern while encouraging the learners to join in.

4.7.3 Lesson activities

Through carefully studying the data, I realised that the variety of lesson activities are significant and important when teachers plan their lesson presentations. The music educators representing the four societies included a variety of different activities during their online lessons. Table 8 provides a summary of the music and lesson activities of the four professional music societies I observed.

Table 8: Music & Lesson activities presented by Professional Music Societies

Society	Classroom activity
Kodály	<ul style="list-style-type: none">• Spiral dance• Clap the rhythm• Walking to the beat (beat on their feet)• Target practice audiation• Listening

	<ul style="list-style-type: none"> • Rhythm echo-patterns
Orff Schulwerk	<ul style="list-style-type: none"> • Singing melodies • Hand signs • Solfège • Playing of instruments • Movement • Rhythm clapping • Hand games • Circle games • Listening • Choosing partners and changing
Kindermusik	<ul style="list-style-type: none"> • Instrumental play (xylophones) • Singing • Movement • Playing • Action songs • Nursery rhyme • Listening • Music notation
Junior Jive	<ul style="list-style-type: none"> • Echo exercises • Body percussions • Action songs • Pretence play • Listening • Movement • Playing of musical instruments • Imitation (playing of instruments and actions in the song) • Singing

Kodály: During the Kodály lesson, movement activities are used to teach beat and rhythm, for example, marching to the drum beat, clapping the rhythm as well as reciting rhythmic time-names. The children start with clapping, assisted by flash cards with a visual representation of beat and

rhythm. The visual representation is later removed, requiring the children to remember the patterns so that they can still clap the rhythm and move to the beat.

Orff Schulwerk: Rhythm is presented playfully through hand games, movement, singing, and by exploring musical instruments.

Kindermusik- Music notation is taught through playing a game of movement for example by utilising a large music staff represented by five ropes placed on the floor. The children have to do different actions to indicate their understanding of the pitches represented by the music staff. These actions include, for example, ‘jumping to a specific pitch, playing tuned percussion instruments, as well as singing the pitches.

Junior Jive: Pitch is presented to the young learners through a ‘hello song’ which is based on the, ‘so-mi’ notes. The teacher leads the greeting song, and the learners sing along with the teacher. The teacher then add movement, waving and shaking hands, tapping knees and rolling hands

Summary: What is consistent in all these online lessons is the role played by the expert music educator, who skilfully guides the activities so that the learners know what they are supposed to do. For some of the activities there is repetition until the learners are familiar with the tasks they are required to do. There are also a variety of learner-learner or individual activities, with the guidance from the teacher. In such instances, the learners work together in pairs, in groups, as a class, or individually, to complete a given task. The lesson activities are varied and engaging to retain the learners’ attention.

4.7.4 Teaching and learning aids

Another important theme that emerged is learning and teaching materials. The lessons observed showed varied media, resources, and learning equipment, according to the specific topic of each lesson. Teaching and learning aids I identified during the observations include musical instruments, for example non-melodic and melodic percussion instruments, flash cards, worksheet cards. A variety of songs, rhymes, and game songs were included, for example from the children’s own heritage or cultural background. Furthermore, other requisites were also used to enhance the lesson activities, such as papers and crayons to draw, or other materials like plush toys. For example, the Kodály society used masks so that learners were blindfolded at specific times and had to rely purely on their aural perception skills to take part in the circle game.

Kindermusik used five ropes placed on the floor to illustrate the music staff, and the children were invited to take part in a fun game where they were required to use their bodies to represent certain pitches on the music staff. Orff Schulwerk learners experimented with different rhythms through hand clapping, and then experimenting with those rhythms on xylophones. Junior Jive learners experimented with egg shakers to accompany their greeting song at the start of the lesson. Some of the shakers were homemade, indicating how educators can be inventive to add a variety of instruments to their classrooms without significant financial expenses. Table 9 provides a list of teaching and learning aids used by each society.

Table 9: Teaching and learning aids observed during online lessons

Kodály	Orff Schulwerk	Kindermusik	Junior Jive
<ul style="list-style-type: none"> • Drum • Flash cards • Rhymes 	<ul style="list-style-type: none"> • Xylophones • Recorder • Song “Simple Simon” • Charts/Cards • Rhymes 	<ul style="list-style-type: none"> • Glockenspiels • Flash cards • Nursery rhymes 	<ul style="list-style-type: none"> • Pictures of various modes of transport • Worksheets • Plush toys • Egg shakers • Claves

4.7.5 Collaboration and social interaction

All the observed lessons indicated strong social interaction and collaboration between various role players. These include educator-learner interaction, learner-learner interaction, and collaboration involving group work, ensembles, partner games, and circle dances or games. All the societies noted that collaboration and group work are vital to their methodologies:

Kodály: The learners collaborate and interact during circle games, hand games, group work, and playing together on instruments.

Orff Schulwerk: For these lessons, collaboration and social interaction happen through group singing, singing games, hand games, playing in pairs, as well as creative group work and improvisation.

Kindermusik: Learners sing rhymes and take part in circle games. They have to listen to instructions and follow them, taking turns in leading a game. The educator guides the learners to

pick a card with written instructions, after which the learner has to perform the action mentioned on the card.

Junior Jive: The learners sing along with the teacher and all participate in an action song, performing movements to illustrate the words of the song. For example, they had to pretend to drive a car and ‘turn the wheels’ with their hands, or to ‘ring the bell’ while riding a bicycle; or ‘pulling the oars’ while rowing a boat. These activities require imitation of movements and repetition of sound, facilitated by educator-learner interaction as well as learner-learner interaction.

4.7.6 Scaffolding in the music classroom

Scaffolding in the music classroom was clearly observed in the way the music educators provided motivation, encouragement, and support to the learners so that they were able to participate. To ensure that learners do not become discouraged and to eliminate the risk of failure, the teachers provided continued support throughout lessons, especially to the learners who struggled with the activities. It was clear that the educators used a conducive framework when planning lessons, starting from a comfortable level of prior knowledge so that all the learners could accomplish the tasks. Lessons then progressed to group work and collaboration where there was support from peers when taking part in more advanced activities. All the societies included some form of creativity, where the children were able to apply newly learnt skills independently and make meaning on their own without the help of the teacher or more knowledgeable other. The following paragraphs describe how the teachers employed scaffolding:

Kodály: Scaffolding took place through visual representation of the beat and rhythm at the start of the lesson. This concrete representation of abstract concepts (beat + rhythm) was repeated and practiced in a variety of ways, after which the educator removed the visual representation. The learners were then able to execute the rhythm patterns accurately and according to a steady beat. The concrete material provided the scaffolding, assisting the learners to understand the abstract concepts on a higher level, leading to them being able to perform the music activity on their own without assistance.

Orff Schulwerk: The lesson commenced with hand games, requiring the learners to create their own movements. By using a series of well-planned questions, the educator led the children to respond to the melody of a song through rhythmic movements. The teacher also created opportunities for learners to work in pairs or groups, thereby creating scaffolding via peer

collaboration. After establishing this safe and familiar environment, the learners had to translate their movements and rhythmic clapping into playing a four bar melody on the xylophone, on their own.

Kindermusik: The learners sang a familiar nursery song, *Simple Simon*, during the introduction of the lesson, establishing scaffolding as this was the prior knowledge required for learning. The learners were then asked to play the notes C-E-G on their glockenspiels during the refrain section of the same nursery song. Later on, the singing of the song was removed and the learners had to play the notes while remembering the tune via audiation. In the last part of the lesson, the playing of instruments were removed and the learners were asked to sing the melody ‘C-E-G’ without assistance. This shows how the teacher gradually removed the initial scaffolding in the lesson until the learners were able to perform a challenging musical task independently and accurately.

Junior Jive

The point of departure had activities which laid a foundation of what the learners were expected to achieve, presented in a simplified playful manner. The lesson incorporated actions which reflect the lyric of song. Furthermore there was a lot of repetition on movements and repetition of sound, facilitated by educator-learner interaction as well as learner-learner interaction. Scaffolding happens when the action are repeated by both the educator and the learners, until the learners are able to do it on their own and then the MKO stops assisting. Activities were not changed even if the learners struggled.

4.7.7 Classroom space

The classroom space where music teaching and learning takes place creates a favourable environment that enhances learners’ experiences. All the professional societies’ online lessons I observed were conducted in spacious classrooms or studios which made it easy for the learners to move around. The rooms were learner-friendly and carpeted, or had a carpet in one corner, allowing learners to sit on the floor during activities such as story-telling or circle games. The seating arrangement allowed the teachers to be able to see all the learners, whether seated on the carpet in a horse-shoe format, or playing their instruments at the back of the classroom. The walls were decorated with musical charts and other visual illustrations including hand signs for pitches, solfège notes, and music instruments. This created an inviting and appropriate ‘musical environment’. Furthermore, the classrooms or music studios were well-equipped with classroom instruments. These included non-melodic percussion instruments (shakers, drums, tambourines,

and claves) and melodic percussion instruments (glockenspiels, xylophones). Additional props were also available, such as soft toys; or requisites for example masks and ropes.

It is noteworthy, however, to mention that none of the educators observed in the online lessons used technologically advanced equipment, such as computers, electronic keyboards, or tablets. It is evident, however, that an enticing, spacious, and well-equipped classroom allows the teacher to fully utilise a wide variety of musical activities and experiences as demonstrated by expert ECE music educators and professional music societies.

4.8 Summary

In this chapter, the data analysis from two sets of data was provided. Chapter four provided a detailed data analysis of the study. Firstly the data from the interviews with experts' educators is presented, followed by that from observation of the online lessons. Four major themes that emerged, were each divided into superordinate and subordinate themes, leading to a clearer understanding and explication of the research topic. In the next chapter, these findings are discussed in relation to current scholarly literature.

Chapter 5: Discussion of findings

Introduction

This chapter discusses the findings of the study according to research literature and the integration of the two sets of data from both the interviews and the observation. These findings relate to the four main themes presented in chapter 4 namely: 1) purpose of music in early childhood, 2) musicianship in early childhood, 3) facilitating music learning, and 4) teacher programmes for music education

5.1 Theme one: Purpose of music in ECE

A key finding of this study is that active involvement in music ignites all areas of child development, and that it enhances interdisciplinary learning. This corresponds with the findings of other scholars (An et al., 2013; Colwell, 2008; Dyer, 2011; Strom, 2016).

5.1.1 Role of music in early childhood education

The interdisciplinary role of music during early childhood education concurs with DiDomenico's (2017) study, indicating that music improves the class environment and promotes understanding in other areas of the curriculum. This study also revealed that music education forms a vital component of preparing young children for school. Several studies corroborate this, as indicated in the following sections. In a study carried out by Otchere-Larbi and Amoah (2020) which aimed at determining the impact of using rhymes and songs in the teaching and learning of numeracy in Ghana preschools, about 70% of preschool teachers use rhymes and songs as an instructional tool, and this creates a positive learning environment, hence a positive effect on learning. Similarly, another study conducted by Ferreri and Verger (2016), which aimed to investigate the effect of music on verbal learning and memory acknowledges the role of music as a pedagogical tool in the ECE classroom, which suggest that, music can be used as, "a temporal scaffolding in which stimulus regularities may selectively attract attention, reinforce and facilitate verbal learning and memory, an enhancer of arousal and mood, and an enhancer of emotional responses that influence the reward system" (p. 179). The results of Ferreri and Verger (2016) correspond with the findings of the current study which underscores the use of music for scaffolding purposes in the ECE classroom.

5.1.2 Music aiding school readiness

Social skills, language and cognitive development, emotional development and motor skills are all skills that children acquire via active involvement in music activities in the ECE music classroom, as established in this study. This in line with several studies conducted by other researchers which also acknowledges the beneficial effect of music related to child development (Blasco-Magraner, et al., 2021; Barrett et al., 2018; Brodsky & Sulkin, 2011; Eerola & Eerola, 2014; Esimone & 2014; Ferreri, & Verga, 2016; Rabinowitch et al., 2013; Williams, 2018).

Brodsky and Sulkin's (2011) research revealed that handclapping positively affects the learners' cognitive and motor development. Another study conducted in South Africa by Arasomwan and Mashiy (2021) indicated that music-based pedagogies have a positive effect on the early childhood learner, including their acquisition of communication skills and language development. Similarly, another study conducted in Finland by Linnavalli et al. (2018) found that the children who attended the weekly music playschool showed significant improvement in language development, including phoneme processing and vocabulary. Van Vuuren's (2022) study reveals that music can help children understand the patterns in mathematics through rhythmic activities. Additionally, van Vuuren notes that music is a valuable tool regarding language development as song repertoire builds vocabulary. All these findings correspond with the findings of the current study. Figure 8 summarises the interrelated subthemes regarding how music aids school readiness during early childhood education.

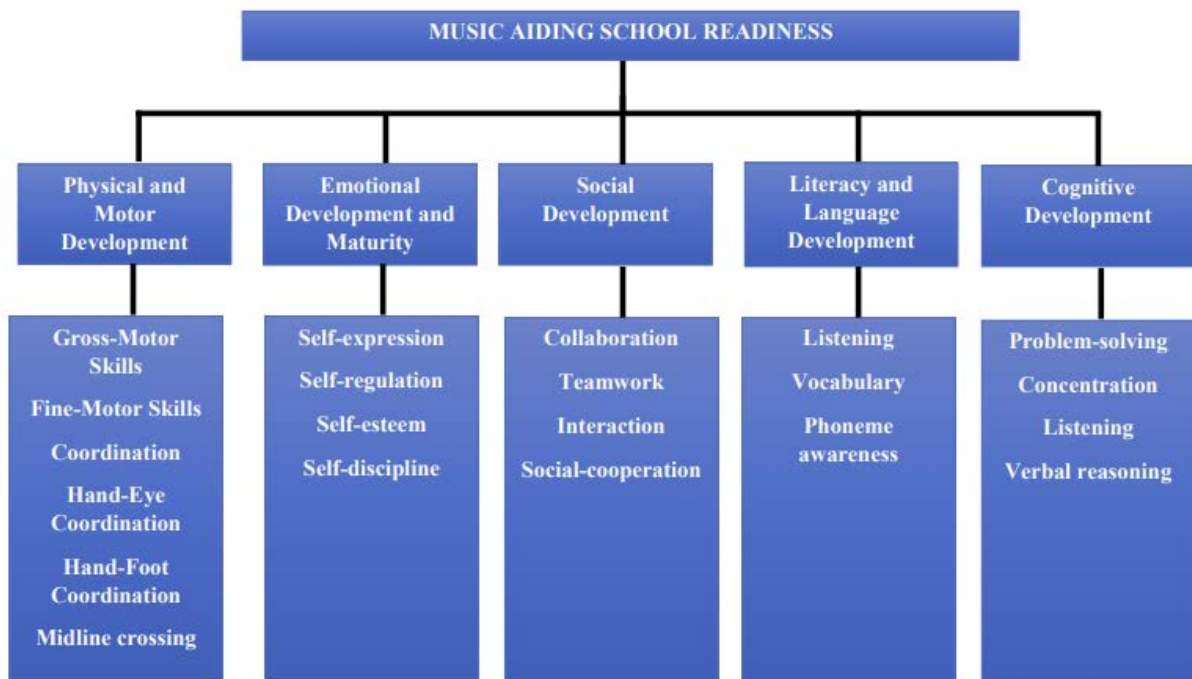


Figure 9: Music aiding school readiness

5.2 Theme two: Musicianship in early childhood

The findings of this study are in line with the arguments put forward by several researchers on what constitutes musicianship in the ECE classroom (Barrett, 2011; Hallam, 2017; Hutka et al., 2015; Kirchner & Tomasello, 2010; Promsukkul & Trakarnrung, 2014). The intrinsic value of learning and music making is vital at an early age as it promotes personal identity formation in young children (Barrett, 2011). Therefore, musicianship is a vital component of early childhood education as it not only enhances cognitive and psychomotor skills development (Hutka et al, 2015), it also promotes prosocial behaviour (Kirchner & Tomasello, 2010) and wellness (Krout, 2007). The findings of this study confirms that young children should be given a wide variety of music-making experiences so that their musicianship can be fully developed, as confirmed by other researchers (Promsukkul & Trakarnrung, 2014; Ruokonen et al., 2021).

The research findings indicate that young children should be allowed to sing songs in their mother tongue, as confirmed by other scholars (Andang'o, 2009; Ahechi, 2015; Kalinde & Vermeulen, 2016). Additionally, the study participants referred to music notation as a means of visual representation of music that can be played or heard or identified by the learners. At an elementary level, this involves three basic music elements – rhythm, beat, and pitch – notated on a music

staff. The skills of music notation implies that a young child can learn to read and interpret basic rhythmic notation patterns, as well as to learn to read and intonate elementary solfa patterns, such as ‘so-mi’, so-ls-so, or mi-re-do’. Several scholars stress the importance of developing music literacy skills in young learners, confirming the results of the current study (Hallam, 2010; 2017; Bagley, 2004; Cary, 2012, de Vries, 2001; Hooker, 2013).

5.3 Theme three: Facilitating music learning

The theme facilitating music learning, covers instructional design, the teaching act, social interaction and collaboration, space issues, learning materials and technology. The findings of the study revealed the aforementioned as key areas regarding facilitation of music in the classroom.

The theme, teaching act, includes the lesson outcomes, background knowledge, introduction, and scaffolding in the learning process, learning activities, collaboration, motivation/encouragement and conclusion. According to the findings of the study, the expert educators recommend playful pedagogies, they argue for the teaching and learning of music education in the early childhood classroom through play. Several studies conducted on playful pedagogies reveal and endorse the playful pedagogies, which confirms the expert music educators’ viewpoint (Acker, 2020; Marjanen, 2015; May, 2020; Niland, 2009; Van As & Excell, 2018). Acker (2020) posits, “through play children realise their considerable and multifaceted capacity to wonder, experiment, problem-solve, investigate, negotiate, contemplate, create and re-create, and do this on their own terms” (p. 273). Similarly, Marjanen (2015) postulates that, “playful activities and action create a solid basis for music education performances” (p. 55). Niland (2009) however, contends that even though music teachers acknowledge the importance of musical play, the teaching and learning of music is still teacher centred as opposed to learner centred, and therefore calls on teacher to adopt a more child centred musical approaches.

According to the results of my study, the expert educators emphasize the need for teachers to always have a lesson plan. Their contention is supported by Ojukwu (2013), who argues that lesson planning is a fundamental aspect of teaching, which gives teachers directions and flow of the lesson; therefore, teachers need to understand the basics of a lesson plan. The same sentiments are shared by Pang (2016), who posits that, “competence in lesson planning is also what constitute the essence of quality teaching” (p. 258). In line with this perspective, the findings of the current study underscore the importance of lesson planning as part of preservice teacher education and professional readiness. Data analysis suggests that, when planning a lesson, the teacher should

consider lesson outcomes and child developmental stages to select appropriate child-centred activities, and to allow for opportunities during the lesson when such activities can be assessed to ensure future development thereof. These findings concur with Scott and Palincsar (2013), who opine that “the goals of educational assessment should be to (a) identify abilities that are in the process of developing, and (b) attempt to predict what the learner will do independently in the future” (p. 5).

Scaffolding, motivation and encouragement are key to the learning process. The support, provided by the teacher or the more knowledgeable classmates, play an important role in children’s learning and development. Social interaction opportunities allow for collaboration in the classroom. The findings of this study reveal that music education provide the learners with an opportunity for social interaction, collaboration, and teamwork. Collaboration is an inherent part of teaching and learning of music in the early childhood classroom. In line with the view of the expert teachers, Vygotsky’s sociocultural theory suggests that true learning occurs when it actively transforms the child’s world. Vygotsky perceived interaction or collaboration with peers as an effective way of developing skills and encouraged teachers to employ learning exercises where less competent learners are paired or put in an ensemble with more knowledgeable or skilful others so that the competent ones can motivate the less competent (McLeod, 2018; Pathan et al., 2018). The results of this study indicates that cooperative learning –as opposed to other teaching methods –promotes social interaction, as confirmed by Lavasani et al. (2011).

The findings of the current study showed some examples of learners doing some solo activities. Berger (2000) explains that verbal interaction can be done in two ways: private speech and face to face verbal interactions. Vygotsky defines private speech is “unique form of internal collaboration with oneself” (p. 273). Similarly, Lee (2008) explains that private speech is “externalized self-directed speech” (p. 173) for example when a learner intersects an activity to talk to him/herself, commenting on the level of success or failure that he/she has completed the activity. Research indicates that it is common practice for children to engage in audible self-dialogue that pre-schoolers use to review or decide what they know, and as a form of self-regulation (Berger, 2000; Nyota & Mapara). According to Frauenglass and Diaz (1985), within a Vygotskian framework, this will normally happen when the learners fail to perform given tasks, “both private speech and the likelihood of failure increase with task difficulty”. Similarly, observations from video-recordings of 5–6 year olds while performing tasks showing that the number of whispers and mutterings increased as self-regulatory utterances declined

Play songs and games in the music classroom provide the learners with an opportunity for social interaction and collaboration during the early childhood phase. Kultti and Pramling (2014) posit that play is a “cultural interpretation” and as a social and cultural teaching and learning activity, it influences teaching and learning in general. They point out that play is maintained through repetition and imitation of language and other actions. Therefore, playful pedagogies within a sociocultural context of Southern Africa are culturally rooted and developmentally appropriate allowing learners to be taught in an authentic context. Similarly, music in a mother tongue cultural context can foster educational aims (Kalinde & Vermeulen, 2016). Nyota and Mapara’s (2008) study indicate that Shona traditional children’s games and play songs embody indigenous ways of knowing.

Figure 9 illustrates examples of collaboration in the music classroom according to data analysis.

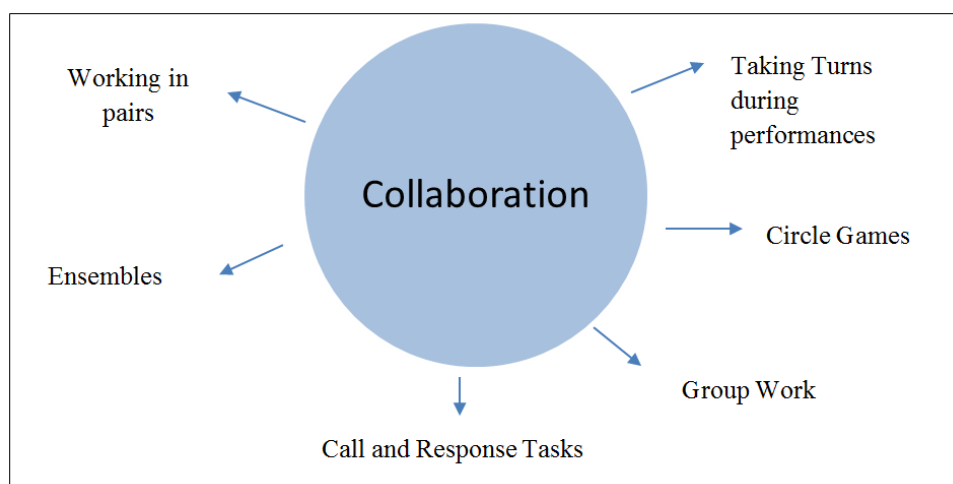


Figure 10: Collaboration in the music classroom

Although collaboration is credited for having a positive effect in social learning, research literature highlights some obstacles that maybe encountered during collaborative activities (Baloche & Brody, 2017; Buchs et al., 2017; Le et al, 2017; Puntambekar, 2006). These obstacles may arise if the collaboration activity focused on the cognitive aspect instead of on collaborative learning (Le & Wubbels, 2018). This correlates with the findings of the current study as expert music educators cautioned against haphazard use of group-work and collaborative activities, suggesting that teachers should have a clear purpose of what they want the learners to achieve through such activities.

Additionally, through the online observations, it was evident that the expert teachers provided support and modelling to the children before guiding them to work collaboratively in groups,

“whereby the teacher models the desired learning structure or task, then gradually shifts the responsibility to the students”, (Turuki, 2008, p. 252). The same kind of desired modelling was also demonstrated by more knowledgeable learners during group work and presentations. Similarly, Fernández et al (2015) assert that to “scaffold implies a temporary support that is removed once the construction work has been completed” (p. 69). The findings of the current study corroborate the findings of research literature, namely that scaffolding provided by educators in the music classroom supports young children to develop their agility and level of skill.

Fernández et al (2015) lists the following six functions of the teacher or the more knowledgeable other (MKO) as originally defined by Wood et al:

- To orientate the child’s attention to the version of the task defined by the tutor.
- To reduce the number of steps that are required to solve a problem, thus simplifying the situation in a way that the learner can handle the components of the process.
- To maintain the activity of the child as she/he strives to achieve a specific goal, motivating her/him and directing her/his actions.
- To highlight critical features of the task for the learner.
- To control the frustration of the child and the risk of failure. To provide the child with idealized models of required actions (p. 59)

In table 10, the six functions of the teacher relate to the scaffolding provided by the music educators while they were facilitating music learning during the observed online lessons.

Table 10: Scaffolding functions of the teacher or MKO as observed in this study

1	<p>To orientate the child’s attention to the version of the task defined by the MKO</p> <p>Firstly, the learning outcomes were in line with the perceived outcomes, and the teacher connected the children’s background knowledge or point of departure to the introduced topic through playful pedagogies. Furthermore, the introduction or point of departure in each lesson had activities which laid the foundation of what the children were expected to achieve.</p>
2	<p>To reduce the number of steps required to solve a problem, thus simplifying the situation in a way that the learner can handle the components of the process</p> <p>The teacher simplified the activities, in a way that the learner was able to perform the task alone.</p>

	To maintain the activity of the child as they strive to achieve a specific goal, motivating them and directing their actions
3	The teacher did not change the activity if he saw that a particular student was struggling with the tasks, he encouraged and motivated the students in their given tasks as he directed them, assisting the less competent one until they were able to complete the task on their own.
	To highlight critical features of the task for the learner
4	Learners were given clear and brief instructions which explained exactly what they were required to do. When the teacher, the skilful person or more knowledgeable other (MKO), assisted the learner through a collaborative dialogue and modelling, this made it easy for the child to understand.
	To control the frustration of the child and the risk of failure
5	This was evident as the teacher provided constant support and motivation, having a collaborative talk with the child and encouraging them throughout the lesson.
	To provide the child with idealized models of required actions
6	This was applied through clear and simple instructions, connecting the required actions through play.

Learning and teaching material was another important finding of the study. The expert music educators recommend the use of teaching and learning materials in early childhood, including musical instruments and multimedia like CDs, DVDs, projectors and televisions. They argue that empowering teachers with such skills would improve their teaching. A study conducted by Đurđanović (2015) which was carried out to examine whether the use of teaching aids influence the quality of teaching, found out that, although the teachers understand and acknowledge the positive influence of using teaching aids on music facilitation, teachers still struggle with the use of modern technological learning aids. Đurđanović (2015) therefore calls for continuous professional courses to assist the teachers in this regard.

The findings of my study also suggest that use of technology as another important factor to consider in the early childhood music classroom. The expert educators applaud technology for having brought on board a lot of possibilities in music education, and making learning more fun. In line with the educator's perspectives, a study conducted by Ko and Chou (2014), also accentuate the use of technology instruments in the teaching and learning of music in the early childhood classroom. Their study, which examined the use of technology equipment in the early childhood context suggests that the use of technology motivates the learner, promotes the learning quality and efficiency of the learning process and assist the learners with their performance on pretence play, which is key for interpersonal relationships and emotional self-regulation. Similarly, another study conducted by Devries (2013) in Australia to examine the use of

multimedia technologies in the teaching and learning of music in the early childhood context, revealed that teachers used and valued the use of technologies, however, there were limitations which include being unable to operate them. This therefore calls on the tertiary education institution, to ensure that technology is included in their curriculum, so as to empower the preservice students with some knowledge on music technology so that they keep up with the latest trends in technology. Yurt and Cevher-Kalburan (2011) postulate that “teachers are supposed to follow permanently growing technological innovations and to adapt these innovations into the educational environment properly” (p. 1659)

5.4 Theme four: Teacher education programmes

The major findings under this theme addresses the programme design, professional development and apprenticeship opportunities, as well as personal growth and development.

5.4.1 Programme Design

The findings of this study indicate that the following aspects should form core subjects of tertiary ECE music programmes: knowledge of music elements (was music theory) musicianship, and music pedagogy. This subject should include aspects related to child and musical development, lesson planning, qualities of an ECE teacher, classroom management, curriculum design and music technology.

Moreover, the research findings suggest that there should be a balance between practical and theoretical content in an ECE music educator programme that will allow music to be taught musically. The expert music educators argued that pre-service teachers usually lack practical skills in music, therefore called on teacher educators to link practical musicianship to the theoretical aspects of music. Similarly, Conway’s (2012) research indicated that veteran teachers endorse musicianship and practical skills as part of teacher education programmes. In the same vein, May (2013) argues that early childhood teachers should be equipped with instructional methodologies relevant to early learners.

Milican (2016) notes the following suggestions that may help pre-service educators develop solutions to problems they may experience once they start their professional careers:

For preservice teachers, coursework in music teaching methods in which students investigate common solutions to typical problems, coupled with significant early

field experience related to their classes, can help novice teachers develop a set of common solutions to performance problems (p. 65)

Several studies have been conducted on pedagogical content knowledge (PCK) and music (Bremmer, 2021; Hart, 2019; Haston, 2018; Materio et al, 2012; Millican, 2016; Venesile, 2010 Wacker, 2020). The study conducted by Theodoridis and Avgitidav (2012) which focused on early childhood teachers' knowledge of PCK and Curriculum knowledge indicate the highest level of deficiency on how to teach music (PCK).

The expert music educators assert the need for teachers to understand and in order to construct a lesson plan. Several studies carried out on music teaching and lesson planning contend that teacher educators should not only teach the preservice student the procedures of lesson planning, but should also help them understand the rationale behind planning a lesson (Dorovolomo et al., 2010; Lane & Talbert, 2015; Wacker, 2020). A longitudinal study conducted by Dorovolomo et al (2010) to investigate if there was any correlation between the quality of lesson planning and its successful implementation revealed a positive relationship on the quality of lesson facilitation. This therefore dictates the need to include lesson planning as part of instructional pedagogies.

Early childhood music approaches or pedagogies play a critical role in the music classroom. Tabuena (2021) opines that the music approaches serve as a guide to both the teacher and the learner, with regards to the learning process. Internationally, regionally and locally, there are different professional music societies which offer instructional methodologies specifically for the early learners. On the other hand, ECE music teachers must familiarise themselves with these different approaches by subscribing to some of these professional music societies, in their pursuit for being effective and efficient teachers.

Different musical approaches mean that music educators have several options when selecting an appropriate pedagogy for their ECE classroom. However, (Joseph, 2011) reminds the teachers that the teaching of music is determined by both the teacher and the social context as learning is a negotiation process between the teacher and the students. The approach chosen may therefore affect the benefits associated with the learning of music (Goopy, 2013). Benedict (2009) cautions educators that when they use any approach, whether it is Kodály or Orff for example, they should be mindful of how they implement it, as a strict and rigid manner may alienate the learners and lead to unadventurous music performance,

This view is supported by Andang'o (2009), who suggests that the two important things to consider in the teaching and learning of ECE music education are cultural relevance and developmental appropriateness. A longitudinal study conducted in England by Siraj-Blatchford and Sylva (2004) suggests that effective pedagogy is inclusive of several interventions like scaffolding and learning tasks which acknowledges the sociocultural contexts of the learners. According to a study conducted by Lam and Wright (2004) in Hong Kong, the creative component of music education is not addressed in the classroom because of the following reasons; "teachers' lack of expertise and musical background; the problems of implementing a music curriculum; the limitations facing music teachers" (p. 208). While Trzos (2015) argues that knowing the sociocultural context of a community is essential in the teaching of music. Similarly, Scott-Kasner (1995) identifies three key elements to consider creating a child-centred music programme, "knowing the children; beginning where the children are; and allowing time for musical play and exploration" (p. 35). This resonates with the finding of this study, namely that the expert music educators endorse background knowledge as the point of the departure, and that they support the use of playful pedagogies.

Beetham and Sharpe (2007) define pedagogy as "guidance to learn, and learning in the context of teaching and teaching that has a learning goal" (p. 2). According to the Early Years Learning Framework for Australia (EYLFA, 2009), pedagogy is a professional practice that deals with teaching and learning, curriculum, and building relationships and the curriculum. Similarly, Wallerstedt (2019) describes teaching as a mutual activity between the teacher and the students, which makes them all-important in the learning process, with the teacher playing a critical role as the more knowledgeable other.

Vyajolu and Ockelford (2016) underscore the role played by the environment and the teacher's scaffolding during early childhood music. A study carried out in Korea (Lee & Lee, 2020) indicated that children of similar ages have different musical development levels, and that the child's environment and context can influence the level of musical development. On the other hand, developmental pedagogy refers to "the particular approach for developing children's skills and knowledge in ECE (Pramling-Samuelsson & Carlsson 2008). Samuel and Carlsson (2008) argue that ECE pedagogy should be different in nature from the traditional teaching at school and be formulated with a basis in research on children's play and learning. Their developmental pedagogy theory focuses on three main things: children's experience as a point of departure, learning act vs. learning object; discernment and variation and meta -cognitive dialogues.

Pramling-Samuelsson et al. (2009) define learning as “to change from one way of experiencing something to another way of experiencing the same thing” (p. 124). They argue that act of learning does not stand in a simple relation to how children experience or perceive the act of learning. Secondly, they define meta-cognitive dialogue as a tool that the teacher can use to make children aware of something particular (Pramling-Samuelsson et al., 2009, p. 125). Lastly, these researchers argue that a necessary condition for discernment is variation as this will enable learners to focus. In their view, children can only learn to move in relation to music by first experiencing the pulse. These authors regard “the teacher’s role [as] equally important for learning and play” (p. 63). Teachers should inspire their young learners to be inquisitive and “to continue the process of making sense of the world” Pramling-Samuelson et al, 2008, p. 63). Mckoy (2003) theorises that “instructional methods that demonstrate an attempt to preserve culturally authentic aspects of music-making experiences may lead to increased preferences” (p. 39). Thirdly, the expert ECE music educators also recommended that child and music development courses form part of the ECE pre-service teacher education programmes to enlighten the teacher with regards to musical milestones, as supported by May (2013) who noted that “music teachers [should] understand early childhood development and adopt additional, developmentally appropriate strategies suited for young children” (p. 43).

The expert teachers asserted that the early childhood teachers’ qualities include patience, creativity, innovation, adaptability, and passion. According to Steele (2010), the attributes of an effective teacher include the following attributes; non-verbal communication, self-efficacy and servant leadership. He defines self-efficacy as “the beliefs a teacher holds regarding his or her own teaching ability” and argues that this influences the teachers’ performance regarding teaching and learning in the classroom. Steele (2010) describes a servant leader as a teacher who puts the interests of the learners first, creates a conducive learning environment in the classroom and is enthusiastic and passionate about his or her work. Similarly, Okongo (2007) posits, “pre-school teachers must remain open minded, flexible, spontaneous, curious, playful, trusting, and inquisitive, and willing to learn by trial and error” (p. 102) This corroborates the findings of the current study as the expert music educators felt that preschool music teachers should be patient and passionate about their work.

Passion and patience, early childhood music teachers should be passionate about music. They must also be very patient with the learners. Teaching at ECE levels require a lot of a lot of patience, otherwise, both the teacher and the students will not enjoy their lessons (Mpho).

The results of the study suggest that curriculum design and implementation should be included as part of the teachers education programme so that the preservice teachers are empowered in curriculum development. The interviewed experts' educators argue that some pre-schools do not follow any prescribed curriculum and would rely on the ECE music teacher to create their own. The expert teachers' views are supported by May (2013), who argues that it is important that teachers develop or choose an ECE music curriculum with activities and content that is developmentally appropriate for their learners. In the same vein, (Kuebel, 2018) asserts that knowledge of developmentally appropriate practices will enable the teacher to plan accordingly. By choosing suitable activities, effective teaching and learning of music can take place.

Kratus (2019) argues that musicianship taught in the twenty-first century is similar to that taught during the nineteenth century as schools give more respect to the professional performer than to the professional music educator. In his view, this may be the most challenging aspect of curriculum changes in schools. Therefore, ECE music educators should be knowledgeable and involved in ECE curriculum planning as they have experience and well-honed skills in facilitating music to young learners. In this way, the landscape of music education may be effectively changed.

5.4.2 Professional development and apprenticeship opportunities

With regard to professional and apprenticeship opportunities, the findings of the study revealed that apprenticeship plays a very important role in teacher education and should therefore form part of the teacher education programmes. The experts' educators argue that pre-service students should be attached to a mentor, and given more time to observe experienced music practitioners, and more time for teaching practice. These findings are supported by Hurst (2018) who posits, "one way to prepare teachers to incorporate social interaction in their classrooms is to incorporate it into teacher education courses. When social interaction becomes part of the classroom dynamics, classrooms become active places" (p. 378)

A study conducted by Ghavifekr (2020) which explored the relationships and social interaction in secondary school students in Malaysia indicates a positive relationship between collaboration and social interaction in which it was found that collaboration encourages teamwork and social skills. This is in line with Vygotsky's, whereby he advocates that a more knowledgeable teacher should arrange tasks to assist the novice teachers so that they become successful in their work (McLeod, 2018).

Early childhood teachers still need more preparation and professional development, so that they are confident in teaching music (Koops & Tate, 2021), and this can be achieved through mentoring partnerships between ECE specialists and music specialists (Welch, 2021). In the same vein, Pound (2005), argues that Vygotsky's theory is synonymous with apprenticeship whereby someone learns from a more experienced person. In a study conducted in Australia by Barret et al. (2019), which aimed to increase access to music education and to address lack of adequate music training during teacher preparation suggest that workplace music mentoring has a positive effect regarding preservice teacher training. Preservice music teachers should collaborate with early childhood specialists who have do not have any background in teaching music and appreciate the diverse nature of music in different contexts (Rajan, 2014).

5.4.3 Personal growth

The findings of the study suggest that preservice students should also develop themselves for personal growth. The experts' music educators suggest three things that pre-service teachers should do so as to develop themselves. They endorse research, both individual and collaborations research, online resources, and networking with other professionals, it could be at conferences, seminars, webinars or online platforms.

The expert music educators also suggest mentorship, which plays a very important role in professional development. These perspectives correlated with the findings of a study by Barrett, et al. (2020) regarding mentorship, which also suggest a positive growth for the mentee. Barrett et al (2020) conducted a study that aimed to explore the impact of a generalist teacher-led music programme on children's singing skills and attitudes to music. The generalist teachers were mentored by music specialist teachers for a period of about 1-2 school terms. They found that, after undergoing the mentorship programme, the learners' singing skills and attitudes to music positively changed.

The expert educators suggested that professional development can be achieved through engaging in research collaboration with other teachers, attending seminars and conferences, and networking with other music practitioners. Online resources and networking on different platforms, for example membership of professional music education societies such as Kodály and Orff, provide support and continued professional development. In line with these findings, MacLeod (2018) remarks that the MKO could also refer to an electronic support system such as programmed electronic tutors that can guide students with knowledge regarding a particular phenomenon, as

suggested in Eun’s (2008) professional development within a Vygotskian theoretical framework (see Table 11).

Table 11: Professional development within a Vygotskian theoretical framework

Theoretical concepts	Related professional practices
Social interaction	Workshop, colloquia, seminars, mentoring, study groups
Internalisation	Individually guided activities (video self-assessment, journal writing)
Mediation	Continuous follow-up support includes three types of mediators: <ul style="list-style-type: none"> • tools (material resources); • signs (newsletters and journals); and • other humans (professional networks).
Psychological systems	Development of professional development programs that focus on changing teachers’ attitudes as well as instructional practices.

5.5 Discussion of professional music societies

Table 9 is a summary of the four professional music education societies’ approaches that were chosen for online observations. Although there are several additional approaches to music education, I was obliged to select those that offered online music lessons to ECE educators during the Covid-19 pandemic in Southern Africa. Three of these approaches are widely recognised and used by ECE music specialists internationally. The fourth is a well-known music approach established in South Africa. Table 12 below presents a summary of the professional music bodies.

Table 12: Summary of the Professional Music Societies included in this study

	Music Society	Foundation	Pedagogical approach
1	Kodály	The voice is the primary instrument	Singing, hand signs, pitch syllables, rhythmic syllables, folk music
2	Orff Schulwerk	Use of percussion instruments, movement and speech.	imitation, exploration, improvisation, composition, and playing of Orff instruments

3	Kindermusik	Exploring music through singing, movement and instrumental play	Music and movement, singing games, storytelling and pretence play
4	Junior Jive	Exploring music through singing, movement and instrumental play	Singing, movement, and instrumental play

5.5.1 Kodály Approach

The Kodály approach was developed by the Hungarian composer and music educator, Zoltan Kodály (Mason, 2012). This pedagogical approach was popular and used widely in the 20th century. The Kodály method is a philosophy, a concept and a method all in one (Bagley, 2004). Activities and strategies from the Kodály approach are developmentally appropriate for all ages; therefore, employing them will engage all learners (Mason, 2012).

Choksy et al. (2001), outline the four objectives of Kodály’s approach:

- To develop to the fullest extent possible, the innate musicality present in all children;
- To make the language of music known to children; to help them become musically literate in the sense of the word, able to read, write and create with the vocabulary of music;
- To make the children’s musical heritage, the folk songs of their language and culture known to them;
- To make available to children the great art music of the world, so that through performing, listening, studying, and analysing masterworks, they will come to love and appreciate music-based knowledge about music (p. 83)

Although this approach originated in Hungary, it has spread throughout the world and is applied in several African teacher training colleges or institutes of higher education. (Ganyata, 2015; Kanasi, 2007; Van As & Excell, 2018). For example, de Vries (2001) notes that “many preservice teachers learn music and music education the Kodály way and teacher in-service music education is Kodály oriented” (p. 24). The Kodály approach emphasises the following principles; music learning should start as early as possible; lessons should be based on singing; folk music or use of mother tongue, and only music of excellent quality should be used (Bagley, 2004)

The Kodály approach in teaching and learning activities includes solfège syllables; the pentatonic scale, rhythmic syllables and hand-signs (Bagley 2004; Dilek, 2012; Hooker, 2013; Smuta & Buzas, 2017; Spackman 2011). The Kodály approach for music education is promoted in Southern Africa through regular Kodály courses and online workshops for ECE and primary school teachers in the region, providing support and certificate training to music educators in Southern Africa.

5.5.2 Orff Schulwerk Approach

The study findings derived from online lessons presented by the Orff-Schulwerk Society revealed that this approach develops a variety of music skills including chanting, singing, movement, rhythmic development, and instrumental play. The current study focuses on a culturally contextualised environment, and it was evident that teaching and learning materials from a variety of cultures were included during the observed online lessons presented by the Orff Schulwerk Society. These teaching and learning materials assisted the educator in meeting the lesson outcomes as well as to cater for the diverse cultures of children taking part in the lesson. This correlates with the approach suggested by other scholars, who advocate for culturally appropriate music education (Eren & Gul, 2017). Maubach (2006) draws attention to some of the basic principles that underpin the Orff pedagogical approach:

- Music can be learned through creating and playing.
- Music play is an essential part of life
- Speech, music, and dance are fundamental forms of human expressions
- Through practical experiences, theoretical truth can be found (p. 3).

According to Orff (1978), children’s songs and rhymes provide a “natural starting point” (p. 212) for learning music at a young age. Additionally, instrumental play is central to this approach as Orff designed a special set of percussion instruments, some in small sizes, so that young children can produce music with a minimum of technical facility (Taylor, 2004). Although most of these instruments are easy to play, young children need unique “motor skill development” (Taylor, 2012, p. 32) to master the mallet technique on the tuned and barred instruments. A variety of these instruments, as seen in figure 10, were used during the online lessons presented by the Orff Schulwerk Society.



Figure 11: Orff Instruments

Source: Studio 49 (n.d.).

Johnson (2017) cautions that, even though Orff instruments are synonymous with the approach, using such instruments does not guarantee success. In his view, the most important aspect is the process and therefore, teachers applying the Orff approach should focus more on and the “teaching and learning processes over products and performances” (p. 10). Pelmutter (2009) agrees that the Orff approach can work effectively without instruments, and that using the body for movement and the voice to sing or speak are key components.

The current study indicates that music education based on Orff principles enhance learners’ coordination and motor skills, a finding supported by several other studies (Kayili & Kuşcu 2020; Martins et al, 2018; Yucesan, 2021; Yun & Kim, 2013). Eren and Gul’s (2017) study showed that involving young children in music activities based on the Orff approach increased their level of school attendance. Other scholars explored whether the Orff approach is relevant in certain cultures or countries (Amoaku, 1982; Joseph, 2007; McKoy, 2003; Klopper, 2010 Nzewi & Nzewi, 2007; Onwuekwe, 2009)

The Orff Schulwerk approach is used in several African countries (Bilderback, 2018; Joseph, 2007), as became evident in this study. These researchers argue that it is relevant in the African music traditions context given the parallelisms of the teaching/learning philosophies of the Orff approach and the African approaches Amoaku (1982) point out that, “of all the contemporary trends in music education, Orff Schulwerk is perhaps the closest to traditional African approach to music” (p. 118). Similarly, Joseph (2007) notes the similarities between the Orff approach and the African way of teaching and learning of music, for example; imitation, rote learning, improvisation and creativity, and that rhythm and movement are fundamental to both. All these aspects were mentioned by the expert teachers who were interviewed. The Orff Schulwerk Society of South Africa offers membership to music educators from all Southern African

countries, including Botswana. The main aim of the society is to promote Carl Orff's philosophies in the teaching and learning of music education.

Orff Schulwerk, developed by Carl Orff (1895-1982), is a child-centred approach and accords learners the opportunity to explore and experiment with instruments and body movements through imitating, improvising, and creating their own sounds (Andrews, 1982; Johnson, 2017; Kayili & Kuşcu, 2020). Orff favoured the integration of music with movement through speech rhythms, chants, echoes, ostinatos, rounds, and the playing of unpitched percussion instruments as a point of departure to all-singing activities (Dezfoolian et al, 2013; Southcott & Cosaitis, 2012; Wang & Sogin, 2004). This approach presents “an effective pathway characterized by the union of movement, dance, and speech in music education” (Bilen, 2020, p. 4876).

According to Johnson (2017), the Orff Schulwerk approach is based on three characteristics namely 1) interdisciplinary creativity through the combination of music, movement and speech; 2) emphasis on basic or fundamental music; 3) underscoring of human needs and values, humanism, which is experienced and promoted through learning activities of exploring, discovering, creating and improvising. Orff-Schulwerk, often referred to as elemental music as it is rhythm and movement-oriented (Bilen, 2010) is ideal for young children to explore and discover music.

5.5.3 Kindermusik

Kindermusik is an internationally recognised approach to ECE music education, established by Dan Pratt in the late 1970s. Initially developed in Germany for school-aged children, it now includes a curriculum that encompasses music activities for children from new-born to 7 years (Gerry et al., 2010). Kindermusik activities usually include a hello song, a rhythmic poem, a movement song, instrumental play, story time, a listening activity, a circle dance, and a goodbye song. The Kindermusik programme aims to strengthen ECE skills, including; literacy, fine and gross motor, socio-emotional and numeracy. This is done through theme-related songs, poems and stories, movement, dancing and instrumental play, and new themes are introduced monthly with guidance from the parent or teacher. Gerry et al. (2010) explain that this approach focuses and encourages participation as opposed to evaluative performance; both children and adults take part in music and movement activities.

Dumbleton and Bennett (2009) state, “in a Kindermusik class, there are plenty of experiences that provide learning opportunities in other areas of self-control, namely: sharing, taking turns,

respecting classmates' personal space, stopping and starting movements, putting things away when you've finished with them" (p. 9).

Several countries across the world have also adopted this approach including those in Southern Africa including Namibia, Botswana, Zimbabwe and South Africa with the Kindermusik Southern Africa head office located in Klerksdorp, South Africa.

5.5.4 Junior Jive

Junior Jive is a South African Music and dance programme for the preschools and the foundation phase. According to the curriculum document for this programme, Junior Jive focuses on the teaching and learning of music through exploration through the senses, listening, language development, singing, composing, performing rhythm, movement, coordination, creativity and exploring the different languages and musical genres available in South Africa. According to Morris (2000), the Junior Jive programme was inspired by Kindermusik, therefore their class activities, as with Kindermusik, include a hello song, a rhythmic poem, a movement song, instrumental play, story time, a listening activity, a circle dance, and a goodbye song. The Junior Jive music and movement programme focuses on the skills and music concepts that prepare a child for school readiness and follows the education process of concrete – to – semi-concrete – to – abstract.

5.6 Summary

In this chapter, the findings of the study were compared and related to scholarly research literature to corroborate the research results. In the final chapter of the thesis, the conclusion and recommendations are presented.

Chapter 6: Conclusion and Recommendations

Introduction

The previous chapter discussed the analysis and findings of the study, and chapter six is the concluding chapter. As the final chapter, the aim and research questions are restated and linked with the findings of the study, and thereafter the implications for the early childhood music teaching and learning, the ECE pre-service music teacher, and teacher education are considered. Finally, the chapter concludes with recommendation for further research, as well as guidelines to guide pre-service teacher education in Southern Africa.

6.1 Answering the research questions

This study set out to explore practices of expert music educators in the early childhood classroom and to investigate what these experts regard as core principles required to effectively present music to the early learners based on the main and secondary research questions.

Main research question

How do expert music educators in Southern African countries facilitate music education in ECE settings, and what are their recommendations for the structuring of a tertiary ECE music education programme?

Secondary research questions

- What are the musical and pedagogical practices applied by expert music educators in ECE classrooms?
- What do expert music educators in ECE classrooms regard as core principles to be included in tertiary ECE music education programmes in Southern Africa?

In an effort to answer the research questions, data was gathered through in-depth- interviews and with expert music educators teaching at schools, tertiary institutions or ECE centres; followed by observations of four expert ECE music educators from international music education societies

presenting online lessons. In the following sections, the answers to the research questions are presented, starting with the secondary questions.

6.1.1 Secondary research question 1

What are the musical and pedagogical practices applied by expert music educators in ECE classrooms?

The early childhood music classroom

Analysis of the data from the interviews revealed that it is imperative for the early childhood teacher to understand the role of music in the development of the early learner, as well as the benefits of music to develop school readiness in young children. Knowing the role and benefits of music will enable the teacher to effectively plan lessons, enabling them to choose relevant activities as each activity will have a specific purpose.

The data from in-depth interviews and online observations indicate that early childhood music should aim at developing the skills: listening, singing, rhythmic skills and performance skills; and the music elements or concepts should include rhythm, beat, pitch, dynamics, tempo, form and timbre.

Listening skills

According to the findings of this study, listening skills are important to the early learner and should form part of the early childhood classroom activities as these are the foundations of audition. The expert music educators recommend several activities to assist the learners master these skills, for example action songs, rhythmic dictation and melodic dictation.

Repertoire and singing skills

The results of the study, as well as the review of literature credits singing and song repertoire for language development, auditory perception, phonological memory and metacognitive knowledge. According to the findings of this study, singing and choice of songs should not just be random, but rather carefully selected by the teacher for specific pedagogical reasons. Firstly, the early childhood teacher should consider the function of the chosen song to apply it in an appropriate context. Songs of good quality that are easy to learn and sing should be selected. The teacher

should also consider the level and the context of the early learner, therefore songs should have short phrases, a narrow vocal range, small intervals, and preferably music that represents the cultural heritage and language of the children. On the other hand, especially in Southern African countries where there are often a variety of cultures represented in a single classroom, the study also endorses the choice of folk songs and music from other cultures and languages.

Movement and body-percussion skills

According to the results of the study, movement and body-percussion are ideal music activities to develop an aptitude for rhythm and agility to master movement responses to musical sounds from the early years. Early childhood music teachers may employ the following techniques in order to assist a child to master movement activities that enhances the child's musicianship; rhythmic games, body percussion, rhythmic chants, circle dances, line dances, and nursery rhymes from the child's own folk music or culture.

Performing skills

The results of the study suggest that performing and creating are important skills that young children should develop. The data analysis from both the interviews and the observations indicate that children enjoy performing music, whether they are playing musical instruments, singing, moving to music, or creating a rhythmic pattern while they are singing an action song. The expert music educators agreed that, if learners start performing at an early age, it will help them to master music performance and creating skills, thereby building confidence to participate in music activities from an early age.

Social skills and collaboration

The study results acknowledge interaction activities and collaboration as one of the key factors that enhances learning and facilitate scaffolding in the ECE music classroom. They recommend the following activities that teachers could employ in the early childhood classroom; ensemble playing, circle games, working in pairs, call and response activities, as well as turn taking activities. These activities help the learners with social development skills and equip them with valuable social attributes of sharing, cooperation and interaction.

6.1.2 Secondary research question 2

What do expert music educators in ECE classrooms regard as core principles to be included in tertiary music education programmes for ECE generalist pre-service teachers in Southern Africa?

The results of the study led to the following core principles to be included in a tertiary music education programme for ECE generalist pre-service teachers in a Southern African context.

Teacher education programmes

According to the findings of the study, teacher education programmes for music should be designed so that theoretical content is linked to practical application. Therefore, tertiary programmes should include a music literacy course to enhance students' knowledge and theoretical understanding of music, as well as a course in practical musicianship that will enable pre-service teachers to develop music-making skills. This will assist them to gain confidence in leading and demonstrating music activities so that their learners are motivated and inspired to take part.

Additionally, a specialised music pedagogy course should be included in teacher education programmes to empower the ECE preservice teacher with knowledge and information regarding the planning of effective music lessons. This will enable them to include age-appropriate activities and learning opportunities at ECE level.

The study findings also suggest that teacher education programmes should include child musical development modules to empower the teacher to be able to address aspects of child development. Furthermore, the study recommends the inclusion of modules that deal specifically with the use of technology in the music classroom.

Such a course should include aspects related to classroom management, specifically in a music education context, music curriculum design, and music technology. Moreover, in the early childhood classroom, playful pedagogies should be included as they are ideal to promote active engagement and joyful experiences for young children.

The results also recommend that teacher education programmes should include micro teaching and peer teaching strategies during lectures and workshops. Additionally, apprenticeship opportunities should form part of teaching practice so that preservice teachers can gradually develop and grow their music facilitation skills. Mentorship programmes should also be arranged whereby the student teacher is attached to an experienced music practitioner who can provide mentoring, allowing exposure to and experience of the early childhood context.

Professional growth is an important factor that provides continued support to novice educators once they are appointed in schools. However, opportunities for professional development should be provided during pre-service teacher education programmes so that students are given exposure and opportunities for networking and collaborating with other music educators. This may motivate them to advance their knowledge and skills in music, and may inspire them to enrol in courses or workshops presented by professional music societies to develop their professional capabilities and to team up with peers and more knowledgeable music educators. Furthermore, the study findings indicate that during their tertiary education, pre-service educators should be encouraged to take part in music education seminars and conferences, and to participate in research activities by collaborating with their peers or experienced music practitioners.

6.1.3 Main research question

How can musical and pedagogical competencies used by expert music educators guide and shape pre-service ECE teacher training in Southern Africa?

Research indicates several challenges regarding the teaching and learning of music in the early childhood context. These challenges include the following;

- Music in ECE settings is usually taught by generalist teachers;
- Generalist teachers are not adequately trained and guided to present music lessons successfully;
- The generalist early childhood teacher presenting music lessons may have no set objectives to achieve;
- Some music specialists are not early childhood specialists and therefore need pedagogical guidance to facilitate music in an ECE context.

This study aimed to provide examples of practices of expert music educators who facilitate learning for teacher educators and young children, so as to guide ECE teacher training in Southern Africa, to understand skills, knowledge, and expertise that is required from music educators in the Southern African context; and also to improve the teaching and learning of music at tertiary as well as at ECE level. Providing good quality teacher education programmes will empower pre-service students with the necessary skills to facilitate the teaching and learning of music in early childhood. The findings are twofold: firstly, there are suggestions at ECE level for the teachers in early childhood classrooms, and secondly, suggestions for teacher education programmes at tertiary level. For the early childhood classroom, the findings suggest that the early childhood classroom should develop musicianship in young children, offer playful pedagogies that encourage social interaction and collaboration in the music classroom. With regards to teacher education, the study suggests that teacher education programmes give priority to musicianship and music literacy development in pre-service students; present pedagogical knowledge and facilitation skills for music; offer apprenticeship opportunities and access to professional development; as well as research collaboration and networking opportunities.

6.2 Aligning the theoretical framework to the study findings

Vygotsky's (1978) sociocultural theory highlighted the context of learning and development as socially and culturally constructed in this study. The findings of this research suggest that both early childhood music teachers and music teacher educators at tertiary level, should create room for social interaction and collaboration, which is in line with sociocultural learning. Teacher education programmes should provide opportunities for preservice teachers to advance in their music teaching skills by offering them apprenticeship opportunities and collaboration, which is in line with Vygotsky's (1978) zone of proximal development where students develop and progress to a higher level as they collaborate with others who are more knowledgeable or skilled. Additionally, peer teaching and microteaching opportunities can be included in regular lectures of tertiary programmes for ECE educators, where opportunities for collaboration are offered in an environment of mentorship. This can include group-work where each group includes a musically skilled or advanced student so that they can act as a more knowledgeable other in the group. Other possibilities include an electronic support system with online tutors, or joining online music professional teams with support from MKOs.

In the following sections, the framework is summarised, indicating how it is linked to the study.

- **The learner's prior knowledge or point of departure**

One of the most important factors in Vygotsky's theory is taking the learners' existing knowledge into account. This becomes the point of departure for the educator, and influences how teaching and learning strategies are employed as the learner makes sense of the new information by relating it to the old information. According to the results of this study, ECE teachers should consider the learners' prior knowledge as a point of departure for planning and structuring of a lesson, as well as in the execution of the lesson. This knowledge or point of departure, according to the study findings, may include music games, game songs, and music from their child's own community or cultural heritage.

- **Learning from a more knowledgeable /experienced person**

Learning from a more knowledgeable other is another important factor in Vygotsky's theory. Both the learners (ECE pupils) and the students (preservice teachers) can benefit greatly from student-led programs, collaboration and social interaction that can enable them to grow towards their potential level of development. As evident from the findings of the study, social interaction and collaboration can help the student to advance to a greater level, whether through group work, or circle games, or ensembles in the early childhood classroom or study groups, research collaboration, or networking and interacting with other music educators in online platforms in the preservice students' world.

- **ECE Teacher/learner relationship or Teacher educator/student relationship**

The relationship between the learner and the teacher or educator, is central to the process of learning and development. According to the theoretical framework of this study or Vygotsky's theory, teachers need to understand their learner's stages of development for effective teaching and learning. This impacts all pedagogical decisions made, for example: how teachers facilitate learning; what they do to assist the learners to understand; how they provide scaffolding; what teaching and learning materials they apply; what song-repertoire they select; and the choice of the language of instruction.

6.3 Guidelines for ECE pre-service teacher education music programmes

This study investigated how musical and pedagogical competencies used by experts music educators guide and shape preservice ECE teacher training in Southern Africa. To guide the ECE

generalist teacher in the facilitation of the teaching and learning of music, I designed two frameworks for ECE music education programmes, as described in the following sections.

6.3.1 Framework for ECE music education classroom practices

The first framework I designed according to the findings of this study is for the ECE music classroom. This is based on the musical competencies and practices that the expert music educators applied. To design this, I juxtaposed the two key aspects; the five key areas of school readiness as reflected in research literature; and the key musical competencies and skills to develop in early childhood according to the findings of the study. This framework is presented in Table 11 below.

Table 13: Framework for ECE music education classroom practice

2-3 -year age group	4–5-year age group	5–6-year age group
Area of school readiness: Physical & motor skills development Rhythmic skills; Motor development; Balance; Coordination		
Nursery songs/ traditional rhymes Simple rhythms Movement activities (with steady beat) Circle games Explore music instruments Body percussion	Movement activities (with steady beat + rhythm) Clap syllables of words Copy patterns /Echo patterns Repetition Explore music instruments Body percussion	Introduce notation: walking & running notes (French rhythm names & iconic music notation) Groupwork: - Group 1 walks the beat - Group 2 claps the rhythm Hand signs Explore music instruments Body percussion
Area of school readiness: Emotional development Self-expression; Self-regulation; Self- esteem, -Self-discipline		
Target practice audiation Action songs Storytelling Explore music instruments.	Circle games Line games Choosing a partner	Action songs Circle games & songs Group singing Individual singing
Area of school readiness: Social development Collaboration; Social interaction; Social cooperation; Team work		
Group play Circle games & dances Singing games	Action songs Imitation Circle games, songs & dances Songs with call and response Explore & play music instruments	Action songs Circle games, songs & dances Call & response activities Imitation Line games and songs Choosing & changing partners Double circle games Imitation Explore & play music instruments
Area of school readiness: Literacy & Language development Phonological awareness; Listening; Vocabulary		
Sound Repetition	Repetition, contrast & variation loud/soft, fast/slow (opposites)	Listening, games & songs

Chants Rhymes Recitations Story telling	Use same song with different activities & concepts, e.g.: Add body percussion circle dance Add new lyrics Storytelling Create sounds to stimulate imagination	(identify speaking voice, singing voice; shouting voice, whispering voice) Taking turn activities Music notation: walking & running notes (French rhythm names & pictures) Introduce part work singing Groupwork: -Group 1 sings 'so-mi' -Group 2 sings 's-d' Simple pentatonic songs Storytelling
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Area of school readiness: Cognitive development Problem solving; Concentration; Listening; Verbal reasoning		
'Copy me' or imitation Peekaboo Hide and seek Action songs	Hide and seek Imitation Pretence play according to a theme (e.g. going to the zoo or riding in a bus) Music dictation (rhythm only)	Imitation Pretence play according to a theme or concept Music notation (French rhythm names & pictures) Music dictation (rhythm & pitch)

6.3.2 Framework for tertiary preservice ECE music education programmes

This study explored how musical and pedagogical competencies used by experts' music educators can guide preservice ECE teacher education in Southern Africa. Therefore, based on what expert music educators in the ECE classroom regarded as core principles required to be included in tertiary ECE music education programmes in Southern Africa, I developed the following framework for teacher educators, as illustrated in figure 12.

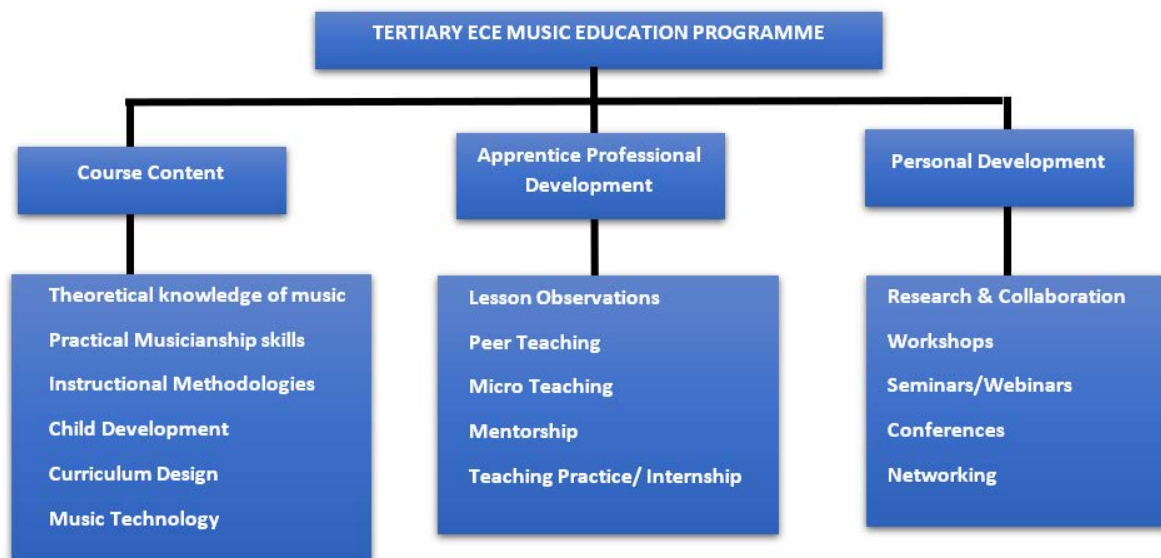


Figure 12: Pre-service Teacher Education Framework

6.4 Recommendations for future research

Based on the findings of this research, I present the following recommendations for possible future research that may lead to further understanding of music education in early childhood music settings:

- The use of music for scaffolding purposes in the ECE classroom.
- The effect of music based pedagogies in ECE
- The use of mother tongue in the ECE classroom
- Playful pedagogies in the early childhood music classroom
- The importance of collaborative activities in the ECE classroom
- The use of technology in the ECE classroom
- Socio-cultural context and the teaching of music at ECE
- Curriculum design in early Childhood

6.5 Conclusion

This study was inspired by the challenges observed from how music was facilitated at preschools, kindergarten and early childhood centres. The literature reviews also endorsed the challenges, which were not only in Botswana but also evident in other Southern African countries. I realised

that as a teacher educator who prepares generalist preservice early childhood teachers for music education, there was an urgent need for this study.

The best way to address this gap in preservice music education was to explore what happens in the teacher education programmes and in an early childhood classroom setting taught by a music specialist. Teacher education training for pre-service educators plays a significant role in the development of effective skills, knowledge and understanding; therefore, if pre-service students are trained adequately, they would be able to facilitate the teaching and learning of music satisfactorily.

This study therefore explored the practices of expert music educators in early childhood classrooms as well as their views regarding core principles required to present music effectively to young children. Expert music educators with a specialised tertiary qualification in music education and at least eight years teaching young children in ECE settings, as well as having presented workshops in music education to other teachers, were interviewed. Moreover, observation of music lessons offered by professional music societies as well as analysis of music policy documents was undertaken. The aim was to develop a model using these principles to guide and shape new strategies for tertiary education of pre-service ECE teachers in Southern Africa.

The study findings indicate that the early years are a crucial phase of child developments and credits music for playing an important role during this phase which make it imperative to offer quality music lessons. Music is credited for playing a role in physical and motor development, social development, literacy and language development as well as cognitive development.

Numerous music activities enhance literacy and language development in young children. These include listening to sounds, repeating rhymes, imitating rhythmic or melodic patterns, and singing songs. The wide repertoire of songs they gain through singing expands their vocabulary. The music classroom nurtures social skills via teamwork, music games, circle dances, choosing partners, and collaborative creative music activities. By developing the learners' singing skills, they learn self-expression and self-confidence. The wide variety of movement and instrumental activities taking place in the music classroom, such as body-percussion, singing games, circle games, free movement, and playing on classroom instruments, develops physical and motor skills, hand-eye coordination, balance, and midline crossing. These developmental areas are enhanced through movement, singing games, circle games and instrumental play; music and social socio-emotional role development role is achieved through active music activities, dancing , singing

and listening which creates a safe and secure platform to bond, to develop self-confidence and sense of self; while music and cognitive development role is achieved through play, recitations, action songs, imitation and dictation which offers a platform for concentration, listening and problem solving.

Music creates a platform for the learners to express their cultural belonging and heritage, and through collaboration in joint musical experiences, they develop social awareness and interaction, making it an integral part of the early childhood curriculum.

Vygotsky's sociocultural theory underpinned the study and supports the cultural context and scaffolding opportunities which music education provides to young children. The study suggests that facilitation of music in the early childhood setting should offer playful pedagogies that allow social interaction and collaboration. Moreover, the study indicates that teacher education programmes should prioritise pedagogical knowledge, offering opportunities for pre-service ECE teachers to hone their music facilitation skills as well as providing apprenticeship opportunities in a mentored environment. Additionally, networking and collaboration with professional music societies and experienced music educators provides a valuable support to ECE educators.

To enhance the quality of preservice ECE music education programmes, music teacher educators at tertiary level should strive to find the best strategies, modes of teaching, and mentoring programmes to prepare students so that they can effectively facilitate music teaching and learning in early childhood settings. This study contributes to the body of knowledge regarding better preparing preservice teachers for the world of work.

Music education is about foundations. So, it doesn't matter how much we do at the upper levels, if the foundation is weak, then we cannot have solid music education. (Thandie)

We need to improve teacher training programmes to produce generalists and music specialists who are able to teach music education that is relevant in the twenty-first century. (Simba)

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Appendix A: Interview schedule – Expert music educators

1. Please describe your experiences of gaining expertise to facilitate music to young learners.
Prompts: How did you obtain expertise to teach music? Why did you become interested in music education within an ECE context?
2. What music curriculum or approach to music do you follow in the ECE phase?
Prompts: What guides the music learning activities? How frequent are music lessons for ECE learners?
3. Where do you find additional inspiration to adapt or update your strategies for music lessons with young learners? Prompts: Nursery rhymes/action songs / English songs and games / Indigenous African songs and games / Songs and games in another language e.g. the children's home language / Popular songs.
4. What kinds of singing activities do you select for the ECE classroom context? Why do you choose these? Prompts: documents / books / internet sources / online platforms / music workshops / professional development courses / collaboration with other music educator's / resource persons / learners / community members.
5. How do you integrate the above songs and games into your lessons?
6. What are your musical preferences for listening material and other music activities in the ECE classroom? Please motivate your answer.
7. What kind of music activities do you include during ECE music lessons?
8. Prompts: singing, action songs, listening, playing instruments, games, movement/dancing, body percussion, improvisation, creative activities, music notation (reading or writing music, playing games with rhythms cards).
9. What kind of creative activities are included during music lessons? Please describe.
10. Which kinds of all music activities that form part of the lessons are the learners more likely to participate and engage in? Please motivate and explain.
Prompts: Do the learners have certain preferences regarding music activities? If so, why do you think they prefer those activities?
11. In what ways, if any, do the learners interact or collaborate during music activities?
Prompts: How do children collaborate? Which children will take the lead? Are these children musical leaders or do they have leadership personality qualities? Which children are the followers? How do such interaction and internal collaboration affect your role as an educator? How does it affect the overall lesson dynamic?
12. In your view, what do you believe are the key musical skills and competencies that children should develop?
13. What do you regard as the most important personal skills and competencies that pre-service teachers should attain in order to effectively facilitate music education in the ECE phase?
14. Prompts: music performance skills/music knowledge/music facilitation skills / music pedagogical strategies/music educational theories / facilitating collaboration in the classroom.
15. What is your view of the importance of equipment and resources in ECE music education?
16. In your view, what are the most important equipment and resources required to facilitate music activities with ECE learners?
17. Prompts: room or space / music instruments/ electronic or IT equipment / online access / other resources.
18. Given your experience of teaching over the years, what in your view do you regard as the most important quality that a music teacher should have in the early childhood context?
19. How do you think pre-service music educators can be supported during their tertiary training to prepare them for the demands of the ECE music classroom?
20. What is your view of the role of music in the ECE curriculum?
21. What do you perceive as the benefits of music for children in an ECE context?

22. Please share any additional information regarding your experiences with music education in ECE contexts.

-
- Thank you for your kind participation in this study!

Appendix B: Observation protocol for online ECE music lessons

Online music lessons presented by expert music educators from Music Societies

Lesson Aspect
<p>Classroom environment and teaching /learning materials Description of online environment / space / venue / organisation of space What media, resources, or equipment are used?</p>
<p>Researcher's comments</p>
<p>Learning objectives</p> <ul style="list-style-type: none"> • What is the lesson topic or theme? • What prior knowledge is required from learners/participants? • What are the perceived lesson outcomes (capabilities, skills, and knowledge that learners/participants should acquire during the lesson?)
<p>Researcher's comments</p>
<p>Teaching Act (Teaching Strategies)</p> <ul style="list-style-type: none"> • What introduction or 'doorway-in' does the music educator provide to encourage learner participation? • How does the educator create musical learning opportunities to develop participants'/learners'' musical understanding? • How do learners/participants connect prior knowledge to new experiences? • What kind of individual learner take place? • How does the music educator facilitate music-making experiences, i.e. listening, performing and creating? • How does the music educator scaffold the learning process? • How does the facilitator keep the activities challenging? • How does the teacher provide support to participants/learners who struggle with activities? • What are the 'process' and 'product' aspects of music learning in the lesson?
<p>Researcher's comments</p>

Classroom Activities

- What activities do the participants/learners engage in?
- What kind of educator-learner interactions take place?
- What kind of learner-learner interactions take place?
- How are participants/learners encouraged to collaborate?
- In what ways do lesson activities encourage music learning through music-making?
- How are lesson activities varied to retain participants'/learners' attention (and avoid boredom)? How are children identified and encouraged to take the lead?

Researcher's comments**Closing of lesson format**

- What activities are used during the conclusion of the lesson?
- Are music dimensions and skills revised, combined, or integrated?

Researcher's comments

Appendix C: Letter of Informed consent – ECE Centre/institution



Faculty of Humanities
Fakulteit Geesteswetenskappe
Lefapha la Bomotheo



Date:

Dear Principal/Director

I am currently enrolled for a DMus (Musicology) degree at the University of Pretoria for which I am conducting a research project. I would greatly appreciate the involvement of your ECE centre/institution since the expert educator for music education in an early childhood setting appointed at your centre/institution can provide valuable insight into my research, which centres on this topic.

Title of the study: Exploring early childhood music experts' practices to guide generalist pre-service teacher education in Southern Africa

Aim of the study: The proposed study aims to firstly explore the practices of expert music educators in early childhood classrooms. Additionally, I aim to find out what expert music educators regard as the core principles required to present music effectively to young children so that pre-service teachers can be adequately equipped for ECE classrooms.

What will be expected of the ECE centre? I would like to involve the specialist educator responsible for delivering music education in the ECE phase for a semi-structured individual interview via Skype or Zoom, which will take approximately one hour. The interview time and date will be arranged when it is most convenient for the educator. An audio-recording of the interview will be made which I will transcribe verbatim. By participating in the research, the educator will be asked to share knowledge and expertise regarding the understanding of music teaching pedagogies to children at ECE level. The educator's views will assist me to derive principles that will serve as a guide for pre-service ECE teacher education. I will also ask the music educators to share her/his lesson plans and scheme of work, as well as the curriculum framework and policy documents followed at the ECE centre/institution.

Ethical approval: The study will only begin after the Ethics Committee of the Faculty of Humanities at the University of Pretoria, grants their approval.

Risks and benefits: Participation in the study is voluntary and the ECE centre/institution and expert music educator are free to withdraw at any time. There are no potential risks or direct benefits in participating in this project. If the ECE centre/institution or the music educator decides to withdraw, there will be no negative consequences, nor will an explanation for such discontinuation be required. You are encouraged to ask any questions you may have about the study.

Who will have access to the results of the study? All information and views shared by the expert music educator will be treated with strict confidentiality and the ECE centre/institution or the music educator will not be revealed in any of the research outputs. The research data will be handled by myself as the principal researcher as well as by my supervisor, and it will be used for academic purposes only. Participants will have access to their data, and should you or the ECE centre/institution be interested, the results of this study will be shared with you/the ECE centre/institution after the completion of the study. Data may be used in current research, and there is a possibility that it may be reused in future research. It will be safely stored in an electronic format for a minimum of 15 years at the School of the Arts, University of Pretoria.

Yours sincerely

Shirley M. Kekana

Contact details of researcher

Shirley M. Kekana: (Doctoral Student)
[Email: shirleymarangk@gmail.com](mailto:shirleymarangk@gmail.com)
Tel.: 0614567350

Contact details of supervisor

Dr D. Vermeulen
Email: dorette.vermeulen.music@gmail.com
Tel: +2712 420-5889

If you agree that the ECE centre/institution and music educator participate in this research, please sign the reply slip on the following page to indicate your consent. Please add your school or institution's stamp, or reply with the school's official letterhead.

Permission from ECE Centres/Institutions – Principal/Director Reply Slip

Research Title: Exploring early childhood music experts’ practices to guide generalist pre-service teacher education in Southern Africa

I hereby give my permission that the music educator participates in the aforementioned research project. I confirm that I understand what is required of the educator to take part in the research project. I am aware that the ECE centre/institution/music educator is free to withdraw from the study at any time, should they wish to do so, without any negative consequences. I agree that data may be used in current research and that it may be reused in possible future research. I acknowledge that the data will be safely stored in an electronic format for a minimum of 15 years at the School of the Arts, University of Pretoria.

ECE Centre Principal:

Signature:

Date

DMus student/principal researcher: Shirley M. Kekana

Signature:

Date

Appendix D: Letter of Informed consent – Expert Music Educators



Faculty of Humanities
Fakulteit Geesteswetenskappe
Lefapha la Bomotheo



Date:

Dear Expert Music Educator

I am currently enrolled for a DMus (Musicology) at the University of Pretoria for which I am conducting a research project. I would greatly appreciate your involvement since your personal experience and expertise in music education in early childhood settings can provide valuable insight into my research, which centres on this topic.

Title of the study: Exploring early childhood music experts' practices to guide generalist pre-service teacher education in Southern Africa

Aim of the study: The proposed study aims to firstly explore the practices of expert music educators in early childhood classrooms. Additionally, I aim to find out what expert music educators regard as the core principles required to present music effectively to young children so that pre-service teachers can be adequately equipped for ECE classrooms

Research procedures: I would like to invite you to take part in an online semi-structured interview via Skype or Zoom. Should you agree, the interview of approximately one hour will be arranged at a time and date that is convenient for you. To enable me to accurately transcribe your views, the interview will be audio-recorded. The transcribed interview will be sent to you individually for verification. I would also appreciate it if you could share your lesson plans and scheme of work, as well as the curriculum framework and followed at the ECE centre/institution with me.

Ethical approval: The study will only begin after the Ethics Committee of the Faculty of Humanities at the University of Pretoria, grants their approval.

Risks and benefits: Participation in the study is voluntary and you are free to withdraw at any time. There are no risks or direct benefits in participating in this project. If you decide to withdraw

there will be no negative consequences, nor will an explanation for such discontinuation be required. You are encouraged to ask any questions you may have about the study.

Who will have access to the results of the study? All information and views shared by you will be treated with strict confidentiality. Your identity or the name of the ECE centre/institution will not be revealed in any of the research outputs. The research data will be handled by myself as the principal researcher as well as by my supervisor, and it will be used for academic purposes only. You will have access to your data, and should you be interested, the results of this study will be shared with you after the completion of the study. Data may be used in current research, and there is a possibility that it may be reused in future research. It will be safely stored in an electronic format for a minimum of 15 years at the School of the Arts, University of Pretoria.

Yours sincerely

Shirley M. Kekana

Contact details of researcher

Shirley M. Kekana: (Doctoral Student)
Email: shirleymarangk@gmail.com
Tel.: 0614567350

Contact details of supervisor

Dr D. Vermeulen
Email: dorette.vermeulen.music@gmail.com
Tel: +2712 420-5889

If you agree to participate in this research, please sign the reply slip on the following page to indicate your consent.

Informed Consent - Expert Music Educator Reply Slip

Research Title: Exploring early childhood music experts' practices to guide generalist pre-service teacher education in Southern Africa

I hereby give my consent to participate in the aforementioned research project. I confirm that I understand what is required of me to take part in the research project. I am aware that I am free to withdraw from the study at any time, should I wish to do so, without any negative consequences. I agree that data may be used in current research and that it may be reused in possible future research. I acknowledge that the data will be safely stored in an electronic format for a minimum of 15 years at the School of the Arts, University of Pretoria.

ECE Expert Music Educator: _____

Signature: _____

Date _____

DMus student/principal researcher: Shirley M. Kekana

Signature: _____

Date _____

Appendix E: Letter of informed consent – Professional Music Societies



Faculty of Humanities
Fakulteit Geesteswetenskappe
Lefapha la Bomotheo



Date:

Dear Director/ Representative

I am currently enrolled for a DMus (Musicology) degree at the University of Pretoria for which I am conducting a research project, and would greatly appreciate the involvement of your Society. As an organisation involved in promoting music teaching and learning in an early childhood setting, your input would provide valuable insight into my research, which centres on this topic.

Title of the study: Exploring early childhood music experts' practices to guide generalist pre-service teacher education in Southern Africa

Aim of the study: The proposed study aims to firstly to explore the practices of expert music educators in early childhood settings. Additionally, I aim to find out what expert music educators regard as the core principles required to present music effectively to young children so that pre-service teachers can be adequately equipped for the early childhood classrooms.

What will the Society be expected to do? I am requesting permission to observe two (2) online music workshops/lessons presented by expert music facilitators from your society. This will be existing data on your society's website archives. The purpose of observing these videos is to identify patterns of music learning in early childhood contexts, focusing on your society's unique teaching approach. There will be no interaction with any of the observed participants, nor any downloads; I will merely study the video material which is available online on your society's website.

Ethical approval: The study will only begin after the Ethics Committee of the Faculty of Humanities at the University of Pretoria, grants their approval.

Risks and benefits: There are no potential risks or direct benefits in participating in this project. If the Society decides to withdraw from the study and disallow me to do the observations, there

will be no negative consequences, nor will an explanation for such discontinuation be required. You are encouraged to ask any questions you may have about the study.

Who will have access to the results of the study? All information from the observations will be treated with strict confidentiality, the identity of the observed participants or the name of the society will not be revealed in any of the research outputs. The research data will be handled by myself as principal researcher as well as by my supervisor, and it will be used for academic purposes only. The society will have access to its data, and if the society is interested, the results of the study will be shared with the society after the completion of the study. Data may be used in current research and it may be reused in possible future research. All the research data will be safely stored in an electronic format for a minimum of 15 years at the School of the Arts, University of Pretoria.

Yours sincerely

Shirley M. Kekana

Contact details of researcher

Shirley M. Kekana: (Doctoral Student)

Email: shirleymarangk@gmail.com

Tel.: 0614567350

Contact details of supervisor

Dr D. Vermeulen

Email: dorette.vermeulen.music@gmail.com

Tel: +2712 420-5889

If you agree that your society may participate in this research, please sign the reply slip on the following page to indicate your consent. Please add your organisation's stamp, or reply with your organisation's official letterhead.

Permission from Professional Music Society /Director Reply Slip

Research Title: Exploring early childhood music experts’ practices to guide generalist pre-service teacher education in Southern Africa

I hereby give my consent for our Society to participate in the aforementioned research project. I confirm that I understand what is required in the research project. I am aware that my Society is free to withdraw from the study at any time, should they wish to do so, without any negative consequences. I agree that data may be used in current research, and that it may be reused in possible future research. I acknowledge that it will be safely stored in an electronic format for a minimum of 15 years at the School of the Arts, University of Pretoria.

Society Director/ Representative: _____

Signature: _____

Date _____

DMus student/principal researcher: Shirley M. Kekana

Signature: _____

Date _____